



Connecting Roots

Net-journal of 'Project Zaan'

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प्रागाश
پراگاش



Praagaash
प्रागम

Dedicated to Our Heritage, Our Language and Our Culture



'Horses of Liberty'
Painting by : Medha Fotedar, USA



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

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Editorial

- M.K.Raina



J&K Academy of Art, Culture and Languages has long back published a book titled 'Intangible Heritage of Kashmir'. The book is authored by well known scholar and researcher Ghulam Nabi Atash. This publication, in the words of Aziz Hajini, the then Secretary of the Academy, is an attempt to preserve some undocumented areas of our art, culture and literature in the face of threat of extinction of our indigenous culture due to many socio-cultural reasons. The author has made a sincere attempt to document the less explored dimensions of our cultural legacy, for posterity besides familiarizing our younger generation with our rich and dynamic legacy.



Starting this issue, we will be carrying some selected portions from the said book in Praagaash for benefit of our readers, young and old, so that they are further acquainted with their past heritage.

Despite all our apprehensions and fears of the death of our mother-tongue, we see many organisations coming up to popularise Kashmiri language and many people coming forth to write in Kashmiri. This is a welcome step and gives us some hope for survival of this language. While Kashmir is producing young poets in a great number, many of them with scholarly talent, we don't find many interested in writing drama, fiction and humour. It would be fruitful if Kashmiri language scholars pay attention to it, conduct workshops and devise innovative methods to attract young minds towards this art. It will be a great service to our mother-tongue.



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वाख - लल छद

प्राण तु रोहन कुनुय ज़ोनुम
 प्राण बँज़िथ लबी नु साद ।
 प्राण बँज़िथ केंह ति ना खेज़े
 तवय लोबुम सूहम साद ॥

श्रुख - शेख नूर-उद-दीन वली

क्वल मो लगी रंगन तु संगन
 क्वल मो हंगन ल्यखनय आव ।
 क्वल मो अशुद लगी अंगन
 दरन अमल नतु क्वल कति आव ॥

پران تہ روہن کُنے زونم
 پران بڑتھ لبی نہ ساد
 پران بڑتھ کینہ تہ نو کھیزے
 توے لوہم سوہم ساد

کول مولگی رنگن تہ سنگن
 کول موہنگن لیکھنے آو
 کول مو اشد لگی انگن
 درن عمل نیتہ کول کتہ آو

جواؑنی ہِش رِواؑنی آباشارن

ترِلوکی ناٹھ در کُنڈن



جواؑنی ہِش رِواؑنی آباشارن
 اَؑؑن ماسْتی یِواؑنی دوسدارن
 یَؑبرؑل مِصخْٹو فوٹ ہِٹھ بْرُوٹو ڈرایس
 دیتوس مِٹھا ڈچکس اَؑمِی نِو بھارن
 تْؑر دینخ کولین خَؑتْی اَؑشکھ پِچان
 تْؑر تِمنوِی نْؑر تْؑر ٲھک ٲھ لاران
 تْؑر تِمنوِی بوجر پْرث کْث خرن ٲھس
 کوڈوس ما لولہ آلالو لْکھچارن
 کْثن تَؑہُؑن تِی نِری واہ یودِوِی
 کْثن مِیانِی سنن بِنِی مائِی تْؑارن
 ٲھکھ سوْتِی ن دَرِموِؑ تان ٲھ ساؑنی
 تِمی بَواِیِی ٲرِخمن سِیئِی دارن
 سَنْیَر کوٹاھ ٲھ کُنڈن چانِی واؑنی
 بْرِؑس مَؑؑ ٲھخ سَمَدَر فِکَرِی تارن

جواؑنی ہِش رِواؑنی آباشارن

ترِلوکی ناٹھ در کُنڈن

جواؑنی ہِش رِواؑنی آباشارن
 اَؑؑن ماسْتی یِواؑنی دوسدارن
 یَؑبرؑل مِصخْٹو فوٹ ہِٹھ بْرُوٹو ڈرایس
 دِٹس مِٹھا ڈچکس اَؑمِی نِو بھارن
 تْؑر دِی نِکھ کُلین کھتْی عِشْٲِی پِچان
 تْؑر تِمنوِی نْؑر تْؑر ٲھک ٲھ لاران
 تْؑر تِمنوِی بوجر پْرث کْث کھرن چھس
 کوڈوس ما لولہ آلالو لْکھچارن
 کْثن تَؑہُؑن تِی نِری واہ یودِوِی
 کْثن مِیانِی سنن بِنِی مائِی تْؑارن
 ٲھکھ کو سْتِی ن دَرِموِؑ تان چھ ساؑنی
 تِمی بَواِیِی ٲرِخمن سِیئِی دارن
 سَنْیَر کوٹاھ ٲھ کُنڈن چانِی واؑنی
 بْرِؑس مَؑؑ ٲھک سَمَدَر فِکَرِی تارن

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راجہ یوسف

افسانہ آسوده حال

وہ باز احسن سے بن سنور کے نکل آئی تھی اور سارے شہر پر بجلیاں گرانے کا ارادہ رکھتی تھی۔۔۔ وہ جوان تھی، خوبصورت تھی اور دلکش ناک نقشے والی تھی۔۔۔ غازہ ملنا، بالوں کو لہرانے کے لئے کھلا چھوڑنا، سبنا، سنورنا سے وراثت میں ملا تھا۔۔۔۔۔

وہ جہاں سے آئی تھی، وہاں کبھی پاکلیاں، تانگے پھر موٹر گاڑیاں آ کر رکتی تھیں۔۔۔ اور فانوس میں چمکتے قلموں کے درمیان رنگین محفلیں بختی تھیں۔۔۔ جہاں کی رونقیں عروج پر رہتی تھیں وہاں اب ہو کا عالم تھا اور افلاس برآمدوں میں محور قص تھی۔۔۔ اب ویرانیاں ڈھیرہ جمائے بیٹھی تھیں۔۔۔ نہ اب وہاں نوابوں اور رانیسوں کی ہزار روپے والی گڈیاں لٹانے کے منظر تھے، اور نہ ہی بند سیلن ذدہ کمروں میں سن بلوغ کو پہنچی با کرائی کلکاریاں سنائی دے رہی تھیں۔۔۔ کبھی جن کے پائل کی چھن چھن تیلے کی تھاپ پر دیکھنے والوں کو مد ہوش کر دیتی تھی، وہ جوانیاں اب دم توڑ رہی تھیں۔۔۔ ان کے چہروں سے غازہ اتر چکا تھا، اور وہ اب گاہک کے انتظار میں دروازے پر یاس ونا امید کی نگاہیں جمائے بیٹھی رہتی تھیں۔۔۔۔۔ برسوں کی جمع پونجی پیٹ کی دوزخ بھاتے بھاتے ختم ہو چکی تھی۔۔۔۔۔

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جب بھوک برداشت سے باہر ہوگئی، اور پیٹ جلنے لگے۔۔۔ تو کوٹھے کی بڑی اماں کے فیصلے کے سامنے اُسے جھکنا ہی پڑا۔۔۔ بڑے اہتمام کے ساتھ اس کو سجایا سنوارا گیا، اور ہر زاویہ سے پرکھنے کے بعد اسے گاہک کی تلاش میں بازارِ حسن سے نکال کر شاہ راہ بے پُرساں پر ڈال دیا گیا۔۔۔ سڑکوں پر آمد رفت شروع ہو چکی تھی۔۔۔ بھیڑیاس کی نشانی کی طرح پھیل رہی تھی۔۔۔ اور دیکھتے ہی دیکھتے سارا شہر انسانی سروں کا ٹھاٹھیں مارتا ہوا سمندر بن چکا تھا۔ بازار میں اشیاء کی قیمتیں آسمان کو چھو رہی تھیں۔۔۔ مہنگائی زوروں پر تھیں۔ لیکن لوگ خریداری میں دل و جان سے جٹ رہے تھے۔۔۔ ہر طرف بھاگ دوڑ مچی تھی۔ لوگ دوڑ رہے تھے۔۔۔ بھاگ رہے تھے۔۔۔ کوئی کسی کی طرف متوجہ نہیں تھا۔۔۔ سب کو اپنی اپنی فکر لگی تھی۔۔۔ ایک دوسرے سے بے فکر، ایک دوسرے سے بے پروا۔۔۔

صبح جب وہ بازار میں آئی تو وہ ہشاش بشاش گھوم رہی تھی۔ دوپہر تک اُس کی سبگ رفتاری دھیمی پڑ چکی تھی۔۔۔ اور شام ہوتے ہوتے وہ تھک کر چور ہو گئی تھی۔۔۔ اس کے چہرے سے غازہ اتر چکا تھا۔۔۔ بال گردوغبار سے آلودہ ہو گئے تھے۔۔۔ اور ہونٹوں پر یاس اور ناامیدی کی کھرنڈ جم چکی تھی۔۔۔ بھرے بازار میں کسی نے بھی اس کی طرف آنکھ اٹھا کر نہیں دیکھا۔۔۔ نہ اسے دیکھ کر کسی آنکھ میں چمک آئی تھی، اور نہ ہی کسی کے ہونٹوں پر مسکراہٹ بکھر گئی تھی۔۔۔ وہ حیران تھی، پریشان تھی۔۔۔ اور پھر جب وہ بھرے بازار سے نامراد ہو کر لوٹ کر واپس کوٹھے پر پہنچی، تو

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بوڑھی اماں حسرت سے بولی
 ”تف ہے۔۔ یہ آدمی کو ایسا کیا نعم البدل ملا ہے۔ جو یہ بازارِ حسن ، کوٹھے کے گھنگرو اور تیلے سے
 اتنا بے زار ہو گیا ہے۔؟؟؟“
 بوڑھی اماں شاید اس بات سے بے خبر لگتی تھی کہ آج کا انسان آسودہ حال ہو چکا ہے۔ عیاشی کے سارے
 شغل اب اس کے چاٹ بکس میں محفوظ ہیں۔ اور دوری۔۔۔ صرف ایک کلک !!!



غزل زاہد جمال بانڈے

سہل چھا یتہ زمانس منز گذارن
 ژيوہ زمانس س تی
 کران یتی کتہ سخنور تاپ زژ منز آسمانس ستی
 تمس بنہ کیا چہ یس پر ژھن تہ لاغر بیہ دل رنجور
 ب رت پوتر تمس راواں کران کتہ پان پانس ستی
 ژھنی نا پد پکتہ پتہ پتہ تمن یارن ستم گارن
 یمو سیزرس تہ اونکہ کھور
 رلتہ بلہ کاروانس ستی
 مہ بر پرواہ ژی کیا غم پان یاور حق تعالی چھی
 پُشر سوری ژھ تمیسے
 زان تہاو گھس لامکانس ستی
 ینو تراوکہ پڑاو تھکہ روس دواں روز منزلس کن بوز
 ونان فنکار تس زاہد پکان یس پرتہ زمانس ستی

Knowledge - Ashok Razdan Was Zero Invented by Kashmiri Pandit ?

14th September, 2017 is a glorious day for the world of mathematics, for India and for the Śāradā script. On this day the world came to know zero was first used as a mathematical symbol for decimal place in the 3rd century AD in Bakhshali manuscript. In summer of 2017, the Bodleian Library conducted carbon dating of Bakhshali manuscript and found some parts of it to be from 224 AD to 383 AD. Thus Bakhshali manuscript becomes the first recorded use of a distinct mathematical symbol for zero pushing its use 500 years earlier than estimated in the past. Before this discovery, the earliest recorded use of zero as a mathematical symbol was from 9th century inscription inside Chaturbhuj temple at Gwalior constructed in the year 876 AD. In that inscription, zero appears as part of number 270 and documents the dimensions of land grants to a neighboring temple along with a number of daily gifts of garlands. It describes a piece of land of 270 hastas in length and 187 hastas in breadth and a daily gift of 50 garlands. A hasta is an old traditional Indian unit of length not in use now. Speaking on this occasion, Professor Marcus du Sautoy of the Department of Mathematics of Oxford University said "This becomes the birth of the concept of zero in its own right and this is a total

revolution that happens out of India". He further said "This is coming from a culture that is quite happy to conceive of the void, to conceive of the infinite, that is exciting to recognize, that culture is important in making big mathematical breakthroughs. The Europeans even when it was introduced to them, were like " why would we need a number for nothing, it is a very abstract leap".



In 1881 AD, a farmer at Bakshali village in Peshawar found a 70 page manuscript of mathematics written on birch bark leaves, much of it is in mutilated form but whatever remained has been translated into the English language. The Bakhshali manuscript was first published by the Government of India in 1927 and its editor was G.R. Kaye. In 1995 a new edition of Bakhshali manuscript was published and edited by Tako Hayashi as an extension of his Ph. D. thesis at Brown University. The original Bakhshali manuscript was donated to Bodleian Library at Oxford University. The leaves of the Bakhshali manuscript are numbered according to Bodleian Library

arrangement at Oxford University. Each page in this arrangement is known as recto and its backside is known as verso. Seven leaves of Bakhshali manuscript are in a fairly damaged condition, 16 leaves are not as damaged. There are eleven scraps and one folio is blank. The language of the Bakhshali manuscript is in Gāthā and script is in Śāradā. Gāthā is a dialect which is an admixture of Sanskrit and Prakrit.

Gāthā also means any Prakrit and Pali verse in general. Most of the Jain and Buddhist texts written in Prakrit are composed of Gathas (verses /stanzas). Both Gāthā and Śāradā script have direct connection with Kashmir. As per Kalhana Pandit's Rājataranṅiṇī, Buddhism was dominant in Kashmir during Emperor Ashoka's time. From Kashmir, Buddhism spread to Ladakh, Tibet and China. The Kushan period saw a great resurgence of Buddhism, the fourth Buddhist council was also held in Kashmir. So it was plausible that educated Kashmiris of that time knew Gāthā. Śāradā is the original script of Kashmir. By general scholarly consensus, Śāradā is believed to be at least twelve centuries old script which evolved from Brahmi.

Since the Bakhshali manuscript is in the Śāradā script, radiocarbon dating results of 2017, shifts its history to the 3rd century from the 8th century' a shift of some five centuries. Since Śāradā has evolved from Brahmi script, it also shifts Brahmi script origins from A.D. to the B.C era, because it takes at least a few

hundred years for any script to evolve from mother to daughter script.

In Bakhshali manuscript there are references to Śiva, Vāsudēva, Sītā, Pārtha, Suras, Asuras etc. From folio 50, it is clear that author of Bakhshali manuscript is a Brahmin, son of Chhajjaka (Sajjaka according to G R Kaye) for the education of son of Vasiṣṭha and for the benefit of succeeding generations. It is interesting to note here that the name Chhajjaka (Sajjaka) appears multiple times in Kalhana Pandit's Rajatarangini. So it seems the author/authors of Bakhshali manuscript could have been Kashmiri who knew Śāradā, Gāthā, number system and algebra too. There is a view that Bhakshali manuscript was a copy of some original missing documents. Even if that is true, one can argue that original documents too were written by Kashmiris because it is a well-known practice among Brahmins to pass on knowledge from one generation to another or circulate it in the family or the close-knit community. This further shifts back the date of use of the number zero and also shifts the origin of Śāradā script. Words like dināra and drama occur multiple times as denominations of currency in the Bakhshali manuscript. The dināra was a gold coin and the drama was a silver coin used in the kingdom of King Kaniṣka of the Kuṣāṇa dynasty who ruled from 127 A.D. to about 150 A.D. So it is quite likely that the original Bakhshali document was written during Kanishka's reign. The capital of Kanishka Kingdom was

Peshawar (Puruṣapura) but the boundaries of his kingdom included Kashmir as well.

Now we go to the contents of the manuscript. Bakhshali manuscript is a compendium of rules and illustrated examples, along with their solutions and verifications as well. The manuscript deals with arithmetic and algebra, some geometry problems and menstruation. The topics on arithmetic include fractions, square root, profit and loss, interest, rule of three etc. On algebra, topics include simple and simultaneous equations, quadratic equations, arithmetic and geometric progression, intermediate equations etc. Like all ancient Indian mathematics, Bakhshali manuscript is also in verse and numerals. The basic pattern of Bakhshali manuscript consists of 1) a rule called as sūtra in which mathematical problems are stated, which is, 2) Followed by some examples to show how the solution is to be carried out, and finally, 3) the results obtained are verified.

In Bakhshali manuscript the + sign (which is a symbol of addition) represents subtraction. Thus the expression | 12 7+ | means $12-7=5$. On Recto 61, the problem discussed is as follows.

One worker of the king gets $2\frac{1}{6}$ dinars in a day and another worker gets $1\frac{1}{2}$ dinars in a day. If the first worker is obliged to give 10 dinars to the second, the problem is to calculate when they will have an equal amount of money. In the Bakhshali manuscript above, the problem is solved by the present day LCM method

and verified by the rule of three. On verso 61 (backside of recto 61) the rule to find out the capital is given. Translation of this sutra states “Divide the (rate of) purchase by the (rate of) sale, subtract by one, again divide by one (by the result obtained) and multiply by the profit and it becomes the capital.”

In the present form of mathematical representation, this rule gives the formula, where p is the rate of purchase, r is the rate of sale, P is the profit. This rule is followed by another problem. A man buys 7 items for 2 /currency?/ and sells 6 for 3. If 18 is the profit, calculate the capital. This problem is solved by the above formula which gives $C=24$ and the result is verified by the rule of three. On Verso 62, a new rule is introduced in which formula for capital C is represented in an alternate form. Verso 16 gives a sūtra (rule) which guides on how to compute average impurities in gold. When converted into presentation representation of mathematical law, It says that if $x_1, x_2, x_3...$ are quantities of impurities in pieces of gold weighing $w_1, w_2, w_3...$, then the average impurity is given as :

$X=(w_1x_1+w_2x_2+w_3x_3...)/(w_1+w_2+w_3...)$. This shows that our ancestors were familiar with the concept of a weighted average about 2 millennia ago. In the example given for this sūtra , $x_1=1, x_2=2, x_3=3, x_4=4$, and $w_1=1, w_2=2, w_3=3, w_4=4$ for which average $X=3$. On the same verso, two more sūtras which are different forms of the above sutra and corresponding examples are discussed.

Linear equations are discussed in recto 1, verso 1 and recto 2. In the given example, it says if 5 merchants want to buy a jewel, half of the capital of the first together with those of others, one third of capital of the second together with those of others, one fourth of the capital of the third together with those of others, one fourth of the capital of the fourth together with those of others, one sixth of the capital of the fifth together with others is the price of jewel. Calculate the price of the jewel and the capital of each merchant. In modern notation, this can be represented as:

If p is price of jewel, x_1, x_2, x_3, x_4, x_5 are the capitals of each merchant, we have four equations, $\{(x_1/2)+x_2+x_3+x_4+x_5=p\}, \{x_1+(x_2/3)+x_3+x_4+x_5=p\}, \{x_1+x_2+(x_3/4)+x_4+x_5=p\}, \{x_1+x_2+x_3+(x_4/4)+x_5=p\}, \{x_1+x_2+x_3+x_4+x_5/6=p\}$.

Solution given is $p=377, x_1=120, x_2=90, x_3=80, x_4=75$ and $x_5=72$. The verification of this example is given on recto 2. On recto 3, other similar examples are discussed, solved and verified. On recto 9 arithmetic progression is discussed. The example on recto 9 goes as: Calculate the value of n numbers of terms of arithmetic progression whose first term is 1 and common difference is 1. If the sum is $10n$, find n. In the text method given is to multiply 10 by 2 and subtract the double first term and then add 1, i.e. $1 [(10-2)-2)+1]=19$. The argument converted into present day representation of mathematics can be written as $10n = [(n-1)/2 + 1]n$. In verso 7, this method is

verified by the rule of three.

On recto 57 certain mathematical operations on a given data leads to a result which is square root of 41. For square root problems the sutra given in Bakhshali manuscript is "subtract the by nearest square number, divide the remainder the twice (the nearest square) half the square of this is divided by the sum of the approximate root and the fraction. This is subtracted and will be the correct root".

In modern notation this sutra can be represented by Square root $(A) = \text{square root} (a^2 + r) = a + r/2a - \{(r/2a)^2/(2(a+r/2a))\}$
 $\text{Square root} (41) = 6 + 5/12 - \{(5/12)^2/(2(6+5/2))\} = (11833/1848)$

This is the answer given in Bakhshali manuscript. The method of finding approximate value of square root of surds was known from śulba sūtra using single iteration but in Bakhshali manuscript the śulba sūtra method is extended to two state or even three state iterations.

Bakhshali manuscript also discusses compound series. The problem given on recto 51 is "A certain king gives 57 dinars to five wise men. First of all he gives a certain amount to the first man and subsequently each time doubles the amount given to the previous one. He is left with some dinars as he gives to the first whatever he gave to the first four on the previous occasion, to the second whatever he gave to the first three, to the third whatever he gave to the first two, to the fourth whatever he gave to the first previously and to the fifth he could not give

anything as he has exhausted his dinars, find what each person got.”

This problem represents the series $u_1 + 2u_1 + 2^2u_1 + 2^3u_1 + 2^4u_1 + (s_1 + s_2 + s_3 + s_4) = 57$, where s_1, s_2, s_3, s_4 is the sum of series. The problem is solved on recto 51 and respective gifts are 16, 9, 7, 9, 16. On verso 59 there is another similar problem of compound series discussed. On recto 51 another similar problem of compound series is discussed and solved. Example discussed on recto 59 falls in the subject of the intermediate equations. The problem discussed is to find a number such that when 5 is added to it or 7 is subtracted from it, the results are complete squares. If x is the number then $x+5=a^2$, $x-7=b^2$. The answer given in recto 59 is $x=11$. There are fractions like (110895125022/1554615000) on one page and on recto 46, there is a large number like

26532962264470649942831187.

There are many other numerous problems, rules and solutions discussed in Bakhshali Manuscript and describing all of them is beyond the scope of this article. In the Vedic age, the application of mathematics was more for ritual and astronomical purposes, whereas the mathematics of Bakhshali manuscript was more practical and used in the daily working of society like wages, cost of gold etc. From the Bakhshali manuscript it is clear that ancient Indians knew numerals 0 to 9, knew arithmetic and a sophisticated degree of algebra as well in the 3rd century A.D. It is also clear that Śāradā script and Śāradā numerals were well-

developed by the 3rd century. It is clear from circumstantial evidence that author /authors of Bakhshali manuscript could have been Kashmiris. Most probably, the author /authors of the original documents of which Bakhshali manuscript is supposed to have been copied were also Kashmiri. However, development of maths and algebra in Bakhshali manuscripts was not carried forward for unknown reasons and mathematicians like Āryabhaṭa had to restart all over again. The evolution of algebra is incorrectly attributed to western arab mathematicians. However, Arab mathematicians have acknowledged the work of their Indian counterparts. Al-Khwārizmī (C.E. 783-850) from Persia authored the book Kitāb fi usul hisab al-hind which discusses the concept of decimal position of zero and arithmetics of India. His other book was, I-Kitāb al-mukhtaṣar fī ḥisāb al-jabr wal-muqābala (Science of transposition and cancellation), from which we get the word algebra. The first chapter of this book deals with the first and second degree solution of the equations. The second chapter discusses the computation of plane figure area and solid volume. The third and largest chapter contains the problems of legacies of the Quran. Omar Khayyam (CE 1108-1131) gave the proofs on algebraic problems. He also defined algebra as a science of solving equations. If we apply Omar Khayyam's definition of Algebra, it can be safely claimed that the origin of Algebra is Bakhshali manuscript not a book called Hisab Al Jabr. 🌐🌐🌐

کچھ لفظ ہیں جو بے مطلب ہیں
 کچھ بہکی بہکی باتیں ہیں
 کچھ شعر ہیں جو بے معنی ہیں
 کچھ الجھے الجھے لہے ہیں
 کچھ سبے سبے لہجے ہیں
 وہ سب تم کو لوٹانے ہیں
 اک بار مجھے تم مل جاؤ

سیفی وسیم



اک بار مجھے تم مل جاؤ
 کچھ قرض تمہارا ہے مجھ پر
 کچھ چیزیں تم کو دینی ہیں
 کچھ سنے واپس کرنے ہیں
 جو خواب سجائے تھے مل کر
 وہ خواب تمہیں لوٹانے ہیں
 کچھ تھپے ہیں الماری میں
 کچھ یادیں دل کے طاق میں ہیں
 کچھ آدھے ادھورے وعدے ہیں
 جو مجھ کو اب تڑپاتے ہیں
 کچھ راتیں جاگی جاگی ہیں
 کچھ نیندیں آنکھ سے اوجھل ہیں
 کچھ آنسو قید ہیں آنکھوں میں
 کچھ اشک ہیں میری پلکوں پر
 کچھ خط ہیں تمہارے ہاتھوں کے

تہذیب و تمدن کی
 فکر و افکار کی
 وسائل کی
 مسائل کی
 بات تو ہم نے
 کی ہی نہیں
 رشتوں کی
 رشتوں کی
 رنگ و نسل کی
 فاصلوں کی
 تشنگی کی
 کاوشوں کی
 بات تو ہم نے
 کی ہی نہیں



ایس اے خلیل
 بات تو
 ہم نے کی ہی نہیں
 دھوپ کی
 چھاؤں کی
 بارش کی
 بادلوں کی
 بات تو ہم نے
 کی ہی نہیں
 غربت و افلاس کی

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 Weekly Sabzar

Luka Kath & Luka Patsh - Fizala Khan

How Rantas Rattled The Valley

Memories about personal identity are fragmentary, for our sense of who we are, it often turns awful when we lose them. The common ground that knits our roots to our existence are the folktales and folklores that we once harked in our childhood.

My grandmother (*Yay'euo*), would often talk to me about how my grandfather (*Abbaji*) survived an encounter with a Rantas. She claimed, that because of *Abbaji's* charming personality, which happens to be the reason why *Yay'euo* fell in love with him, was also the reason why the very smitten Rantas followed him home and tried to take him away. All she remembered after the feminine voice rang through her consciousness was a silhouette of a beautiful women, walking out of their house as *Abbaji* fought her with all his will.

This story, followed me where ever I went and also made it impossible for me to sleep in peace.

Folklore are the tales, myths, legends and superstitions of a particular ethnic or indigenous population while folktale is a tale or story that is part of the oral tradition of a people or a place. The only difference between folktales and folklore is that folktales don't ask to be believed.

Our bond to 'home' can be a form of memory and that memory, being a part of the oral or written tradition is fascinating.

While, both can be highly unreliable in text and belief, for the ones who have witnessed it, preserve their story in forms of heritage and history.

After *Yay'euo* passed away, I kept all the stories she told me, as memoirs of home. I would gloat on how, I knew my grandfather was the brave man, who fought with a supernatural entity.

Stories lose the essence and value, if not told by the generation before us. Some simply forgotten, some lost, and others are deliberately suppressed for being 'orthodox' in nature. Other stories are the ones we continue for some reason to value and therefore to tell, grounding us to the belief of where we come from.

Often, the protagonists from folktales are characters who may be perplexing, but relevant. Folk tales are set in real life, named landscapes and common ideals. Local hills, lakes, stones and even churches are explained as the work of giants, trolls, the devil and myths. These traditional beliefs, practices, lessons, legends and tales of a culture are passed down orally through stories.

The common stock of tales which appear as variants in different languages, may sometime resemble the same



between the meaning and substance of the culture.

These folktales and folklore are repositories of ethos of a particular ethnic group, shaped by its cultural uniqueness, regional geographic limitations and political vicissitudes over times, but the themes and messages are universal.

The purpose of folktales is to create and serve a sense of unity in a cultural group, through the telling from generation to generation reinforces and preserving identity. These stories attracted euphoria of revolutionary dimensions and the panic that goes with it. For such moments are few, but not rare. They are oftentimes conveyed and passed, even unnoticed and less celebrated.

The main problem in understanding the importance of mythology lies in the lack of easily understandable material that can explain the symbolic depths of mythological stories, folklore and written lineage. The translation of these stories is often far removed from the understanding of our cultural roots and loses the essence of *kath - baat* (the conversation).

Folklore and folktales in Kashmir:



Kashmiri folk literature is an assimilation of Sanskrit and Persian geomorphologic coinage that was further understood, decrypted, rewritten and told in Kashmiri language.

Folktales (*luka kath*) is less or more believed by Kashmiris, sometimes neglected if the progressive idea of practicality is what one seeks. Whereas folklores (*luka patsh*) - the belief, is stressed upon in written literature.

The existence of both, marks the literary genius of Kashmiri culture, existing in the conversations, familiar to the stem and root of the language.

Kashmiri folk literature is one of the richest, mostly pedagogical, partially reliable and a mark of the heritage. Other forms of Kashmiri folk literature like opera (*lukhi shiear*), oral stories (*lukhi peathir*), proverbs (*lukhi daleel*), riddles (*pratsa*) and children's literature (*shuer ade'b*) has helped in shaping the essence of Kashmiri community.

The shift in reality from supernatural characters are personage to the cultural and ethnic morale of the group. The power of these stories is such, that it transports us to where we resonate. The landscapes, the tapestry of times, the lakes that are relevant in stories and reality preserves our cultural wisdom.

Kashmiri literature has inherited all these forms of folklore including some extra forms like - *Ladishah*, *Wanwun*, *Rouv*, *Dastaan*, *Bhand Paethir*, *Watsun* that are unexplored and unsung.

These tales are woven around the

ordinary and superficial social imbalances, economic exploitation religious exploitation, government negligence, social issues, historical events and works on exposing all calamities that go unheard and unnoticed when these stories, symbols and rituals construct the subjective truth (*myths*) of ancient and modern establishments.

Kathāsaritsāgara (*Ocean of streams of stories*) was written 900 years ago, in the 11th century by Somadeva. The book was adapted, written and assembled in Kashmiri from the poorly understood and nor extant language called *Paiśācī*.

Rev. John Hinton Knowles translated and wrote the first collection of folktales and folklores from Kashmir towards the end of 18th century. He authored two books - *A Dictionary of Kashmiri Proverbs and Sayings* in 1888 and *Folk Tales of Kashmir* in 1893. Renowned scholar, Sir Auriel Stein also published a collection of folktales of its kind. The latter called it Hatim's tales, which were a collection of tales in verse and prose recited in Kashmiri. He named his work after a Kashmiri, who was an oilman by profession.

Creatures local 'Kashmiris' believe in:

The following are the talked of and less believed in creatures that are locally famous and acclaimed in Kashmir.

A *Rantas* is a feminine character that calls you by your name and if not answered, she may call again and again. The third and final time she calls you, she stammers. Different regions from Kashmir

have various versions of a *Rantas*. Some believe that the *Rantas* may call you out and pretend to your maternal aunt. Some believe in the fact that she has inverted feet and long hair that she continuously combs and rejoices in scaring men.

Wanmohniv is mythological male character that lives in far off jungles, described somewhat between humans and monkeys, it is most commonly called a 'Yeti' or 'Big Foot'.

Bramrakh Kuj or *Bram Bram* resides by streams and water bodies. Apparently, locals believe that this entity pushes you in the lake or the water body you are standing close to. Some believe that *Bramrakh Kuj* has a glowing antenna on his head while the other variation believes that he holds a lantern and waits in the dark for you to be pushed.

Gorkha digs out freshly buried corpse if buried late, after sun sets. Locals, back in day would sprinkle graves with garlic water to avoid a visit from *Gorkha*.

Yach is believed to be found in and around bathrooms and unclean places. He'd yell '*be aawus, be aawus*' (I've come). He wears a magical cap, and locals believe that if you snatch it, he will beg you for it. You can then manipulate *Yach* and ask him to carry waters in a porous container, after which he gets frustrated and asks you for wishes. Works like *Aladin ka chirag*.

Gud balai is another mythological animal which hunts down horses at night.

Maagmaas is an entity that usually dwells in the dark and only shows up

during winters. It is said that, if you went out late with a *Kangrhi* – *Maagmaas* will snatch the *Kangrhi* and throw it your way.

Another variation of a '*Rantas*' is '*Wai Wouph*'. Central Kashmir and South Kashmir has variations in these stories and the said creatures.

Inflicting terror with braid choppers and 'daens':

After the unrest of 2016 in Kashmir, came a brief period where Kashmiris lived in fear and hysteria because of braid choppers. The first incidents of the unexplained events began in September of 2017, after which the schools were shut for a long time as the situation became volatile in Kashmir, given the nature of political turmoil in the valley.

According to testimonies, women would fall into a trance like state, while after being attacked from the back, fall to the ground unconscious and wake up to inches of their hair chopped.

More than 40 incidents were reported in different parts of Kashmir, that reeled in vigilantism, violence, the blame game (where separatists blamed the government and vice versa), young boys from the valley would take turns in the night and guard their localities, another young man was beaten to pulp as he was 'suspected' to be a braid chopper.

While elders blamed a supernatural being and the corrupt or immoral state of the residents for the hysteria – the

more politically charged and well-read population, termed it as a tactic to infuse fear among Kashmiris.

A local resident of Rainawari, Fahd, told of this not so common tale that happened in 1993. Locals feared a supernatural entity or '*daen*' that would come to their houses at wee hours and pick - up boys.

Locals began questioning the fate of the entity and its legitimacy when Rasheed, a local butcher, followed this '*daen*' that had entered his house and tried snatching his teenage boy. He ran after the silhouette draped in black and threw one of his knives at it. He saw blood oozing from the draped silhouette's leg. He watched the silhouette ran for his life and jumped in the back of a car. The car rushed as Rasheed followed it.

After Rasheed's rendezvous with the '*daen*', the locals lived less in fear, while Rasheed lived with the truth.

The nature of oppressive and at times atrocious conservative structures of differing religious or political motive is



to identify our weaknesses, our fears, and cripple us with them. Beyond structures of religion and the demands of honour exists windless, dismissive, drear and obscure hollows, where the power of purpose meets the weight of allegories.

Reason, can be the only privilege few can afford at times, and it directs the demon, and forces us to believe that the mysterious, undiscovered truth can be the safe haven to their woven psychosis. Thus, the ancient wisdom that stresses upon triumph over evil, lures our emotional and fragile state of mind into believing the narrative, for their benefit in present day.

The current turmoil in Kashmir, has changed the dynamics of fear and psychosis, the entities and tales that once infused fear and terror, are now replaced by trauma and trajectory by violations of rights and inhumane activities.

A similar incident that follows is of a village in Banihal, Bohrgam, where Nazreena Prehnu was followed by a 'Rantas' when she was on her way back home after spending the day picking up and chopping wood in the forest, that their family would burn to stay warm for the winters.

Nazreena walked downhill with the bundle of sticks as she heard a mellow, feminine voice call her name. According to Nazreena, the voice did not comfort her, it only made her anxious and she ran. She heard footsteps follow her, as she turned to this voice calling her name, she saw inverted feet and a tall – beautiful women that did not look human.

Nazreena fell into a trance like state,

and woke up hours after the incident. She rushed back home and lives to tell the tale.

While people in metropolitan cities and areas will chose to not believe in what the traditional belief is, the ones who have witnessed and live bearing the proof.

The new year of 2021 brought in the gospel gossip, that a similar 'bala' was found roaming out and about the streets of Anantnag in Kashmir.

Users on Twitter did not take long enough to come up with memes and pictures of inverted feet, while local news channels streamed a fabricated video that went viral of a voice calling out the names - 'Junaid' and 'Sehrish'.

Officials released a statement asserting that anyone who indulges in spreading fake news and hysteria among people will be charged and arrested.

The Kashmiriyat spoke to Onaiza Drabu, who is a Kashmiri anthropologist. She writes about identity, nationalism and Islamophobia, and co-curates a newsletter called 'Daak', on South Asian literature and art.

Onaiza wrote 'The Legend of Himal and Nagra' – which is a compilation of folk stories and tales from Kashmir and is also her first book. On preserving culture and stories with literature, Onaiza said, “Oral folk tales and folklore is a genre of its own, because it gives the sense of rooting, and mostly takes us back to what our history is. It takes us back to the origins of stories and superstitions. We have a lot of stories and tales that talk of 'naags' and

springs. We have these because, back in the day, bodies of waters were also the ways of sustenance, a lot of mythologies revolve around them. Folk tales provide a broad platform to get to know who we are”.

“In times like today when everyone is talking of global content, the nuances of cultures are being lost. No matter how problematic, patriarchal and orthodox these stories might be in nature, it is also a source of ecosystem of cultures. There is also this bit about languages, it is another thing to read these stories in English, but the true authenticity exists in Kashmiri. It is a way of getting back to their language,” she added.

In times like such, it becomes difficult for people to draw a fine line between aphorisms, myths, hysteria and belief and when asked, Onaiza said, “There is a fine line between hysteria and stories and the scare in Kashmir where a terrible audio recording that was fabricated was circulated amongst the people was absurd. People went vile with audio and superstition draws a fine line between being scared and faith”.

Neil Gaiman wrote in *The Ocean at the End of the Lane* – “I liked myths. They weren't adult stories and they weren't children's stories. They were better than that. They just were.”

Rantas, Agarpechin and Yach are all tales that hold us close to our language and the community. On language and diaspora grounding the roots of culture Onaiza concluded, “The familiarity of language and reading the tales conjure up so many stories that is in your subconscious and



brings you home. It is like a way of connecting to home, away from home. It transports you back to your childhood. Preserving these stories become important as generation after generation, the translations and essence loses the value”.

Active efforts of preserving these tales and stories are made by Kashmiris. Ghulam Nabi Atish, Professor Fayaz Farooq, M.K Raina and many others, contribute to the cause, in their own ways.

On M.K Raina's official website, there is a section called *Grandma's tales*, that talks about traditional stories that were passed on from generations and beyond that takes you back, to your childhood.

[Author Fizala Khan is born in Kashmir and raised in Mumbai. She holds a Degree in Fine Arts from J.J. School of Arts and is currently in the last semester of double honours in Literature and Sociology. Fizala has worked as a journalist for a year too.]



Our Cultural Legacy - G.N.Atash Intangible Heritage of Kashmir - 1

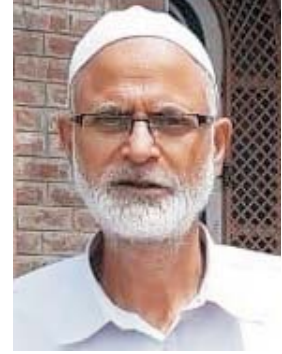
Birth of Vitasta :

The main river of Kashmir has many names, Vitasta, Bihat, Hydapses, Jehlum and Vyeth. Nowadays Wyeth is the common name of this river. Some scholars say that in Kashmiri 'Vyeth' was 'river' not for a particular one. With the passage of time, the word dropped out of common parlance but remained in use for the river. Vyeth is argued to be contraction of 'Vitasta' also. Vitasta is the mythological name of this river. A Nilamat Purana myth suggests that Kashmir is Parvati, the goddess Sati, who gave her body to be that sacred place. In the days of yore, this place was called Satisdes. In the words of Khalid Bashir Ahmad, author of '*Jehlum : the river through my backyard*', the birth of Vyeth is described as under:

"Vitasta is its ritualistic and mythological name obtained from a legend as told in the Nilmatpurana. When the whole water was drained from Satisar, those who lived here were again in trouble this time because of the absence of water. Kashypa had to then plead with gods for a solution of this problem of distressed people. Shiva, a Hindu god, the legend goes on, was moved by the plight of the people and told his consort Parvati, to take the form of a water course. She asked him to identify a place of her emergence from the subterranean world. Shiva pitched his trishul (trident) in the ground and there

sprang Vitasta (span) of water and the Vitasta (one of the many names of Jehlum) was thus born."

It is said that Vitasta appeared from Neil Nag, the present day Verinag. It has two real sources, Verinag and the Veth Votur, smallsprings not far from Verinag. Interestingly, some other springs in the Valley are also called Neil Nag.



Patal - The Mysterious Underworld :

There is a folk that the Patal is an underworld place, mysterious in nature. Humans have no access to that dangerous place under the earth where snakes, who can change themselves into human beings and other dangerous and harmful creatures live. There are also some Kashmiri folk tales linked with Patal. The most famous folk tale of Kashmir Heemal-Naagrai has a strong connection with Patal. The hero of the story Nagrai, the prince of Patal, basically a Naag or serpent, crawls out of the spring and furtively enters Sadaram's bag. At home, Sadaram and his cruel wife Choura are amazed to see a beautiful boy come out of the bag. The boy tells them that he is a

prince from Patal. Later on he falls in love with Heemal, the beautiful princess of Baldevpor, daughter of Balaveer. After they are married, some differences start between the two. Heemal goes to Patal in search of Nagrai. She becomes a servant there. One day, while she is busy in cooking, a pair of tongs fall accidentally into a pot filled with hot water. The young snakes, thinking that it is time to eat, run towards it and get scalded. The whole Patal is angry with Heemal. She is ruthlessly treated and thrown out of Patal into Yarwan forest.

Tradition says that Nag Sasroos and his daughters came from Patal through Zevan spring and met Vashaak, the Brahman. Sasroos handed over one of his daughters to the Brahman to marry her. Their marriage resulted in vast destruction of Nirpora, the capital of Raja Nir.

Researchers say that Patal, the so-called abode of supernatural beings, is only imaginary. It was a city in North India or Valley of Sindh inhabited by Nagas, where the Naag cult flourished. Nagas were inhabitants of Kashmir and when Aryans defeated them, their stories merged in the folk lore of Kashmir. There is no Patal under our earth.

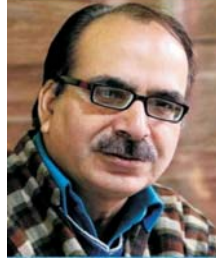
Kukyeaar

According to folk beliefs, demons, orgers and evil spirits are free to roam everywhere in Kashmir during six months of winter to terrify the people. They quit only after charities are performed and Tahar (rice cooked with turmeric, salt and oil) is served to them. After winter, these

demons and evil spirits are pressed into the begaar (forced labour) to pull Kukyeaar at some unknown place. According to folk belief, Kukyeaar is either an imaginary invisible mountain or a blue pine tree. This legend is in vogue especially in South Kashmir. They return after summer and live in the valley for the six months of winter. Kukyeaar seems to be archetype of the agreement, which according to Nilamatpurana took place between Nagas, Pisacas and men after the elapse of four aeons. A group of Pisacas who were cannibals, violent and cruel but friendly towards the daitys, dwelt in an oasis, six yojanas long, in the middle of sea of sand. Pisacas' chief 'Nikamba' who was appointed by Kubera to keep the Pisacas under control and who along with his followers fought for six months with the Pisacas of that oasis. According to the agreement, the men were allowed to live in the valley forever and Pisacas were freed to move everywhere. According to the instructions of Nila, the great king of Nagas, men were asked to celebrate with fervor and dedication at least sixty festivals every year in a systematic manner. In some of the festivals, the willingness and happiness of Pisacas had been taken care of. Kukyeaar seems perhaps a phonetic derivation of Kukamb, the king of the Pisacas. People forgot the agreement but the archetype remained alive and has been transferred from generation to generation.

[Ref: 'Intangible Heritage of Kashmir' published by J&K Academy of Art, Culture and Languages]

व्याख्यान - डा. अग्निशेखर
कालजयी ललद्यद



ललद्यद पर व्याख्यान देना या लिखना या उनके वाखों का अनुवाद करना टेढ़ी खीर है। मैं अपने व्याख्यान में समय की सीमाओं का ध्यान रखते हुए प्रयास करूँगा कि ललद्यद के सभी पक्षों और उनके वैशिष्ट्य पर अपनी बात रखूँ।

मैंने आरम्भ में ही ललद्यद को कालजयी संत कवयित्री कहा। इसका अर्थ यह हुआ कि उसे देशकाल की सीमाएं बांध नहीं सकतीं। समय और स्थान से इतर उसके 'वाख साहित्य' में इस कालप्रवाह में मनुष्य की विराटसत्ता को जानने और फिर उसे पाने की जिजीविषा है। उसकी उदात्त मानवीय संवेदना और वांछा है। वह एक कवयित्री है और साथ ही एक संत भी। जब एक कवि सहज संत होता है और वही संत जब एक प्रतिभाशाली कवि भी होता है तो ललद्यद जैसी घटना घटित हो जाती है।

इसीलिए ललद्यद अपनी रचनाशीलता से, पारंपरिक शैव दर्शन की गहराइयों से, चिरंतन सत्य की खोज में अपने प्रामाणिक अनुभवों से, तत्कालीन समाज व्यवस्था की कुरीतियों, आडम्बरों के प्रति मुखर विरोधी तेवरों और विवेक-चेतना तथा तपश्चर्या से कश्मीर के लोकमानस में सदियों से रच बस गयीं हैं।

यह वास्तव में ललद्यद के युगांतरकारी संत कवयित्री होने का ही प्रमाण है कि आज सात सौ वर्षों के बाद भी वह ऐसी छतनार 'बून्य' (भवानी वृक्ष, जिसे फारसी में चिनार कहते हैं) की तरह हैं, जिसकी शीतल और घनी हरियर छाँव में बैठकर कश्मीर की जनता अपनी थकान उतारती है। आश्वस्त होती है। नयी आशाओं

से ऊर्जस्वित और गौरवान्वित होती है। आज भी कश्मीरी हिंदुओं या मुसलमानों के विवाह उत्सवों या अन्य अवसरों पर आयोजित संगीत समारोह लल्यद के वाख मंगलाचरण की तरह गाए जाते हैं।

लल्यद के 'वाख साहित्य' ने काल का अतिक्रमण किया है। यह एक असाधारण घटना है। इसीलिए वह हर बदलते युग में अपने सामर्थ्य और अपनी कविता से, जिसे हम वाख (संस्कृत वाक्) कहते हैं, हमारे आगे नये अर्थ खोलती हैं और प्रासंगिक भी बनी रहती हैं।

यह उसकी कविता में निहित शाश्वत विराटता और उसके साथ मनुष्य के अंतर्संबंधों के अलावा उसकी अपने समय और समाज के प्रति जागरूकता और व्याकुलता को अभिव्यक्त करने का भी परिणाम होता है।

लल्यद का जीवन-संघर्ष, उसके वाख मनुष्य की नियति, पीड़ा, गहन करुणा, उसके संघर्ष और विवेक, उसकी जिजीविषा और एक पितृसत्ता के नीचे दबी कुचली स्त्री के साथ होते आए अन्याय के प्रति विरोध को मुखर अभिव्यक्ति देते हैं। यह यों ही नहीं है कि उनके वाख सदियों से जन जन के जिह्वाग्र पर हैं जो श्रुति परंपरा से हम तक पहुँचे हैं।

इतना ही नहीं, लल्यद के वाखों में यह सृष्टि, यह जीवन, ये अस्तित्व सब उस विराट का ही विस्तार है, उसकी अभिव्यक्ति है। उसका प्राकट्य है जो किसी भी जातिभेद, वर्णभेद, लिंगभेद या स्थानभेद से ऊपर है।

यह अखंड चेतना-प्रवाह लल्यद की कश्मीर शैव-दृष्टि है जो उसे परंपरा में और गुरु सिद्ध श्रीकंठ अर्थात् स्यदमोल से मिली थी। गुरु सिद्ध श्रीकंठ शैवदर्शन के बुनियादी आचार्य वसुगुप्त की शिष्य परंपरा के एक सिद्ध साधक थे।

यह विडम्बना है कि लल्यद जैसी विलक्षण साहित्यिक और आध्यात्मिक प्रतिभा, जो समूचे कश्मीरी साहित्य की एक शलाका उपस्थिति है, के वास्तविक

जीवन, जन्म और मृत्यु आदि के नाम पर अनेक दंतकथाओं, किंवदंतियों का घटाटोप मिलता है। तमाम संस्कृत इतिहास-ग्रंथ उसे लेकर चुप हैं।

हालांकि लल्यद के एक सौ वर्ष बाद जैनराजतरंगिणि के इतिहासकार जोनराज ने एक प्रसंग में वर्तमान कुलगाम के वाकपुष्टाटवी इलाके में वर्तमान वट्टू गाँव के पास में एक पहाड़ी गुफा में एक सिद्ध योगिनी नायिका के बारे में जरूर लिखा है, जो एक योगिनी-चक्र की मुखिया थी और उसने शहमीर की चौथी पीढ़ी के वंशज राजकुमार शहाबुद्दीन को दर्शन दिये थे।

इस कथा के आधार पर आगे चलकर लगभग तीन सौ साल के बाद बाबा दाऊद मिश्काती ने संतों के रहस्य विषयक जीवनी 'असार-उल-अब्रार' में उस अनाम योगिनी नायिका को ललेश्वरी यानी लल्यद बताया।

ऐतिहासिक तथ्यों के अभाव में जोनराज वर्णित इस योगिनी को परोक्ष रूप से लल्यद मानने में कठिनाई और संभावनाएं दोनों हैं। यहाँ से फारसी ग्रंथकारों ने इस घटना को अपनी किताबों में जगह देना शुरू किया? एकाध अपवाद छोड़कर कश्मीर के बाकी सब फारसी इतिहास-ग्रंथों में यह घटना परिवर्तनों के साथ दर्ज हुई मिलती है। यहाँ से लल्यद और उसके वाखों के साथ आरोपित फारसी शब्दावली जुड़ती गयी जो आगे उसके साथ छेड़छाड़ करने वालों के बहुत काम आई लगती है

लल्यद के जन्म और जीवन वृत्त से जुड़ी दंतकथाओं के कुहासे को प्रामाणिक स्तर पर लल्यद के विशेषज्ञ लेखक जय लाल कौल ने छांटने की निष्पक्ष कोशिश की है। लल्यद पर आज तक कितनी ही पुस्तकें लिखी गयीं हैं लेकिन उनकी अंग्रेजी में लिखी पुस्तक 'लल दद' की टक्कर की एक भी पुस्तक नहीं है। इस पुस्तक को मानक ग्रंथ का दर्जा प्राप्त है। कभी वरिष्ठ आलोचक डा नामवरसिंह ने मुझसे कहा था, इस तरह की एक मौलिक पुस्तक हिंदी में लिखे जाने की जरूरत है।

जय लाल कौल के अनुसार ललेश्वरी अर्थात् लल्यद का जीवनकाल न्यूनाधिक सन् 1310 से 1370 ई. तक रहा होगा और जनश्रुति है कि शहाबुद्दीन (1354-1373 ई.) के शासनकाल में उनकी मृत्यु हुई थी।

इस दृष्टि से देखें तो लल्यद के जीवनकाल में ही कश्मीर में कोटारानी के साथ ही पारंपरिक हिन्दु शासन का अंत और शहमीर के सन् 1339 में मुस्लिम शासन की शुरुआत हुई थी। वह लगभग उन्तीस वर्ष की युवती रही होगी। और मृत्युपर्यंत धीमी गति से ही सही, परंतु दूरगामी सांस्कृतिक-धार्मिक अथवा सभ्यतागत परिवर्तनों की गूँज सुनती रही होगी।

शहमीर ने भले ही धर्म परिवर्तन का सीधे कोई इस्लामी जिहाद न चलाया हो, परंतु खुरासान से कश्मीर आए सूफी सैयद शराफुद-दीन उर्फ बुलबुल शाह जैसे इस्लामी प्रचारकों की कश्मीर में पहले से सक्रिय मौजूदगी थी। जाहिर है आज के पर्यटकों की तरह ये लोग सैर सपाटे के लिए तो कश्मीर आए न थे। भले ही अपर्याप्त मात्रा में, इस्लाम का प्रसार -प्रचार तो चल रहा था। एक नयी सामी पूजा-पद्धति, नयी संस्कृति और सभ्यता कश्मीर में जोर आजमा रही थी।

लल्यद यह सब देख रही थी। उसका बालमन खूंखार जुलचा के क्रूर आक्रमण और उस दौरान कश्मीर के समाज-जीवन की चूल्हे हिला देने वाले बदलते राजनीतिक घटनाक्रम से ललेश्वरी कैसे अछूती रही होगी !

वह अपनी समकालीनता को, पारंपरिक सभ्यता और संस्कृति की एक सर्वथा नयी सेमेटिक सभ्यता और संस्कृति के साथ टकराहट और मिलन को प्रवाहमान व्यापक काल चेतना से जोड़ कर देख रही थी। इसलिए उसकी मुक्ति का रास्ता शैव-चेतना से होकर जाता था।

प्रामाणिक जानकारी के अभाव में यह ठोस तथ्य उनके जीवन के बारे में उस काल की कश्मीरी भाषा के बारे में और उनके वाखों में परोक्ष रूप में उभरते

ऐतिहासिक परिप्रेक्ष्य और परिदृश्य को समझने में सहायक होगा ।

कुलमिलाकर मान्यता यह है कि चौदहवीं शताब्दी के प्रथम चरण में ललेश्वरी अर्थात् लल्यद का जन्म श्रीनगर के पास पांद्रेठन (प्राचीन पुराणाधिष्ठान) में या उसके समीप स्यमपुर गाँव में एक भट्ट (ब्राह्मण) परिवार में हुआ था। "पारस : ललेश्वरी वाख संग्रह' के लेखक पुष्कर नाथ रैना के अनुसार श्रीनगर की ओर से आते हुए पांपोर से चार मील पहले प्लाईवुड बोर्ड कारखाने के पास छोटे से गांव स्यमपुर में चार दीवारी से घिरी और घने पेड़ों के बीच की जगह ललेश्वरी का जन्मस्थान है। यहाँ लेखक संगतराशों की दुकान के ऊपर एक दुमंजिला मकान में कई वर्ष रहा है और स्यमपुर के ग्रामवासी इस जगह को श्रद्धा से लल्यद का जन्मस्थल मानते हैं ।

बाल्यकाल में ही उनमें गहन भक्तिभाव के लक्षण देखे गये। तत्कालीन सामाजिक प्रथा के चलते उनका विवाह छोटी उम्र में ही गाँव से कुछ किलोमीटर दूर पांपोर में हुआ। ससुराल में पदमावती नाम रखा गया। जनश्रुतियों के अनुसार सास और पति ने उसे यातनाएं दीं। बात बेबात पर प्रताड़ना, लांछन, दुत्कार से तंग आकर ललेश्वरी ने गृहस्थ जीवन को तिलांजलि दी और अपने जीवन लक्ष्य को पाने के लिए एक वैरागन की तरह गाँव गाँव, जंगल जंगल घूमी।

जैनराजतरंगिणि के लेखक जोनराज ने वनों और पर्वत गुफाओं में निवास करने वाली योगिनियों और उनके 'योगिनी चक्र' का उल्लेख कर यह संकेत दिया है कि कश्मीर में घरबार छोड़कर वैरागिनों का जीवन जीने वाली योगिनियों की परंपरा रही है। लल्यद से चार सौ वर्ष पूर्व आचार्य अभिनवगुप्त के "तंत्रालोक" में कश्मीर में शिवदूतियों के होने की बात का पता चलता है ।

To be continued

From the Pages of Ancient History - M.K.Parimoo Kaaka Pura

Kaaka Pura is an old and a famous village of Pulwama district in Kashmir situated between Pampore and Shopian on the left side of the Vitasta river. Adjacent to Kaakapur is Romshu and the confluence of Vitasta. From the religious viewpoint, the confluence was held in highest respect. Opposite to Kaakapur was Sombur Karewa. In the old revenue records of Kashmir, the name Kaakapura has also been recorded. Archaeological experts have come across some such remains, which they think belong to the pre-historic age. Regarding the establishment of Kaakapur, there are two view points. According to Pt. Naarayan Kaul, Malik Hyder of Chadura and Hassan Khoihaami, Kaakapura was established five hundred Years B.C. Moreover it was established by one Khagendra who was also a king of Kashmir. It is said that he had named it Khaagi. However some experts do not agree with this theory as Khaag village was discovered in Beeru (Beerwah) Budgaam. Sir Aurel Stein does not agree with this ideology. According to him, Kaakapura was not got established by the King Khagendra. However the village established by the king is Khaag of Beeru Budgaam. Dr. Aurel Stein refers to the book written by Pt. Rattana Kantha of Kashmir. He writes that the ancient name of Kaakapur was Utpalpura. According to the writer, the

village was named as such in the ninth century A.D. by Utpal, who was the grand father of the king AwantiVarman. Utpal was one of the ministers of the king Jayaapeeda and also one of his maternal uncles. All of the maternal uncles had equal shares in the kingdom of Jayaapeeda of Kashmir.



Another maternal uncle of Jayaapeeda was Padam who had established Padapura (Pampore) in Kashmir. It is thus quite evident that Kaakapura must have been established almost simultaneously. After getting the people established in Kakapura, the minister Utpala had also got installed a temple of Lord Vishnu which was named Utpal Swamin. Up to the eighties of the last century, some of the archeological remains of the temple were found in Kaakapura. Moreover some of the idols were also found buried outside Kaakapura under a mound. According to archaeologist Daya Ram Sahini, one of the walls of the Utpal Swamin temple was standing up to the nineteenth century. According to another ideology, Kaakapura must have been given the name because of famous dynasty called Kaak's, who were very influential even up

to twelfth century A.D. Moreover, many family members of the Kaak Dynasty were occupying highest positions in the government. One Tilak Kaak had been commander-in-chief during the reign of the king Uchhala of Kashmir. During the reign of the king Harsha Deva and also Jaisimha of Kashmir, some of the members of Kaak Dynasty were the richest persons.

From the historical point of view, Kakapura had gained much more importance from the eighth century A.D. In the vicinity of Kakapura but quite opposite to it in the direction across the river Vitasta, is the town of Awantipura, which was established in the ninth century A.D. by the king Awantivarman. In the vicinity of Kaakapura are small towns of Gaalander, Pampore and Lettapura. All these places have historical records of witnessing very fierce battles in the past. Some of the historians are of the opinion that due to these very battles the village has been named Kaakapura. During Budshah's time, a canal was got constructed in Kaakapura which carried water to the area and later in the last century, a lift irrigation project had been got constructed by the government. According to the historian Abu Fazal, "Opium was profusely grown on the karewa land of Kaakapura". It clearly indicates that the main cash crop of Kaakapura must have been opium up to the Mughal period. However Aurangzeb had ordered to stop the growing of opium.

Kaakapura was also named the 'Port of Chharaat area' because all the crop

products from Shopian, Pulwama and the surrounding areas were carried by boats to Kaakapura, wherefrom it used to be ported out to other towns and areas.

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हना सूचिव !!

शुर्यन कथ छु राह

खारुन ?

तोह्य छिवु तिमन सुत्य

कॉशिर्य पॉठ्य कथ

करान ?

शुर्यन सुती योत क्या ?

तोह्य छिवु पनुनि वाँसि

हुंघन सुत्य ति कॉशिर्य

पॉठ्य कथ करान ?

ڈاکٹر شیدا

غزل



بنگنہ چوئے، چانی وتہ چمکاو شین
 پار میانی آخرس ما پاوشین
 دندی منتیا انزی موقہ چھے شیبلاو انچہ
 سونت یتہ پھیری پگاہ ییلہ راوشین
 کاتہن تابیرہ روس خابن زوا
 خامشی ساں پانسی نش ساوشین
 آنکس چھکہ پرتہ انکس شیریں ہشی
 کانسہ نا بستی اندر مندچھاوشین
 ووشلہ ڈینشیتہ نار ارض کاشمر
 دندونکی ساری تینگل نینگلاوشین
 شوقہ ونتم، وعدہ پرسک، سمکھنک
 دار مژرتہ، یاد ما تس پاوشین
 وقت رخصت، سونتہ سریس ڈینشیتھی
 زندگی چھنہ پوشہ وئی یی باوشین
 خابی شیدا از سیٹھا یڑکالی او
 زانہ دے کمہ ایم بیہ ازماوشین

محمد شفیع ایاز

غزل



کتنے ہی گھر تھے جو یہاں ویران ہو گئے
 کچھ ڈانو ڈول آج کے میزان ہو گئے
 شاعری سے ہے لگاؤ، قصیدوں سے ہے نفرت
 مدح سرائی سُن کے سب شیطان ہو گئے
 عریان حُسن کیا ہوا محفل میں آج کل
 سب شیخ جیسے فارغُ الایمان ہو گئے
 اپنے نقوش چھوڑنا چاہتے تھے دہر میں
 باد صبا تھے ہم کہاں طوفان ہو گئے
 ایازکا جو خانہ دل ہو گیا خراب
 چاک جگر سے وہ بھی غزلخوان ہو گئے

Boombbox inside a Trash Can - Sunil Fotedar

Early Days of KP E-Forums connecting the KP Diaspora

Pioneers of Kashmiri Pandit Network (Kpnet) :

Social media has dominated the current affairs in this world. There are numerous software applications such as Facebook, Twitter that provide platforms for people of this world to communicate with each other on a variety of topics – political, culture, and religion. Facebook allows one to create several groups and pages to promote one's ideas. This was however not always the case. When internet started getting popular in the West, in early 1990s, we had access to several bulletin boards. I was quite active on publishing our literature.

In late 1994, when I moved to Dallas area to join Telecom industry, my friend Kong Posh told me about the Kashmiri Pandit Network, called KPnet, being managed by one Praveen Raina. I was subscribed as its 66th member.

The way in which KPnet worked was simple – everyone would write an e-mail to

Praveen Raina



him, he would collect all the e-mail at the end of the day, perhaps twice a day, compose them into one digest and send this compiled e-mail back to all the subscribers of this e-mail group. Most of the subscribers, say 95% of them were

living in this country and European and Middle East countries, and only about 5% in India as India was way too slow to accept Internet in the beginning. KPnet was the only show in town back then. Discussions sometimes were riveting, that would keep the subscribers glued to the forum – it was intriguing to watch what everybody was writing, on what subject, how they were interacting with each other without having actually met, so on and so forth. During that period, KPnet discussions became hot topics at any social gathering around the country.

While pursuing Master's degree at Louisiana State University (LSU), Praveen Raina had developed KPnet soon after 1993 – the very first electronic communication forum. He grew up in Bihar and Delhi before moving to US for his



graduate studies at LSU and is currently Director of Product Management at Motorola Solutions. He is an active member of the Chicago KP community since 1998, organizing and supporting local community events and served as Chapter President in 2004. He is also the founding member of the Kashmir Welfare Initiative (KWI) during my first tenure as KOA President in 2007 and Kashmiri Heritage Initiative (KHI) in 2014. KWI collected over \$50K from the local community to support charitable activities in Jammu for vocational education of KP youth and ladies. KHI was a Chicago KP community effort to educate kids regarding Kashmiri language, history and culture. He is also engaged with other non-profit organizations internationally and has served in various capacities.

It's a little-known fact, even though he shies away from any limelight, but in true sense of words, Praveen is a true pioneer and the "father of the KPnet forum". My hope is that through this writeup, our community knows about his (and about those who followed him) immense contributions to the community. He was way ahead of our times, as he must have realized at some point that the KPs, who were scattered around the globe, needed a common platform to communicate with each other, leveraging an emerging technology, on a variety of issues confronting the community – it was long before such platforms as Yahoogroups, Googlegroups, Facebook and Twitter came into existence. And he

did not even grow up in Kashmir.

Praveen is currently helping me with KOA's Sponsor A Child (SAC) program as co-program director. In my next writeup, I will soon write more about the impact the KOA programs such as SAC and others has had on our brethren in need back home. I had the privilege of meeting Praveen in person for the first time in the year 2018 when I had gone to Chicago to attend a wedding. He is as cool as a cucumber.

Praveen Raina handed over the reins of KPnet to Prof. Subhash Kak soon after he graduated from LSU in 1995. Subhash ji was Professor of Electrical Engineering at LSU at the time.

Subhash ji is a computer scientist, and is at present the Regents Professor of Computer Science Department at Oklahoma State University – Stillwater, an honorary visiting professor of engineering at Jawaharlal Nehru University, and a member of the Indian Prime Minister's Science, Technology and Innovation Advisory Council (PM-STIAC). He has published on the history of science, the philosophy of science, ancient astronomy, and the history of mathematics. Kak has also published on

Prof. Subhash Kak



archaeo-astronomy and advocated the idea of Indigenous Aryans. In 2019, the Government of India awarded him with Padma Shri, the fourth highest civilian award in India. I have scanned some of his earliest works at this site - <http://ikashmir.net/subhashkak/>.

Subhash ji maintained the KPnet for a few months. During his tenure as KPnet administrator, he established forum guidelines for the first time ever, as some of the discussions used to turn into personal attacks against each other occasionally. This was a period of learning for all of us as to how we should behave on public forums and exercise proper netiquette. In early part of 1996, he handed over the KPnet management to Shivi Fotedar (not related to me).

Shivi Fotedar, currently based in California, worked for AT&T soon after finishing a Ph.D. degree in computer science. He did something that no one had seen before – all the e-mails sent to the AT&T's mail server were automatically re-directed to all the KPnet subscribers without his intervention. Though it is no big deal now, but it was something unique back then. No longer was manual control and administration of KPnet required.

Shivi is a hands-on Engineering



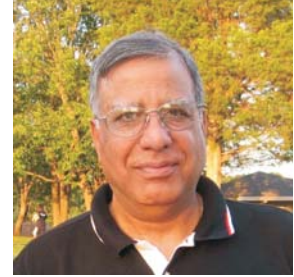
Shivi Fotedar

Development Executive, driven software development executive with a high energy entrepreneurial focus and proven technical expertise and is an expert in all stages of product development. I had the privilege of meeting him once at a KOA camp. He is gem of a person.

In 1996, I was actively involved with building my website scanning Kashmiri literature pertaining to all aspects of our lives – political, culture, religions, traditions, etc. Sh. Lalit Wanchoo was the secretary and vice-president of the Kashmiri Overseas Association (KOA)

back then. I had developed friendship with him, starting with his phone call to my office in 1995 seeking some high-resolution color pictures of Kashmiri Pandit temples for the KOA calendar that KOA prints for its membership every year. Towards the end of that year, because I was actively posting articles and writeups on the KPnet, he approached me with the idea of bringing KPnet under KOA's management, which coincided with Shivi's offer to hand over the reins of the KPnet to someone else, and I had graciously accepted the offer.

Lalit ji first approached the KOA board members to seek some funds for the Internet activities. Internet was so new that it is fair to understand the hesitation of



Lalit Wanchoo

some of the board members. Very few people are like Lalit ji in our community - a 'person of action' who has 'vision'. He was familiar with IT, and he happened to be the right person at the right place at the right time. A sum of \$500 was set aside by the board for our internet activities, and this enabled us to register two domain names - koausa.org and kashmir-information.com. As soon as he won the KOA elections in 1996, he approached his dear friend, Sh.



Ashok Dhar

Ashok Dhar of Pittsburgh, to host KOA websites and KPnet using latter's business resources. Ashok ji gladly offered us his services and I took over as KOA webmaster for four years, and as KPnet administrator for about 3 months, which turned out to be one of the most fruitful years in my community service.

With India-based KPs embracing Internet, KOA websites became the most popular website for the KPs, with visitors numbering in thousands every day. Those were glorious years for KOA internet effort. That was the period when we added audio songs, audio lessons, and video clips long before there was YouTube. With the advent of email, many mailing lists - such as KPnet - were maintained manually, with a list owner adding and removing participants by editing a text file

until a mailing list manager Majordomo came along. Majordomo has been in widespread use since 1992, predating the popularity of the web browser, in an era when many people had access to email but the World Wide Web did not enjoy wide deployment. KPnet subscribers also started growing in numbers, as this was still the only show in town. I employed Majordomo list server to subscribe, and send e-mails, either as individual e-mails or as Digest which compiled the e-mails as one e-mail and broadcast, to every subscriber once or twice a day.

Lalit Wanchoo is currently Chief Engineer at Adnet, a contractor to NASA for space sciences and remote sensing projects. He lives in Maryland. During his tenure as KOA president, from 1996 through 2000, KOA incorporated several successful programs such as Sponsor A Child (SAC) and Education Assistance Program (EAP) that were run independently before KOA's involvement. Separate writeup will talk about these successful KOA programs.

This writeup will be incomplete without mentioning timely help provided by Sh. Ashokji Dhar.

Lalit Koul started using e-groups for KPnet. It was a big step in the right direction. We liked e-groups for its simplicity and user-graphics interface. In June 2000, e-



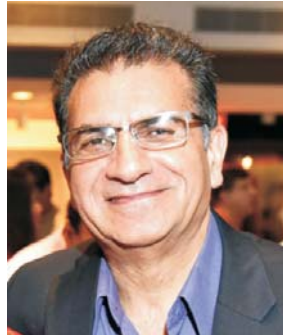
Lalit Koul

groups was bought by Yahoo. KPnet subscription reached its peak sometime in mid 2000s. He had also made me and India-based Pawan Durani as co-administrators. During this period, several other KP e-forums mushroomed, but this writeup is about all those e-forums that I was part of – either as a subscriber or as an administrator.

When Sanjay Kaul became the KOA president from 2001 through 2004, after taking over from Lalit ji Wanchoo, it was decided KOA would start its own mailing list for its members and KPnet became a private forum, administered by Lalit Koul afterwards. He worked meticulously to maintain KPnet for more than 15 years in all. With the significance of these mailing lists diminishing over the years largely due to the social media taking center stage, the KPnet was finally closed down sometime in the years 2012 and 2013.

Based currently in Greater Boston area, Lalit Koul is Program Director at CVS Health, responsible for IT portfolio management and project delivery for CVS/pharmacy business unit.[5]

Sanjay Kaul was one year senior to me at REC Srinagar. With a degree in Civil engineering, he came to the US in the early 1990s,



Sanjay Kaul

pursued a Master's degree and settled in Greater Boston area, working for the state of Massachusetts.

Under his tenure as KOA president, from 2001 through 2004, with Arun Koul administering the website and e-forums, KOA created one KOAUSA forum and 10 zonal forums, KOAZone1 through KOAZone10, one for each zone [6] – using Yahoogroups, but now currently hosted by Googlegroups. In addition, KOA-board forum was created for communication between the elected KOA board members. These groups were created to facilitate communication and the participants are KOA members nationwide to positively serve the community. Whereas only dues-paid members subscribe to KOAUSA forum, with KOA management posting organizational messages, appeals for donations, etc., any person believing in KOA's mission can subscribe to his/her zonal forum (residing in that zone). The zonal e-fora KOAZone1 through KOAZone10 are meant for dissemination of community and KOA related information to the community in USA and provide the zonal community, KOA Director and/or Chapter President(s) access to the KOA community within their own Zone only and engage in discussions. A member's continued participation as a member of these groups is a confirmation that he/she is in acceptance of established KOA forum guidelines. Anyone found violating any of the guidelines can be removed from these forums.

Arun Koul lives in Greater Boston



Arun Koul

area and is MD at Webcontentor. As an experienced leader in technology and services, he builds and provides leadership to application and software development teams in the delivery of large systems as well as innovative, custom solutions. Webcontentor creates and delivers Web Solutions, Mobile Applications and Digital Campaigns for enterprise or new venture.

In addition to creating and maintaining the KOA forums during Sanjay Kaul's tenure, Arun created Kashmirgroup.com using his own resources, which was perhaps the very first Kashmiri Pandit portal, with database driven KP matrimony site, among many other features that this portal provided.

Soon after KPnet yahoo group was closed by Lalit Koul, I started a Facebook group bearing the same name. I made Chandigarh-based Puneet Raina a co-administrator and together we have established strict guidelines that we enforce well. Puneet takes extra efforts to make sure that the fake profiles are not subscribed to the group. When I



Puneet Raina

became KOA president in the years 2015-2016, he managed this group in my absence. It currently has about 13000 KP subscribers from all over the world.

Puneet Raina, a researcher with experience in Molecular Immunology & Molecular Parasitology, his current research is focused on delineating changes induced by Leishmania parasites in the macrophages after infection.

A KOA president, I created KOA's official Facebook page and a Twitter account bearing its name and a few LinkedIn groups, one for entrepreneurship. The KOA Facebook group is meant exclusively for the use of only the US-based KPs and their visiting parents, and some from Canada for KOA-related discussions and issues.

I still manage Koshur Yahoogroup and have, in addition, created several individual Facebook pages on Kashmiri temples, saints, playwrights/writers/poets, etc. With so many pages and groups being created on a daily basis by several individuals, the social media has started to lose its meaning now. Facebook and Twitter are soon going to be things of the past and I believe that the humanity is now ready for some new gig to keep itself occupied.

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 [8] <https://www.linkedin.com/in/drpunetraina/>

Disclaimer – The intent of this writeup is to record history for posterity, of such endeavors that have impacted our lives in a positive way after our exodus from Kashmir. It is my understanding that most of our brethren based in India do not know of such events because India was way too slow to embrace Internet in the beginning. Now it is a totally different story. This writeup has tried to give due credit to those movers and shakers in our community who were trailblazers and have contributed significantly to our cause. It is possible that my memory of events has faded with more than three decades having passed. If the events and efforts of individuals do not match with what I have mentioned, it is unintentional, and I offer my sincere apologies for those omissions.



کَآئِیْرِیْتِیْنِ کَآئِیْرِی سَآرِی
 نِیْتِہِ وَاْرَآئِکِی مَآرَآنِ کَآو
 اِیْنِ کَآئِیْلِ

وِیْیُوس سُونِ یِکھِنَا



اِقْبَالِ انجَم

وِیْیُوس سُونِ یِکھِنَا
 یِہِ وِثَدَے کَرُونِ یِکھِنَا
 دِیْتُمِ وُونِ نِیْمِ اَنَدَر
 چھُ سُوْرَے چُونِ یِکھِنَا
 سَنکھِنَا یَادِ پِیْہِ ہِی
 تَرِے سُوْرَے پَرُونِ یِکھِنَا
 وِنَانِ اَکھِ عَالْمَاہِ چھُے
 تَرِ چھُکھِ نِنْدِ بُونِ یِکھِنَا
 یِہِ دُنِیَا پُوشِہِ مِت کَس
 پَرِ کَمَرِ زُونِ یِکھِنَا
 دِپَانِ اُجْمِ نَصِیْبِس
 مَے تَلِہِ ہِے گَرُونِ یِکھِنَا



وژن

شوکت شفا

یُس نہ بوڈے لکھ تھیکین تھر سند وجود
یُس نہ موجے ون تنس ہست و بود
تھ ونین چھگھ یتھ نہ سمکھیوی وقوع
پرون موکلیو نوو وری حض گو شروع

پڑاڈی پاٹھی آسہ صحراون لسن
آبہ ڈریاون، کولن، ناگن ہوکھن
چھہ شفا ڈینشن عذاب دودسہ، جوع
پرون موکلیو نوو وری حض گو شروع



گو یُس انتخاب پرسک پیہ طلوع
پرون موکلیو نوو وری حض گو شروع
اُکھرتھے گُر گاشہ ہے نش کور رکوع
پرون موکلیو نوو وری حض گو شروع

از تہ وافر پٹھ زمپنس کار بد
موکھ چھ شہک پڑاڈی پاٹھی ہوسہ لد
زون تارکھ بے خضوع نب بے خشوع
پرون موکلیو نوو وری حض گو شروع

آسہ پیہ مظلومہ ہے دارس کھسن
خون بہا پیہ آسہ مقتولس برن
کر نہ انصافس کنتھ قاتل رجوع
پرون موکلیو نوو وری حض گو شروع



شوکت شفا

پریتھہ جو

بے اتھ دیگلس گڑھی تن ژوک. پریتھہ جوہ. ونہ چہ سین آسان رنہے تہ ژہ چھتہ دیگلس کھلن آسان کرم ژ. اکھ پریتھہ جو گیاو بالہ اپور دفع تہ بیاکھ اکھ "رود ارہ سرن کیت یتھی۔"

"بویے یہ پریتھہ جو کسے اوس۔ ژہ کیازے تمی سنز یژھا ژوکان۔"

سہ اوس اکھ دالہ بٹا. تم اوس اسہ کانپہ ژونمت. بہ اُس س تمن دوہن نوے نوش. ادہ سہ کنسر لد اوس فی بومہ وار اسہ دانہ کٹھس منز اڑتہ گڑھان. پھتر بیہنہ بروہنہ اوس گوڈہ بتہ لیجہ ٹھان تلان تہ پتہ سنہ دیگلس کھلنہ بنا کران. پانہ اوس تہ تریشہ دام تہ مانان چون سانہ اتھہ، مگر یہ اوسس نہ جہنم گارس خیال تہ گڑھان زہ یلہ نہ بہ یہندہ اتھہ کینہہ چھس کھیوان یمن تہ ما آسہ میانہ بتہ لیجہ تہ دیگلس کھلن کرنہ ساتی من گہلان. میہ اوس تمنے دوہن بشیرہ ڈنب لوگمت. میہ آسی صبحائے صبحائے دوہے الٹی یوان. تہ بومہ وارہ دوہ صبحن تہ تہ شامن تہ۔

یلہ یلہ یہ کون قادر سنس چہ کھلن کران، میہ چہ تمے دوہ پیوان یاد. امس چہ مرضہ باقی دوہن زانہ نہ زنتہ کہنی مگر بومہ وارہ دوہے چھس یہے لٹہ زن یوان. مرضہ لدس. امس فٹھہ پھراڈس یلہ تہ کنہ سانہ سہ دالہ بٹہ خوابس منز چہ یوان، یہ چھنہ بشیار گڑھتہ تہ پتہ گانٹھ وادن ودنس " تھکھ کڑان۔"

"وہی اسان اوس، امی کیازہ لوگ ودن؟ قادر بیس کیا گو۔ یہ"

یہ ژوچہ دجی تہ چھس تمسے پریتھہ لد پریتھہ جوہی. دپان ستہ اوس ادھمپورہ مرنہ بروہنہ " اتنے اسان تہ اتنہے ودان۔"

قادر بب کرتو وونہ ژوپہ. بویہ ہا چھہ یژھی. سہ چہ ٹاٹھس تہ دوہس تھکتہ پھتتہ شامن سورے " نستہ کینی کڑان۔"

"تا گوبریو میہ نا بیوت تہنزہ بوبنہ بیواری پیٹھ ودن....."

"قادر بب اگر سے پریتھہ جو سانہ تریش تہ اوس نہ چیوان تہ سانی بانہ تہ اوس مِکری کران، زہ "

"کیاز چھکہ نہ خوش زہ سے گو سانہ گامہ منز دفع

میانو سونہ گوبریو تہ چھو نہ توہ پے یہ میہ پے چہ۔ پریتھہ جُون اوس میہ قسم تھومت زہ ینہ "

کانسہ ونیکہ ، مگر از ونہ بہ۔ بہ کرنہ برداش زہ پریتھس ونہ کانہہ بدرد تہ قادر آسہ زندے۔

پریتھہ جو اوس خداین بجا کورمت۔ یلہ یتہ سارنہ گامہ والین ژھیے دتہ خام جایہ آسہ، تمس اوس

تمہ ساتھ تہ ٹین دتہ تریہ پور پوختہ مکانہ۔ اسہ آسی واریاہ غربت۔ دوشونہ کالن اوس نہ پریتھہ

ساتہ بتہ آسان۔

ایال بار تہ اوسس۔ دالہ چھٹانگس اسی رس کران تہ تتھی اسی دون کالن زر کڈان۔ میتہ اوس گوڈہ

گوڈہ سخ مشکل گڑھان یلہ پریتھہ جو اسہ بتہ لیجہ ٹھان تلان تہ دیگلس کھلن کران اوس۔ مگر

تمہ وختہ اوس اچھن منز لحاضہ ۔ کانہہ اوس نہ کانسہ بوتہ کھیوان تہ نہ دل یڑھان پھڑراون۔ خار

اکہ دوہ اوس نہ اسہ ویی۔ خدا صابن منسہ زہ امے دوہ اسی بومہ وار۔ پریتھہ جو پیو وانتہ۔ امہ یلہ

دگچس ٹھان تھود تل امی وچہ خالی دگچہ۔ یہ بیوٹہ نہ پتھر تہ کبھی تہ ژول۔ بہ گوس اندری

شرمندہ۔ بہ اوسس پنی کئی تھز تھاون۔ میہ اوس نہ قرآن فکرہ تران مگر مولوی صابس نش

اوسم بوزمت زہ مسلمان گڑھہ خود دار آسن۔ توے تہ اوسس نہ کانسہ نش اتھہ پھلاوان۔ اچھا ونہ

چہ خوفتن بانگ پرنے تہ پریتھہ جو ژاو نکھس پیٹھہ توملہ ٹھیلہ بیتہ اندر۔ میہ رچاس نہ مگر تمی

تھو میہ پیغمبر صابن قسم تہ میہ لوگ نہ چارہ۔ پتہ سنیوس بہ زہ یمہ دہ یہ دیگلس کھلن اوس

کران تہ اگر سین آسہے کمے بہم یا دال آسہے آبیے بوت، سہ اوس بدھوارہ دوہ صبحائے اسہ

چائے چنہ برونبی سے سیون گرہ وائناوان۔ میہ پریوژ تس اکہ دوہ زہ سانہ کیازہ چھکہ نہ تریش

چوان، ژھیٹہ کھا؟ دوپن بہ ژھیٹہ نہ مگر بہ چھس دپان تمس ایشورس کس بوتہ دمہ اگر تم

پریوژ ہم زہ ژہ اوسکھا یمن تریشہ دامہ بدل سینہ بوک دوان۔ میہ ژجی کھورو تل میژ نیرتہ۔ میہ

دوپ یہ وعظ چہ جمع دوہ غفار صاب مسجد منز اسہ مسلمانن پران مگر عمل چہ اتہ پیٹھہ پریتھہ

جو کران۔ بہ گوس کینژس کالس شیش پنجس منز زہ مسلمان چھا پریتھہ کنہ بہ۔۔۔

تہ یلہ تم کشیر تراوتہ ژلی، برابر زہ دوہ برونبہ تراو تم کاژر ستہ پیاول (چاول) گاو ووڑھ بیتہ

سانہ۔ دوپن اسہ چہ گانس مرمتہ کرنی، یہ گاو تھاون اکس دون دبن یتھی۔

تہ بہ اوسس بٹھ وارہ دوہ باپور بینہ نش گومت۔ یلہ بہ آتہ وارہ دوہ گھرہ واپس آس میہ گو یہ

بوزتہ گش زہ پریتھہ جو نی چہ نصف راژن گام تراوتہ جوم ژلی متی۔ یتھے میہ بوش او بہ

لاریوس ننه وورے یجیبور تام۔ مگر میہ لوب نہ پنن پریتھہ۔ میون پریتھہ اوس میہ تراوتہ خبر

کوت ووتمت۔۔۔

تِنے پیٹھ چھس بہ دوبے بومہ وارہ دوه شامن لیجہ ٹهان تلان تہ دگلس کھلن کران۔ اگر نہ بہ یہ کرہ میہ پھٹہ رگ۔ یہ میانی حرکت وچھتہ یتھے بشیرنی موج پرتھہ جو چھم ونان ، میہ چہ دلس سورے بار ژلان۔ میہ چہ سہ دوه ونتہ بار بار اچھن تل یوان یلہ بہ باپورہ پیٹھ آس تہ میہ بوز پرتھہ جوئی چہ ژلمتی۔ یہ ونیاو میہ مہدہ وانی ناگنہ پیٹھ خوبانی ژیرہ کجہ تل۔ بہ چھس نہ تنہ پیٹھ تکن وچھان تہ۔ اکہ دوه درایاس غفلتن تپاری تہ میہ پیو برابر سہ مہدن ونن یاد تہ گوم گش۔ بہ اونہیس گھرہ ڈانگہ لدتہ۔ از تہ چھس بہ خوابن منز پرتھہ سے ساتی آسان۔ میہ چہ خواب وچھان وچھان تہ عذاب گڑھان تہ بشیار گڑھتہ تہ۔ اما کوت گے تم دوه یلہ سانہ کشیرہ منز بندوستانیو تہ پاکستانیو بدلہ سیود تہ سادہ کاشیر یکہ وٹہ تہ رلتہ ملتہ لسان بسان آسی۔



از چہ کہانی بندس تناظرس منز کرو اسی اکہ نفسیاتی تکلیف سمجھج کوشش یتہ

PTSD (post traumatic stress disorder)

چہ ونان۔ امیکی خدو خال چہ یمہ آیہ

1. یہ چہ تمن لوکن گڑھان یمن کنہ نتھس دل خراش واقفس ساتی سابقہ پیہ یس تہندس وجودس کئے دنن چہ کران۔
2. یہ چہ خاص کرتہ تمن گڑھان یم کنہ جنسی زیادتی بند شکار چہ گڑھان۔ مگر جنسی زیادہ تی چھنہ ضروری۔ تمن لوکن تہ چہ یہ تکلیف کران یم کانسہ ٹاٹھس برونبہ کنہ گولی یا پیلٹ کھیوان وچھان چہ یا فائرننگ منز پھسنہ پتہ نارس منز دزان وچھان چہ۔ یہ چہ تمن لوکن تہ گڑھان یم کنہ ناگہانی آفتک یا دل دوز ایکسیڈینٹک شکار چہ گڑھان یتھی انسان چہ تمن جایو تہ تمو چیزو نش دور ژلان یم ساتی تمن سہ واقعہ یاد چہ پیوان۔
3. یمن چہ یا تہ سوے سین برابر خوابس منز یوان یمہ ساتی تمن شاک چہ آسان لوگمت
4. نتہ ڈراونی خواب یم تمن انتہائی پریشان چہ کران
5. یمن چہ سہ تکلیف دہ ساعت یاد پیٹھ کنہ ساتہ سہ حالت گڑھان زہ یم چہ خود کشی نوان کرتہ۔

۶۔ یم چہ باقین نفسیاتی بیمارین منز تہ مبتلا بیکان گڑھتہ (یتھی پآٹھی یمہ کہانی ہندس قادر ببس 6
(تہ چہ گڑھان OCD

7۔ گڑھان۔ مگر یم بیکہ وریہ (one month) یمہ تکلیف چہ دل دوز واقعہ پیش ینہ پتہ اکہ ریتی 7۔
وادو پتہ تہ کلہ کتتہ۔

۷۔ یتھی بیمار وقتس پیٹھہ پریزنانونہ ساتی بیکو اسی تمن تیتہ مدد کرتہ یمہ ساتی یننز زندگی تباہی 7
تہ بربادی نش واریابس حدس تام بچتہ بیکہ۔

بحر حال زمین نیائے انزراونی تہ چہ ضروری مگر انسان نیائے بیکہ ہوکہ نہ زمین نیاین انی
کھلے چہہ دتہ

غزل



فاروق رفیع آبادی

مے کیا تَس سترِ نوو دنیا بسووم
امارس ووڈی غمن ہند شانہ تھووم
جوآنی کیاہ ونے کتھ گنزی گزآرم
ہنن گڈرن مے ما از تام بووم
ازل آنس یہ کھر میانس مرٹھہ بو
ڈیکس لیو کھنم ہنتھ تقدیر ہووم
امارک آفتابہ لوس کرتام
یہ جنگ ہارتھہ دلگ سرمایہ رووم
خیالن ہندک شجر مسمار سپدن
شہر شجر سُد اوے فاروق ترووم

ननसी पँडिता

जब हम छोटे बच्चे थे



जब हम छोटे बच्चे थे खूब धमाका करते थे
 हंसते रोते लड़ते झगड़ते रहते थे
 शोर शराबा गाना खाना दौड़ना सब करते थे
 मां बाबा दादा दादी से मिलकर मस्ती करते थे
 स्कूल से भागे आते थे घर की छत पर पतंग उड़ाते थे
 घर की मुंडेर पर बैठे दोस्तों के साथ बतियाते थे
 छुट्टी के दिन घर में हाथ भी बंटाते थे
 सबके साथ घूमने जाते थे
 चाची मामी या मौसी बुआ से मिलने जाते थे
 एक परिवार मिलकर खाना खाते थे
 परिवार के साथ पिकनिक पिकचर देखने जाते थे
 जीवन सादगी से चलता था
 सम्मान और आत्मसम्मान की डोर पक्की होती थी
 बड़ों की आशिर्वाद और छोटों से प्यार मिलता था
 हर घर अपनापन से भरपूर था
 किस्से कहानियों से भरा था
 संतुष्टि का माहौल था संतुलित आहार का चलन था
 आज बैठे लगा वह जमाना कुछ अलग था
 आज का मजा वाय फाय ने लूटा है
 पुराना सब कुछ छूटा है घर बैठे सबसे मिलते हैं
 फोन में सब घुसकर बैठे हैं



World Radio Day - Rahul Kilam

Role of Community Radio in the Preservation & Transmission of Culture

World Radio Day is an international day celebrated on 13 February each year. The Day was decided by UNCESO on 3 November 2011 during its 36th conference. World Radio Day celebrates radio as part of humanity's history by following the various developments in our society and adapting its services. As the world changes, so does radio. Thus, during the Covid-19 pandemic, radio made it possible, for example, to ensure continuity of learning, to fight against misinformation, and to promote barrier gestures.

Here on this World Radio Day, I am sharing my views on Community Radio and its role in the preservation and transmission of culture. There is no doubt

that community radio has come as blessing and has a bright future up bright future. Community Radio are close to the people and very effective in promoting, preserving and transmitting the culture of people in the areas they are operating in.



Community Radio is a type of radio service that offers a model radio Broadcasting beyond commercial and public service. Community Radio broadcasting serves Communities interest. the content of broadcasting is largely popular and relevant to local specific audience. Community radio stations operated owned and driven by the communities they serve and provides a mechanism for facilitating individuals, groups and communities to tell their diverse stories, to share experiences and in a media rich world to become a active creators and contributors of media. In many parts of the world today, community radio acts a vehicle for the community and voluntary sector, civil society, agencies, NGOs and citizens to work in partnership to promote community development.

Culture takes diverse homes



across time and space this diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity cultural diversity is as necessary for humankind as bio-diversity is for nature. Cultural survival's experience working with community radio stations over the past eight years has identified four primary contributions of radio to language revitalization and sustainability.

Community Radio:

- ✿ Supports successful revitalisation of an endangered language.
- ✿ Promotes language use and halts further language decline.
- ✿ Builds awareness of language loss and inspires new language learners.
- ✿ Serves as a source of alternative media for broadcasting in Indigenous communities.

One sign of the healthy community is its simultaneous ability to preserve and invert it's culture ;e to conserve it's history and heritage while developing new expressions for current times. And community radio plays an important role in preservation and propagation of culture and history of a community as community radio is reaching out to community. Community Radio can help us to gain valuable information about our history, culture and traditions. By promoting culture, Community Radio has, therefore, become a conduit for cultural development and emancipation. Community Radio stations have indeed,



true to their design and mission, provided the people they serve with unequalled access to developmental information in the various areas of their like. Community Radio is uniquely positioned to bring communities together and foster positive dialogue for change. By listening to its audiences and responding to their needs, radio services provide the diversity of views and voices needed to address the challenges we all face..Now the time has come that the potential of this popular accessible, low cost, medium of communication should be linked with the national development objectives. The medium of communication Radio which has great potential to reach out everywhere in the country. If well supported radio can help achieve this and enhance cultural development and regional integration in India.

Wishing a very Happy Radio Day to all.



Poetry - Imran Yousuf
Ghazal



In reminiscences I see nothing but could only behold broken window,
 When home was gone I could only witness dead- cold broken window.

When everything was burning in flames and I was empty stomach,
 Away from truth and lie and kindness, I sold broken window.

The path I walked was full of stones and couldn't go through a curve,
 Lost in the niche of a dungeon I could only mould broken window.

The fire had left nothing but only ashes and ashes everywhere,
 The house was nowhere to be seen so I could only uphold broken window.

You may laugh at me and say, 'the path you are walking leads nowhere!'
 I know, but carry on my glorious heart you can still witness old broken window.

Every day my heart cries out loud,
 every night it turns to stone,
 The story of my love is written in blood, I can only hold broken window.





مجید مسرور

غزل

پیتے گس گس بوزان داد پداد
پیتے ساری دوان گانے چارک دم
ناد پیران وارنس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے شانیہ کُرتھ کوسم یاون مٹو
پیتے خٹک پیتے پرچار کران
پیتے اش اش لارس دارس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے سوچکڑ سرحد ہندران مٹے
پیتے کس رڈز کاڈن سوچن نزائے
پیتے کس بہ بہنہ آو قہرس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے واش کڈن وونڈی جاناوار
پیتے گاش تہ پھولہ پیتے از پگاہ
پیتے گزہمہ سرن شہجارس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے شاف لُتھ زن قلمس منز
پیتے مسرور کنیہ لکھہ شار تڑ ون
پیتے تڑوہ تڑوہ گوران زارس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆☆

گلہ زو گودھان تھ شہرس منز
تمہ شہرک پُھس بہ تہ روزن دول
پیتے مانچھ رلاوتھ زہرس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے گسٹورن گئیہ بولی مٹھٹھ
پیتے فمرن پیتے گئیہ کار تھٹھ
پیتے وارڈ تم اڈی پھرس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے نارس منز گنڈی پوش ڈرتھ
مدہوش گودھان کم جاناوار
پیتے ازبے بدلان پھرس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے گئیہ زؤل تھوومت سالیس تل
موصوم وپھن بوند جام کھٹھٹھ
پیتے ہرڈک تاپھر بہارس منز
تمہ شہرک پُھس بہ تہ روزن دول

☆

پیتے زلم کینگ گاش گمر
آش فقط پیتے آشی محم
پیتے گمر تھ وٹھ لے نارس منز
تمہ شہرک پُھس بہ تہ روزن دول

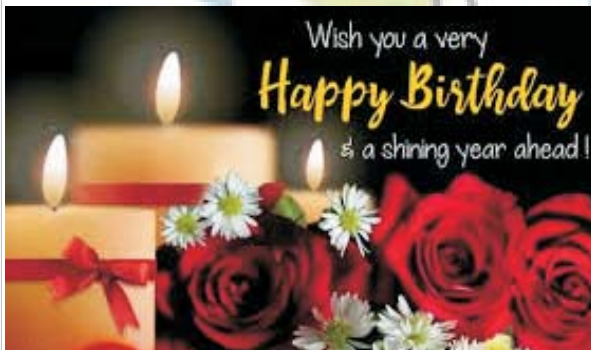
*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib***Special for Dr. K.L.Chowdhury**A long time Friend and Well Wisher**... M.K.Raina*

I had not met Doctor Saab in Srinagar. I had seen him in Jammu in 1990s but my intimacy with him was not personal. I had heard about him from people, and knew about his deeds of helping the displaced and poor people in physical and emotional distress.

I came to know Doctor Saab personally through Late Shri Arjun Dev Majboor around the year 2003. I had written some short stories in Kashmiri language and was in Jammu to show them to Majboor Sahib and take his blessings. He directed me to Doctor Saab for a personal interaction, in connection with my project Vikalp. It was here, I came in close contact with the renowned physician who my displaced community members in Jammu loved most. Later, my contacts with Doctor Saab became more frequent, through personal meetings and through phone.



Around the year 2004, I translated two English poems of Doctor Saab, one titled 'Dole' from his book 'Of God, Men & Militants' published in 2000 and second titled 'Paying the debt' from his book 'A Thousand Petalled Garland and other Poems' published in 2003. The Kashmiri titles of the poems were 'Khäràth' and 'Nakhûvót'. My translation was liked by Doctor Saab. Later I translated some more of his poems.



Doctor Saab has been associated with Praagaash (previously named Härvan) since August 2007. He has been a serious reader of the journal and regular contributor too. His legendary column 'My Medical Journey' started with the publication of second issue of Härvan in September 2007. I still remember the introductory lines he wrote, when I approached him and requested him to

*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib**

write for the e-magazine. He wrote, "The editor of Harvan, Shri M K Raina has asked me to contribute a regular health column for the journal starting with the second issue. This is a big calling. I have great affection for MKR and have no heart to decline his invitation. However, after giving it a serious thought I have come to the conclusion that if I accept this brief, I shall approach the subject rather differently. Yes, unconventionally."

And Doctor Saab became not only a regular contributor but also a true friend and well wisher in due course. I remember, having called him a couple of times at the dead of night, from Mumbai to prescribe medicine and suggest action to give relief to my seriously ailing mother in the year 2006 and after. His lifting the receiver even at odd times and saying two words would bring us lot of relief.

On his 80th birthday on 9th March 2021, I wish Doctor Saab A Very Happy Birthday and pray for his good health and good times ahead. May Almighty give him relief from his ailment and make him fit and fine soon.



*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib****From Robin Chowdhury****Felicitations to a brother on his 80th Birthday**

Congratulations on your 80th birthday, Kundanji/Baitoth.

Two years back, close to my 80th birthday, I made a promise to myself. I would fly out from Australia and arrange a birthday party for you at Jammu in March 2021. I knew that other siblings would also come with great enthusiasm and love. We also considered the possibility that you would have flown to USA to be with your daughters. In that case the birthday party was to be held in Fremont, California at the house of Bodhji and Jaya.

You and Leelaji are now in Dallas, USA with Renuka, your daughter. A birthday party at Fremont is not possible because of your health and the risks associated with the Covid19 pandemic. Australia continues to keep its international borders closed for an indefinite period. There is no chance of my visiting you in Dallas. Therefore we, the siblings will congratulate you by video call and through the written word.

Before I summarise some of your activities and achievements in the last three decades based in Jammu, I would like to write a few lines about the early days in Kashmir valley. We spent the first decade and half of our lives together in Srinagar at the ancestral house in Rajverikadal house. We grew up as one of only two Kashmiri Pandit families in a sprawling neighbourhood of Kashmiri Muslims. It was a great childhood in a joint family and, among the neighbours, there was communal harmony and mutual respect. We were within walking distance from Hari Parbat and it was safe even for lone Pandit women to walk there. At home we learnt from mother the stories of the Ramayana and Mahabharata in the oral tradition. Other than following the rites and rituals of Kashmiri Pandits, the focus was less on religious zeal and more on modern education and science and career goals. Yet, in that the golden period, we imbibed basic cultural values which have guided us through our life journeys.

I left home to study Civil Engineering in 1955 and you joined Patiala Medical College in 1957. This was the period of great excitement for the family as Chaman/Baisahab, the eldest sibling, also left home for London in 1956. In this period we were, each of us, on a steep learning curve for understanding and negotiating the outside world. Like all Kashmiri boys of that period we had lived in a protective world of heavenly simplicity surrounded by familial love. Having to live more independently and

*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib**

meet a variety of people and tackle new tasks was useful in itself and necessitated frequent mutual consultation by letter. In the process we slowly discovered the breadth and depth of our loyalty and trust for each other. In due course sister Deda joined Patna Medical College and you would play a key role in her admission, helping her to settle and achieve a successful completion. The strength of your personality was revealed to all the family. In later years you also had a guiding influence on our two youngest siblings, Surinder/Bodhji and Usharani. Bodhji studied engineering at the Regional Engineering College and Usharani medicine at the Kashmir Medical College.

There are many interesting aspects of our family life in Kashmir valley during the three decades following your first medical degree. I will return to some selected anecdotes of that period later. I first take the liberty of jumping to the period of your life based in Jammu after 1990. I will mention some of your activities and achievements. First it is necessary to mention why you had to leave Kashmir valley for Jammu.

During the late 1980s Kashmir Valley was experiencing political instability and there was increased infiltration of militant or terrorists outfits from across the border. By early 1990, noisy and violent agitation escalated to harassment, threats and targeted killings especially of Kashmiri Pandits (KPs). Law and order seemed to have broken down. Many Kashmiri Pandits (KPs) fled the valley and others were forced to do so with threats. The escape of KPs began as a trickle but soon became a mass exodus. Yet all those fleeing in fear believed in returning soon to their beloved valley. You left your professorial position at the Kashmir Medical College, your thriving medical practice and your home and hearth. You had to make emergency arrangements for the continuation of children's education.

Yet, after a beginning under traumatic conditions, you established yourself again as a family doctor in Jammu. There were thousands of exiled KPs in a sorry state, uprooted from villages and towns in the valley. Some had no means of survival and were homeless. Makeshift refugee camps housed some of them. The situation was appalling and people with ability and the will had to act to alleviate the suffering of fellow exiles. You provided encouragement and leadership to your fellow refugees and to those trying to help the refugees. In addition to your own medical practice, you provided free medical consultation for the refugees and encouraged other doctors to join you in that venture. This evolved into the Shriya Bhat Clinic. You and other volunteers organised medical camps periodically to help with rampant illnesses. In your medical work you treated patients as individuals who needed understanding, empathy and holistic advice.

*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib**

You also joined the growing movement for political and social rights of exiled Kashmiri Pandits. You spoke at seminars, wrote articles for newspapers and made yourself available on radio and TV as required. You consistently advocated for fair play and justice but refused to be associated with factional activity. You emphasised the return to Homeland in Kashmir Valley as the only long-term solution to the KP issue, the reversal of ethnic cleansing.

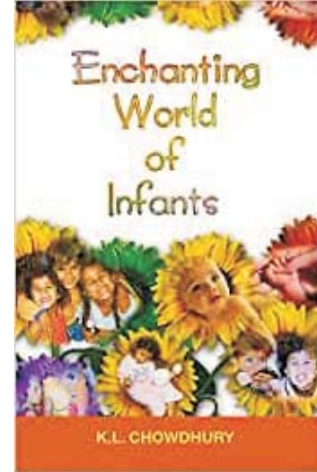
You found the urge to write and this has become your second vocation. A volume entitled "Of Gods, Men and Militants" was published in 2000. In it you lamented the sad state of affairs to which the society had descended in the dark period leading up to and beyond the exodus. However, your optimism was alive and



well. You remembered happy times as well as struggles, past and present. This led to the book: "A Thousand Petalled Garland (2003)". Over the next few years, your life was brightened by the arrival of three grandchildren. Your experiences in grand-parenting

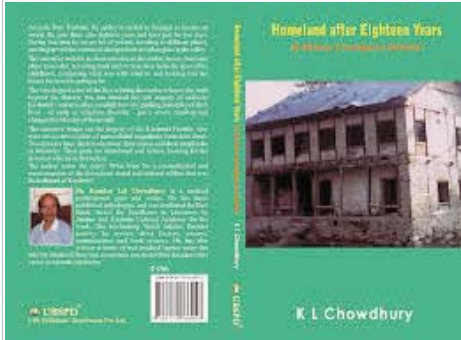
are celebrated in "Enchanting World of Infants,(2008)". You returned to the Kashmir Valley after 18 years, Oct 3-5, 2008.

This experience was described in the book "Homeland after Eighteen Years (2011)". A collection of short stories, "Faith and Frenzy", was published in 2013. Another collection of short stories, "Why Don't You Convert and other stories" was published in 2015. The last years of our dear mother's life were spent confined to bed and you were her primary carer. Interactions between you and her have been described in your book "The Final Frontier-dialogues



between mother and son, 2017". A third collection of short stories, "Room in our Hearts", was published in 2019.

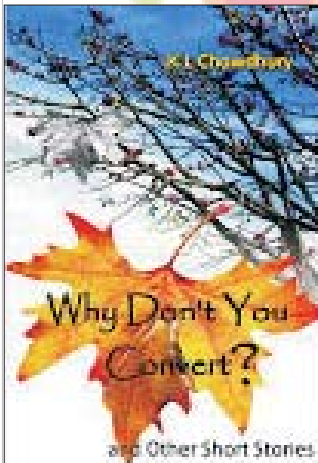
Your books were launched to enthusiastic audiences and, from time to time, received positive reviews from many reviewers. You gained a

*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib**

good reputation as a poet and story teller. You also received "Lifetime award for the Best Book in English' for the anthology "Enchanting World of Infants from the J&K Academy of Arts, Culture and Languages.

Dear brother, Kundanji, it is perhaps understandable that many of your supporters and fans know relatively little of your life as a doctor and family man before you arrived in Jammu as an exile

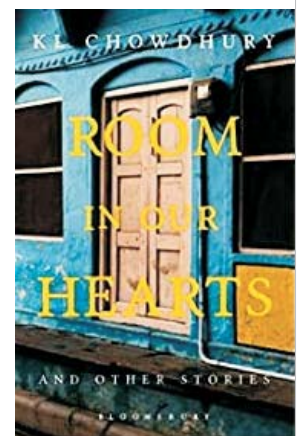
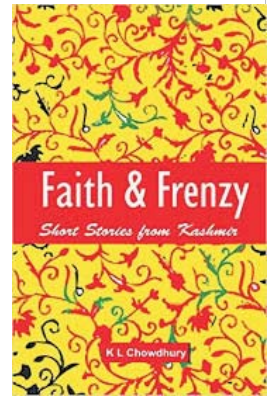
from the valley. I would like to share some selected memories with a personal flavour. We got to love you as a brother with special qualities of understanding, empathy and love who pursued his work as a doctor with scientific curiosity, and a knowledge-based approach, patient-centred approach.



Among six siblings you alone remained a companion of our wonderful parents for most of their lives. Some of the time, they also had the company of Deda and her husband Bansi Senior. Baisahab was in England from 1956 onwards except for a few short visits home. I left for Liverpool, England for a PhD in 1968 and was joined by wife Nancy and daughter Rita in 1969. I then moved to an academic position in Sheffield. Within a year, I accepted an academic offer from Australia and have been here since 1972.

Bodhji graduated from REC, Srinagar and moved for a PhD to Liverpool in 1970, worked for a few years in Manchester, was joined by his wife Vijay/Jaya, and then they migrated to California, USA. Usharani graduated from Medical College Srinagar and migrated to USA with Bansi-Chotelal, her husband.

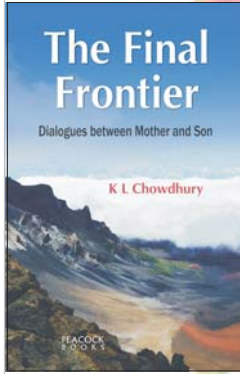
Apart from one year visiting medical position in Iran, you



*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib**

were consistently present for companionship to our parents. Father was very active and successful professionally as a renowned lawyer and mother was a very resourceful matriarch. Yet, our parents needed at least one of their children to be based in Srinagar. This enabled them to have a continued sense of family. It is good to recall that period of change.

By 1964 the family residence had moved from downtown (Rajverikadal) to uptown (Barbarshah, near SP College). This move meant that father, mother and grandfather Boba missed the extended Chowdhury family of Rajverikadal, the whole locality and the interaction and love of neighbours. You, Leela and the two girls, Leku and Renuka-Tingli, provided a sense of close family at Barbarshah. Of course, Deda, Bansi were soon established close by in Rajbagh and they would drop in with their little boys, Munna and Chuntu.



And those were interesting times when the front garden of Barbarshah residence would almost daily host close relatives and friends for tea. They would drop in, one by one, after work and it was almost like a family festival or a 'majlis' with laughter, exchange of stories of the day and news. And you were often an important part of these soirees which gave great pleasure to mother and father and quite a bit of extra work for the kitchen helpers and the attending servant boy.

You built a house of your own in Indira Nagar not far from the base of Shankaracharya Hill. In the plans of this spacious house included self-contained rooms for our parents including an office with a private entrance for father. Father would still visit the Barbarshah home and office frequently on his way back from the Srinagar Courts. Dear Kundanji, you were far more than a dutiful son to your dad. He was proud of you achieving distinction as a physician which he could gauge also from the esteem in which you were held by the legendary Dr Ali Jan who was a friend of father since their childhood.

In the mid to late 1980s, one or other sibling would visit from overseas and once or twice a majority of us (but



*Praagaash Special :***Happy Birthday Dr.K.L.Chowdhury Sahib**

not all) were with you at the same time. Those occasions gave great satisfaction to all and especially to our parents. Chaman-Baisahab visited several times from London with two other British engineers to investigate the feasibility of an environmental drainage project for Srinagar and adjoining water bodies. Baisahab based himself at the Oberoi Palace Hotel and it became the focus of visits for you and others, friends, well-wishers and cousins. Thus a different sort of majlis or soiree was held daily for a couple of weeks.

Dear Kundanji, your birthday heralds the arrival of spring. To conclude this felicitation, let me quote a couple of stanzas from Kalidasa's poem 'The Seasons' ("Translations of Shakuntala and Other Works", Edited by Ernest Rhys, Translated by Arthur W. Ryder). These are the first two stanzas of the part of poem "Early Spring" :

(I)

Now, dearest, lend a heedful ear
And listen while I sing
Delights to every maiden dear,
The charms of early spring:
When earth is dotted with the heaps
Of corn, when heron scream
Is rare but sweet, when passion leaps
And paints a livelier dream

(II)

When all must cheerfully applaud
A blazing open fire;
Or if they needs must go abroad,
The sun is their desire;
When everybody hopes to find
The frosty chill allayed
By garments warm, a window-blind
Shut, and a sweet young maid.



Dear Kundanji, all of us siblings send you good wishes and blessings for happiness and a quick recovery to good health and wellness.

- Baiji (Robin Chowdhury), Wollongong, NSW, Australia




Kashmir Report

Kaleem Bashir



International Mother-language Day Celebrations at Srinagar

- Kaleem Bashir

 Gulistan TV Channel on 20th February 2021 organised a grand function for celebration of Mother-language Day in their Studios at New Airport Road Srinager. A good number of poets, writers from the entire Valley attended the function. On behalf of the Gulistan Channel, Mr. Majeed Masroor, a great poet and broadcaster presided over the function and delivered a lecture on the importance of Mother-language Day and highlighted the activities of the Channel for the promotion of Kashmiri language. He also paid tributes to Cultural Organisations for their concern about the Kashmiri language. Mr.



Masroor explained to the audience the role and contribution of Mumbai's Project Zaan's e-magazine Praagaash for the preservation of Kashmir's Culture, Art, Tradition and Language, not only at national level but also on the international level. He hailed the Praagaash's editor Shri M.K.Raina and his team for their sincere efforts.

Four sessions of the function were conducted. First was Natia Mushaira presided over by Kaleem Bashir. Second was Estaqbali Bahaar Mushaira presided over by the famous Poet Yosuf Sameem. Third Mushaira Amad-e-Bahaar was presided over by Kaleem Bashir again and

Kashmir Report

Kaleem Bashir



Kashmir Report

Kaleem Bashir



fourth Mushira was presided over by the noted poet Mr Shakir Shaib. Yosuf Sameem and Kaleem Bashir spoke on the importance of Mother-language Day. Those who attended the function, included

Showket Tilgamie, Adil Mohiudin, Masroof Khalil, Irfan Sajad, Rashid Siddiqi, Fayaz Dilgeer, Masooda Ji, Raja Ji, Bashir Ahmad Khan, Master M. Akbar and other respected poets and writers. The function concluded with the vote of thanks to Gulistan Channel, their staff and coordinator Mr. Majeed Masroor for organising the function.



Kashmir Report

Kaleem Bashir



Faridabad Report

Rajinder Premi



Delhi - Jammu Report

Rajinder Premi

महामहेश्वराचार्य स्वामी श्री राम रिसर्च सैन्टर

Maha Maheshwaracharya Swami Shri Ram Research Centre



'ZoomOnlineBookRelease:

Date: 01-02-2021

Press Release

This is to inform that on 1st of February 2021 an online book release was done with the collaboration of Maha Maheshwaracharya Swami Shri Ram Research Centre, Faridabad for the books *Shri Chakreshwar Stutih* authored by Dr. C.L.Raina and *Jyeshtha Pradurbhawa* by Late Pandit Shri Jagannath Sibu. The books were launched at Laleshwari Vatika, Faridabad-Haryana by Padmshri Dr Sudhir Kumar Sopory ex Vice Chancellor Jawaharlal Nehru University. The online programme was conducted by the renowned Singer, Music Director Shri Dalip Langoo and various speakers took part in this event were Pt. A.D.Veshin from Noida, Shri Ramakrishna Jyotshi from Pune, Jyoti Razdan from Faridabad, Shri Rajinder Premi from New Delhi, Dr. C.L.Raina from Ajmer, Pt Rakesh Kaul from Bengaluru, Veronica Peer from Jammu, and Malini Sara a Trika student from Australia.

During the proceedings, it was suggested that such ancient scriptural texts should be reproduced and republished as such works are under tremendous threat of extinction. The thanks giving message was given by Kalhan Raina a Shaivism student from USA and the programme was concluded with the thanks giving message from the author Dr. C.L.Raina from Ajmer himself.

Organisers:-

Miltsar Television
Noida

Director

Naadbindu Dalip Langoo Sangat

Laleshwari Vatika GH 12 Sector 21 D Faridabad Haryana 121001

Website: www.miltsar.com; Email: miltsar93@gmail.com



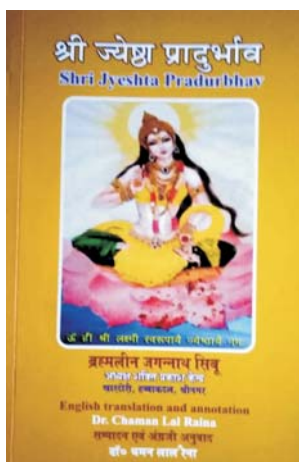
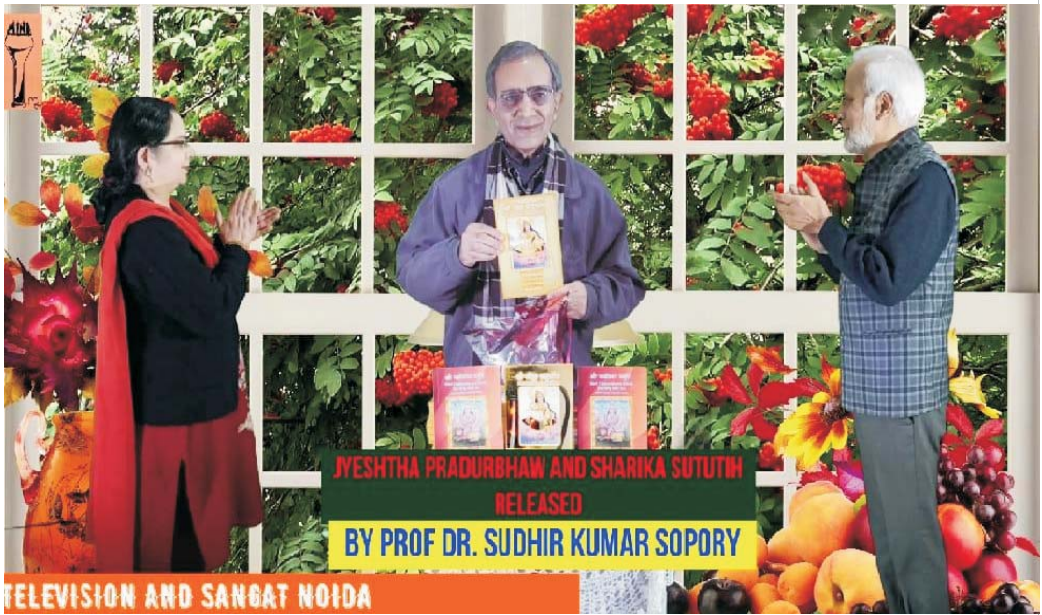
Faridabad Report

Rajinder Premi

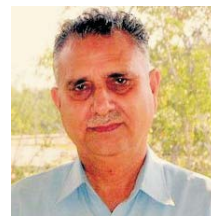


Delhi - Jammu Report

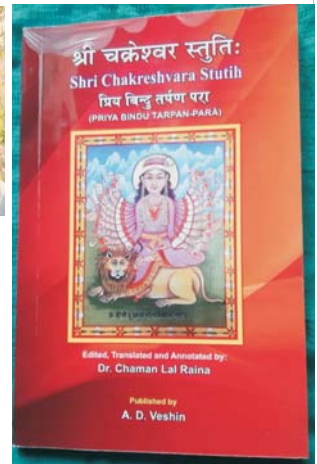
Rajinder Premi



Tep left:
Late Shri Jagan Nath Siblu



Top right :
Dr. Chaman Lal Raina





Koshur Saman-bal

Kosam

(A Joint venture of Project Zaan and KAIL)



Contest No. 4 : Recitation or Singing of Poems - Contest closed on 20 February 2021.

Details at : <http://koshursamanbal.com/>

Koshur Saman-bal

Kosam

Koshur Saman-bal کوشور سامن بال
Kosam کوشور سامن بال

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

Our Respected Poets

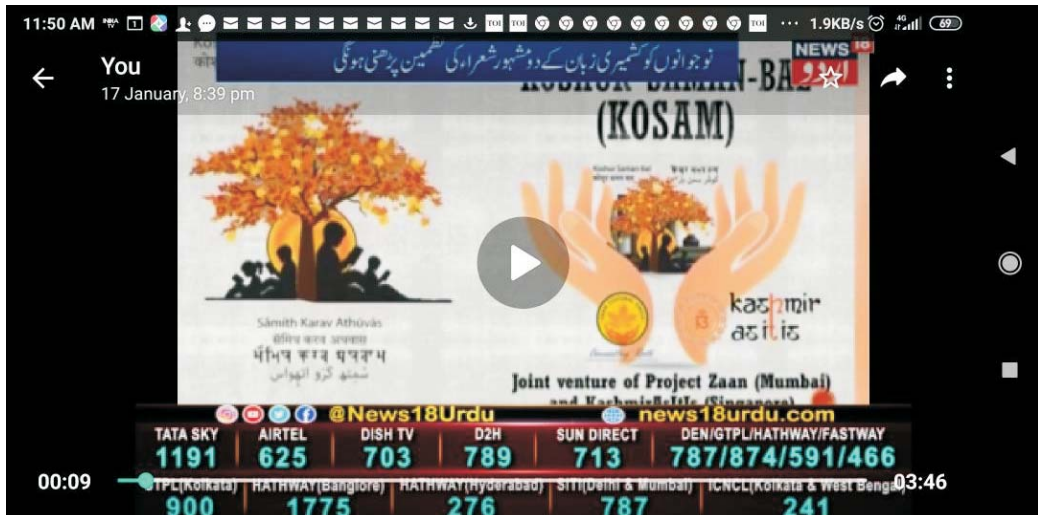
Ghulam Ahmad Mahjoor (1887 – 1952)

Dina Nath Nadim (1916 – 1998)

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

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

News was also covered on News 18 Urdu on 18 Jan, 2021



Your Own Page

Cover Artist : Medha Fotedar

**Profile:**

Born in Ellicott City, Maryland, USA in Oct 2004

Parents :

Sunil and Rashme Fotedar who were born and brought up in Srinagar, J&K, India.

Brother :

Sarvesh Fotedar - Pursuing Mechanical Engineering at University of Texas at Richardson, TX.

Education :

High School student at Klien Collins High School (Fall 2019-Present)

Recognitions :

- 2020 Received highest bid for KOA's painting auction 2020 at July 4th virtual camp – acrylic painting of samovar, kangri and khos on a canvas Quick Draw Portrait Class Champion, Houston Livestock and Rodeo
- 2019 Quick Draw Junior High Champion, Houston Livestock and Rodeo
- 2019 President, National Junior Honor Society, Schindewolf Intermediate, Klein ISD, Spring, Texas
- 2019 1st place Honors Literature Pentathlon
- 2019 2nd place Honors Literature Pentathlon - Regional Division
- 2016 2nd place in KOA's Art competition
- 2015 Destination Imagination (reached Globals after winning the Regionals and State tournaments.
- 2015 Spelling bee champion in Elementary school
- 2019 Quick Draw Junior High Champion, Houston Livestock and Rodeo

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Your Own Page

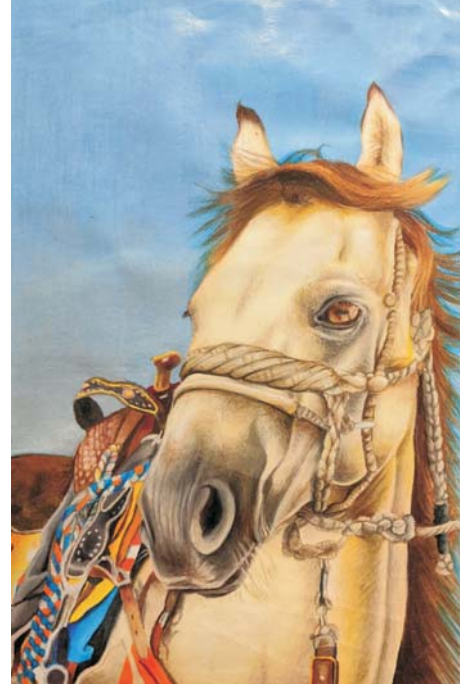
Cover Artist : Medha Fotedar

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- 2016 2nd place in KOA's Art competition
- 2015 Destination Imagination

"Stunted Growth"- Colored pencil surrealism Gold key scholastic winner and American Visions Nominee Award



"Equine Love"- Colored pencil realism - Houston Livestock Show and Rodeo 2020 Award of Excellence



Continued on next page

Your Own Page

Cover Artist : Medha Fotedar



Above left :
"Self-Portrait"- Colored pencil
surrealism



Above right :
Top draw in KOA's Painting
Auction at KOA summer virtual
camp in July 2020.
Samavar, Khos and Kangri
arrangement - Acrylic painting on
canvas

Left :
"The Distress of the Cursed" a
colored pencil drawing.
Won gold seal in the 2020 State
V.A.S.E. competition

Letters to Editor



مُحترم ایڈیٹر
"پراگاش"
سلام.

رسالک تازہ ترین شمارس نظر دتہ سپد دل شادہ. واریاہ
پازاوتہ رنگا رنگی سان چہ رسالہ قارین روپرو تہاونہ
امت موضوعاتن بنز رنگا رنگی سیت چہ رسالہ سیٹھاہ دلچسپ
بنیومت. شاعر کشمیر مہجور صابنہ نظمہ بند انتخاب چہ واقعی
قابیلہ فخر کلیم بشیر صابن یس مہجور فاؤنڈیشن تہ کلچرل اکادمی
بند اتہواسہ سیت ٹیگور بالس منز منعقد کرنے امرہ تقریب پیٹہ
رپورٹ تیار چہ کورمت سہ چہ قابیلہ تآریف. امہ بایتہ کلیم بشیر
صابس مبارک.

چھیگرس چہس ایم کے رینہ صابس وڑھ وآنچہ مبارک باد
پیش کران یم لچہ بدین کآشر بولن والین بند خاطرء واقعی
نبہا وان چہ . inspirational role
ٹہند رت کاتچہن وول
پیرزادہ ابدال مہجور
راج باغ سرینگر

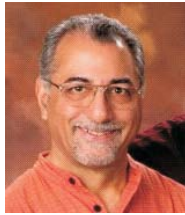


Dear Raina Saheb,

Thanks for the Feb 2021 issue of Praagaash. It was great as usual.

The Editorial by Sh TN Dhar and the article by Sunil Fotedar - Boombox.. stood out for me as did Mushtaque B Barq Saheb's article about Gulab Saify, our poet whose poems are very popular.

It is heartening to note that the Kashmiri tradition of keeping our poetry alive for posterity by our singers is intact.



Sunilji's efforts to use digital formats is a great contribution.

I read about Gulab Saify for the first time while I have heard his songs popularised by the singers especially Rashid Jahangir for some time now. So the tradition of popular singing has also touched younger poets like Gulab Saifi, for us to enjoy their poetic contributions. Kudos to Gulab Bhai for bringing the Treyot genre into Kashmiri poetry. Overall a great read this time.

Best wishes to all contributors.

Ashok Dullu
Vadodara



پراگاش چہ پزی تھیکن لایق سہ
جرنل یس ساتی زبان، ادب، تہ
ثقافت رڑھراونک علمبردار چہ..
اتہ سیتی سیتی یم کآشر ادبی فن
پارہ اتہ منز شایع سپدان چہ تم
چہ قابل ستانش. امہ سیتی چہ ساتی کآشر زبان قومی
سطحس پیٹہ مقبول سپدان.... میاتہ طرفہ پراگاش کس
تمام ٹیمس تہ خصوصاً کلیم بشیر صابس وڑھ وآنچہ
مبارک تہ مرحبا
ڈاکٹر شیدا حسین شیدا ...



I am very happy When I saw multilingual monthly literary magazine Praagaash. It is a big contribution towards the languages in which this magazine is published.



Letters to Editor

Also it is an appreciation for our writers. My congratulations to the Editor Mr. M K Raina ji. It is necessary to mention here that Co-ordnating Associate Kashmir Valley Mr. Kaleem Bashir Sb is doing good job to appreciate the new Poets and Writers of the Kashmir Valley, to publish their literary works in the said magazine. Congratulations to Mr. Kaleem Bashir Sb for this Contribution.

With Regards

Faoq Rafiabadi
President Kashmir Writers
Forum
Cell.7006189382



محترم رعنا صاب پراگاش
وچھتہ تہ پئرتہ باسیوم
میون اوندپوکہ پریزیلیوو
یتہ گتہ زئی نال چہ
وولمت مبارک میانہ کنہ

مبارک شوپہ کلیم صابس تہ یمو ماجہ زیو
بوش کھانہ کہ ظونہ تمن ادبی ثقافتی
سرگرمین پرواز بخش یم بومہ زد پتھرہ منز
کنہ کنہ زندہ آسنک باس دوان چہ پرڑھین
گآمتین سلام باونک وسیلہ بنیوو کلیم صابن
شیدا تہ سنیتا بینہ ہنزہ غزلہ چہ سیٹھاہ زبر یم
من وبالی تہ ظونہ زول کران چہ مبارک اتہ
شو عورس یس ماجہ زیوہ نیسبت تویہ
چھوہ رشید سرشار شبین کشیر



مکرمی محترمی جناب ایڈیٹر صاحب
خلوص و آداب

’پراگاش‘ نیٹ میگزین کا تازہ شمارا نظر نواز ہوا۔ حسب توقع بہت خوبصورت لگا۔ اس میں شامل ہر تخلیق معیاری ہے اور ہر تخلیق کار بہت ہی معتبر ہے۔ یہ شمارا اپنے اندر کافی تخلیقی مواد سمونے ہوئے ہے۔ اور سب سے بڑی بات جس طرح ’پراگاش‘ عالمی اور علاقائی ادب کی ترویج کے لئے کام کر رہا ہے۔ وہ اس شمارے سے بھی خوب جھلکتا ہے۔ شمارے میں چار زبانوں کے ادب کو جگہ دے دی گئی ہے۔ انگریزی، اردو، ہندی اور کشمیری زبان کے ادب کے لئے پراگاش کے صفحات وقف کر دیئے گئے ہیں جس کے لئے آپ مبارکبادی کے مستحق ہیں۔

جہاں انگریزی ہندی مضامین اور اردو ادب کو جگہ دے گئی ہیں وہیں کشمیری تخلیقات کو ہندی ورژن کے ساتھ شائع کیا گیا ہے جو کشمیری ادب کی ترویج کے لئے بہت ہی معاون اور مددگار ہو سکتا ہے۔ خوشی کی بات یہ ہے کہ جہاں ہمارے سینئر ادبا کا کلام پراگاش میں شائع ہو رہا ہے وہیں نئے ادبا کی کاوشوں کو بھی پراگاش کی زینت بنایا جا رہا ہے۔ میرے لئے دہری خوشی ہے کہ کلیم بشیر صاحب پراگاش کا حصہ ہیں جو ایک مخلص انسان ہیں۔ وہ کشمیر میں ہو رہی ادبی سرگرمیوں میں ساتھ ساتھ رہتے ہیں جبکہ تو تھ کشمیر کے ادبی فورمز کے ساتھ جڑے بھی ہیں۔ وہ یہاں کے ادباء اور شعرا سے ذاتی طور بھی واقف ہیں اس لئے وہ تو تھ کشمیر کے نوآموز ادباء کو بھی ادبی دنیا سے روشناس کرانے میں اچھا رول ادا کر سکتے ہیں۔

میری تمام تریک خوشہات پراگاش اور مجھ کے ساتھ ہیں۔

آپ کا مخلص

راجہ یوسف

