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साँरी समव, अँकिसुय रज़ि लमव, पतु नो ज़ांह रावि असि गाव



**We are all together.**  
(Photo courtesy: Kishore Joshi - WWF)

**With a Special Feature on the  
Life and Works of Arjun Dev Majboor**

# MILCHAR

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Editorial - P.N.Wali

## Hindu Endowments Bill

**I**n the last session of J&K assembly, a private members bill was moved which would govern the administration of Hindu religious properties in Kashmir. The bill was moved by a member belonging to National Conference. It was earlier sent to a select committee, which had already cleared it. But our ruling combine of Congress and PDP brushed it aside and consigned to dust bin without giving any cogent reason for the same.

Mind it, in the same session another private members bill seeking to make Sheriat as the governing law of Muslims in the state was passed without even much debate by the same ruling combine. They did not even worry to exam whether the bill when it becomes law will take away some of the elements of Kashmiriat from the society. Any way that dose not concern us at the movement. But what agitates us is as to why the ruling combine decide to oppose the passing of the bill. It did not affect the rights of any other community. No one apparently opposed it. Some surmise that Yuvraj Karan Singh may have opposed it. There is nothing to suggest that he has done it. It simply appears to be not unconcern but contempt of our issues. Kashmir Hindus have a large number of religious properties scattered throughout the valley. They constitute their heritage. Each one has

significance for them. We have our Isht Devis there whom we invoke every day. Temples at different places are visited and worshipped on different occasions



**Festivals we observe are connected with one or the other Tirtha or temple in the valley. We have our local or village deities. They connect us to our past and guide us for future.**

and for different purposes. Festivals we observe are connected with one or the other Tirtha or temple in the valley. We have our local or village deities. They connect us to our past and guide us for future. We do not want to lose them. Some of them have even economical potential. It can be exploited, for which some of our unemployed people can be engaged.

There is Auqaf Trust for Muslims. Why hesitation in having a similar one for Hindus? Why discrimination?

This a matter on which we should all raise our voice. AIKS should take the lead. If need be, amendments in the Bill may be suggested. But every thing should be done to have the law in place.

◆ In this edition of Milchar, we are trying to give glimpses of the life and works of Pt. Arjun Dav Majboor. He is perhaps the greatest living litterateur in Kashmiri language at the moment, though yet to be honoured with the Sahitya Academy Award, which he rightly deserves.

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*Reaching Out - S.P.Kachru*

## FATED OR FAULTED

**N**o sooner has one fallen foul of a stroke of fate, the know-alls are at hand. Comments rain down on the unfortunate victim from every quarter, all basically confirming that he has only himself to blame. A Heart attack - a clear case of bad food habits or too little exercise or too much of work. Has someone's husband been cheating on her ? Then she must have been neglecting him. That's always a safe assumption. Or she has pampered and spoiled him so much that it's no wonder that he got into mischief. And why did she marry him anyway ? That was where she went wrong in the first place.

Oh, yes, I do believe in the good in man. That is precisely why I cannot believe that mere spite could be the

carefully looked right, who is to say that fate wouldn't take the opportunity and strike from the left at that very moment? That's the way it works. Of course, I shouldn't have pulled the steering wheel around so abruptly. But what can I do about it, if a big fat spider suddenly decides to crawl across my neck ? My own fault ?

Yes, of course. But no one is immune to losing face to some extent, now and again. And what sort of life would we lead if we were determined to eliminate each & every risk ? After all, fate leaves thousands of culprits unchallenged, only to strike out so much harder against a single



**After all, fate leaves thousands of culprits unchallenged, only to strike out so much harder against a single unfortunate individual.**

root of all his abject behaviour. Surely not! Quite the contrary, it must be deeply engrained feeling of being no more than a pawn in the hands of the powers of fate and fortune. This feeling needs to be countered most resolutely. We will be subject to blind & savage fate if we behave correctly. I, for one, most certainly won't. Nothing can happen to me. After all, I am reasonable & sensible at all times and therefore perfectly safe. Alas! If only it were just that easy! That really would be fine. But who on earth has prophetic vision of all possible risks and opportunities ? And even if we did, and

unfortunate individual. Certainly, not an ideal occasion to relish such a mean form of satisfaction.

Nevertheless, many other reasons can be found to counter such superficial judgement of fate, fault & fortune. At the end of the day, are not our own character, our power of judgement, our upbringing & our personal history – in short all that all that brought us to do all that we have unfortunately done – all an integral part of our fate? Or do all these aspects no longer matter to us? Are we in a position to make independent decisions at any given point in time?

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 **Letters** 

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Hard to say but one thing is certain; one is always wiser after the event. It is completely pointless to shout after a child has just fallen down a well "I told you so". I mean of what use is that ? Why bother to talk about it, now that is so obvious ly too late ? It is just as bad as decrying the dead.

Destiny on the other hand, is a different kettle of fish altogether. As is our attitude now towards any misfortune that we suffered in the past. We could claim that the ability to feel self-pity is one of characteristics distinguishing man from beast. But whose merit is that? One could be inclined to cite an animal's behaviour as a role model for man. But then one is quickly forced to reconsider. After all, the beast is too dumb to understand. Nevertheless, self-pity is a powerful temptation for mankind, and it takes plenty of energy to counteract it. It may be a pleasant sensation for a fleeting moment but believe me, I have tried it . It doesn't work.

By the way, compassion, the milder sister of self-pity, is something completely different. Quite often, this is the only thing able to soothe the pain. Let us all be gallant enough to hold back from our inclination towards arrogance the next time fate strikes one of our acquaintances. Let others make their piercing remarks, we want to try our hand at understanding & compassion. Let us not befool ourselves. We don't control our fate; it controls us. We must realize that it is the Fate that deals the cards & we have to play the hand.



❖ I regularly receive and read the Milchar and feel good to remain connected to my roots. Much as I would like to, I am unable to actively participate in all the Biradari activities organized by the KPA. However, reading titbits from our Newsletter is very satisfying and makes up for the lack to some extent.

I have two requests/suggestions to make: 1) With the passing of our elders, there is a lack of information of the origins of several festivals/rites that we perform like 'Punn' or 'Shraan-Sonder' etc. It would be very useful if every issue featured one such Kashmiri 'Bod Doh'. I am sure there will be several people like me who would like to pass this on to the younger generation.

2) There are a large number of popular Kashmiri songs, melodious and having the most beautiful meaning, passed down from word of mouth. Thanks to the efforts of a non-Kashmiri Kashmiri Vidhu Vinod Chopra who was responsible for the whole country swaying to the strains of 'Bombro-bombro' and 'Rinda Poshimaal'. It would be wonderful if every issue featured one such in native script along with the meaning of each song. This will be another interesting way of learning the beautiful nuances of our language. Perhaps we can start with the above two songs and continue with other beautiful lyrics of Habba Khatoon, Rasool Mir etc. and the even more heart rendering poetry of Lal Ded, Arnimaal etc.

I would like to take this opportunity  
**(Contd. on Page 16)**

*A Peep into the Past - P.L.Zutshi*

## RETURN OF THE BRAHMIN = 3

**T**he 'Goddess was eulogized as the Mother supreme and loaded with hymn after hymn woven around her in praise of her powers, love for her creation, beauty and grace.

More myths and beliefs continued to get accreted that involved more localities with natural features, and local geographic & physiographic prominences. Meanings were given and not without an attribute to each with an added aura of mystery. In search of the mystic and with a genuine need, people were earnest and therefore experienced the associated urgency. In the process got also added the instinct of explorer. They discovered places around with a real magic of beauty and carried gods and goddesses to these places as a gesture of reverence. In this way entire Valley became a 'place of pilgrimage'. Thus increased in proportion the involvement and the love of the land. Said a wise man but, "Leave the land, abandon it if it gets polluted and your faith stands encroached by the lesser 'beings'. This is told more in exercise of 'tyag' balidan and non-attachment. This is being considered as an attributive quality of savants.

The mathematics of learning of astronomy and astrology got continuously refined and up-graded. These subjects continued to be center of interest for research. In fact these subjects in course of time developed a synonymy with the 'Brahmin' name from Kashmir and the place developed

into a center of attraction for learning and enrichment of Indian theology and philosophy, humanities and literature. (That literature, without leaving trace, is consumed by the vandals during the later 'poignant' historical events). Kashmir through the ages therefore, gained the importance of being called the abode of Gods. A pride of honor it enjoyed all along. It is the land of Brahma were spread in abundance the fragrance of the Supernatural. It also stayed as the living philosophy; the code being 'Shiv-Shakti', in brief the core of Kashmir Shaivism. Here in is told in explicit terms that, 'life is what it is, live it in the name of the Creator'.

### **The life :**


Privileged as they felt in the land of beauty and plenty, the people stayed undisturbed by any contemporary happenings. They thus pursued a principled living as *householders* and as very active *aesthetics*. It was a period, free from want, free from any source of attrition and which is a perfect corporate experience in the state of harmonious living. A dawn of understanding for the men and women that human life was a great boon not repeated often. This belief was not without the accompaniment of a strong intuitive feeling. The 'pair-partnership' was thus understood as a transient opportunity and a knowledge event to observe the



(Contd. on Page 9)

*Mysticism & religion - Chaman Lal Raina (USA)*

## Shri Roopa Bhawani is Alakheshvari – 2

 he was a woman of the Vedic tradition to live the standards of life, according to the Kashmiri style and dress. But it was she, who left her house in search of Nirvana - the supreme reality of life, to be realized in the phenomenal world. She left in quest of the Absolute Truth. She meditated at Lar, Waskura, Cheshma Sahibi, Manigam to see the Sat Chit Ananda, within her own self. She graced villages, jungles, mountains during her Sadhana to teach the harmony of body, mind and soul. She gave vision to a Muslim blind boy at Waskura, asking him to dig the well, which is the sacred well for the devotees.

Essence of the Vedas and the Prasthaan Trayi is seen in Her revelations. She has been very influential in shaping the Kashmiri culture on the pattern of the Sharika worship, considering Sharika as the Mother of the Universe. Shakti tradition and its application in life pattern and religious thought is vivid in her Shlokas.

Alakh Sahiba is revered by the cross section of the Kashmiris both Muslims and Hindus. When we go through her Shlokas, we come across the words, which are Vedantic in spirit, philosophic in content, Yogic in application, and Agamic in thought. It is thus clear, She is the Alakheshvari, the great mystic of the 17th/18th century. She was a Jivan Mukta - a liberated soul, as the definition of the Jivan Mukta goes in the Hindu philosophy. It can be said that Alakh

Sahiba realized the Parmatman within her Jivatman. What a wonderful spiritual awakening within human birth! It is said that She lived a life span of one hundred years, from Jyeshtha Purnimashi 1677 to Magha Sahiba Saptami 1777 Bikrami, corresponding to 1734 -1834 A. D, as established by the Alakh Sahiba Trust.



Pandit Keshav Bhat Jyotshi of Rainawari, took the pains to transliterate the Sharada Manuscript of the Rahasyopdesha in the Devanagri script, in early 20th century, which was printed at the Nirnaya Sagar Press Mumbai; later Dr Shiv Nath Sharma, edited it with cross references, which is considered as the standard text for recitation purposes.

Smt Amrita Pritam writes about Alakheshvari, in her Foreword to the Mystic Revelations of Shri Roopa Bhavani, authored by me for the Alakh Sahiba Trust, in the year 1996:

"She was lovingly called ALAKH SAHIBA, and I would like to say that her every word is Alakh-Lila, a secret of being and becoming, which reveals itself only to those, who are a little familiar to their own 'inner-souls' - the source of Light and sound".

### **About the Word ALAKH :**

Alakh is the Primal source in understanding the Traidic philosophy of manifestation. A in Sanskrit is the Ishvar Tattva, and the first vibration of the Vedic Pranava AUM. A

(Contd. on Page 38)

## SOCIO-CULTURAL & RELIGIOUS TRADITIONS OF KASHMIRI PANDITS

**Book:** Socio-cultural and Religious Traditions of Kashmiri Pandits

**Author:** Piyaray Raina

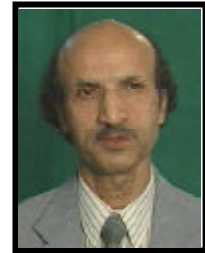
**Publishers:** NeeRoh Inc (USA) Publications 2006

**Review by:** Dr. K.L.Chowdhury

Socio-cultural and Religious Traditions of Kashmiri Pandits by Piyaray Raina, a NeeRoh Inc(USA) publication, has just been released. The author appropriately calls himself 'Sadhak', for this book could not have seen the light of day without real Sadhna. This work is a first of its kind, an endeavor to crystallize the essence of the hoary traditions that make the Kashmiri Pandits what they are, and put in between the soothing blue covers of a handsome volume, compact and slim for its 562 pages, elegantly bound and superbly printed.

Mr. Raina makes no claims to originality. Yet, what he has done is original – putting the whole gamut of the religious and socio-cultural traditions in one tome, neatly explaining the nuances of each tradition, ritual and festival in simple language. This monumental work is divided into two sections. Section one is exhaustive and touches on almost everything from religious philosophy and theology to Kashmiri Shaivism and the yogic 'sadhna' thereof, to cosmology, Panchang (the calendar that guides the daily lives of Pandits), Rashis and Gotras, social events,

festivals, pilgrimages, shrines, temples, saints and savants. It takes you to your origins in the valley of Kashmir and recreates the flavor and the spirit of some of the most



cherished traditions that now are only a subject matter of the dreams of Pandits in exile and the wide scatter they find themselves in.

The chapter on Social Customs describes in nostalgic detail everything from the traditional dresses to the food habits and Kashmiri cuisine, and the elaborate, and sometimes nerve wracking, wedding and yagneopavit ceremonies, including the nachun (dancing) and wanwun (singing) that goes with them. That on Festivals enumerates month-wise festivals - the major ones like Shivratri and Janam Ashtami and the minor, but in no case less captivating, like the Kaw Poornima (to celebrate the birthday of crows), the Tila Ashtami (to bid farewell to winter with the bonfire of Kangris or firepots), and the austere custom on Sonth (of looking at a thali filled with rice, bread, milk, yogurt, flowers, pen and inkpot, currency, a picture of the deity, etc. first thing in the morning) and that of Navreh, that heralds the Kashmiri New year and with it the new hope of spring. The pictures of temples and shrines are tantalizing, while those of marriage and thread ceremonies so vivid.







कर करव डूंगस मंज़ डल सॉर तु कर ख्यमव ख्यलु वॅथरन प्यठ बतु। किताबि हुंद अख अख सफु पॅरिथ छु पनुनि जिंदगी हुंद अख अख वरुख याद प्यवान। सॉन्य शुर्य येलि यि किताब परन, शायद सॉचन तिम जि यि कॅछा अथ मंज़ लीखिथ छु, ति ओसा पोज़ किनु न? असि छु तिमन कसम हॉव्य हॉव्य वनुन जि ती छु पोज़।

डाक्टर सॉबन कॉच्चाह मेहनथ छि कॅरमुच्च किताब लेखनस मंज़, तु मवाद जमाह करनु खॉतरु कोत कोत छे स्व वॉच्चमुच्च, ति छु नोन तु टाकारु। परान परान छि खयालात यिवान आवलुनिस मंज़ ह्यनु। ल्वकटि खोतु ल्वकुट न्वख्तु ति छु लेखन वॉल्य सॉबुरॉविथ ओनमुत तु असि ब्रॉठु कनि सॅगीनु ज़ीर दिनु खॉतरु त्रोवमुत। मसलन यि पॅर्यतव, “ब्याह शादी में अन्त में डालने वाली सब्जी, पीला पनीर या पीला मीट परोसने खुद बावर्ची आता था, जिस ने मैले कुचैले कपडे पहने होते थे। जाने क्यों हम लोग उसे साफ कपडे पहना कर पनीर या पीला मीट परोसने पर बाध्य नहीं कर पाते थे। ल्ह मे प्यव अचानक सु सीन याद येलि बु कुनि खांदर सबि मंज़ बतु खेनि ओसुस गछान। बु ओसुस नु स्युन ख्यवान। युथुय सालुर्य बतु च़ादरि ब्रॉह कनि ब्यहान ऑस्य, बु ति ओसुस क्वठचन वाश कॅडिथ बॅड जाय रटान। थाल त्रॉविथ युथुय स्युन ऑस्य ह्यवान त्रावुन, बु ओसुस स्युन त्रावन वॉलिस वनान, “हे, बु छुसय वैशनॅव्यल्ल। यकदम ऑस छ्वपु हिश गछान। इन्तिज़ाम करन वॉल्य ऑस्य पानुवॅन्य कनु फुसराय करान, तु अख बुज़र्गाह ओस ब्रॉठ कुन यिथ वनान, “हे, बेयि कुस कुस छुवु वैशनॅव्य?” सबि मंज़ु अॅस्य पांछु शे अथु थोद व्वथान। इन्तिज़ाम करन वाल्यव मंज़ु ओस अखाह गॅजरावान “अख, जु, त्रे, च़ोर, पांछु, शे।” पतु ओस अंदर कुन क्रख दिवान “हे शे।” अमि पतु ओस असि बदनॅसीबन बडु आरु हति बुथि यिवान वनुन, “हे तोह्य वॅथिव ना योर कुन। वॅलिव

येत्यथ त्रावोवु अलग बतु च़ादर।” अॅस्य ऑस्य ज़न तु च़ूर सुंद्य पाँठ्य जाय बदलावान तु अॅछ कॅड्य कॅड्य दोयिमि सबि कुन वुछान येति स्युन बॉगुरावन वाल्यन हुंज़ु लॉनु आसु लगान। असि कुन ओस न कांह वुछान। पतु ओस असि पताह लगान जि वैशनॅव्य शे थाल छि वुरि प्यठय बॅरिथ अनुनावनु आमुत्य। थाल अकि लटि असि ब्रॉह कनि त्रॉविथ न ओस असि कांह पृछान तु न गारान। सॉरी ऑस्य ल्वलुमतु लाय करान स्युन ख्यनु वाल्यन।

‘मेरा कश्मीर - अतीत और वर्तमान’ किताब छि सानि कॅशीरि हुंज़ि जिंदगी हुंदिस लगबग प्रथ अॅकिस पहलूहस प्यठ गाश त्रावान तु असि तमि माहोलुच याद ताज़ु करनावान। सोन रहन सहन, सॉन्य समॉजी जिंदगी, सॉन्य बॅड्य दूह, सॉन्य दीवी दिवता, सानि रोज़नुच जाय, सानि गरुक सामानु, सोन चोकु, सोन ख्यन चन, सॉन्य पलव दलव, सॉन्य डल तु दॅरियाव, गरज़ प्रथ कुनि चीज़स छि आमुच्च साम ह्यनु। म्यानि हिसाबु छि यि किताब त्युथ अख म्वलुल सरमायि, युस प्रथ अॅकिस बटु गरस मंज़ आसुन गछि।

किताबि मंज़ छि कॅह खॉमियि ति। मसलन कॉशुर छुनु कॉशिरि लिपि मंज़ बॅल्यकि छु यि हिंदियस मंज़ आमुत लेखनु तु आम तोर छु गलथ। कुनि कुनि जायि छि प्रूफ रीडिंगि हुंज़ु ति कॅमी रूज़मुच्च। अॅकिस जायि छि लेखिका लेखान “शहरी लोग ग्रामीण परिवार से विवाह नहीं करते थे।” यि छुनु पूर पाँठ्य सॅही। आ, दॅपिव शहरुक्य लूख ऑस्य ज़्यादु पहान शहरस मंज़ुय खांदर करान। वगुव्युक जिंक्र करनु वख्तु छे लेखिकायि “पतुज” तु “च़ाँगिज” मॅशिथ गॉमुच्च। कॉशिर्य मुसलमान छि शीर्य चायी “नून चाय” वनान। यथ शीर्य चायि मंज़ नु दूद ओस प्यवान, तथ ऑस्य “ट्यॅठ चाय” वनान। अॅकिस जायि छि लेखिका लेखान, “कश्मीर घाटी में यूनानी और आयुर्वेदिक दवाईयों का

(Contd. on Page 39)



inclusion in the Volume. There are as many as sixtyone sabhas of KPs spread across India, the US, Canada and UK.

The section on 'Samaaj' carries eight write-ups and a well thought out piece by Sh MK Kaw, President, AIKS which gives a vivid and comprehensive account of the initiatives AIKS is required to take to 'provide organizational framework that can accommodate different shades of opinion, with a common minimum agenda on which all are agreed'. He rightly observes that our struggle to survive as a distinct community with dignity and honour has entered a crucial stage and that there is a need to evolve a multi-pronged strategy to awaken the world at large and the deaf/ill-informed public, politician, policy-maker about the plight of KPs and the sinister designs that the Islamic terrorists harbour against the whole country. Quoting Justice Mr. P.N. Bakshi's statement on the formation of AIKS in 1980, Dr. N.L. Zutshi observes that preservation of ethnic identity is vital to any community, losing ones identity equals inviting death. He recommends that AIKS should be rechristened as AWKS- 'All World Kashmiri Samaj' - a thoughtful recommendation, I believe. In fact Justice Bakshi's historic speech at the formation of AIKS in 1980, and the speech delivered by Pt. Dwarika Nath Munshi at Jaipur conclave of AIKS in 1991 have been reprinted in the Volume, which, in my humble opinion, are a must read for every KP. Dr. BK Moza in his article provides a functional demarcation of the roles and responsibilities of local Sabhas, and the Inter/National AIKS. Prof. S.K. Shah's interesting article gives a

historical account of the evolution of KP Sabhas from 1913 onwards. The first such Sabha, we learn, was formed in Jammu by KP employees during the winter of 1913 following the death of one of their colleagues. The KP Sabhas at Allahabad, Lucknow, Delhi etc. have played a pivotal role in post-independence period in guiding and shaping the educational vision of our youth who eventually occupied responsible positions in administration. Prof. Shah records with reverence the contributions made by Pt. Kashyap Bandhu in the sphere of socio-cultural transformation of the community during his over sixty years of active life. Prof. Shah in a footnote makes a penetrating observation about us as a community- a worth reading note. Prof. C.L.Sadhu in his write up recollects some of the horrifying episodes of post-independence Kashmir when KP was at the receiving end on all fronts. Mr. Vijay Saqi has given a comprehensive account of the development of AIKS over the last 27 years and the agenda the Samaaj is gradually unveiling to ensure a better tomorrow for the members of the community. A letter written by Pt. Kashyap Bandhu has been included under this section. Besides its historical significance, the letter demonstrates the energy and spirits of that great soul at that advanced age of 87. Pt. Kashyap Bandhu expired the same year. Professor K.N.Pandita's article on 'Panun Kashmir' puts issues in a historical perspective with regard to the activities both political and social that have been orchestrated by the PK. This is a thoughtful piece on the position and status of KPs in the overall political-social design of India.

Perhaps his disillusionment with the state of affairs across the political spectrum have, of late, forced him to have a second look at our status and he advises the young to seek shelter elsewhere. He is a scholar of eminence and his word carries weight. We need to absorb his thoughts with a cool mind.

The last section- 'Sammelan' carries 14 pieces by several persons from across the country. Chaman Lal Gadoo's article on Kashmir politics and power relations after 1947 should be an eye opener to all those media persons and 'think tanks/buffs' who have all through been spitting venom against KPs. Gadoo gives statistics on the decline of KP population, their economic powerlessness, joblessness and general threat that they had to suffer all through the post-independence period. A severe push in 1990 completed the ethnic cleansing resorted to by the Islamist forces throughout its history. H.N.Tiku forwards a powerful suggestion for character building and moral education among the children and youth through moral education of the kind presently being pursued by 'Sanskara' an organization founded by a host of educationists and concerned citizens. Dr. Satish Ganjoo gives a brief account of historians and Historiography of Kashmir. The references therein will be of immense value to young scholars interested in taking up historical study of Kashmir. S.N.Gurkha presents a comprehensive account of the contribution KPs have made to Urdu journalism. Vijay Saqi expresses anguish for our negligent attitude towards the stalwarts of the community. He rightly points out that we ought to put on record (the printed

word carries weight) the contributions made by our community stalwarts like T.N.Koul, P.N.Haksar, M.L.Saqi, Brij Premi, and so on. Our community magazines may take lead in this direction. Jawahar Kaul Ganhar laments that the ancient Sharada temple (now in a dilapidated state in PoK) is not accessible to KPs. He believes that the GoI will take measures to ensure that the Govt.of PoK allows pilgrimage to the sacred temple. Prof. Surendra Munshi decries our inability to act or think collectively. He has coined a very suitable term, priestly crabs, to refer to our egoistic-individualistic attitude. He attributes this meaningful coinage to an engineer from the community. T.N.Dhar Kundan and Udai Nath Koul in their articles provide valuable inputs to KP solidarity and the need for the leaders from the community in industry, media, law, engineering, medicine, academics etc. to put their heads together to chalk out a concrete future plan of action so that our energetic and intelligent progeny lives with dignity and honour. Dr. Ajay Koul, a heart surgeon, gives very useful tips on prevention and care of heart diseases. T.N.Dhar Kundan pleads for the preservation of Kashmiri literature and use of such words that are a part of the common man's tongue. He strongly advocates use and expansion of Kashmiri-Devnagri script for writing Kashmiri. Ravinder Ravi in his write-up records that the trauma of displacement has forced a sizable number of KPs to pen their agonies. Consequently, a large number of creative works have appeared in print both in Nastaliq and Kashmiri-Devnagri scripts during the past 17 years. Raj Nath Bhat commends the

use of mother tongue at home to enable our progeny to retain whatever little element of identity can be preserved. 'Lalita Kaul Sahib Award' (page 98) instituted by A.N.Koul Sahib for speaking in Kashmiri in a competition organized by Jammu Vichar Manch is a great incentive to the young to learn and speak in our mother tongue. I wish many such awards were instituted across the Sabhas.

The Volume has a historical significance for it was at this Sammelan that the community elders decided to launch a political platform of our own. The Kolkata Sabha in general and Dr. B.K.Moza in particular deserve praise and appreciation, and gratitude and congratulations for making the Sammelan a success and for bringing out this beautiful volume at the occasion. \*\*

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**VITASTA ANNUAL**  
**Review by: Prof. S.K.Shah**

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f all the community journals and magazines that are published from various centres in the country and abroad VITASTA published from Kolkata has a unique feature. Its annual number is always thematic. Since there is a focus on a subject of importance and all contributions are directed towards that end, the number invariably falls within Ruskin's definition of 'book of all times' and not 'book of the hour' wherein all periodicals can be categorized. The Golden Jubilee Number is understandably one of the best specimens of the various annual numbers that have been published so far.

The theme for the number *Sabhas*,

*Samaj and Samellan – a Mantra for Kashmiri Pandit solidarity* may appear to be somewhat intriguing but it has a history. This was the theme of a paper presented by Calcutta Sabha way back in 1982 session of All India Kashmiri Samaj (AIKS) that received wide acclaim and happens to be more relevant at the present point of time.

Indians have poor sense of history. This is because the Hindu ethos considers time not in a linear fashion but in a spherical sense with no end and no beginning. But Kashmir alone has been exceptional in this regard and no wonder all the ancient recorded history of India comes from Kashmir. Following in that tradition this number constitutes a landmark in recording the history and development of Kashmiri Pandit culture through various Sabhas spread over length and breadth of the country and abroad.

The number is divided into three sections in line with its theme. Articles in Section I *Samaj* focus on birth, growth, activity and relevance of AIKS in a historical sense. Each of the articles is a storehouse of information, most of which is not available in any of the earlier publications. Many of them are based on old news items which have since been forgotten or on personal memories and experiences.

The Section II *Sabhas* is probably the most important one. A major service rendered through the publication of this number is recording the history of various Sabhas of Kashmiri Pandits spread over the country and abroad. While AIKS boasts of 42 affiliates, very little is known about most of them and their activities.

That deficiency has been partly covered in this number. It is a pleasure to learn that the collective social activity of Kashmiri Pandits through Sabhas outside Kashmir even predates the same within Kashmir. Within the framework of the historical growth and activities of various Sabhas and organizations, each write-up is pregnant with ideas and suggestions for future development and introspection into the cultural, social and political problems of the community. An article on the history and relevance of Panun Kashmir by K.N.Pandita gives an insight into the most popular political movement in which Kashmiri Pandits from all over the world were involved.

Section III *Samellan* is a genuine brainstorming section with contributions, ranging from Kashmiri language and script through cultural identity, publications to solidarity issues and even articles on health. Most of these articles are thought provoking and display a high standard of erudition of the authors and labour put in consolidating the thoughts and ideas

On the whole the number is a delightful departure from the normal rut of publications on Kashmiri Pandits. A positive attitude is apparent throughout the volume. While focusing on the problems of the community that are undoubtedly colossal, nowhere is there an attitude of wringing the hands about the 'plight' of Kashmiri Pandits as has become the norm in most of our writings.

While reviewing a volume of this type, one tends to pay sole attention to each of the articles and the views expressed therein. In the process what gets ignored is the effort that must have gone in on the part of the

editor of such a volume. Identifying the authors and pursuing them relentlessly for their contribution and consolidating and classifying the write-ups and summarizing the inputs is a marathon job. While Kashmiri Pandits are highly eloquent and everybody has the gift of the gab, when it comes to writing, they tend to be lethargic! No wonder many Sabhas that exist in other towns of the country have failed to send their write-ups. The Editor-in-Chief Dr. B.K.Moza deserves all the congratulations from a thankful community for bringing out this volume that should become bedside reading in every Kashmiri Pandit household, if for nothing else but the pride it generates in a demoralized community in a state of diaspora. \*\*

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**Letters**

... From Page 5

to convey my personal appreciation of the grand efforts being made by all KPA members towards keeping the community connected.

**Urmila Dhar Zutshi, Mumbai**

❖ टाठि रैना साँबु। राथ वोत मिलुच्चर तु यि पॅरिथ जि तुहुंज माताजी छि स्वर्गवास सपुजमुन्न, सपुद शूख। स्यठाह वाँसि यिथ माजि हुंद छ्यनु गछुन छु बोड सदमु। दय दीनवु प्रथ विजि शक्ति तु शाँति - व्यतुरावनुच। युस आव, जाव, प्याव, बड्याव, तस छु अकि नतु अकि दूह शॅरीर त्राँविथ, पनुन्य नामावाँरी त्राँविथ येमि संसारु गछुन। आश छम, त्वहि आसिवु यि सदमु शाँति सान बरदाश कोरमुत तु ल्वकट्यन बड्यन दिलासु द्युतमुत। शिव शंकर दियिन दिवंगत आतमायि शाँति। व्वमेद छम व्वन्य आसिवु संसारुकिस लोह लंगरस कुन मन लोगमुत। दय दीनवु वाँस, शक्ति तु सेहत।

- मोती लाल क्यमू, जोम.



SPECIAL FEATURE : LIFE & WORKS OF ARJUN DEV MAJBOOR

**'Kashmir Sentinal' on  
Arjan Dev Majboor**

'Kashmir Sentinal', a monthly tabloid published by Panun Kashmir Foundation, Jammu has dedicated its February 2007 issue to Shri Arjan Dev Majboor to honour his contributions to the cause of Kashmiri language and literature. The paper, very popular among KP masses, carries articles, special reports and photo features on the life and works of this great poet, in which some renowned authors and critics have judged his works and reviewed some of his publications. Among the writers are Mohd. Yusuf Teng, A.N.Dhar, Syed Rasool Pompur, M.K.Tikoo, Dr. Romesh Kumar, Upender Ambardar and M.K.Raina. The issue also carries a conversation with Majboor Sahib and a poem on him by Maharaj Krishan Santoshi.

It is perhaps for the first time that a popular news volume has been dedicated to a living legend like Arjan Dev Majboor. It may be a co-incidence that the feature on Majboor comes in an issue also highlighting the Holocaust Day of KPs, but to us, it proves naturally that the fire of exodus still burns in the poet's heart and he is one strong protestor among those mourning the black day of holocaust.

In this issue of Milchar, we carry a Special Feature on the life and works of this great poet. While we reproduce two write ups on the author by Mohd. Yusuf Teng and M.K.Raina from above noted Kashmir Sentinal, we also include two of Majboor's unpublished short stories along with some of his poems and 'What Press Says' about the author. - **Editor.**

**Two poems from  
Arjan Dev Majboor's 'WAVES'  
(Translation: Arvind Gigoo)**

**Rootless**

Each warm evening  
wet memories  
transfix my heart  
and cripple me.  
Helplessness floods the room.  
Objects shiver.  
My existence is a knot.  
Home and river and rustle  
flit and pass.  
Hope is hazy.  
That city is a litter of  
broken bricks,  
burnt houses  
and choked gutters.  
Their present,  
our past  
and your future  
fall to pieces before the gun.  
The gaping wound  
speaks  
of broken man's  
chopped fate.

**Longing**

Consciousness sped fast  
to reach  
the centre.  
The uptight scorpion crawls be-  
neath the sole,  
flames waltz with a guffaw,  
clouds jig wildly,  
skin glues on to the thorns.  
But  
the old fancy remains  
unfulfilled -  
the fancy to hover in the sky.



of Calcutta High Court on 20 December 1999. According to Dr. B.K.Moza, this book brings out his deep rooted love for the beautiful valley of Kashmir, the land of his birth, where he sees his cultural roots. Dr. R.L.Bhat, a well known reviewer and columnist says, "Had WAVES not appeared, non-Kashmiri people in Tagore's land might never have tasted the rich flavors, Majboor has been brewing." Majboor won the All India Radio Award in National Songs Competition, and also the Best Book Award from the J&K Academy of Art, Culture & Languages in 1993 for his book 'Padi Samyik'.

Arjun Dev Majboor was conferred with the Rashtra Bhasha Samaan by Rashtra Bhasha Samiti, Jammu in the year 2005 for his contribution to Hindi language. He has been honoured with the Saraswati Award by the J&K Vichar Manch in 2005 for his contribution to Kashmiri literature, and also with the Vitasta Award by Naagraad, Jammu.

A Kashmiri music album 'AAIO' based on the lyrics of Arjan Dev Majboor, with music and direction by the sitar maestro Pt. Bhajan Sopori was released in Jammu in December 2006 by the governor of J&K Lt. Gen. S.K.Sinha. The voice to the album has been rendered by Shamima Dev Azad, Rashid Farash, Jamila Khan and Shazia Ahmed Dev.

What kind of a love Majboor has for the place of his birth, is evident

from his writings. Dr Manzoor Fazili says, "The political upsurge and violence in the Valley forced him to leave Kashmir in 1990. Since then he feels alienated. He is conscious of separation from his native village and native place ..... The soul of the poet tumults in such a manner that he turns majboor (helpless) and is sandwiched between the love of his native land and its separation. He aches, has agonies and woes that his personality is shattered."

**"Arjun Dev Majboor's poetry is marked by deftness of expression, deep introspection, progressive outlook and mature treatment."**

It is very difficult to sum up the character of Majboor as a writer, especially as a poet. But Maharaj Krishan Santoshi's brief assessment tells a lot about the poet: "Arjun Dev Majboor is a restless soul, who always wants to come out with something. Although he is septuagenarian, yet old age has not touched his spirits. He is as such, the most diligent poet of Kashmiri". Shri T.N.Koul

adds, "Arjun Dev Majboor's poetry is marked by deftness of expression, deep introspection, progressive outlook and mature treatment. His works constitute a muffled outcry of his bruised heart against the disappearance of old values and the disequilibrium of modern life".

Arjun Dev Majboor is presently in exile, having been hounded out of Kashmir along with his brethren because of militancy, craving to return to his native land, once adored as the Land of Rishis.





or

वसान शामस ओतुय लोत लोत मलौयिक  
वनान तिम ग्यान जॅरियिक्य खासु लौगिथ

Majboor's other mainstay takes in his wonderful poem 'Paed Samyik'. It draws strength from the great historical saga of Kashmir, right from its genesis. The landmass emerging from a drying satisar, had the inherent make-up of a paradise. He is overtaken by a flowing melody as a rosepetal in the gushing waters of Vitasta. Vitasta, which is born in the lap of mother Kashmir and which announces the independent character of its culture and its existence. Vitasta, which leaves Kashmir only after creating the Amrita reservoir of Wullar. This translated self-containment is in Kashmir's journey of faith and pattern of history as well. Mt. kailasa is transformed into Pradiyman Pitha; Shiv Shankar takes the shape of Buddha, Nagrai, a Naga prince becomes the darling of Himal, the princess of ruling Arya clan. These accords and concords emerge like lotus flowers from the oceans of blood. It is a journey of pain, but in William Cowper's words resulting in 'pleasure and even ecstasy of fulfilment'.

'वनख ना जाफर्यो लेदरिस ग्वलाबस,  
छि कौशिर्य क्याजि सौरी दर अज़ाबस.

It is not a demagogue's figure of speech to bluff his listener. Majboor does not discriminate among Kashmiris. They are all his kin and fellow-travellers. He never bothers to know their names, neither cares who is circumcised and who is not. If one does not know him personally and if proper name is not revealed to him, it will be quite difficult for the reader to know whether the poet is a Pandit or a Muslim. Just a

small ingredient can hint to his class, his use of some very apt, eloquent and meaningful allusions in Sanskrit. These are married to the context in such a way that they simply cannot be replaced. Sanskrit has been the lingua franca of Kashmir's most glorious culture. It is not only Ananda Vardhana and Kalhana, who epitomise its aesthetics and narrative excellence. Even Zainul Abdin's court historians took its chartered course; Lal Ded and Nund Reshi enjoy its liberating atmosphere and use it for their epoch-making renderings. In Majboor, it has an effortless beauty. He picked it up in the company of that great gypsy-Hermit Rahul Sankrityan, who died as a convert to Sakhya Muni's world-conquering creed.

Majboor makes his historical journey through different vicissitudes of Kashmir's past - Nagas, Paicachas, Darads, Aryans, Kushans, Huns, Turks, Mughals, Afghans, Khalsas, Jamwals etc. He talks of great figures and great spots in the journey. Anandvardhan, Kundalvana, Pravarsen, Lalitaditya, Martand, Nagarjuna, Harwan, second Lalitaditya, Sultan Shahbuddin, Budshah (he has partiality to him because he founded Zainapur also, Majboor's native village), Shamsuddin Iraqi, the great Shah Hamdan, Lal Ded, Sheikhu Alam, Makhdoom Hamza, Akbar the great, Mehjoor etc. And then coming to his own times, he admires that tall person - the harbinger of modern revolution in Kashmir.

बलवीरा असी मंज़ वोथ, दितुन नाद  
बन्यव सुय रहनुमा, हुक्मस कौरुन वाद

I consider both these poems extraordinary; quite long by the

standards of Kashmiri language, yet just stops short of becoming classical Mahakavyas, although they are written and fashioned in that mould. Both are epoch-making and epic in nature and have only one precedent. Some operas of great and larger than life - Dina Nath Nadim, who appeared to be an elder contemporary and a guiding spirit of Majboor. Majboor's poems may lack the majesty and grandeur of Nadim's torrential flow, but he compensates by his poise and depth. Nadim had not to encounter the avalanche of blood and mayhem which was Majboor's destiny, therefore, Majboor scores greatly. If he was not overwhelmed by the turbulence and came out of it as a proud Kashmiri, it must be ascribed to his innate goodness and to the courage of his convictions. On purely artistic plane, they evoke that tuneful tradition of Kashmiri Masnavis - which are immersed in beautiful melodies in the form of Lyrics etc to lessen the burden of their terrible content. Majboor's poems under reference can fully blossom on the stage and unveil their real potential. I hope that he will find an interpreter in the mould of a Kashmiri Shyam Benegal. The poems are pregnant with terrific situations, tuneful music, sharp-witted dialogue and other components necessary for a fantastic production. Such an opera can be staged, both at Geeta Bhavan in Jammu, Pamposh Colony in Delhi and Islamia College in downtown Srinagar, and receive accolades.

Majboor's versatility knows no bounds. He is a short story writer, a translator, a researcher with penetrating insights, a linguist of many parts and a cultural voyager. His

translation of some Tarangas of Kalhan Pandit's magnum opus, have already been published by the State Cultural Academy and is much more enjoyable than the lousy English text of Stein, if not as illustrative. He has completed the first ever Kashmiri translation of that semi-Veda of Kashmir - the Nilmat Purana. It is the most ancient text of Kashmir's cultural anthropology. It is awaiting publication in Cultural Academy and when published, will add more colour and spice to many festivities in Kashmir. It will recreate their linguistic opulence folsky authenticity. His monograph on Arinimal has established her on the firm pedestal of historic belief. It will no more be possible for sensation-mongers to question her historical presence and her sweet, if somewhat short, repertoire of songs. Many of Majboor's pathbreaking research articles are concealed in the files of Kashmiri Shiraza and other journals. They cannot be allowed to hibernate there and must see the light of print medium. These will inturn throw light upon many a dark alleys of Kashmir's history.

Arjun Dev Majboor has an aura of encyclopaedic dimensions about his work. As far as I know, contemporary Kashmir literary scene can hardly boast of any other person of his versatility. But what is more noteworthy is that inspite of his accomplishments of pen, he is second to none in the mundane field of struggle of Kashmiri, its rights and dignity. He has been in the vanguard of his struggle since 1948. He is among the few pioneers who ushered in the renaissance in our language and

मिलुन्नर  MILCHAR

literature. He took the torch to villages of Kashmir and also tried to build an ambience so important for literary exposition. He has been active in almost every movement of substance which worked for Kashmiri. He is now an octogenarian and not in the best of health, but his passion to labour and deliver has not receded. Hence his very fresh dalliance with the preparation and release of Kashmiri music albums at the highest level available in this field. What I consider icing on the cake is his inborn humility and unbelievable gentlemanliness. I have yet to meet a person who speaks ill of him.

Everybody cannot become everybody's friend, that is not the way we humans are made but his chemistry with his contemporaries as well as the younger generation is just remarkable. He could never compromise his ideals, but still managed to smile. Even in this era of hate and bad blood, his sincerity seems transparent and transcends the barriers of mighty Pantisal. He is ageing but still making friends, still writing, still contributing and still inspiring. We have not had the grace to bestow a very deserving Sahitya Award on him, but that does not detract anything from his glorious accomplishment. It only casts a shadow on the genuineness of that otherwise coveted award itself. Our all-time great Nadim would receive it only when he had started for his last journey and Urdu's Krishan Chander could never make it to the panel even.

Majboor Sahib is a living movement of the best Kashmiri cultural synthesis can offer. Well, it is a melancholy though, that given the present state of milieu, we may not see the like of

him anymore. History, contrary to the cliché sometimes, refuses to repeat itself and takes vicarious pleasure in denial.

*(The author was Secretary, J&K Cultural Academy (1973-1993), Director Information, Director General Cultural and Cultural Advisor to Chief Minister. He has also served as a member of the State Public Service Commission and Member, Legislative Council (1990-2005). Mr Teng writes both in Kashmiri & Urdu. A well known critic and researcher, he has eight books to his credit. He won Sahitya Academy Award for his book 'Mehjoor Shinasi'.*

त्योल

... अर्जुन देव मजबूर

मॅत्य् आब

वूँठ मत्योमुत मंज़ मॉदानस  
सॉरी पानस पानस लॉर्य  
यस दिये कारि वुठन वुठकाव्यस  
यस लगे तस लगे सरकॉरी  
पुरसिश किछ् सॉ  
सॉरी मॉलिक हॉकिम सॉरी  
गर गर राज  
अलु शहरस सॉरी मोहताज  
अशराफन येति मुश्किल रोजुन  
जॅर्य शहरस मंज़ कस क्या बोजुन  
यस युस ख्वश गछि सुय गज़ लाग्यस  
सॉरी गाटुल्य् सॉरी चॉर्य  
बूँट कलस प्यठ ख्वर ननुवॉर्य  
कालू मोत ह्यू बेछान बासान  
ऑद पोक सोरुय  
काव अय छॅल्य्ज्यन सज़ु तय साबुनि  
क्रेहन्यर त्राव्या ?  
वूँठ मत्योमुत मंज़ मॉदानस  
सॉरी पानस पानस लॉर्य





## मिलुन्नर

experiences with his contemporaries also formed a part of the essay. A major highlight of the programme was the recital of three poems of Majboor in translation. Bhasha Sumbly presented the poem translated by Arvind Gigoo in English. Sapna Soni presented the poem translated by Dr. Agnishekhar, and Dr. Sudhir Mahajan presented the poem translated by Dr. Kshema Kaul, both in Hindi language. The dramatic rendering by the artistes, particularly Dr. Sudhir Mahajan, was greatly appreciated by the entire audience.

Speaking on the occasion, Dr. Rafiq Masoodi, Secretary, J&K Academy of Art, Culture & Languages, recalled his long association with Majboor and particularly laid emphasis on the pioneering work done by him for radio and in translating Kashmiri literature into Hindi. Well known physician and poet Dr. Choudhary laid stress on the fact that despite suffering from debilitating health problems, Majboor was very active and prolific in his literary pursuits. This, he said, spoke volumes about his grit and commitment to literature. Prominent poet M.L.Aash, who presided over the function, recalled the backwardness of the village Zainapora in Pulwama District, to which Majboor belonged. It was a sheer miracle that a poet of the stature of Majboor could be born in such a stark environment, he said.

Some of the speakers during the course of lively discussion, pointed out that it was quite unfortunate that Majboor had not so far been given the Sahitya Academy Award, that he so richly deserves. Although, he has been the recipient of several prestigious

literary awards during his over 50 year long prolific literary career, the highest official literary award of the country had still evaded him. Not that he was too bothered about it, the speakers opined, the sooner this anomaly was corrected, the better it would be for the credibility of the Award.

Responding to the queries of the audience, Majboor paid rich tributes to the composite cultural ethos of Jammu city. He demanded that, besides being known as the City of Temples, Jammu should also be advertised as the Cultural City, because of the continuous cultural activities taking place in the city in various languages and in different genres. Earlier, Dr. Agnishekhar gave a brief background of the literary organisation Sanmukh and the series of meetings with authors of different languages that the organisation planned to hold. Naina Sapru ably conducted the proceedings of the programme.

Coming back to the music album, although time has a tendency to make you a softy at heart and I may be more prone to sentimentality than others, there can be no two opinions about the fact that it is a very moving poem rendered to haunting music in a very befitting manner. ❖❖

दुख ... अर्जुन देव मजबूर

मे बेयि सुय बोनि बागन हुंद हवा गोछ  
गरन अंदर गर्युक सुय रुत सदा गोछ  
अमा कॅम्य स्वर्गु दारस शाफ द्युतमुत  
हॅकीमा नोव तु छ्वख बलनुक दवा गोछ



अंगारों पर रखा जाता है। सभी पड़ोसी आँगन में हुक्के के गिर्द बैठे हैं और कंठ काक मज़े ले ले कर हुक्के के कश लगाता अपने जीवन की कुछ घटनाएँ सुनाने में मस्त है: “उन दिनों मेरी ड्यूटी पहलगाम में थी। बर्फ गज़ भर गिरी थी। हस्पताल का डाक्टर टंड के कारण श्रीनगर गया था और हस्पताल मेरे और स्वीपर कबिर के हवाले कर गया था। कुछ दिन तक ठीक चलता रहा किन्तु एक दिन कबिरा बीमार पड़ गया। उसे जीने की कोई आशा न थी। मुझ से जितना हो सका, मैं ने इलाज किया किन्तु टंड के कारण वह कमज़ोर पड़ता गया। अंत में उस ने कहा, “कंठ काक! अब मैं क्या करूँ, यदि मरना ही है तो मैं घर में ही मरना चाहूँगा।” मैं ने कहा, “जब तक कंठा ज़िन्दा है, तुम्हें मरने नहीं दूँगा।” भारी हिमपात के कारण बसें बंद थीं। और उस ज़माने में तो पहलगाम में बसें होती ही नहीं थीं शीतकाल में। मैं ने सोचा, बेचारा कबिरा यहाँ मारा जाएगा। आखिर अपना मन बना लिया और दूसरे दिन चाय पीकर कबिरा को अपनी पीठ पर चढ़ा लिया और चल पड़ा। बर्फ में एक पतली सी लकीर रास्ते का आभास दे रही थी। मैं चलता गया। कबिरा को मैं ने लोई में लपेट लिया था कि कहीं उसे टंड न लगे और दर्द बढे। मैं चलता गया, जहाँ थकता वहाँ बर्फ पर थोड़ी देर सुस्ता लेता। जो लोग मुझे देखते, आश्चर्य चकित रह जाते। पचास साल का व्यक्ति जो मेरे कंधों पर था। शाम होने को हुई तो हम बीजबिहाडा पहुंच चुके थे। मैं ने साठ किलोमीटर का फासला तय कर लिया था। अब आठ किलोमीटर और जाना था कबिरा के घर तक। सोचा, शाम का वक्त है, कोई भाग या चीता रास्ते में पड़ा तो मैं तो भाग जाऊंगा पर कबिरा की जीवन लीला समाप्त हो जाएगी। हम दोनों मस्जिद के हमाम में ठहरे। बाज़ार से कुछ लवास लेकर चाय के साथ लिए और रात हमाम में मज़े से काट ली। थकान के कारण नींद भी आई। दूसरे दिन प्रातः सूर्य निकलने

से पूर्व कबिरा और मैं उस के घर पर थे और वे मुझे दुआएँ दे रहे थे। अंत में कबिरा एक हफ्ते के भीतर ठीक हो गया था।”

इतने में आड़ू के फूलों जैसे रंग की शीर चाय और चावल के आटे की रोटियों की महक सारे आँगन में फैल चुकी थी। सभी चाय पी रहे थे। खासू पर खासू और एक रोटी के बाद दूसरी। कंठ काक ने पंद्रह प्याले चाय और आठ रोटियाँ घटक लीं। हुक्के के दो चार लम्बे कश लिए, अपनी दाईं बाँह फेरन से बाहर निकाल ली और सब से भारी कुल्हाडा हाथों में थाम लिया। आँगन में बैठे व्यक्ति देखते रहे कि शेर क्या करामात दिखाता है आज? दो घंटों के भीतर फाडी गई लकड़ियों का एक भारी अंबार लगाकर कंठ काक बिना कोई एहसान जताए खिसक गया था।

आँगन ने इतिहास का एक और पन्ना पलटा। मेरे जन्म डलने के उत्सव की तैयारी। तीस रुपये में खाँड, मसालों और अन्य सामग्री से लदे दो घोड़े आँगन के भीतर आ गए थे। अगले दिन आस पास के गाँव से घोड़े बटोर कर बीजबिहाडा पहुंचाए गए थे। श्रीनगर से कुछ महिलाएँ आ रही थीं, उसी घर से जहाँ मैं ने पढाई के लिए दो वर्ष बिताए थे। रास्ते में कई महिलाएँ गिरी और फिर घोड़ों पर चढ़ाई गई और घर पहुंचाई गई। शाम को मंहदी रात थी। गाँव का गाँव उमड पड़ा। बच्च-नगमा, तुम्बखनारी पर थाप, लोबान की सुगन्ध और वनवुन तथा गानों की आवाज़ के साथ हंसी मज़ाक के सुरों से सुरों की एक मिश्रित दुनिया जीवित हो उठी थी। सभी महिलाओं ने मेंहदी लगाई। सब के लिए रात भर कहवे, कंदी कुलचे और शीर चाय के साथ सत्तू के कई दौर चले। मुझे नहीं लगता कि चार सौ आगन्तुकों में से रात के पिछले पहर तक कोई सोया हो। सभी आनन्द में मस्त। अगले दिन छः भेडू मार कर गाँव के सभी मुसलमानों की दावत हुई। हिन्दू घरों के लिए इस से अगले दिन घर में आए दो सौ अतिथियों के साथ

वैष्णवी भोज बना, जिस में पनीर की दो क्रिस्में, दम आलू, साग, खट्टे बैंगन, चूर्मा और मूली दही की चटनी थी। खाना मिट्टी की रिकाबियों में परोसा गया। आँगन में व्यंजनों की सौंधी सौंधी महक और मक्खन की तरह मुलाइम मुश्क बुधिज के चावलों की ऐसी खुशबू कि आज भी सूँघने को तरसता हूँ। इसी आँगन में बैठ कर हम ने एक नए कश्मीर का स्वप्न संजोया था। जिसके लिए वर्षों संघर्ष करने पर भी स्वप्न पूरा न हुआ।

पुराने मकान के आँगन में बाईं तरफ बना पुख्ता मकान अब मेरी स्मृतियों के तहखाने में दफन है। मैं इस में पच्चीस वर्ष रह कर भी इसके स्वप्न नहीं देखता, सम्भवतः बचपन की यादें जवानी की यादों से गहरी होती हैं। जिस संदर्भ में यह मकान अन्धे क्रोध का निहत्था शिकार बना, उसी नन्द ऋषि के श्रुकों का अनुवाद मैं ने इसके कमरों में बैठ कर किया था। इस घर में अधिकतर पुस्तकें थी अलमारियों में। प्रत्येक कमरा एक छोटा पुस्तकालय था। इन पुस्तकों में कश्मीर के सूफी कवियों का कलाम, इस्लामी नुमाइश की छपी अत्यन्त सुन्दर रिपोर्ट, तुलसी कृत रामायण, अनेक भाषाओं के शब्दकोष, कश्मीर से सम्बद्ध इतिहास, कई भाषाओं में छपी कुछ साहित्यिक पुस्तकें और हज़रत मुहम्मद साहिब की छपी सुन्दर जीवनी थी। अलमारियों में पत्रिकाओं की फाइलें और कुछ पाण्डुलिपियाँ भी थी। इस मकान में कई शायियाँ हुईं। मैं ने जम कर लिखा और मित्रों आदि को पार्टियाँ दीं तथा साहित्यिक गोष्ठियाँ की। फिर क्या खता थी इस मकान की जिसका स्वामी परेशानी का जीवन बिता रहा था। इसका उत्तर आतंकवादी या भारत की भोली सरकार कैसे देगी? वह तो मेरे पाँच मास पूर्व दिए गए एफ.आई.आर के सम्बन्ध में भी कश्मीर सरकार से यह तक नहीं कहला पाती कि हाँ, यह घर फ़लाँ तारीख को जलाया गया है। वाह रे भारत के प्रजातन्त्रवाद! थुम एक आँख में ज़हर भर रहे हो और दूसरी में शहद लगा रहे हो।

नये घर की राख तले मेरे जीवन का सारा संघर्ष चिंगारियों की तरह दबा है। चिंगारियाँ जब आँधी से मिलती हैं तो झूठ के खसोखाशाक को धू धू कर जलने पर विवश करती है। मैं भावुक हो रहा हूँ, ऐसी कोई आँधी कम से कम आज मुझे उठती दिखती नहीं। आज नफरत, भय, जातिवाद और पैसावाद की आँधियों ने मानवता की सुखद हवाओं को बाँध के रखा है, दूषित करके रखा है।

एक सुन्दर चेहरे की आँखें आँगन की बाहिरी ड्योढी से अन्दर झाँकती हैं। यह चेहरा अभी जीवित है। मैं इसे उसी तरह देखता हूँ जैसे आज से पूर्व इसी सहन में बैठ कर देखा था। यह चेहरा अब उतना जवान नहीं दिखता, पर हैरान और परेशान हो कर भी मुझे सांत्वना देता लगता है। इस चेहरे ने मेरे कच्चे मकान को देखा था, पक्के को नहीं। किन्तु आँगन तो एक ही है। इस ने हर आने जाने वाले, पैदा होने वाले और मरने वाले का इतिहास लिखा है। इसने मेरी माँ और गाँव की नायक खातून को सुख दुख की बातें करते देखा है। इसने मेरी आशाओं को कठिन रेगिस्तान के रेतीले तूफानों से गुज़रते देखा है। इसी आँगन ने मेरे खेलने, कुलांचे भरने और गुनगुनाने के नक़श अपनी छाती पर सजा लिए हैं। इसी आँगन ने कश्मीर के कितने सियासी मौसम बदलते बिगडते देखे हैं। यहाँ वसंत चुपचाप आती थी। तारिकाएँ सारी रात चमकती थीं। जुगनू स्वतंत्र हो कर नृत्य करते थे। अबाबीलें चक्कर काट कर सीधे मकान में घुसकर घाँसले बनाती थीं। यहाँ कोई षडयंत्र नहीं रचा गया, न कोई भेदभाव रखा गया। फिर इस पर इतना अताब क्यों? कोई तो जवाब दे। क्या इन्सानियत खत्म हो चुकी है दुनिया से?

चेहरों, दृष्यों, घटनाओं की छोटी बडी इतनी रीलें हैं कि मैं इनकी कथा लिखने बैठूँ तो वर्षों लिखता जाऊँ। अतः मेरे जले घर की मुझे थोड़ी सी राख तो दे ताकि मैं उसे कुछ दिन सीने से लगाए रखूँ। \*\*



ओस तँम्य वॉन्स वान त्रोवमुत तु कांदुर्य कारस लवु कॅरमुच्च। बु ओसुस तिमन द्रहन ल्वकट्टुय। गामस मंज्र ऑस नागु हना। जवानव दोप अथ नागस नखु गच्छि श्रानु कुठ बनावनु युन। चित्रस मंज्र ऑस अथ नागस प्यठ यात्रा लगान। नेबुरु कनि ऑस्य पॉर्कार्य, हलवॉय तु दुकानदार वान त्रावान तु ओर ऑस्य तरफातन हुंद्य लुख वातान। ज्रनानु आसु ज्यादय पहाण यिवान। जवानव दोप चंदु सॉबुरावव। तिमन द्रहन ओस पॉसु नायाब। मगर जवॉनी हुंद जोश! मे ति दोप चंदु सॉबुरावन्यु छे रुच्च कॉम। शव जी ओस तिमन द्रहन दुकान करान। मे प्यव योहय याद। सूंचुम, कुनी असॉम्याह रटोन। अगर यि र्वपयि पांछ दियि, न्यसुफ कॉम वाति अंद। बेयि बनि नवजवानन मंज्र मे यज्ञत अफजॉयी जि पांछ र्वपयि छन सॉबुराविमच्चु। मे लोद गुरिस ज्रीन तु द्रास शव जीनिस प्रॉनिस वानस कुन, युस सानि गामु प्यठ २० किलोमीटर दूर ओस। शव जियन ओस ऑट्य दार च्वगु लोगमुत तु कमि मंज्र ओस च्वचि थुरान। बु वोथुस गुरि प्यठु ब्वन। नमस्काराह कोरुमस तु च्रास वानस अंदर। दुह्य गटुकार ओस वानस गतु ग्यूर करान तु ग्राख ऑस्य अँथ्य मंज्र लवासु गिरदु बेत्री मोल्य ह्यवान। मे सूंच, कॉम करनस दोरान सुबहॉय चंदु मंगुन गव ऑब। म्वकलि तु कथा बाथा कॅरिथ वनस। अँमिस क्याह तॉर लागि, पॉसु पीट्य हय बॅरिथ छस। अज्र ऑस ग्राकन रॅज लॅजमुच्च। अमि सबु म्वकल्यव शव जी हना च्रीरी। अँम्य पुछ नु चायि ति। मे सूंच, चंदय हय दियिहे, चायि हुंद ओस सँहलय। छेकरस येलि शव जीयन कॉम म्वकुलॉव, अथाह बुथाह छोलुन तु ओबुर लॉगिथ वॅमीज्र पॉजामु लोगुन, मे त्रॉवुस पनुन्य मिसल ब्रॉह कुन। “महारा, त्वहि छुवु मोलूम जि नागस प्यठ छि दिवय लगान। अति छे कुच्च ज्रनानु यिवान, पोज शर्मि हुंज कथ छि जि नागस प्यठ छुनु अख श्रानु कुठ। यि छना सानि बापथ शर्म?”

शव जीयन ह्युत म्यंगन चार ह्यु तु दोपुन, “आ, यि कथ छे शर्मि लायक, मगर ....।” शव जीयस ओस बेयि ति कॅह वनुन तु बु वोथुसस, “महारा, असि नवजवानव छु फॉसलु कोरमुत जि युहुस गच्छि यात्रायि ब्रॉह्यु श्रानु कुठ बनावनु युनि।” शव जीयन वोन, “चॉनिस ऑसस खंड तु शकर। यि छे दर्मुच कॉम तु अथ तुलिव जल जल दस।” बु वोथुसस दंद टुविथ ह्यु, “महारा, अथ लगन पॉसु तु बु छुस फकत अमी कामि म्वखु त्वहि चंदु मंगनि आमुत।” शव जीयस गव बुथिस अकि रंगु ब्याख रंग। यि वोथ, “आ, ति गव जान। तोह्य गॅछिव सॉबुरावान .... म्यॉन्स पॉसु मॉन्सतव चंदस।” मे वोनस, “महारा, तोह्य छिवु ग्वडनुविय शख्स। येलि तोह्य दियिव, बाक्य दिन पानय।” दरअस्ल ओस शव जी बहानु कॅरिथ मे तरकावुन यछान। मगर मे ओस नाव जेनुन जि पांछ र्वपयि कर्यन जमाह, ठठु कथ छनु। अवु म्वखु कोत त्रावुहन? मे वोनस, “शव जी काक! बु छुस थेकिथ आमुत जि शव जी छु बोड दुकानदार, सु थवि गामुक शान।” शव जी आव योहय चरकस लदनु। च्कि ओस नु सु डबल पॉसु दिनस तयार। येलि नु मे ति थफ तुजिस, तँम्य मुच्चरोव गलतान तु चोर आनु डबल त्रॉविन मे ब्रॉह कुन। मे च्रॅज खवरव तलु मेच्च नीरिथ। वुह तु वुह च्रतजीह मील गुरिस प्यठ फाकय तु फुकरय, तु यि सोरुय फकत च्रोनी हुंदि बापथ। अँदुर्य दिच्चुम उच्चकस च्रॅडाह। च्रोनी तुजिम थोद। अथ ल्यूखुमस रॅसीद तु गुरिस वॅडुम च्रॅड।

शाहमतुनि कारु युथुय बु कसबु न्यबर मीलाह द्रास, पॅत्य किन्य दिच्च वॅम्य ताम क्रख “हयो बट्ट कट्याह सब्र कर।” बु गोस गुर ह्यथ रुजिथ। सफेद पोश शखसाह, यस दॉर छेतेमुच्च ऑस, गव खडा। अँम्य दिच्च गुरिस नजराह तु मे कुन वोननुन कमि ताम बुथि, “गुर छुय दागु वरॉयी। यि कति छुथन चूरि ओनुमुत?” मे गव ब्रूटिम शाह पथ तु पॅतिम ब्रॉठ। वुठ गॉम ख्वशुक

तु ह्यमथाह कॅरिथ वोनूमस, “हज़रत, यि छु मे गर्युक गुर, चूरि हुंद छुम नु।” “तेलि आसिहेस म्योन निशानु। यथ अलाकस छुस बु मॉलिक। पथर वस। पख थानस प्यठ।” युथुय अँम्य नेक बख्तन थानुक नाव ह्योत, मे च्यायि नठ। तेलि ओस चपरॉसिस वुछिथ गॉम्य गाम च़लान। थानुचि आसु नु कथय। यि गँयोव तपालि हुंज़ि अगि लगुन। बु छुस अजि ल्यकु शव जीयस तु अजि ल्यकु पानस च़ारान। बु वोथुस पथर। अँछन तेल्योम अनि गोट। अँदुर्य ऑसुम थरु थरु तु नेबुर्य ओसुस ह्यमथ कर हॉशिमो! मे पेयि शव जीयिन्य च़ोनी याद। चंदु मंज़ु कॅडुम च़ोनी तु यि पिलुनॉवुम ख्वजि सॉबस कुन तु वदान वदान वोनूमस, “हज़रत, यि गव जुरमानु। दुबारु आसु नु बु यिछ गलती करान।” व्वमेद ऑसुम नु कॅह, पोज़, च़ोनी चंदस त्रॉविथ वोन सफेद पोश सॉबन, “ वुनि छुख शुर, अवु म्वखु त्रोवुमख। नतु लदुनावुहँथ गुर ह्यथ वुन्य कॉद।” मे आव अन्यन अँछन गाश तु गुरिस लँज़ुम लथ तु थख कोडुम गरि।

द्वह पॉशि गँछिथ येलि शव जी गाम आव, मे वॅनिस सॉरुय दॅलील। सु वोथ “म्योन नाव वॅनिज़िहेस, किहीन्य करिही नु। थानुक थानु गव सोन रैयत।” खॉर, आयि कथाह, गँयि कथाह।

शव जी ओस व्वन्य पानस बापॉर्य वनान। अगर कांह व्वपर तस म्यानि या सान्यन हमसायन मुतलक पृछिहे, सु ओस वनान ज़ि “हुम मकानु गँयि म्योन गुदाम, हु गव सोन किचन तु हु गव गॉव खानु तु यि गव ज़्युन बोठ थवनुक प्रोन मकानु।” यिथु पॉठ्य ओस सु पनुन इगो (ego) शांत करान। टर वनुनस मंज़ ओस सु मॉहिर। तु अमि सुत्य ति ओस कांह नतु कांह ग्राख तँदिस ज़ालस मंज़ फसान। तँम्य बनोव प्वख्तु मकानु। तु बॉय संद्यन शुर्यन रूद पनुन सौरुय कॅह आयितन थावान। बदनॉमी ति गँयस, पोज़ कनु डोल द्युतुन।

बु द्रास अकि द्वह सुबहय चकरस ज़ि यि वुछुम वानस प्यठ बिहिथ। अँम्य कोर आलव तु मे लोग नु वानस प्यठ खसनस कॅह चारु। ब्यहान ब्यहानुय वोनुनम, “हे, अज़ वुछुम सोपुनाह। अँथ्य मंज़ छुस हॉरुतस।” यि छु मे सोपुन बोज़ुनावनु बापथ व्वटि अनान। ऑखुर वोनुस मे, “वन सॉ! ऑखुर वुछुथ हय तु वुछुथ क्याह?” सु गव चालू ....

“ मे वुछ सोपुनस मंज़ सानि विरि वारु नखु गाश तेज़ान। ग्वडु बास्योम नार, पतु योहय ज़ित्यनि ज़ूल ह्यु।” “अछा, पतु क्याह सपुद?” मे वोनुस इशितयाकु सान। “हे क्याह वनय? ज़न तु हतु बँद्य स्वनर स्वन गरान ऑस्य। बु वोथुस थोद। जुस्थाह कोरुम। बोड डुसाह तुलुम अथस मंज़ तु द्रास विरि वारस कुन। ब्रॉह ब्रॉह छुस पकान तु नार छु हमान। गाश छु ज़ोतान। बास्योम, ज़न तु बोड नॉग्यरायाह छु गाशुदार मनकस गिंदान।” “अछा पतु!” मे वोनुस हॉरुतस गँछिथ। “हे पतु क्याह? मे कोर यरादु, या कलु यियि, नतु कलु गछि। डुस ओसुम अथस क्यथ। सूंचुम, सर्फस कडु टास ज़ु तु त्रे, तु मनक छुनु चंदस। वॉसन सुंब गछि खानदान तारु तॅरिथ। न छु बापारुय करुन तु न ज़ंमीनदॉरी।” “तु मोरथनु च़े स्वरुफ?” मे वोनुस तॉजुबस गँछिथ। “हे बोजू यारु, तोत मु खे। बु गोस ब्रॉह ब्रॉह पकान। लालुक गाश गव ज़ोतान तु स्वरुफ गव नज़रि डलान। मे दोप कुस्मथ छुय शव जिया रुत। स्वरुफ च़ोल पानय लाल त्रॉविथ चानि बापथ। पकान छुस, पकान छुस। युथुय नँजदीख वोतुस, जित्यनि त्रोटह वोथ तु लोग नच़नि। मे दोप लाल छु बे-बहा।” “पतु तुलथु च़े लाल? हे शव जी काक, मे ति हाव तु, बु ति वुछुहॉ यि लाल क्युथ छु आसान”, मे वोनुस तॉजिली सान।

“हे बोज़ सॉ, तोत मु खे।” शव जियन चारि बुमु ज़न तु स्वरुफ ओसुन अकी तपरु मोरमुत तु लाल

ओसुन बेबि बोरमुत। बु ओसुस हमु तन गोश। यिछु रपठ कोरमुत जि अँम्य छे इजाजतु वरॉयी सेरि कौंदु पँयमुच्च तु अवय छु पुलीस आमुत। दपान शव जी गव ब-शाने जम पॉठ्य पुलसु वाल्यन निश। खबर ऑसुस जि करनम क्याह? येलि थानुदारन वोनुस, “बिला इजाजथ क्याजि छय त्रे कौंदु पँयमुच्च?” शव जियन वोनुस, “जिनाब, जुрум क्याह कोरुम? सॉरी आयि यी करान।” शव जियुन यि वनुन जि थानुदार वोथ थोद तु कॅरनस सख बेजती। छेकरस दपान क्याह ताम द्युतुन तु म्वकलोवुन पान।

वक गव पकान। शव जी ओस दुकान चलावान। गामस मंज ओस आजॉदी हुंद ह्वल ह्वल, पोज, नविराह ओस नु केंह। हॅकीमुय योत ओस बदल्योमुत मगर यलाज ओस प्रोनय। रशवु ओस चलान, पोज इनसाफाह ओस नु नजरि गछान। शव जी ओस नवि नवि दॅलीलु तु टर वॅनिथ पनुन्य पछु बरकरार थॅविथ। सु ओस वनान जि पुलसु वॉल्य ति गॅयि म्यॉन्य खॉदिम। तॅहसीलदार ति ज्ञानन। यिथु पॉठ्य ओस सु थेक्य थेक्य शॉठ ह्यू द्रह कडान। यीतिस कालस सु कमावान रुद, सॉरी ऑस्य दस्त बस्तु। कश्टुवॉर्य मोहन्युवाह ति ओसुन थोवमुत। कुसमतुनि कारु ओस नु सु शव जियस तनखाह ति रटान। शव जी ओस तस मंगतु वनान तु दपान ओसुस यि मे छु, ति छु चोनय। मंगतु ओस ग्वलाम ह्यू बॅनिथ फकत बतु मैडिस प्यठ सॉरुय कॉम करान। जॅमीनदॉरी, चारवॉय रछुन्य, वान साफ करुन, पलव छलुन्य, सारिनय काम्यन ओस अठ दिवान। प्यठ असान असान तु उचकस नु ज्ञांह द्रहु।

कौंदि मंज आसु कर ताम सेरि शेहलेमच्चु। पोज, बंदुय आसु। शव जी ओस नु टर वनुनस तु दाबन थख कडान। सु ओस बराबर वानस प्यठ नेरान तु यदवा तदवा सोदा हन कुनान। तु अकि द्रह गॅयि गामस मंज क्रख जि शव जियस खलाफ ओस कॅम्य ताम थानस

रपठ कोरमुत जि अँम्य छे इजाजतु वरॉयी सेरि कौंदु पँयमुच्च तु अवय छु पुलीस आमुत। दपान शव जी गव ब-शाने जम पॉठ्य पुलसु वाल्यन निश। खबर ऑसुस जि करनम क्याह? येलि थानुदारन वोनुस, “बिला इजाजथ क्याजि छय त्रे कौंदु पँयमुच्च?” शव जियन वोनुस, “जिनाब, जुрум क्याह कोरुम? सॉरी आयि यी करान।” शव जियुन यि वनुन जि थानुदार वोथ थोद तु कॅरनस सख बेजती। छेकरस दपान क्याह ताम द्युतुन तु म्वकलोवुन पान।

अमि वाकु पतु कींच्य दोही गव शव जी ब्यमार तु पतु ति वोथ नु। येलि मे बूज सु गव स्वर्गुवॉस्य, बु गोस त्युहुंद गरु। शव जी ओस अँकिस कपर चादरि तल सॉरुय जिंदगी ह्यथ ऑखरी नेंदरि शॉगिथ। शुर्य मुर्य ऑस्य कति ताम। ज्ञनानु जु चोर आसु बेयिस कमरस मंज जमानु क्यन हालातन दल दिवान। मे कॅर ओरु योर नजराह तु वोनुम, “जिंदगी जीठ, अमा पतव लाकन नु केंह .... ”

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### पँद्य समयिक्य ... अर्जुन देव मजबूर वचुन

रेश्य वारि अमृथ चाव तय लॅतिये  
कती मदु मँतिये माल्युन चोन  
दिवता छी वुछान ब्रॉटु तु पँतिये  
कती मदु मँतिये माल्युन चोन  
पोशे वरुंन शूबी सँतिये  
येतिये साथे कर ठँहराव  
सँदुर तय सर हय दितिथख पँतिये  
कती मदु मँतिये माल्युन चोन  
कति ह्यथ आयख कोसम पँतिये  
वनतय बांबर कमिची छय  
लूख छी प्रारान पतु मँत्य मँतिये  
कती मदु मँतिये माल्युन चोन



कश्मीरी राइम्स फ्राम डिस्टेंट डाइसपोरा - डा. बी.के.मोज़ा

त्रावख यिनु फ्रख



छांडान तु छांडान च्चु कमु वतु मांडान यिनु मालि अडुवति वुनि त्रावख फ्रख  
जॉनिथ तु मॉनिथ अंद अथ वति दूर यिनु मालि न वातुनय वुनि त्रावख फ्रख  
करु नावि डीशिथ दूरिथ तु दॅविथ यिनु मालि न तरुनय वुनि त्रावख फ्रख  
जानुन अनजान, बॅड कथ छि यी ग्यान यिनु मालि न जॉनी वुनि त्रावख फ्रख  
मनु मोत जॉनिथ, अँदुर्य शब्द च्चीनिथ यिनु मालि बे-जानुय वुनि त्रावख फ्रख

तारख तु च्चंद्रम छि ज़ोतान हरदम वुछ मालि यि क्वदरथ तु पख ब्रॉठ ब्रॉठ  
दूह राथ यिवान, ज़ांह छिनु थकान वुछ मालि यि हँसरथ तु पख ब्रॉठ ब्रॉठ  
सोंत तय हरदुय छु वेलु वेलु यिवान वुछ मालि यि पतुवथ तु पख ब्रॉठ ब्रॉठ  
आबु प्यठु ओबुर तु शीन तय रूदुय वुछ मालि यि हेरुफेर तु पख ब्रॉठ ब्रॉठ  
ब्यालि प्यठु बोड कुल, पोश तु ब्योलुय वुछ मालि यि यितु-गोव तु पख ब्रॉठ ब्रॉठ

यिमु गॅयि ज़गतुचि ज़ॉहिर मायायि ज़ान मालि यि ज़ागरथ तु ज़ानुन सुय  
पतु वतु छु आमुत सु बगतस रँछरान ज़ान मालि यि बागवथ तु ज़ानुन सुय  
करमुय छु दरमुय, यूगुय तु बगवथ ज़ान मालि यि अख वथ तु ज़ानुन सुय  
दीन या दर्मुय, दनुवय छि करमुय ज़ान मालि यि दयि वथ तु ज़ानुन सुय  
छांडुन तु मांडुन छु अख सार सारुन ज़ान मालि यि सोन सार तु ज़ानुन सुय  
छाँडिथ तु छाँडिथ, कमु वतु माँडिथ यिनु मालि लूसिथ वुनि त्रावख फ्रख

**Book Review**

... From Page 9

mother Bhavani (Bhavani Shasarnaam), translated in the end, are an icing on the cake.

Though this work is no treatise on any particular aspect of the religious or socio-cultural traditions, it has something interesting and, at places,

arresting for every one and can be an easy reference book. This book should serve the long pending need of the Kashmiri Pandit Diaspora, whether it is to perform the rituals or observe the festivals in the absence of our priests, or to understand the basic tenets of our religious and cultural traditions, and their symbolic significance. \*\*

● **Annual Cultural Programme at Mumbai :**

The much awaited Annual Cultural-cum-Fund Raising Programme of the Kashmiri Pandits' Association, Mumbai was held at Rang Sharda, Bandra, Mumbai on 31st March 2007. The programme was a mixed blend of music and drama. This year, in addition to our local talent, we also had two guest artistes Ms. Deepali Wattal and Shri Ravi Bhan from Jammu performing on stage. Shri Sanjeev Kaul and Shri Sunil Mattoo along with their team presented a skit 'Lagyo Balayi Munnabhai'.



This year, the prestigious **Life-time Contribution Award** was presented to Shri Shamboo Nath Bhan of Jogeshwari, Mumbai for his tireless service to the community.

● **Birth anniversary of Swami Lakshman Ji :**

The birth anniversary function of Ishwar Swaroop Swami Lakshman Ji Maharaj was held on Samoohik basis for the first time in Mumbai on 14th April 2007 at Kashyap Bhawan. The function was well attended. After the Puja archana, Prasad was served.

● **Play on Lal Ded by Meeta Vasisht :**

Ms. MeetaVasisht, an award winning film and theatre actor, presented her play 'Lal Ded' on 28th & 29th April 2007 at the Experimental Theatre, NCPA Mumbai. Watching (and feeling) the play was an out of this world experience. It started with the memory of the past lives of Lal Ded. Her marriage and youth was followed by liberation from home. And it finally depicted her liberation from the bondage of the world itself.

Seeing just one actor presenting on the stage, transformation from childhood to the sainthood and a poet with highest spiritual sensitivity was a treat to watch. In the eighty minutes of unbroken silence in the auditorium, the audience was immersed in the mystic aura of the great saint who looked becoming alive in their presence. The atmosphere created was so powerful that even the language used became less important. Besides Hindi and English a good deal of the play was rendered in Kashmiri.

It goes to the credit of Meeta Ji that she has tried to incorporate so many of the Vakhs of Lal Ded in the presentation. Kashmiri is difficult to speak and pronounce especially for those not already initiated in the language. Yet, a great effort has been made in rendering the Vakhs as close to the original as possible. It is clear that the presenter has done a lot of study and research of the life, times and works of Lal Ded. Otherwise such a powerful presentation would not be possible. We hope Meeta Ji makes some more presentations of the play with sufficient notice so that many of us, Kashmiris, can have the pleasure of watching it.

● **Rakesh Kaushik's Sai-Chaleesa :**  
Rakesh Kaushik has composed Sai-Chaleesa on the lines of Hanuman-Chaleesa. It shows his excellence and deep devotion to Sai Baba.

● **Ashwani Hashia's new home :**  
Ashwani Hashia has shifted to his new home at Flat No. 43-44, Bldg. No. 85, Happy Home Estate, Poonam Sagar Complex, Mira Road 401107, Dist. Thane. Tel: 32418442. ●●

**Donations on Social Get-together on 17th & 18th February 2007**

A Well Wisher	30000/-	Shri J.N.Kachru (Goregaon)	521/-
Smt. Shakuntala Aima	11100/-	Smt Nirmala Pandit	501/-
Shri S.L.Kaul	10000/-	Shri Roop K. Bhat	501/-
Shri Makhan Lal Mattoo	10000/-	Shri Rakesh Shah (Belapur)	501/-
Smt. Amrita Kachru	5100/-	Shri Ashwani Kumar Raina	501/-
Shri A.K.Misri, Bandra	5001/-	Ms. Neha Hashia	501/-
M/s Nishal Enterprises	5000/-	Shri Vijay Kaul	501/-
S.K.Chemicals	5000/-	Shri Ashok Ganjoo	501/-
Shri B.M.Munshi	5000/-	Shri Janki Nath Mirza	501/-
Smt. Sushila Munshi	5000/-	Shri S.K.Kaul (Kandivli)	501/-
Ms. Nirja Munshi	5000/-	Shri O.N.Fotedar	501/-
Shri Sanjeev Munshi	5000/-	Smt. Manju Satish Kaul	501/-
Shri H.J.Kachroo	3500/-	Shri K.J.Kaul (Chembur)	501/-
Shri Kapil Raina	3001/-	Shri Narendra Razdan	501/-
Smt. & Shri M.L.Shalia	3001/-	Shri Shanti Lal Razdan	501/-
Shri R.N.Bakshi	3001/-	Shri Sunil Kher	501/-
Smt. Meena Wanchoo	3000/-	Shri Satish Ganjoo	501/-
Shri Ashok Tikoo	2500/-	Smt. Lalita Bakshi	501/-
Shri I.B.Raina (Andheri E)	2001/-	Shri C.Kachroo	501/-
Shri Moti Kaul	2000/-	Shri Sukant Kaul (Malad)	501/-
Shri Autar Krishen Raina	1500/-	Smt. & Shri Sanjeev Shalia	501/-
Smt. Renu Vinod Razdan	1111/-	Smt. & Dr. J.P.N.Trakru	501/-
Shri T.K.Wali (Powai)	1100/-	Shri S.K.Kaul	501/-
Shri M.K.Padora	1100/-	Dr. C.L.Kaul (Versova)	501/-
Shri Soom Nath Jalla	1100/-	Smt. Anita Gondalia Mattoo	501/-
Shri Sanjay Razdan	1100/-	Shri Ashwin Dhar	501/-
Shri Autar Krishen Kaul	1100/-	Shri Pyare Lal Kaul	501/-
Shri Rajen Kaul	1100/-	Shri R.K.Kaul	501/-
Smt. Saroj Sathu	1001/-	Shri Upender Kumar Thusu	501/-
Shri Ashok Dhar (Parel)	1001/-	Shri Jitender Khushu	501/-
Shri Surinder Mohan Raina	1001/-	Shri Jawahar Karihaloo	501/-
Capt. A.N.Raina	1001/-	Shri Rajinder Kachroo	501/-
Dr. Autar K. Miskeen	1001/-	Shri S.K.Razdan	501/-
Shri R.N.Monga	1001/-	Shri Rattan Lal Misri	501/-
Shri Amresh Jalali	1001/-	Shri B.L.Tikoo	501/-
Shri Vijay Kaul	1001/-	Shri Deepak Saproo	501/-
Shri Naren Kachroo	1000/-	Shri T.K.Raina (K.Khairne)	500/-
Smt. Kiran Sachdev	1000/-	Smt. Khema Ganjoo	500/-
Shri Sameer Jalali	1000/-	Shri J.L.Manwati	500/-
Shri Ashok K.Dhar(Andheri W)	1000/-	Shri Sunil Manwati	500/-
Shri K.K.Kemmu	1000/-	Shri K.L.Dhar	500/-
Smt. Mohan Rani Raina	1000/-	Shri Bal Krishen Khar	500/-
Shri Jayant Raina	1000/-	Shri Ashok Dhar (Mulund)	500/-
Shri K.L.Kachroo	1000/-	Shri Ramesh Kachroo	500/-
Shri R.D.Kaul	1000/-	Shri C.L.Kaul (Yari Rd.)	500/-
Smt. Mohini Tiku	701/-	Shri Dwarika Nath Mattoo	500/-
Shri Ramji Sabni	700/-	Shri Ritu Raj Sar	500/-
Shri Sunil Dhar	555/-	Shri Jatinder Bali	500/-
Shri Sunil Mattoo	555/-	Shri Vijay Bhan (Nerul)	500/-

**मिलान्नार** **MILNAR**

Shri Raju Raina	500/-	Smt. Indra Razdan	151/-
Shri Suriender Kachroo	500/-	Shri Vinod Moza	151/-
Shri Bharat Pandit	500/-	Shri Rajinder Vale	151/-
Shri Virander Taku	500/-	Shri Rajesh Kumar	151/-
Smt. & Shri Sharad Mattoo	500/-	Shri Ramesh kaul	150/-
Shri Madhav Singh	500/-	Shri N.Kachroo (Goregaon)	150/-
Smt. Mohan Rani Raina		Shri M.L.Wattal	150/-
& family	500/-	Shri Makhan Lal Kaul	111/-
Smt. Pushpa Koshal	500/-	Shri M.L.Wazir	111/-
Smt. Usha Shankar Sahib	500/-	Smt. Sheela Dhar	105/-
Smt. Neena Bamzai Kher	500/-	Dr. B.L.Kaul (Bvi)	101/-
Shri Anup Kannaw	301/-	Shri R.L.Bhan (Bvi)	101/-
Shri Roop Nath Kaul	301/-	Shri Ramesh Raina	101/-
Shri M.K.Kar	301/-	Shri Ashok Mattoo	101/-
Shri Virender Kar	301/-	Shri Ashish Dhar	101/-
Shri R.K.Pandita	300/-	Smt. Lalita Dhar	101/-
Smt. Leela Mam	300/-	Smt. Kaushalya Raina	101/-
Smt. & Shri C.L.Raina	300/-	Smt. Usha Bhan	101/-
Smt. Kanchan Kalgutkar	300/-	Shri Rakesh Takoo	101/-
Shri Rajesh Bhan	300/-	Shri Vijay Bhan	101/-
Shri Ashok Thusu	251/-	Ms. Preeti Wanchoo	101/-
Shri T.N.Shangloo	251/-	Shri Sameer &	
Shri L.N.Raina (Andheri E)	251/-	Pritika Wanchoo	101/-
Shri Ramesh Kachroo	250/-	Shri O.N.Kundu	101/-
Shri Surinder Kaul	251/-	Shri Nikhil Monga	101/-
Shri T.K.Karihalloo	251/-	Shri Shumit Monga	101/-
M/s Anna Bulk Carriers	251/-	Smt. & Shri T.K.Bhan	101/-
Shri Ashwani Kumar		Shri Ramesh Langer	101/-
(K.Khairne)	250/-	Miss Monika Raina	101/-
Dr. Vijay Kak & Sunita Kak	250/-	Shri Vikram Raina	101/-
Shri Ashok Mattoo (Kurla)	250/-	Smt. Rajni Sopory	101/-
Shri P.K.Miskeen	250/-	Shri Rajinder Harkara	101/-
Shri O.N.Kaul	250/-	Smt. Sunita Ashok	101/-
Shri Rajeev Mattoo	250/-	Shri Ravinder Thusoo	101/-
Shri Dilip Bhat	250/-	Smt. Jyoti Raina	101/-
Shri Chand Bhat	250/-	Shri M.L.Kaul (Andheri)	100/-
Shri Tej Krishen Kaul	251/-	Shri J.K.Tiku	100/-
Shri T.N.Monga (Vashi)	200/-	Shri Deepak Kachru	51/-
Shri C.L.Kadalbuju	200/-	Smt. Prabha Bamzai	51/-
Shri Vijay Tikoo	200/-	Shri B.L.Raina	50/-
Shri Sanjeev Kaul	200/-	Smt. Asha Bhan	21/-
Shri Suraj Kaul	200/-	Shri B.K.Tikoo	501/-
Shri Girdhari Lal Dhar	200/-	Shri T.N.Bhan	251/-
Shri D.K.Bhan	200/-	Shri R.P.Wazir	251/-
Shri Ashok Pandit	200/-	Shri J.L.Kak	1111/-
Shri Vinod Ganjoo	201/-	Smt. Shakuntala Kachru Nair	150/-
Shri C.L.Trisal	155/-	Shri Prathmesh Prabhakar	151/-
Shri Deepak & Krishna	151/-		
Shri Suresh Kaul (Andheri)	151/-	<b>Total:</b>	<b>Rs. 1,97,355/-</b>
Shri Som Nath Pandit	151/-		
Shri Sanjay Choudary (Powai)	151/-		

**Kharghar Donations - Feb 2007**

Smt. Nirja Mattoo	11000/-
Shri Sameer Jalali	11001/-
Smt. Amrita Kachru	50000/-
Shri S.P.Kachru	50000/-
Shri Ashwani Kumar Raina	5001/-
Shri Ashwani Hashia	11000/-
Shri Vijay K. Raina	5001/-
Shri J.K.Tiku	11000/-
Shri P.K.Miskeen	1000/-
Shri C.L.Kadalbuju	1000/-
Shri P.L.Kaul	5000/-
Shri Yogin Raina	1100/-
Smt. Nansy Kaul	500/-
Shri Tej Krishen Hakim	1000/-
Shri Ravinder Kotru	2501/-
Shri Ashok Kumar Dhar	1000/-
Smt. Sushila Rani Thusu	5000/-
Smt. Arandatti Dhar	
W/o Late Kashi Nath Dhar	10001/-
Shri Sunil Dhar	1000/-
Shri M.K.Kar	10001/-
Shri C.L.Kaul (Yash Exports)	5100/-
Shri S.M.Raina	1000/-
Smt. Sarla Jalla	10000/-
Shri Rajen Kaul	11000/-
Master Soham Kak	1100/-
Master Shivam Kak	1100/-
Master Sumukh Kak	1100/-
Mathew Associates, Mumbai	20000/-
Offshore Const., Mumbai	15000/-

**Total: Rs: 2,58,505/-**

**Milchar Subscription**

Smt. Kiran Sachdev	200/-
Shri Virander Takoo	200/-
Shri T.K.Raina	200/-
Shri Mohan Lal Dhar	200/-
Shri Ashok Thusu	200/-
Dr. B.L.Kaul	200/-
Shri R.L.Bhan	650/-
Shri T.N.Shangloo	200/-
Shri Ashwani Kumar Raina	600/-
Shri Ashwani Kumar Raina	2000/-
Shri K.K.Kemmu	200/-
Shri Anoop Kannaw	200/-
Shri Suresh Kaul	400/-
Smt. Saroj Sathu	200/-

Shri Ashwani Hashia	200/-
Shri Mohan L. Kaul Surmali	200/-
Shri N.N.Kachroo	2000/-
Shri S.K.Kaul	400/-
Shri Ramesh Kaul	200/-
Shri Rajesh Pandit	200/-
Shri O.N.Kaul (Thane)	200/-
Shri Jayant Tiku (Chembur)	200/-
Shri Rajinder Dhar	800/-
Shri Vijay O. Kaul	200/-
Shri Sanjay Chaudhary	2000/-
Shri Romesh Kachroo	200/-
Shri Subash Chander Kaul	2000/-
Shri S.L.Kaul	800/-
Shri Anil Kumar Pandita	200/-
Shri P.K.Miskeen	2000/-
Shri C.L.Kadalbhuj	200/-
Shri Ashok Ganjoo	400/-
Smt. Kanchan Kalgutkar	200/-
Shri S.K.Kaul	200/-
Smt. Mohini Tikoo	200/-
Shri Yogin Raina	200/-
Shri Ashish Dhar	200/-
Shri Vijay K. Jalali	400/-
Dr. A.K.Miskeen	600/-
Shri C.L.Kar	200/-
Shri R.K.Kaul	200/-
Shri Suraj K. Kaul	200/-
Smt. Leela Mam	200/-
Shri Ravinder Kotru	200/-
Shri J.L.Manwati	200/-
Shri K.L.Kachroo	400/-
Shri Ashok Dhar	200/-
Smt. Pushpa Kaul Koshal	200/-
Shri Ramesh Kachru	400/-
Smt. Manju S. Kaul	200/-
Shri Brij Mohan Munshi	200/-
Shri Amrish M. Jalali	2000/-
Shri Ashish Sopory	400/-
Shri C.L.Kaul	2000/-
Smt. Rita Vale	200/-
Shri R.P.Ambardar	200/-
Shri Ashok Dhar	200/-
Shri Rajendra Harkara	200/-
Shri R.K.Bhat	200/-
Shri Sanjay Razdan	600/-
Ms. Supriya Saraf	200/-
Shri R.L.Misri	200/-
Shri Narendra Razdan	400/-
Shri Shanti Lal Razdan	2000/-
Shri Jitender Bali	400/-

Shri Jawaharlal Tiku	200/-
Ms. Aarti Mattoo	200/-
Sjri J.L.Mam	200/-
Shri Rajesh Bhan	200/-
Shri Sandeep Garyali	500/-
Dr. C.L.Kaul	200/-
Shri M.L.Watal	200/-
Shri Rajinder Raina (Saraf)	200/-
Shri Ashok Tiku	600/-
Shri I.B.Handoo	200/-
Shri A.K.Munshi	200/-
Shri Jawahar Lal Tiku	200/-
Shri Autar Krishen Raina	200/-
Shri Ashok Kumar Dhar	400/-
Shri D.N.Fotedar	200/-
Shri Tej Bahadur Saheb (Goa)	200/-
Shri Tej Krishen Hakim	2000/-
Shri Autar Krishen Kaul	2000/-
Shri Ashok Mattoo	200/-
Shri R.D.Kaul	200/-
Shri Abhay Aima	400/-
Smt. Shakuntala Aima	400/-
Shri Tej Krishen Kaul	200/-
Shri Bhushan Lal Raina	200/-
Shri Ramesh Mirza	200/-
Shri Ashok Mirza	200/-
Shri Naresh Mirza	200/-
Shri Bal Krishen Dhar	200/-
Shri Rohit Kaul	200/-
Shri Devendra Sabni	200/-
Shri Ramji Sabni	200/-
Shri Bushan Lal Tikoo	600/-
Smt. Lalita Bakshi	600/-
Shri R.N.Monga	200/-
Shri Satish Usha Ganjoo	400/-
Shri Deepak Sapru	200/-
Shri M.K.Raina	400/-
Shri Sukant Kaul	200/-
Shri Ritu Raj Sar	200/-
Shri Vijay Bhan	200/-
Shri S.K.Kaul	750/-

**Total: Rs: 46100/-**

**Social Get-together  
Statement of Expenses**


<u>Particulars</u>	<u>Amount</u>	<u>Exp. in 2006</u>
Lunch, Tea,		
Prasad, Kheer	24334.00	23405.00
Veg., Fruits	5792.00	--
Toileteries & cups	4020.00	--
Aganvatri	4816.00	7500.00
Misc. expenses	2105.00	3412.00
Decorators	31836.00	46000.00
Cook	21000.00	21275.00
Bricks etc.	1570.00	--
Gas Cylinder	1380.00	4500.00
Guru Dakshina	7101.00	8500.00
Conveyance	190.00	1446.00
Water	3417.00	3857.00
Flowers, Caps,		
Kurta	1625.00	--
Milk & Curds	2108.00	1480.00
<b>Total Rs:</b>	<b>111294.00</b>	<b>121375.00</b>

**Shri Roopa Bhawani** ... From Page 7

symbolises the 'Vaishnavi excellence. It is the spirit of sustenance. La is the Prithvi Tattava, which symbolises the physical manifestation of the universe. it is the Shailaputri concept of the Supreme Shakti La is the basis of Yoga, as it is situated in the Mooladhara Chakra. La is body and its consciousness. Kha is the ethereal consciousness. It is the Akasha Tattva, and known as the space. Therefore, ALAKH is the Shabda BRAHMAN. The presiding deity is the Alakheshvari.

May Alakh Sahiba be gracious to one and all! \*\*

**MATRIMONIAL**

 Alliance invited for a 35 Yrs. old KP woman 5'-4", legally divorced & issueless, M.Ed., PGDiploma in Computer & System Management, pursuing MBA (already cleared 2 semesters), father retired maths & statistics professor Govt. College, Jammu. Contact: 0191-2579230. Mob:9419182985.

**पुस्तक समीक्षा**

... पृष्ठ ११ से आगे

प्रयोग कम होता था।” यि छुनु पजर। तति खसु दीसी यलाजु पदती चलान ऑस, स्व ऑस यूनोंनी तु आयुर्वेदिकुय आसान। हकीम तु वैद्य ति ऑस्य जडी बूटियन हुंदुय इस्तेमाल करान। सफु ६२ पतु युस कँदुल छु हावनु आमुत, सु छुनु सफा कदल, बँल्यकि छु फतेह कँदल। यिथय पॉठ्य युस सफु ६३ ब्रॉठ सफा कदल नावुक कँदुल छु आमुत हावनु, सु छु जॉनु कँदल। ब्रिटिश सरकारु कि वख्तु ऑस्य सिरीनगरस मंज कुल ७ कँदुल। यिम ऑस्य (सिलसिलुवार) ओम्बरा कँदुल, हब्बु कँदुल, फतेह कँदुल, जॉनु कँदुल, ऑल्य कँदुल, नोव कँदुल तु सफा कँदुल। पतु बन्यव ओम्बरा कँदलस सुत्य बँन्यमि तरफु बडशाह कदल तु ह्योर कुन बन्यव ज़ीरो ब्रिज। १९८० किस दँह्यलिस मंज बन्यव सफा कँदुल ब्वन ति ब्याख कँदुल, यथ सीमठ कँदुल नाव प्यव।

किताबि मंज छि २०० पेठ्य रंगीन फोटुव येमि किन्य यि ज़्यादय पहान शूबिदार छि बनेमन्न। फोटुव छि सानि रहन सहनुचि जिंदु तसवीरु। पोज़ हय बूज़िव, किताब छि पँज्य पॉठ्य वॉलिंजि मंज थवुन्य लायक। मगर वॉलिंजि मंज न यियि थवनु तु न नेरि तमि सुत्य काँम। किताब गछि पँज्य पॉठ्य यिन्य परनु तु अम्युक मवाद गछि ल्वकट्यन ताम ति युन वातुनावनु। अमि सुत्य सपदि सानि नवि पुयि ति सॉनिस पथ कालस सुत्य ज्ञान तु सॉन्य वरासथ ति रोज़ि जिंदु।

म्यानि तर्फु छु डा. फूलचन्द्रायि यि किताब लेखनुस प्यठ हथ हथ मुबारक। \*\*

**काँशुर परुन छुनु मुश्किल  
दफ, कल गछि आसुन्य  
- Project Zaan -**

**OBITUARY**



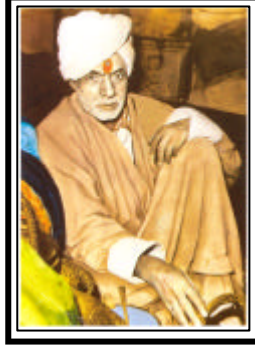
**Smt. Jaikishori Munshi**

With profound grief and sorrow, we inform the sad demise of our beloved Mataji Jaikishori Munshi (popularly known as Bhabhiji] W/o Late Shri Amarnath Munshi, at B-121, Panchvati Apt., VIKASPURI, New Delhi 110018, on Navreh day i.e. 19th March 2007. We pay our respectful homage to her everlasting memory and pray to the Almighty to bestow eternal peace to her soul. An embodiment of simplicity, tolerance, love and affection, her blessings will remain a source of strength to all of us in times to come. Alas! Her frequent majestic laughter will be missed not only by us but also by those who came in contact with her.

**Deeply remembered with reverence and love.**

- |                   |               |
|-------------------|---------------|
| Brij Mohan Munshi | Girja Kak     |
| Susheela Munshi   | Madan Kak     |
| Sanjeev Munshi    | Mohit Kak     |
| Nirja Munshi      | Purnima Saraf |
|                   | Sunil Saraf   |
|                   | Shivank Saraf |

**OM NAMO BHAGWATE GOPINATHAYA**



**To Commemorate  
The 39th Mahanirvan Day of  
BHAGWAN SHRI GOPINATHJI MAHARAJ**

**A Mahayagya  
would be performed on  
Saturday, the 16th June 2007  
at Narmadeshwar Mandir**

Near Mandala B-Camp, Trombay, Sion-Trombay Road, Mumbai 400 071.

**Puran Ahuti at 1.30 pm. Prasad thereafter  
All devotees and members of the biradari are  
cordially invited to participate.**

*"Na tadbhasayate suryo  
Na shashanko na pavakah  
Yad gatvana nivartante  
Tat dhama paramam mama"*

"The Sun does not illuminate it, nor the Moon, nor the fire.  
That is my supreme state reaching which one does not return."

**- Gita Chapter XV, Verse VI**

**Bhagwan Shri Gopinathji Trust**

- \* Kharyar, Habba Kadal, Srinagar, Kashmir.
- \* Udaiwala Road, Bohri, Jammu Tawi.
- \* Pamposh Colony, New Delhi.

**Res:** Tel: 25529307, 25200527, 25200674, 25572565.