

# **AIPAN- “SURVEY AND DOCUMENTATION OF KUMAONI TRADITIONAL ART FORM”**

## **1. INTRODUCTION**

AIPAN- The traditional folk art form for exterior & interior decoration in Kumaoni household is connected to religious Pooja ceremonies or for Sanskar ceremonies connected with birth, birthdays Upnayan (*Yagyopaveet*), wedding etc. and have characteristics symbol representations. Similar symbolic representation can also be found in “*Pichhoras*” (*Odhn*), *Angvastras* and also in household craft material used for these ceremonies. The media and materials, and the ways of executing these symbolic representations also happen to be unique, as also the symbols used in songs sung during these ceremonies.

## **2. OBJECTIVE**

The present project is being submitted for the compilation of the songs related to various ceremonies held both at the residence of the bride as well as the groom, so that a final set up of consensual lyrics can be made and analyzed to identify verbal concepts which can be correlated with traditional representations.

## **3. IMPLIMENTATION**

4. The objects of the project are:-
5. i) To collect songs sung by elderly ladies of Kumaon before & during the wedding ceremony both at the residence of the bride as well as the groom.
6. ii) To compile a consensual structure of the lyrics sung by the elderly ladies of Kumaon.
7. iii) To subject this final set of lyrics to content analysis in order to identify verbal concepts common to symbolic representations in traditional art forms.
8. iv) To document through the use of proper media & materials, photographs video & audio.
9. v) To present consensual lyrical structures of the songs in the form of a report.
10. vi) To disseminate and popularize traditional art forms of Kumaon through publications, exhibitions & workshops.

#### **4. LOCALE**

**Almora, Nainital and Pithoragarh districts of Uttarakhand**

#### **5. DATES/DURATION**

1 Year

The breakup of reports will be:

- a) 1<sup>st</sup> Report: by the month of August, 2014
- b) 2<sup>nd</sup> Report: by the month of December, 2014
- c) 3<sup>rd</sup> & Consolidated Report: As per the date to be given for submitting of the report

#### **6. CONCLUSION**

Due to modernization & changes in the life style of the new generation, Kumaoni Youth has tended to alienate themselves from their unique cultural heritage. Added to this, because of the perishable media & material used to create the symbolic representations, the traditional folk art forms of *Aipan*, *Patta*, *Rangwali Pichora*, *Angvastra* etc as also the songs sung during various rituals & ceremonies, are slowly disappearing. The project aims to mobilize an awareness amongst the youth besides documenting the living folks/artists of this pictorial art form.

The present project entails field work in Pithoragarh, Almora & Nainital districts simultaneously. I'll collect data from these districts along with two field workers who will help me in collecting & assimilating the data from these different places.

We will not only identify elderly ladies who are a repository of the folk art representation but also to persuade them to acquire skill in using such media & materials which will help to transform the otherwise 'perishable traditional representations into permanent representations that can be preserved for posterity .We shall have to use audio/photograph to record the various steps of these creations as well as the 'spiritual notions'that form the basis of these representations.

**Asha Upreti**

**CAMP ADDRESS:** RANI DHARA ROAD  
(MOHAN UPRETI MARG)  
WEST POKHARKHALI  
ALMORA (UP) PIN-263601  
TELEPHONE : 9811153212

**CORRESPONDANCE ADDRESS:** 40/8 HIM VIHAR APARTMENT  
I.P EXT PATPADGANJ,  
DELHI 110092

E-Mail: [welcometoddcpa@gmail.com](mailto:welcometoddcpa@gmail.com)



Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State

**Uttarakhand**

B. Name of the Element/Cultural Tradition (in English)

**Aipan**

B.1. Name of the element in the language and script of the community  
Concerned, if applicable

**ऐपण**

C. Name of the communities, groups or, if applicable, individuals concerned  
(Identify clearly either of these concerned with the practice of the said  
element/cultural tradition)

**Brahminical and Vaishya communities of Kumaon region of Uttarakhand  
(Brahmin: Pant, Pandey, Upreti and Joshi communities; Vaishya: Shah  
and Verma communities)**

D. Geographical location and range of the element/cultural tradition (Please write  
about the other states in which the said element/tradition is present)

**Kumaon region is a sector of the Himalayas and is situated in the State  
of Uttarakhand, India. India has a large variety of ritual floor and wall  
decorations known by different names in different parts of India: as  
*alpana* in West Bengal; *chowk-purana* in Uttar Pradesh; *rangoli* in  
Gujarat; *kolam* in Tamil Nadu and *Marhana* in Rajasthan. In Uttarakhand  
it is called *Aipan*. The Kumaoni districts that have a widespread practice  
of *Aipan* are- Almora, Haldwani-Nainital and Gangolihat-Pithoragarh.**

E. Identification and definition of the element/cultural tradition of the India

**Aipan- the traditional folk-art forms for exterior and interior decoration  
in Kumaoni household of Uttarakhand to be that for religious *Pooja*  
ceremonies or for *Sanskar* ceremonies connected with birth, birthdays,  
*Upnayan (Yagyopaveet)*, wedding etc. have characteristic symbol  
representations. Similar symbolic representation can also be found in  
*Pichhoras (Odhni)*, *Angvastra* and also in household craft material used  
for these symbolic representations also happen to be unique, as also  
the symbols used in songs sung during these ceremonies.**

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. ( ) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. ( ) performing arts
- iii. (Yes) social practices, rituals and festive events
- iv. ( ) knowledge and practices concerning nature and the universe
- v. (Yes) traditional craftsmanship
- vi. other(s) ( )

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it

**The folk art of Kumaon can broadly be classified into these groups: 1) *Aipan*-floor decorations 2) *Bar-Boond* or wall patterns 3) *Jyonti* and *patta* or figure patterns 4) *Dikara* or clay image. These wall and floor configurations consist primarily of geometrical patterns, and the main symbols employed are the line, dash, dot, circle, square, triangle, *swastika* and lotus, all of which seem to have had their origin in the *Puranic* and *Tantric* rituals. The word *Aipan* is derived from the Sanskrit word *Alpena* indicating the basic technique of execution of floor designs. It is executed in the courtyard, on the steps leading to the main door of the house, on the threshold, on the floor of the room where the worship (*pooja*) is to be performed, on low wooden seats, on the upper surface of the winnowing scoop, on the outer surface of the pot in which the sacred plant (*tulasi*) is sown or on the floor round the mortar (*ukhal*) which consists of a hollow stone sunk in the courtyard. This is not mere decorative forms, but is a spontaneous expression which pours out of deep devotion and religious feelings and given shape during such creative activities, thus stimulating life and energy. This art form has been passed on from one generation to the other. The execution of these designs is often synchronized with songs of the women, the chanting of *mantras* by the priest, the playing by musicians of musical instruments such as kettledrums and pipes, and the ringing of bells and blowing of conch shells.**

G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

**The elderly ladies of the families of the communities are well-versed with the process of creating traditional symbolic representations and who are also a repository of songs, dances and stories associated with these. In the past, this type of art was largely confined to the folk,**

hence it has remained almost a domestic art. It is not taught in any school. The mother at home teaches it to her daughter as a part of her domestic duty and the daughter to the grand-daughter. Thus, this art has been passed on from one generation to the other. In Kumaon, particularly during the four months of the rainy season the first duty of the housewife, after cleaning the house properly at day-break, is to decorate the threshold of the main door with designs drawn with rice paste. In earlier times no girl of Kumaon was considered fit to be a bride until she had perfected herself in the art of *aipan* draughtsmanship. After the marriage ceremony, when she first entered her new home she had to give proof of her being an accomplished house wife by executing an *aipan* on the threshold of the house. Such traditions are now gradually dying out, but they are still preserved in old-fashioned and orthodox families.

H. How are the knowledge and skills related to the element transmitted today?

The transmission of the knowledge and skills from one generation to other remains the same i.e. daughter watches her mother draw the motifs and patterns of *aipan* and so forth. However, with the decline in interest of the youngsters efforts are made to orient them by introducing talks on the importance of sustaining the unique cultural tradition rather identity. Short workshops or orientation classes are organized by a few dedicated individuals to encourage the youngsters to take up the cause of learning for saving the element.

I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

In present times the element holds a partial semblance of an earlier traditional way of living. The whole life of a Hindu is full of ceremonies. According to the *Shastras* there are sixteen *sanskaras* or purificatory rites a Hindu has to undergo from the time of conception till the time his body is cremated:

-Ceremony of conception (*Garbhadhana*)

-On the first indication of a living male's conception (*Punsavana*)

-Arranging the parting of mother's hair in the fourth, sixth or eighth month of her pregnancy (*Simantonnayana*)

-Touching of infant's tongue three times with honey and ghee after birth (*Jatakarma*)

-Giving the new born infant a name on the tenth or twelfth day after birth (*Nama-karma*)

- Taking the child out to see the sun when it is four months old  
(*Nishkramana*)
- Feeding the child with rice between the fifth and the eighth month  
(*Annaprasana*)
- Shaving the head of the child in third year, but leaving one lock of hair on the crown of the head (*Chudakarana* or *Chaula*)
- Boring the ears (*Karnabhedha*)
- Learning of the alphabets (*Vidyarambha*)
- Introduction into the order of twice-born men by investiture with the sacred cord (*Upanayana*)
- Beginning of the vedic study (*Vedarambha*)
- Cutting off the hair, performed on a Brahman in his sixteenth year; on a Kshatriya in his twenty-second year and on a Vaishya in his twenty-fourth (*Kesanta*)
- Solemn return home after completing a course of study with a preceptor (*Samavartana*)
- Marriage, which completes the purification and re-generation of the twice-born (*Vivaha*)
- Funeral ceremonies (*Antyesti*)

The whole year round, from one end to the other, there is a veritable galaxy of festivals. Every day he should perform three *sandhyas* (private religious services) at sunrise, mid-day and sunset. At each ceremony and festival of a sacred nature, the women set themselves joyfully to decorating with different figures, designs and patterns, the floor and walls of the room where the offering of flowers and fruits will be placed, be it the seats on which the bride and bridegroom squat like little gods to be united in love, or the small wooden throne on which the child sits to receive the name by which it will be known in the world. These festive occasions unites the whole extended family. The young children get to see the value of traditions when these festive occasions provide an opportunity to decorate the household with the art of *aipan*. It inculcates just not the religious values but primarily a sense of order, decorum and the spirit of working together in the young minds.

J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

**No**

K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition

**My project- SURVEY AND DOCUMENTATION OF KUMAONI**

**TRADITIONAL ART FORMS: AIPAN-** aims to ensure a dialogue related to the element. The present project is being submitted for the compilation of the songs related to various ceremonies held both at the residence of the bride as well as the groom, so that a final set up of consensual lyrics can be made and analyzed to identify verbal concepts which can be correlated with traditional representations. The objects of the project are:-

- i) To collect songs sung by elderly ladies of Kumaon before & during the wedding ceremony both at the residence of the bride as well as the groom.**
- ii) To compile a consensual structure of the lyrics sung by the elderly ladies of Kumaon.**
- iii) To subject this final set of lyrics to content analysis in order to identify verbal concepts common to symbolic representations in traditional art forms.**
- iv) To document through the use of proper media & materials, photographs video & audio.**
- v) To present consensual lyrical structures of the songs in the form of a report.**
- vi) To disseminate and popularize traditional art forms of Kumaon through publications, exhibitions & workshops.**

L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

**The proposed safeguarding measures may be as follows:**

- workshops on design motifs and patterns**
- orientation of family elders to strengthen the focus on transmission of knowledge and skills to youngsters**



**-requests to state authorities to introduce the basics of *Aipan* in the syllabus of schools (Kumaon region) particularly the fine arts course**  
**-organizing of seminars and symposiums on all the aspects of *Aipan* by identified and dedicated cultural organizations in Kumaon region of Uttarakhand.**

a. (Write “Yes” in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

- i. (Yes) transmission, particularly through formal and non-formal education
- ii. ( ) identification, documentation, research
- iii. ( Yes) preservation, protection
- iv. ( ) promotion, enhancement
- v. ( ) revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

**At the local level the only step that may be considered taken is that at festivals, Ramlila celebrations etc. the elements is utilized for decoration purpose other than the religious ceremonies that a family organizes within. At the state and national level there are a few schemes which support research and related activities of this element. If an *aipan* artist wishes to approach any state or national akademi or organization for exhibition related proposal then chances are that it may get considered. There are scholarships and fellowships offered by the Ministry of Culture, Govt. of India for willing students and practitioners who aims to study the aspects of the element.**

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

**Social changes and changes in life style have created conditions for the new generation to get alienated from this cultural heritage. The skill is transmitted from elders to children. Change in education policy has not left ample scope in curriculum to sensitise the students of the art form. With inevitable demise of elderly folks specially women creates a kind of a vacuum in a household as they were pivotal in following the strains of traditional rites, rituals etc. during any festive event. Due to modernization & changes in the life style of the new generation, Kumaoni Youth have tended to alienate themselves from their unique cultural heritage. Added to this, because of the perishable media &**

material used to create the symbolic representations, the traditional folk art forms of Aipan, Patta, Rangwali Pichora, Angvastra etc as also the songs sung during various rituals & ceremonies, are slowly disappearing. This is so because the traditional folk art forms were intimately intertwined with the life lived together. The elderly ladies using 'Aipan' (Alpana) for interior or exterior decoration, for ceremonies connected with birth, birthdays, yagyopavit, marriage or various religious rituals were assisted by young girls in their artistic creations. Occasions for the creation of these folk art forms used to recur at various periods during the year, in which the young girls participated if not every week then at least in a fortnight or so. Obviously, the Variety of representation made them not only to learn to create the folk art representations of 'Aipan' but also to acquire sufficient information about which and when to use a particular representation for a particular purpose. However, the advance of Kumaoni society from a feudal (agricultural) society to a modern (industrial) society pushed the young girls to school to receive such education which would help them to adapt themselves to a modern life-style.

Fortunately, there are still a number of elderly ladies in Pithoragarh, Almora & Nainital district of Uttaranchal who practice traditional folk art forms & there are young ladies who are trying to popularize their creations by using new media & materials. However, this is getting commercialized and as a consequence it is fast losing the elegance and delicacy that the traditional Kumaoni art representations had. This is so because that media & materials used by elderly ladies for the traditional art forms 'Aipan' were 'Geru' (Burnt Sienna) and 'Rice-Paste' (Chinese white) over mud-floors & mud-walls. This is being replaced by oil acrylic (Scarlet red) and (egg-shell white) paint over wood planes or Boards or long cloth. With the elderly ladies used their fingers or cotton wads to work out the ritualistic representations in a spontaneous manner. Geometrical instruments and paint-brushes are being used to copy & reproduce these. Obviously, the 'feel' of earlier ritualistic representations & the 'effect' that they made are gone, and lost their aesthetic quality.

#### N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

**With the current trends of modernization in mind, one of the most important measures to protect and promote the element is to unite its dissemination with the future education policy of the state. The knowledge related aspects of the element has to be introduced in the**

**current education system. The age old process of transmission of knowledge within the family system may not be considered as the only process in the present times of change. There has to be a guided and rationale approach in educating about the element and fine tuning of related skills and material media required. The policy has to be defined on integration of education with culture basis.**

**O. Community Participation**

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

**Active and direct participation of the communities and elderly ladies, who are the repositories of *aipan* songs, was duly considered. The elderly ladies were very forthcoming in presenting the songs that are sung during the various household ceremonies. The first report of the project will be accompanied by a video recording of the songs. The genesis of this project was to document these resource persons as they are simple housewives who may not be able to go out publically to conduct classes etc. for dissemination of the element. Most of the ladies hail from the Kumaon region which is the cradle of this element i.e. Almora, Nainital and Pithoragarh districts of Uttarakhand.**

**P. Concerned community organization(s) or representative(s)**

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- i. Name of the entity
- ii. Name and title of the contact person
- iii. Address
- iv. Telephone number
- v. E-mail
- vi. Other relevant information

**Interviews conducted of the following Aipan Artistes**

***Smt. Bhuvneshwari Pandey*** (Hails from Kasoon)

Pandey Lodge, Lighting Corner

Almora, Uttarakhand

09412045389

***Smt. Parvati Pandey***

Patiya, Gangoli Haat

Pandekhola, Almora, Uttarakhand

**Smt. Kala Pandey**

Paan, pandeykhola, Almora, Uttarakhand  
08449037473

**Smt. Kalavati Shah**

Jaakhandevi, Almora, Uttarakhand

**Smt. Lakshmi Shah**

Jaakhandevi, Almora, Uttarakhand

**Smt. Maya Shah**

Jai Niwas, Sela Khola, Almora, Uttarakhand

**Smt. Neema Shah**

**Smt. Bachhi Shah**

Khajanchi Mohalla, Almora, Uttarakhand

**Smt. Sundari Shah**

**Smt. Alka Shah**

Neelkanth Bhavan  
Paltan Bazaar, Almora, Uttarakhand

**Smt. Champa Shah**

Khajanchi Mohalla, Almora, Uttarakhand  
09760677966

***Aipan artistes/Singers***

**Smt. Laxmi Tiwari** (Hails from Gangoli Haat)

Jal Nigam Colony, Lower Mall Road, Almora, Uttarakhand  
09410501173 (Contact No. of Her Son, Shri Bhaskar Tiwari)

**Smt. Prema Joshi** (Hails from Pithoragarh)

Panudyaar, Lakshmeshwer  
Almora, Uttarakhand  
09410570990

**Smt. Bhagwati Mishra** (Hails from Chamoli)

Haat Kalyani Dewal  
Chamoli, Uttarakhand  
09456757464

**Smt. Hema Agnihotri** (Hails from Dwara Haat)  
Malla Chaunsaar  
Almora, Uttarakhand  
09410158617

**Smt. Nirmala Pant**  
Sitoli Road, lakshmeshwer  
Almora, Uttarakhand

**Smt. Ganga Pandey**  
Pandey Niwas, Lakshmeshwer  
Almora, Uttarakhand  
09837136584

**Smt. Saroj Tiwari**  
Chausar, Almora, Uttarakhand  
07579220264

**Smt. Manju Pant**  
Pashchimi Pokharkhali, Almora, Uttarakhand

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

**Department of Art & Culture, Dehradun, Uttarakhand**  
**NZCC**  
**Geographical Indications Journal, Govt. of India**

- R. Principal published references or documentation available on the element/cultural tradition  
(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

**Monograph Series, Volume I, Part VII-A, Folk Art of Kumaon, Census of India 1961: Office of the Registrar General, Ministry of Home Affairs, India**

**Keeping Traditions Alive in Advancing Society (value addition of Rangwali Pichhora through adaption of Aipan Designs of Uttarakhand, India), by Anuradha Arya, Anita Rani and Manisha Gahlot (LAP Lambert Academic Publishing)**

Signature: ...Sd/-.....

Name & Designation: Smt. Asha Upreti

Name of Institution (If applicable): N.A.

Address:

CAMP ADDRESS: RANI DHARA ROAD  
(MOHAN UPRETI MARG)  
WEST POKHARKHALI  
ALMORA (UP) PIN-263601

CORRESPONDANCE: 40/8 HIM VIHAR APARTMENT  
ADDRESS I.P EXT PATPADGANJ,  
DELHI 110092

संगीत नाटक अकादेमी

# दक्षिण भारत के लोक कलाओं का संरक्षण और प्रदर्शन

आइ. सी. अच. २०१३-२०१४

प्रथम रिपोर्ट

SURVEY AND DOCUMENTATION OF KUMAONI TRADITIONAL ART FORMS

(ICH SCHEME 2013-14)

First Report



आशा उप्रेती

28-6/आइ.सी.एच.-स्कीम/66/2013-14

रानीधारा रोड (मोहन उप्रेती मार्ग)

वेस्ट पोखरखाली, अल्मोड़ा  
उत्तराखंड- 263601



## vkHkkj

^^dqekÅi\*\* dh ikjEifjd yksddyk ^^,si.k] cjcwan] fgekapy]  
ekyhfotu iV~Vs jaXokyh fiNkSM+s] gLrf'kYi vkfn ij iz;qDr izrhdksa  
dk vk'k; fuf'pr djus ds fy, ikjEifjd xhrksa dk ladyu fd;k x;k rkfd  
xhrksa ds fcEcksa dk bu izrhdksa ds lkFk leok;u dj izrhdksa dk  
vFkZ fudkyk tk ldsA blds fy, dqN ikjEifjd xhrksa dh xkf;dkvksa ds  
lkFk lk{kkRdkj fd;k x;kA rRi'pkr~ muds xhrksa ds vkys[k rS;kj dj  
/ofu fjdkMZ Hkh fd;k x;kA

eSa **laLd`fr** मंत्रालय एवं संगीत नाटक अकादमी dh vkHkkjh gwa  
ftUgksaus eq>s bl dk;Z ds fy,sa vkaf'kd vuqnku iznku fd;kA eSa  
Jherh ghjk mizsrh dh fo'ks"k vkHkkjh gwa] ftUgksusa eq>s ikjEifjd  
xhrksa ds /ofu fjdkMZ cukus esa o mudh leLr lajpuk ds fu:i.k esa  
lgk;rk nh] rFkk mu ,i.kksa dks Hkh vafdr fd;k tks mu xhrksa ds  
lkFk&lkFk vuq"Bku o laLdkj vkfn esa cuk, tkrs gSaA

eSa Jherh thoUrh iar] Jherh v=iw.kkZ tks'kh] Jherh ?kaVh ikUMs]  
Jherh pEik frokjh] Jherh thoUrh dukZVd] Jherh tkudh ik.Ms]  
Jherh foeyk ik.Ms] Jherh eqUuh ik.Ms] Jherh eSuk ik.Ms dh  
vkHkkjh gwa ftUgksaus fof'k"B voljksa ij xk;s tkus okys ikjEifjd  
xhrksa ds fjdkMZ cukus esa lgk;rk nhA

&vk'kk mizsrh

## fo" k; lwph

- 1- izLrkouk
- 2- 'kdquk[kj
- 3- latkoyh ;k la;/knhid xhr & 1
- 4- la;/k nhid xhr & 2
- 5- ugykus dk xhr
- 6- x.kifr iwtu xhr & 1
- 7- x.kifr iwtu xhr & 2
- 8- ekr` iwtk xhr
- 9- fuea=.k xhr
- 10- vkcncsc ¼fir`x.k fuea=.k½ xhr
- 11- fir` iwtu xhr
- 12- iq.;kokpu xhr & 1
- 13- iq.;kokpu xhr & 2
- 14- ¼iwoZ½ dy'k LFkkiuk xhr
- 15- ¼mÙkj½ dy'k LFkkiuk xhr
- 16- dy'k ifjp; xhr
- 17- T;awfr iwtk xhr
- 18- eaMyk xhr
- 19- lsyh xhr
- 20- dy'k p;u xhr

## izLrkouk

dqekÅi vapy esa izR;sd deZ laLdkj vFkok iwtk vuq"Bku esa x`g dh vkarfjd vFkok ckgjh ltkoV ds fy, ,si.k] iV`V fgekapy] ekyhfotu] cjcwan vkfn vkSj fL=;ksa ds igjkos ds fy, jaXokyh&fiNkSMs+ cuk, tkrs gSaA ?kj ds mi;ksx esa vkus okys lwi] Mfy;k esa Hkh ,si.k vafdr fd;s tkrs gSaA buesa vuwBs ikjEifjd izrhd&fpUgksa dk fu:i.k gksrk gSA fHkUu&fHkUu laLdkjksa vFkok vuq"Bkuksa esa fo'ks"k izdkj ds izrhd fpf=r fd;s tkrs gSaA bu izrhd fpUgksa dk D;k vk'k; gS\

bfrgkldkj iqjkrRoK] /keZrRoK vkfn buds iz;kstu vFkok vk'k; ds lECU/k esa fofHkUu vuqeku yxkrs gSaA ;g vuqeku vf/kdrj lS)kafrd dYiuk,a gh yxrh gSaA mnkgj.k ds fy, dqN fo}kuksa dk ekuuk gS fd ;s oSfnd ;k ikSj.kf.kd dky ls pys vk jgs gSaA fdUrj vU; er gS fd ;fn osn&iqjk.kksa esa czge&'kfDr vewrZ] v:i dfYir dh xbZ gS] rks mlds izrhd&:i dSlS\ blh izdkj ,d er ds vuqlkj bu izrhd fpUgksa dh mit rkaf=d&iaFk ds lFk gqbZA fdUrj dksbZ Hkh izrhd ;fn xksiuh; ,oa xw<+ vkpkj] og Hkh ;fn fo'ks"k izdkj ls nh{kk&izklr rkaf=d ds fy, gks] rks lkekU; x`gLfK ds vuq"Bkuksa ;k laLdkj deksZa dk Hkkx dSlS gks ldrk gSA

bu izrhd fpUgksa dk vk'k; le>us ds fy, ,d lk/ku ikjEifjd xhr gSaA ;s xhr laLdkj vFkok vuq"Bkuksa ds volj ij dqekÅi dh efgykvksa }kjk xk;s tkrs gSaA buesa ls dqN xhr rks oSfnd \_pkvksa tSlS yxrs gSa] vkSj \_pkvksa dh rjg budk vFkZ fudkyk tk, rks lEHko gS ge mu izR;;ksa dks igpku ldsa] ftudh lk:l;rk ;k lekurk bu izrhd&fpUgksa ds lFk gksA

bl ifjdYiuk ds vk/kkj ij izLrqr ifj;kstuk esa ^^ikjEifjd xhr ,oa नृत्य fo/kkvksa dk ladyu ,oa mudk ikjEifjd dyk esa iz;qDr izrhdksa ,oa laizR;;ksa ds lFk leok;u\*\* izFke mn~ns'; j[kk x;kA bl mn~ns'; dh izkflr ds fy, u dsoy miyC/k izdkf'kr lkekxzh ,oa miyC/k /ofu&fjdkMksZa dk

v/;;u fd;k x;k] cfYd ikjEifjd xhrksa dh xkf;dkvksa ls lk{kkRdkj dj] muesa ls vf}rh; xkf;dkvksa ds lewgksa dks pqudj] muds xhrksa ds /ofu fjdkMZ cuk] muds xhrksa ds vkys[k rS;kj fd, x;sA

vk'kk Fkh bu xhrksa dk fo"k;&oLrq fo'ys"k.k dj meusa iz;qDr fcEcksa dk ikjEifjd dyk esa iz;qDr izrhdksa ds lkFk leok;u fd;k tk ldsxkA fdUrq /khjs&/khjs tSl; s vkys[k tek gksrs x;s] oSl; gh xhrksa ds fo"k;&oLrq esa fofHkUurk,a] muesa izeq[k&laizR;;ksa ls lacaf/kr fcEcksa ds mi;ksx ;k vuqi;ksx] vFkok oSdfYid ;k fHkUu fcEcksa dk mi;ksx vkfn mtkxj gksus yxsA blfy, ,d loZIEer xhr lajpuk ds fu/kkZj.k ds fy, bu izxhrksa dks nks oxksZa esa foHkkftr djuk vko';d gks x;k A

igys oxZ eas /kkfeZd vuq"Bkuksa rFkk laLdkj voljksa esa lkekU;r% xk;s tkus okys xhrksa dks] nwljs oxZ esa fof'k"V voljksa ij xk;s tkus okys xhrksa dks j[kk x;kA

igys oxZ ds xhrksa esa ls ,d mnkgj.k ysaA izR;sd deZ laLdkj ;k vuq"Bku dk vkjEHk ^^'kdquk[kj\*\* ls gksrk gSA bl xhr dks fHkUu&fHkUu efgyk lewg] jkx vkSj y; dh lekurk gksrs gq, Hkh] fHkUu&fHkUu lajpukvksa ls xkrs gSaA xhr ds inksa esa 'kCnksa vkSj mi[k.Mksa esa Hkh ;g fHkUurk ikbZ tkrh gSA bldh IEer lajpuk dqN bl izdkj gksxhA

**'kdquk[kj xhr**  
**'kdquk ns] 'kdquk ns]**  
**dkt ,s] vrh uhdk]**  
**lks jaxhyks ikVy vapyh**  
**deyS dks QwyA**  
**lksbZ Qwy] eksykokUr**  
**x.ks'k] jkehpUnz] yNheu]**  
**thoktue]**

vk|k ve: gksbZA

lksbZ ikVS] iSjh jSuk]

flf)&cqf)] lhrknsgh]

cgqj kf.k] vkbZokUrh&iq=okUrh gksbZA

lksbZ Qwy eksykoUr& ¼veqd ifjokj ds iq#"kksa o ckydksa ds uke½

lksbZ ikVS iSjh jSuk & ¼veqd ifjokj dh fL=;ksa o ckfydkvksa ds uke½

thoktue vk|k ve: gksbZ

'kdquk[kj dk Hkko gS%

'kdqu xhr xkvksA vfr 'kqHk dk;Z gks jgk gSA jaxhu ikV ds vapy esa dey

dk Qwy gSA ,sls gh Qwy yk, x.ks'k] jkepUnz y{e.kA ogh Qwy yk, gSa

veqd ¼ifjokj ds iq#"k] ckyd½ os iw.kZ vk;q ik,sa] vej gksaA

,slk gh jaxhu ikV iguk flf)&cqf) lhrk nsgh us] ogh ikV iguk gS veqd

¼veqd ifjokj dh cgqvksa] ckfydkvksa½ usA os iw.kZ vk;q ik,sa larfroku

gksaA

bl xhr dh vYeksM+k esa Jherh ghjk mizsrh Jherh thoUrh iar Jherh

vUuiw.kkZ tks'kh vkSj Jherh pEik frokjh us izLrqfr dh कई वर्ष पूर्वA bl

izLrqfr esa tc nwljh iafDr ds ckn :

^^शकुना cksysA

nSb.k cktu] 'ka[k 'kcn]

nSa.kh rhj] Hkfj;ks dys'k]

vrh uhdkA\*\*

lkFkh xkf;dkvksa us tksM+k rks Jherh ghjk mizsrh pqi gks xbZ थीA ckn

esa mudh pqlih ds ckjs esa ftKklk dh xbZ rks mUgksaus dgk fd os bu

iafDr;ksa dks xkus dh vknh ughaA tc muls ^^'ka[k 'kcn\*\* vkSj

^^Hkfj;ks dys'k\*\* ds ckjs esa iwNk x;k rks muds vuqlkj ^^'ka[k&?kaV

'kCn\*\* dk mi;ksx rks vU; deZ&xhrksa esa ;Fkksfpr gksrk gSA vkSj

^dy'k\* ds rks xhr gh vyx gSaA







Jherh yfyrk iar dh rjg] f'kokuh th ¼1996½ us u dsoy mijksDr rhu  
iafDr;ka tksM+h gSa] oju~ igyh iafDr esa dsoy ,d ^^'kdquk ns\*\* dk  
iz;ksx dj ^^dkt\*\* ds igys ^^lc\*\* vkSj ckn esa ^^flf)\*\* tksM+dj yxrk gS  
Nan&iafDr dh ek=k,a iwjh dh gSaA<sup>2</sup> Jherh rkjk tks'kh ¼1991½ us  
y{e.k ds vkxs ^^yodq'k\*\* tksM+us ds flok; IEer xhr jpuk gh nh gSA<sup>3</sup>  
blh rjg Mk0 d`.kk uUn tks'kh us Hkh dsoy ^^lks jaxhyks\*\* dh rjg  
^^'kqHk jaxhyks\*\* dk iz;ksx fd;k gS fdUrq mUgksaus Hkh IEer xhr  
jpuk gh nh gSA<sup>4</sup>

blfy, ikjEifjd xhrksa ds izeq[k fcEcksa dk fo"k; & oLrq fo'ys"k.k }kjk  
fu:i.k djus ls igys ;g vko';d gks x;k fd bu xhrksa dh loZIEer lajpuk dk  
fu:i.k gksuk pkfg,A bl ds fy, dqekÅj vapy dh laLd`fr ls ifjpr fo}kuksa  
,oa xkf;dkvksa ls lk{kkRdkj dj] lkekU;r% vuq"Bkuksa ,oa laLdkj voljksa  
ij xk;s tkus okys xhrksa dh lajpukvksa dk IEer fu/kkZj.k djus dk iz;kl  
fd;k x;k gSA ;g fu/kkZj.k vafre vf/kdkjiw.kZ fu/kkZj.k ugha] vfirq bl  
iz;kl dh leh{kk djokus dk ,d vk/kkj gSA ftlds }kjk ikjEifjd xhrksa dh  
mfpr loZIEer lajpuk fuf'pr dh tk lds vkSj bu xhrksa esa iz;qDr fcEcksa  
dk ikjEifjd dykvksa esa izrhdksa ds lkFk leok;u laHko gks ldsA

bl fjiksZV esa vuq"Bkuksa ,oa laLdkj voljksa ij xk;s tkus okys deZ  
xhrksa dks izLrqr fd;k x;k gSA igys izR;sd xhr dk dqekÅjuh esa IEer  
lajpuk izLrqr dh xbZ gSA rRi'pkr~ fgUnh esa ml xhr dk HkkoA vk'kk gS  
fd fo}tu izxhrksa dh lajpuk ds loZIEer fu/kkZj.k esa viuk ;ksxnku  
nsaxsA



xhr dk Hkko gS% la;/k gks xbZ gSA la;/k Lo;a pydj vkbZ gSA tSls  
pkjksa vksj eksfr;ksa ds gkj ¼rkjkx.k½ ds chp xaxk cg jgh gksA

y{eh vius ifr ukjk;.k ls iwN jgh gSa ^^buds ?kj fdl 'kqHk dk;Z dh rS;kjh  
gks jgh gS] vkuUn c/kkbZ ct jgh gS\\*\*

vxj vkSj pUnu dk nh;k gS] diwj ;qDr ckrh gS] gs nhi buds ?kj esa vkt  
'kqHk y{k.k ;qDr jkf= esa tyrs jgukA

jkepUnz th] y{e.k th ds ?kj esa lka/; nhi tyk, tk jgs gSaA lhrknsgh  
cgqjkfu;ka vk;q"eku gksaA

bu cgqvksa dh dks[k lnk lq'kksfHkr jgsA nhi buds ?kj esa vkt dh 'kqHk  
y{k.k jkf= esa tyrs jgksA

## la;/k nhid xhr

'kqHk dk;Z esa lka;dky nhid tykrs le; ^'kdquk[kj\* xhr ds ckn ^lka/; nhid\* xhr lka> iM+h ^la>okyh\* ds LFkku ij bl xhr dks Hkh xk;k tkrk gS%

x<+ js dR;wjh x<+ nh;ks eksyk;ksA  
x<+ js dR;wjh x<+ nh;ks eksyk;ksA  
fdr lgL= fdr e.k dks nh;ks eksyk;ks]  
lksy lgL= chl e.k dks nh;ks eksyk;ksA  
fdu , iafMr yS] nh;ks eksyk;ks\  
fdu , m lksgkfxyh yS] nh;ks tyk;ks\  
tkx gks] tkx gks fn;M+k buq ?kjh jkrh ,A  
iafMr jfepUnz yS] yNhe.k yS] nh;ks eksyk;ksA  
lksgkfxyh lhrknsgh yS] cgqjfk.k yS] nh;ks tyk;ksA

nh;k lq.kha lkapks eSys] rhy dks rsy] diwj lkjh ckrh]  
tkx gks tkx gks nh;M+k bu] ?kjh jkfr] lqyfPN.kh jkfr ,A  
iafMr ¼?kj ds iq#"kksa o ckydksa ds uke½ nh;ks eksyk;ks]  
lksgkfxyh ¼?kj dh cgqvksa ds uke½ nh;ks eksyk;ks]

### xhr dk Hkko gS%

dR;wjh x<+ esa dR;wjh 'kSyh dk x<+k ;g nhid [kjhnk x;k gSA fdrus lgL= esa fdrus eu dk ;s nhid gS\ lksyg lgL= esa chl eu dk ;s nhid gSA fdu iafMrksa us bl nhid dks [kjhnk\ fdu lkSHkkX;orh fL=;ksa us bl nhid dks izTofyr fd;k\ gs nhid] tyrs jgks bl ?kj esa jkf= Hkj tyrs jgksA

iafMr jkepUnz us iafMr y{e.k us ;g nhid [kjhnkA lkSHkkX;orh lhrknsgh] cgqjk.kh us ;g nhi izTofyr fd;kA bl nhi ds fy, eSaus fry dk rsy] gkFk ls cukbZ ckrh latks dj j[kh gSaA gs nhid tyrs jgks bl ?kj esa] bl 'kqHk jkf= HkjA

## ugykus dk xhr

Luku pkSdh ds Åij mM+n pkoy o iSlS j[ks tkrs gSaA vkSj buds Åij ijkrA ijkr ds Åij jksyh ls cus iVys esa cSBkdj Luku dj;k;k tkrk gSA cqvk cfgusa Luku drkZ ds Åij yky nqiV~Vs esa pkoy] ukfj;y vkfn Mkydj idM+s jgrh gSaA ckyd] cVqd] cj] dU;k dks gYnh yxkrs gq, ;g xhr xkrh gSa%



meV.k nfy,) efy,) eSyks Nqvkb,A  
xax tequ fefy] vk, rks dysl Hkjkb,A  
dqe&dqe] dLrwjh] ifjey vax yxkb;SA  
gYnh ds ?kj tkbZ] rks gyn eksykb;SA  
rsyh ds ?kj tkbZ] rks rsy eksykb;SA  
dqe&dqe] dLrwjh] ifjey vax iSjkb;SA

ekbZ&cfgu feyh] dk[kh&tsM+tk feyh] vkbZ  
cqvk&cfguk feyh vkbZ] rks ckyks uokbZ;s

dks,Å ?kksVh ?kksVkbZ] rks gyn jaxhyks ,\

jkehpUnz yNhe.k gyn eksykbZ] rks gyn dh 'kksHkk ,A

lhrknsgh] cgqjk.kh ?kksVh ?kksVkbZ] rks gyn jaxhyks ,A

yodq'k iSju ;ksX; rks gyn dh 'kksHkk ,A

¼iq#"kksa] iq=] ikS=ksa ds uke½ gyn eksykbZ rks gyn dh 'kksHkkA

¼efgvkyksa ds uke½ ?kksVh ?kksVkbZ rks gyn jaxhyks ,A

¼ckyd ckfydkvksa ds uke½ iSju ;ksX; rks] gyn dh 'kksHkk ,A

## xhr dk Hkko gS %

mcVu yxkdj eSy NqM+kb;SA xaxk ;equk ds ty ls dy'k dks Hkj  
dqe&dqe dslj ckyd ds 'kjhj esa yxkbZ,A

gYnh okys ds ;gka tkdj gYnh eksy yhft,A rsyh ds ;gka tkdj rsy eksy  
yhft, dqe&dqe dLrwjh vkSj lqxa/k vax esa yxkbZ;SA eka] cqvk]  
cfgusa] rkbZ] pkph feydj ckyd dks ugykbZ;SA

fdlus eksy yh ;g 'kksHkk;qDr gYnh\ fdu lkSHkkX;orh ukfj;ksa us ihlh ;g  
burs fueZy o.kZ dh gYnhA

jkepUnz y{e.k us eksy yh ;g 'kksHkk;qDr gYnh] Ihrknsgh cgqjk.kh us  
ihlh ;g burs fueZy o.kZ dh gYnhA yodq'k ds /kkj.k djus ;ksX; gS ;g  
gYnhA mUgha ds vax esa lq'kksfHkr gksxhA

### **x.kifr iwtu xhr**

izR;sd 'kqHk dk;Z esa x.kifr iwtu fd;k tkrk gS] ;g xhr xk;k tkrk gS%

**t; t; x.kifr] t; t; gs jEHk]**

**flf) fouk;d ,d nUr] ,d nUr] 'kqHkdj.k] xaofj ds uUnu]**

**ewlk ds okgu] flUnwjh lksgSA**

**vxfu fcuk gkse ugha] czge fcuk osn ughaA**

**iq= /kU;] dkt lksgs] jkt lksgsA**

**t; t; x.kifr] yxu lwa csj ,A**

**vkjEHk jfp;yS] 'kadj nso]**

**eksR;wa&मणिक] ghjk&pkSd iqjh;ys]**

**'kksHkz.k Hkfj;ks] dys'k u ,A**

**rlks pkSdk cbZBkyk] x.kifr] jkfepUnz yfNeu.k foiz ,A**

**T;ksa ykM+h flf) cqf)] Ihrknsgh] cgqjkf.k**

**dkt djSA jkt jpSA**

**Qqyuh N] Qyuh N] tkbZ ftofUr ,A**

**Qwy C;w.kh] Y;kyks ckyks**

**vkiw :ih ckf.k ,A**

**ekSR;wa&मणिक] ghjk pkSd iqjh;yS**

**'kksHkz.k Hkfj;ks dysl u ,A**

## Hkko gS%

gs x.ks'k vkidh t; gksA gs 'kqHkdkjh

,d nar] xkSjh&uUnu] ew"kd okgu okys yykV ij vkids flUnwj lq'kksfHkr  
gSA

vfXu ds fcuk gkse laHko ugha] czgek ds fcuk osn laHko ughaA iq= ls  
/kU; ifjokj esa ;g eaxydk;Z gks jgk gSA

gs x.kifr yxu dk le; gks jgk gSA vkjEHk esa ¼dk;Z flf) ds fy,½ f'koth us  
rqEgs jpk gSA eksrh ef.kd ghjksa ls pkSdh iwjh dh xbZ gSA  
'kksHkk;eku dy'k Hkjs gSaA bl pkSdh esa vklu ysaxs&x.ks'k] jkepUnz]  
y{e.kA bl pkSdh esa cSBsaxs czkge.k HkhA flf) cqf) lhrknsgh ds leku  
ykM+yh cgqjkuh dkt djsaxhA jkt djsaxhA rqe tkbZ ds Qwy ds leku  
Qwyks&QyksA

## गणेश पूजन गीत

गणेश पूजन में 'जय जय गणपति' के स्थान पर यह गीत भी गाया जाता है। गीत है:

करत सिद्धि देहो बुद्धि, पुजहु गणपति देवता।  
गणपति पुजहु रगत चन्दन रोहिणा।  
सोम्यना शोभिता धूप दीपका।२।  
गणपति नाईले, तेल बंदाइले  
कुमकुमा, कस्तुरी परिमला, अंग पैरी ले।२।  
शंकरा मोदका, आन, सो फल, लाडुवा।  
नारिकेला, बीजपुरा दाख दाड़िम, खजुरा।  
एक ज्यू निउंतु पंच ही बामणा,  
और ज्यू निउंतू ऐण बैणा- ऐण-बैणा।  
और ज्यू निउंतू ऐण बैणा- ऐण-बैणा।

इस गीत का भाव है:

कार्य सिद्धि करने वाले, बुद्धि देने वाले, गणपति की पुजा करें लाल चन्दन, अक्षत पिठ्या, धूप दीप से गणपति की पुजा करें। गणपति जी तेल उबटन लगाकर स्नान कर लीजिए। कुमकुम, कस्तुरी सुगंधित परिमल अंग में लगा लीजिए।

गणपति तेल लगाकर स्नान कर लीजिए। शर्करा मोदक, लड्डू, सुवाला, नारियल, दाख, दाड़िम, खजूरा, बीड़ा, बताशा से गणपति की पुजा करें। एक जन पंच ब्राह्मणों को निमंत्रण दें, और अन्य जन दूसरे लोगों को।



## ekr` iwtk xhr



ekr` iwtk iV~V & Jherh ghjk mizsrh dk cuk;k gqvk ekr` iwtk iV~V

x.ks'k iwtu ds ckn ekr` iwtk dh tkrh gSA ekr` iwtk ds fy, ydM+h ds ihys iVys ij jksyh ls x.ks'k o lksyg ek= cuk, tkrs gSaA ek= iwtk ds le; ;g xhr xk;k tkrk gSA

dS js yksd mitu ekbZ ekr` nsc ,\  
dS js yksd mitu ukjk;.k iq= ,\

कौशल्यारणी dksf[k] lqfe=k jkf.k dks[kh]  
mitu jkfepUnz yfNe.k iwr ,A  
ekFk yksd mitu ekbZ ek= nsc ,A

py rqfe ekbZ ekr` buw /kjh vkt ,A  
buw ?kjh /kkSyh gkj] osn /kqfu] dkt lksgs] jkt lksgsA

ekFkh yksd mitu ekbZ ekr` nso , ¼cgqvksa ds uke½  
dS js dks[kh mitu ¼iq=ksa ds uke½ iq=  
ekFkh yksd mituh ekbZ ek= nso ,A

bl xhr dk Hkko gS%

fdl yksd esa ekr`dk nsfo;ka mRiUu gqbZ\ fdl yksd esa ukjk;.k ds iq=  
mRiUu gq,\ dkS'kY;k jkuh dh dks[k ls] lqfe=k jkuh dh dks[k ls jke y{e.k  
iq= iSnk gq, gSaA LoxZ yksd esa ekr`dk nsfo;ka mRiUu gqbZ gSaA  
ekbZ ek=k vkt buds ?kj pyks] buds ?kj esa 'kqHk dk;Z gks jgk gSA ifo=  
dk;Z gks jgk gSA osn/ofu gks jgh gSA LoxZ yksd esa ekr` nsfo;ka  
mRiUu gqbZ gSaA

**fuea=.k xhr**

laLdkj dkt ds eaxy; volj ij nsorkvksa] ifjokj tuksa] leqnk; tuksa ds  
c/kkbZ nsrs gq, ;g xhr xk;k tkrk gSA

**izkr tks U;warw eSa lqfjt] fdjf.ku dks vf/kdkjA  
lek;s c/kk, U;awfr,] vkt c/kk, U;wafr,A  
lka> tks U;warw eSa pUnzek] rkju dks vf/kdkjA  
T;wafuu dks vf/kdkjA  
lek;s c/kk, U;wafr,] vkt c/kk, U;wafr,A  
x.kifr flf) ys vk,] czgek fo".kq l`f"V jpkbZ]  
lek;s c/kk, U;wafr,] vkt c/kk, U;wafr,A  
'ka[k ?kaV U;warw esa dkt lqa]  
lksgkfxyh U;warw esa dkt lqa]  
dkfeuh U;wrw esa dkt lwaA  
'ka[k ?kaV 'kcn lquk;]  
lksgkfxyh eaxy xk,A  
dkfeuh fn;ks tykbZA  
lek;s c/kk, U;wafr,] vkt c/kk, U;wafr,A  
tks'kh;k U;warw esa dkt lqa] czkge.k U;wrwa eSa dkt lwa]  
cfgfu;ka U;warw esa dkt lqa] HkkbZ&ca/k U;warw eSa dkt lwaA  
tks'kh;k yxu ys vk,A czkge.k osn i<+k;]  
cfgfu;ka jkspu ykbZ] HkkbZca/k 'kksHkk ys vk;sA  
lek, c/kk, U;wafr,] vkt c/kk, U;awfr,A  
ekfyfu U;warw eS dkt lqa] T;wfj;k U;warw eSa dkt lwaA  
ialkfjuh U;warw eSa dkt lw] reksfy;k U;warw esa dkt lqaA  
gyokbZ U;warw eSa dkt lqaA  
efyfu Qwy ys vkbZ] T;wfj;k nwcks ys vkbZA  
ialkfjuh ukfj;y ys vkbZ] reksfy;k chM+k ys vk,A gyokbZ lhauh ys  
vk,A  
lek;s c/kk, U;wafr,] vkt c/kk, U;wafr,A  
vfgfjuh U;warw eSa dkt lqa] xqtkfjuh U;warw eSa dkt lqaA  
f?kofjuh U;warw esa dkt lwa] dkfeuh U;warw eSa dkt lqaA**

**vfgfjuh nw/k ys vkbZ] xqtkfjuh nfg;k ys vkbZA  
f?kofjuh ldquksa ys vkbZ] dkfeuh dy'k HkjkbZA  
lek;s c/kk, U;wafr,] vkt c/kk, U;wafr,A**

**xhr dk Hkko gS%**

izkr% fuea=.k lw;Z dks ftl ij fdj.kksa dk vf/kdkj] vkSj lk;a fuea=.k  
pUnzek dks ftl ij pkanuh dk] vkSj rkjksa dk vf/kdkj gSA bl eaxy; volj  
ij vkidks c/kkbZ fuea=.kA

bl dkt ds fy, x.kifr dks fuea=.k] czgek&fo".kq dks fuea=.k& x.kifr flf)  
iznku djsaxs vkSj czgek&fo".kq us rks ;g l`f"V jpkbZA bl eaxy; volj ij  
vkidks c/kkbZ & fuea=.kA

bl dkt ds fy, 'ka[k&?kaV] lkSHkkX;ofr;ksa ,oa dqekfj;ksa dks Hkh  
fuea=.k] 'ka[k ?kaV xwtsaxsA lkSHkkX;ofr;ka eaxyxh xk;saxh]  
dqekfj;ka nhi tyk,axhA

bl dkt gsrq T;ksfr"kh] czkge.k] cfgusa&HkkbZ ca/kq&cka/ko] ekyu]  
T;wfj;ka] ialkfjuh] reksfy;k] gyokbZ] vghju] xqtfju] f/kofju dks Hkh  
fuea=.kA

T;ksfrf"k yxu yk;saxs] czkge.k osn i<+saxs] cfgusa jksyh v{kr yxk;saxh]  
HkkbZ cU/kq 'kksHkk c<+k;saxs] ekyu Qwy yk;saxh] T;wfj;k nwc  
yk;saxh] ialkfjuh ukfj;y yk;saxh] reksfy;k iku dk chM+k yk;saxsA  
gyokbZ feBkbZ yk;saxs] vghju nw/k vkSj xqtfj;k ngh yk;saxh] f?koju

'kdqu yk;saxh vkSj dqefj;ka dy'k HkjsaxhA ;g dkt 'kqHk lEiUu gksA bl  
eaxy; volj ij c/kkbZ gsrq vki lc vkeaf=r gSaA

**vkcnso xhr ¼fir`x.k fuea=.k½**

fdlh Hkh laLdkj vkfn esa firjksa dks fuea=.k nsus ds fy, vkcnso iwtk ds  
le; ;g xhr xk;k tkrk gS%

**tkuk&tkuk HkaojhyS] ekFkhyksd] ekFkhyksdA  
firju dks U;wrw ,] firju U;wrksa ,A  
dka js gksyks] firj dks }kj ,\  
vk/kk Lojx] pUnz lwfjt]  
vk/kk Lojx] ckny js[kk]  
vk/kk Lojx] \_f" k&eqfu gksyk]  
vk/kk Lojx] firjksa dks }kj ,A  
oka js gksyk] lquq dk [kqVdw.kka]  
:i dk dsokM+] js'ke fulkuA  
oka js gksyks] firj dks }kj ,A  
LojxS cVh] iwNuk Nu]  
n'kjFk T;w] ukjk;.k T;w  
dks js iwr yS] dks js ukrh yS  
nsok;ks N U;wrks\ c<+k;ks mRNo ,\  
tks js rqe yS] ukuk Nuk]  
ikyk rkyk] nw/k /kks;k] |`r eyk] ve`r lhapk  
mu iwr yS] jkfepUnz yS] yfNe.k yS]  
nsok;ks N U;wrksaA  
mujk ?kj] 'ka[k /ofu cktS] osn /ofu cktSA  
Lojx cVh] iwNuh Nu] dkS'kY;k jkf.k T;w]  
lqfe=k jkf.k T;waA  
dks js cgqoyS c<+k;ks N xks=]  
tks js rqe yS] vk.kha Nu]  
cM+k dqy dh] cM+k oa'k dh] vfr 'kqHk gksfyuA  
lhrknsgh yS] cgqjkuh yS] c<+k;ks N xks=A  
ns[kk;ks mRNo ,A  
mujk ?kj U;wrksa N vkt ,A  
dlh djh Åiyks iwrks] Åiyks ukfr;ks]**

**rqejk ?kjA**  
**utj gejh] Hkh; uh lwatuhA**

ikoa gejk] /kjrj uh iqtukA  
dlh djh] vkyk firjks] gejk ?kj  
rgeu lwa] lquq dk [kqVdw.kka] :i dk dsokM+  
Lojx cVh] |wayks iwrks] |wayks & ukfr;ks]  
rgeu vk'kh"KA  
th jS;k iwrks] th jS;k ukfr;ks] yk[k cjh"k ,A  
cgqok rgejh] tue vkbZokUrh] tue iq=okUrh ,A

## xhr ds Hkko gSa%

gs Hkaoj LoxZyksd esa firjksa ds }kj tkvks fueaf=r djksA  
firjksa dk }kj dgka gksxk\ vk/ks LoxZ esa pUnz lwjt gSa vk/ks LoxZ esa  
ckny gSaA vk/ks LoxZ esa \_f"K&eqfu dk fuokl gSA  
vk/ks LoxZ eas firjksa dk }kj gksxkA ogka ij lksus dh lhf<+;ka] pkanh  
ds njokts] js'keh fu'kku Vads gksaxsA ogha firjksa dk }kj gksxkA  
LoxZ ls n'kjFk th] ukjk;.k th iwNrs gSa %  
fdl iq= vkSj fdl ukrh us gesa fuea=.k Hkstk gS\  
ftu iq=ksa dks rgeus cpiu ls ykk ikslk] mu iq=ksa us] jkepUnz us] y{e.k  
us fuea=.k Hkstk gSA  
mu iq=ksa ds ?kj] 'kqHk dk;Z esa osn/ofu gks jgh gSA  
LoxZ ls gh jkuh dkS'kY;k vkSj lqfe=k th ¼Hkaojs ls½ iwNrh gSa % dkSu  
lh cgqvksa us mRlo fn[kk;k gS\ xks= c<+k;k gS\  
cgw lhrknsgh us] cgwjkuh us ;g 'kqHk fnu fn[kk;k gS] xks= c<+k;k gS]  
mUgha ds ?kj vkt fuea=.k gSA  
iq= ikS=ksa ge dSlS vk,saxsA gekjs ikao /kjrj ij ugha iM+rs] fn[kkbZ  
ugha nsrka gs fir`x.k rqEgkjs fy, lksus dh lhf<+;ka cuk,axs] pkanh ds  
njoktsA  
ge ;gha ls vk'khokZn nsaxsA iq=ksa] ikS=ksa] iziks=ksa nh?kkZ;q  
gksaA rqEgkjh lkSHkkX;orh cgqosa fpjk;q gksaA lUrkuorh gksaA



## **vkcnso xhr ¼fir` iwtu½**

firjksa dh Le`fr esa vkcnso iwtk gksrh gS vkcnso iwtk esa ;g xhr Hkh  
xk;k tkrk gS%

**l`f"V&eaMy vkscfj] fn;M+k tx gS lalkj] vgks dqy nhid]  
fn;M+k tx gS lalkj] vgks dqy nhidA  
Qwyugkj xq/kkab,] iyud lst fcNkb,  
rlks lst lksouh & jkehpUnz] yfNe.k  
firju yS Loiu] Hkys&Hkys Loiu fn[kk,A  
vgks dqy nhidA  
Hkfy dfj jk.kh lhrknsgh] cgwjk.kh]  
,slks dj lc dksbZ] vgks dqy nhidA  
,d dqy mtkyks gS ckck dks] nwts llqj njckj]  
rhts lSa;k dks jkt] pkSFkks yyk dks dkt] vgks dqy nhidA  
iwr yS tu tu ?kj Hkjks] cgqoS yS Hkfj gS jlksbZ]  
vgks dqy nhidA**

### **xhr ds Hkko gSa%**

fir`x.kksa us Hkys&Hkys Lolu fn[kk,A nhi dh Hkkafr bl lalkj dks  
vkyksfdr djksA Qwyksa ds gjk xq/kkb,] iyax esa lst fcNkb,A ,slh gh lst  
esa lksosa jkepUnz y{e.kA jkuh lhrknsoh cgqjk.kh us ;g 'kqHk dk;Z  
fd;k gSA vkSj lc Hkh ,slk gh 'kqHk djsaA

dqy ds nhid ls vkyksfdr gksxk firk dk dqy] llqj dk njckj] ifr dk jkt vkSj  
iq= ds 'kqHk&dk;ZA iq=ksa ls ?kj Hkjs vkSj cgqvksa ls jlksbZ] gs dqy  
nhidA vkvks fir`x.k us ;g Lolu fn[kk;kA

## iq.;kokpu xhr

'kqHk dk;Z esa iq.;kokpu iwtk dh tkrh gSA blesa ;teku vkSj iqjksfgr  
¼czkge.k½ ls dk;Z flf)] iq.; o 'kkafr dk vk'khokZn ekaxrs gSaA xhr gS %

**jkfepUnz] yfNe.k] fnuk Nu /kjeh/kjsaA**

**, gks /kjeh/kjsaA**

**lhrknsgh cgqjk.kh fn;ks cM+ks nku]**

**rks cM+k js veh; yS]**

**IEifr iqjh; yS]**

**, okfUr eaxy nsfyu czkge.k csn i<+S]**

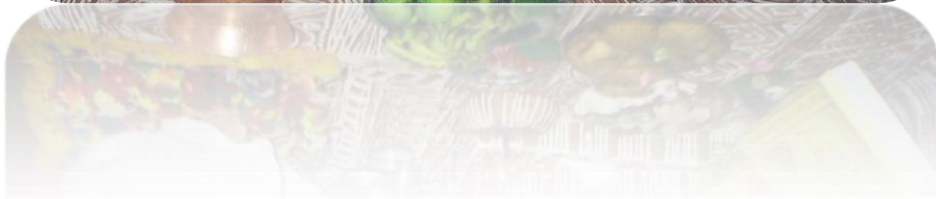
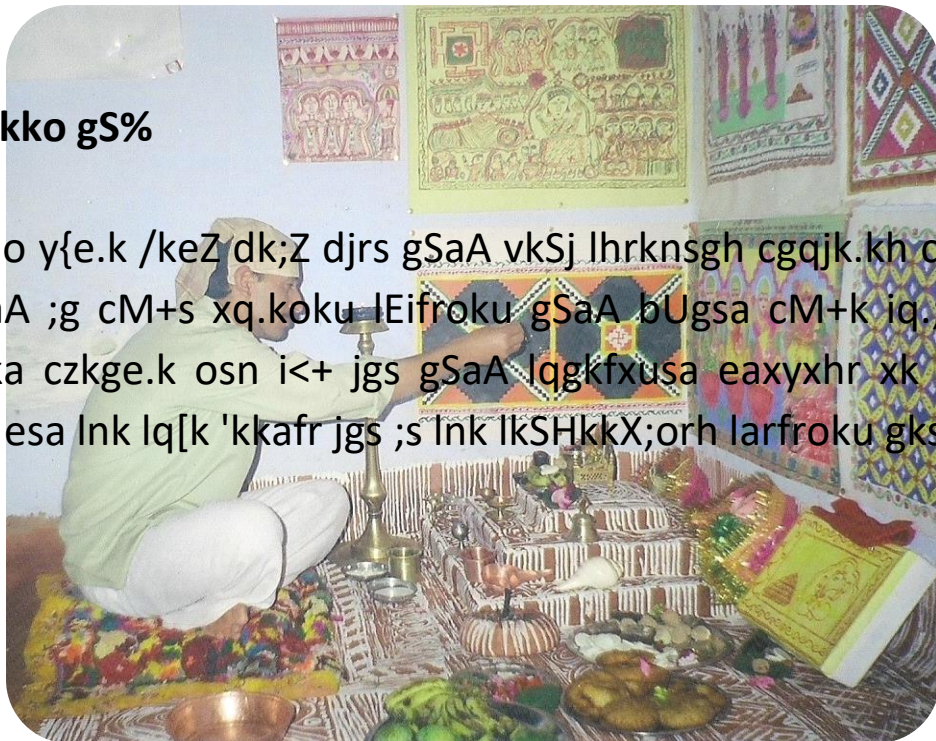
**lksgkfxyh eaxy nsfyu] czkge.k csn i<+S**

**¼iq#"kksa o ckydksa ds uke½ nhukNu /kjeh/kjS , gks /kjeh/kjSA**

**¼lqUnjh eatjh½ nh;ks cM+ks nku rks cM+k js vEch; yS IEifr iqjh; ySA**

**xhr dk Hkko gS%**

jkfepUnz o y{e.k /keZ dk;Z djrs gSaA vkSj lhrknsgh cgqjk.kh cM+k nku  
nsrh gSaA ;g cM+s xq.koku IEifroku gSaA bUgsa cM+k iq.; feysxkA  
buds ;gka czkge.k osn i<+ jgs gSaA lqgkfxusa eaxyxhr xk jgh gSaA  
buds ?kj esa lnk lq[k 'kkafr jgs ;s lnk lkSHkkX;orh larfroku gksaA



## iq.;kokpu xhr

'kqHk dk;Z esa iq.;kZtu vkSj x`g'kkafr ds fy, ;Keku iqjksfgr ls tks vk'khokZn ekaxrs gS] mlh ls lacaf/kr ;g xhr iq.;kokpu ds le; xk;k tkrk gS%

**jkfepUnz njsckj] cNhe.k njsckjA  
c/kkbZ gS jkrksa ,] c/kkbZ gS jkrksa ,A  
rqe rks mBokfu] cgqok lhrknsgh]  
cgqok cgqj kf.k] vks<+S nf{k.k dks phjA**

**ge rks vksf<+ jgs] ge rks iSjh jgs]  
vius ckcqy ijkn] llqj njckjA  
lSa;k dks jkt] yYk dks dkt]  
c/kkbZ gS jkrksa ,] c/kkbZ gS jkrksa ,A**

## xhr dk Hkko gS%

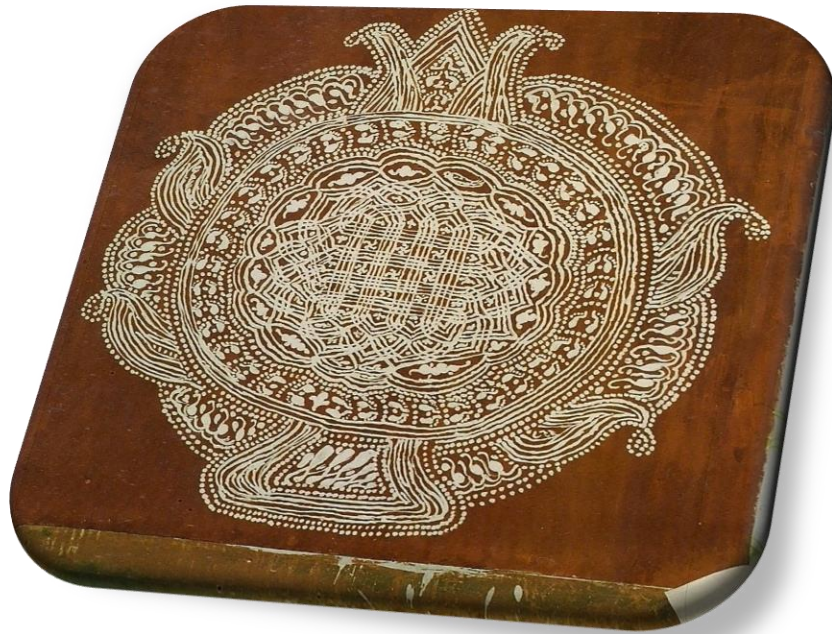
jkfepUnz] y{e.k ds njckj esa c/kkb;ka ct jgh gSaA lhrknsgh cgqj kf.k mfB,] vius vksf<+uh oL= vks<+ yhft,A

ge Hkh vius vks<+uh oL= igu jgs gSa] vius firk ds izlkn ls] llqj ds njckj lSA ifr ds jkt esa] ckyd ds 'kqHk dkt esa] c/kkbZ ct jgh gSA

## dy'k LFkkiuk xhr

dy'k LFkkiuk ds le; ;g xhr xk;k tkrk gS fdu&fdu oLrqvksa ls dy'k dh LFkkiuk gksxh mldk o.kZu xhr ds bl Hkkx esa fd;k tkrk gS |

**/kwy;?kZ pkSdh --- ;g pkSdh dy'k ds fcEc ij vk/kkfjr gS**



**/kjrH /kje yS] dy'k Fkkfi yS]**

**vkt Hkfj;ks dysIA**

**vkt c/kkou] uxjh lqgkou] ns'k c/kkouA**

**xaxk tequk dk uhj yS] rkek dk gqaM yS]**

**ngH nw/k /k`r yS] [ksr dk tkSÅa yS]**

**lkfy fiB~;kÅ yS] lkfy dk v{kr yS]**

**dysl Fkkfi yS]**

**vkt Hkfj;ks dysIA**

**vkt c/kkou] uxjh lqgkou] ns'k c/kkou**

**gYn dh xkafB yS] jksfg.kh fiB~;k yS]**

**ihyh ljlksa yS] chM+k crk'kk yS]**

**js'ke oL= yS] /kU; fnzO; yS]**

**pkSeq[kh czge yS] rslwfr tusÅ yS]**

**js'ke oL= yS] dys'k Fkkfi ySA**

vkt Hkfj;ks dysIA  
vkt c/kkou] uxjh lqgkou] ns'k c/kkouA

xhr dk Hkko gS%

/kjrH esa /keZ ls dy'k dh LFkkiuk dh gSA dy'k ifjiw.kZ gSA vkt c/kkos  
ct jgs gSaA uxj 'kksHkk;eku gks jgk gSA lkjs ns'k esa c/kkos ct jgs gSaA

xaxk ;equk ds ikuh ls] rkacs ds gqaM ls] ngh nw/k] ?kh ls] [ksr ds tkSa  
ls] lkfy ds v{kr fiB~;k ls dy'k dh LFkkiuk dh xbZ gSA gYnh dh xkaB]  
fiB~;k] ihyh ljlksa] iku crk'kk] nwc] lqaokyk] js'keh oL=] /ku vkSj nzO;  
ls] pkSeq[kh czge ls] tusÅ ls dy'k LFkkfir fd;k gSA

vkt c/kkos ct jgs gSaA uxj 'kksHkk;eku gks jgk gSA ns'k esa c/kkos ct  
jgs gSaA

## mÙkj dy'k LFkkiuk xhr



dy'k ds xhr ds bl Hkkx esa dy'k dh LFkkiuk Is mRiUu inkFkksZa  
nsorkvksa o leqnk; tuksa ds lg;ksx dk o.kZu gSA

**tgka /kfj;ks gS Hkfj;ks dysl]**  
**ogka jru inkjFk mctSA**  
**ogka pkj inkjFk mctSA**  
**tgka /kfj;ks gS Hkfj;ks dysl]**

ogka czgek fo".kq l`f"V jpkbZA

ogka x.kifr flf) ys vk,A

tgka /kfj;ks gS Hkfj;ks dysl]

ogka tks'kh;k yxu ys vk;s ogka czkge.k osn i<+k,A  
ogka lksqkfxyh eaxy xk;s] ogka dkfeuh fn;ks txkbZ]  
'ka[k ?kaV 'kcn lqukbZ;sA

tgka /kfj;ks gS Hkfj;ks dysl]

ogka reksfy;k chM+k ys] ialkfjuh ukfj;y ys]  
gyokbZ lhuh ys] ogka reksfy;k chM+k ys]  
ekyu Qwy ys] T;wfj;k nwcks ys vkbZ;sA

tgka /kfj;ks gS Hkfj;ks dysl]

ogka HkkbZcU/k 'kksHkk ys] cfgfu;ka jkspu]  
ogka c<,;k pkSdk ys] ctfu;ka ctkks ctkbZA  
ogka vkaxfu /kkbZ jaxkbZ]  
fnu&fnu gksosaxs ¼dkt½]  
ogka lc fnu gkosaxs dkt ,A

**xhr dk Hkko gS%**

ftl LFkku ij Hkjk gqvk dy'k j[kk gS ogka ij jRu inkFkZ] pkj inkFkZ]  
mitksa] ogka czgek fo".kq l`f"V jpk;saxsA x.kifr flf) lfgr vk;saxsA

tk's'kh yxu yk;saxs] czkge.k osn i<+k;saxs] lkSHkkX;orh eaxy&xhr  
xk;saxh] dkfeuh fn;k tyk;saxhA 'ka[k ?kaV ds 'kCn lquk;saxsA

reksfy;k chM+k] ialkfjuh ukfj;y] gyokbZ lhuh ¼feBkbZ½] T;wfj;k nwc]  
vfgfjuh nw/k] xqtfjuh ngh] f/kofj;k 'kxqu ys vk;saxsA

HkkbZ cU/k 'kksHkk c<+k;saxs] cfgusa fiB~;k yxk;saxh] c<+bZ pkSdk  
yk;saxs] ckts okys ctkc ctk;saxsA fnuksa fnu 'kqHk dke gksrs jgsaxsA





## dy'k ifjp; xhr

dy'k xhr ds bl Hkkx esa iwtk djus okys dk ifjp; xk;k tkrk gSA



rqe jkepUnz yfNe.k dou ds iwra  
rqe dou eS;k ys mj /kjks]  
mj /kjks gS yYyk nl ekIA

rql dou lksgkfxyh ds ckye\  
rqe dou cfgfu;ka ds chju\

ge iafMr n'kjFk ds iq=]  
esjh ekbZ dkS'kY;kj.k.kh] lqfe=k jkf.k yS mj /kjksA  
mj ?kjks gS yYyk nl ekIA

esjh cgqok lhrknsgh cgqjkf.k ds ckyeA  
esjh cfguk lqHknzk nsfg] cfguh nsgh dks chjuA

**xhr dk Hkko gS%**

rqe jkepUnz o y{e.k fdlds iq= gks] dkSu lh ekrk us nl eghus rqEgsa viuh dks[k esa j[kk\ rqe fdl lksgkfyh ds ifr gks\ fdl cfgu ds HkkbZ gks\

ge iafMr n'kjFk ds iq= gSaA jkuh dkS'kY;k jkuh lqfe=k us nl eghus gesa viuh dks[k esa j[kkA esjh cgw lhrknsgh cgwjk.kh gSaA esjh cgw lqHknzk nsgh gSA

## T;wafr iwtk dk xhr

T;wafr iwtk ds fy, rhu nsfo;ka] x.ks'k lksyg ekr`] o lw;Z] pUnzek lfgr T;awfr dk iV~Vk cuk;k tkkrk gSA iwtk ds le; ;g xhr xk;k tkkrk gSA



T;awfr iV~V&Jherh ghjk mizsrh }kjk cuk;k x;k czkge.k ijEijk dk T;wafr iV~V

**esjk ekek dk] dal jkt dk] T;wafr dh iwtkA  
oSa js p;fu eLrh dk QwyA2A  
mfr dks mBks] ckyks esjks] ck:M+h dk ?kja  
xf<+ ns ck:M+h] dy'k fiVkjh]  
ge ySa tk.kksa N pkS xaxk ikjAA2A  
mfr dks mBks] ckyks esjks] lqukj dk ?kja**

xf<+ ns lqukj] lquq dh fiVkj]h  
 ge yS tk.kksa N] pkS xaxk ikjA2A  
 esjk ekek dk] dal jtkk dk T;awfr dh iwtkA  
 oS js p;fu] eLrh dk QwyA2A  
 mfr dk mBks] ckyks esjh] yksgkj dk ?kj  
 xf<+ ns yksgkj] yksgs dh fiVkj]h  
 ge yS tk.kkSa N] pkS xaxk ikjA2A  
 mfr dks mBks] ckyks esjh] bZtk HkkbZ ?kjA  
 xf<+ ns bZtk] geu T;wukjA  
 ge yS tk.kksa N] pkS xaxk ikjA  
 mfr dks mBks] ckyks esjh] ukfx.kha dk ?kj  
 chtks ukfxuh] ukx vkiq.kksaA  
 ge yS tk.kks N] pkS xaxk ikjA  
 dh rw ckyk js] ckVks dks Hkqy;k\  
 dh rw ckyk js] #euks >qeuks\  
 dh rw ckyk js] ekSL;kf.k nq%[kS N\  
 uk eSa ukfx.kh] ckVks dks Hkqy;kA  
 uk eSa ukfxuh] #euksa >qeuksA  
 uk eSa ukfxuh] eksL;k.kh nq%[kS NA  
 uk eSa ukfx.kh] tqokS dk gkfj;kA  
 esjk ekek dk] jkfepUnz dk] yfNe.k dk]  
 T;awfr dh iwtkA  
 oSa js p;fu] eLrh dk QwyA2A  
 yhtk ckyk js] >fM+;k ifM+;k]  
 yhtk ckyk js] ib;ka dh ikfrA  
 ib;sa dh ikrh] yS iwtk uh gwauhA  
 oka js p;fu] eLrh dk QwyA  
 >fM+;k ifM+;k xax cgwayksA  
 Hkkyk Hkkyk dksM+h Hka:yksA

**xhr dk Hkko gS%**

jtkk dal ds ;gka T;wafr dh iwtk gSA iwtk ds fy, eLrh ds Qwy pkfg,A  
 ckyd ck#M+h ds ?kj tkdj Mfy;k cukus dk vkxzg djrk gSA yksgkj ds ?kj

tkdj लोहेस dh fiVkjH cukus ds fy, dgrk gSA lqukj ds ?kj tkdj lksus dh fiVkjH cukus ds fy, dgrk gSA viuh eka ds ikl ज्यून्यार cukus dh izkFkZuk djrk gSA bu lc phtksa dks ysdj ukfxu ds ns'k tkrk gSA ukfxu ls dgrk gS fd rw vius ukx dks txk ns esjs ekek ds ;gka T;awfr dh iwtk gS ogka eLrh ds Qwy pkfg,A

ukfxu dgrh gS ^^vjs ckyd rw jkLrk HkVd x;k gS\ ;k uhan esa #ers&>wers vk jgk gS\ ;k tqosa esa gkjk gqok gS\ ;k rsjh lkSrsyh eka us eq>s nq%[k fn;k gS\\*\*

rc ckyd mRrj nsrk gS ^^uk eSa jkLrk HkVd x;k gwaA uk eSa tqoSa esa gkjk gwa] uk eSa uhan esa #ers&>wers vk igqapk gwaaA uk eq>s lkSrsyh eka us nq%[k fn;k gSA esjs ekaek dal ds ;gka T;wafr dh iwtk gSA\*\*

ukfxu dgrh gS ^^tehu ds fxjs gq, Qwy ys tkA ib;ka dh ifr;ka ys tk\*\* ckyd crkrk gS ^^ib;ka dh ifr;ksa ls iwtk ugha gksrh gSA tehu esa fxjs gq, Qwyksa dh tequk esa cgk nwaxkA vPNs&vPNs Qwyksa ls Vksdjh Hk:axkA\*\*

## eaMyk xhr

'kqHk dk;Z esa deZ dh iwtk ds xhrksa ds lkFk eaMyk xhr ¼ok| ;a=ksa ls lacaf/kr xhr½ xk;k tkrk gSA xhr gS%

**euyk jgfl&jgfl D;ksa u ctkS gS]**

**yyk th dks lksgsyksA**

**euyk fjefd&f>efd D;ksa u ctkS gS]**

**yyk th dks lksgsyksA**

**c/k;ks dkS'kY;k jkf.k dh dks[kh] lqfe=kjfk.k dh dksf[k] c/kk;ks esjs**

**eu j;ksA**

**tgka tuesa jkfepUnz iq=] yfNe.k mj /kjksA**

**mj /kjks] yyk nl ekl] c/kk;ksa esjs eu j;ksA**

euyk xfgy 'kcn D;ksa u cktks gS\  
yyk th dks lksgsyksA

**xhr dk Hkko gS%**

ok| mYykliw.kkZ y; esa D;ksa u cktsa] vkt f'k'kq tUe dk eaxy mRlo  
gSA D;ksa u :e&>we dj ok| cta&vkt f'k'kq tUe dk eaxy mRlo gSA

/kU; gS dkS'kY;k jkuh lqfe=kjkuh] euHkkou c/kkos ct jgs gSaA  
ftUgksaus jkepUnz y{e.k ds leku iq=ksa dks nl ekg rd xHkZ esa /kkj.k  
dj tUe fn;kA esjs eu dks fiz; yxus okys c/kkos ct jgs gSaA ok| vkSj  
vf/kd mYykliw.kZ y; esa D;ksa uk ctkosa vkt f'k'kq tUe dk mRlo gSA

## Isyh



Isyh & Fkkyh esa vkVs Is cuk;s x;s ikap nhidksa dh ckM+ ,oa LokfLrd ,si.k dh pkSdh ij LFkkfir fd;s x, gSaA ckM+ ds chp dk LFkku vchj xqyky Is Hkjk x;k gSA

'kqHk dk;Z esa T;wafr iwtk ds ckn eka cqvk] cfgusa] vkjrh mrkjrh gSaA bl vkjrh ds fy, dkals dh Fkkyh esa vkVs Is ikap nhid cuk, tkrs gSaA csy cukdj] jaxksa Is Fkkyh dks ltk;k tkrk gSA nhidksa ?kh dh T;ksfr tykdj vkjrh mrkjrh tkrh gSA oj&o/kw dh vkjrh Hkh Isyh Is mrkjrs gSaA

**ekbZ lksus dk xMqok ys gks]  
ekbZ rkij dj eksks vkjrhA2A  
ekbZ :iS dh Fkfy;k ys gks]  
ekbZ rkij dj eksks vkjrhA  
fyfi ?kSalh vaxuk esa] xt eksY;wa pkS[k iqjkbZA  
rlq pkSdk cbBkyk] iafMr jkfepUnz iafMr yfNe.kA  
dj gks lqHknzk nsfg vkjrhA  
dj gks cfguh nsfg vkjrhA  
vkjrh Mk:i eSa jksd #i;k] lgl= #i;kA**

gifi gifl nsyh v'kh" k ,A  
fpjathoh jgks esjh nknh ds tk;s] rkbZ ds tk;s]  
eS;k ds tk;s] pkph ds tk;s]  
HkS;k HkkHkh cgqok ds tk;s]  
ftuus eksykbG pquM+]  
ftuesa ifgjkbZ gS pquMA  
¼^^ftu ?kj cktr c/kkbZ ,\*\*½

**bl xhr dk Hkko gS%**

eka lksus dk xMqok yks vkjrh mrjksA eka #i;ksa dh Fkkyh yks vkjrh  
djsaA fyis gq, vkaxu esa xt eksfr;ks ls pkSd iwjk fd;k gSA bl pkSdh esa  
cSBsaxs jke vkSj y{e.kA lqHknzk vkjrh mrkjksA cfgu vkjrh mrkjksA  
vkjrh dh Fkkyh esa eSa ,d lgL= #i;k MkywaA cfgusa izlUu gksdj  
vk'khZokn ns jgh gSa fd esjs nknh ds iq=] rkbZ ds iq=] esjs HkkbZ rqe  
fpjathoh jgksA esjs Hkrhts ukrh rqe fpjathoh jgks] ftUgksaus gesa ;g  
vks<+h igukbZ gSA ¼ftuds ?kj c/kkbZ ct jgh gS½A

## dy'k p;u xhr

'kqHk dk;Z ds iw.kZ gks tkus ij iqjksfgr ea=ksPpkj ds lkFk dy'k mBkdj mldk ty ifjokj ds yksxksa esa fNM+ddj vk'khZokn nsrs gSaA xhr gS%

pkjgh dys'k ,] vkB gh czkge.k ,A  
dqEHk dys'k dks uhj ,] xax tequ dks uhj ,A  
flapuh czkge.k iqjksfgr ,] tUe vkbZokUrh ,]  
tue पुत्रवान्ती ,A  
i<+h xq.kha czkge.k] nsyk vlhl ,]  
nsyk vlhl ,A  
th;ks rqe ttekusa] yk[k cjhl ,  
yk[k cjhl ,A  
rcejh lksgfxyh] tue vkbZokUrh  
tue iq=okUrh ,A

xhr dk Hkko gS%



pkj dy'k gS vkB czkge.k gSaA dqEHk dy'k dk ty gSA xaxk tequk dk ty  
gSA ifo= ty ls iqjksfgr o czkge.k] ;teku jkepUnz] y{e.k dk vfHkflapu dj  
jgs gSaA fo}ku czkge.k vk'khZokn ns jgs gSaA gs ;teku rqe yk[k cjl  
ft;ksA rqEgkjh lkSHkX;orh ¼ifRu½ nh?kkZ;q gksaA lUrkuorh gksaA



**dqekamuh ikjEifjd dyk :i fo/kkuksa dk losZ{k.k ,oa izys[ku**

- आशा उप्रेती

**आभार: संगीत नाटक अकादेमी एवं संस्कृति मंत्रालय, भारत सरकार**