



THE LIGHT ज्योति *Xa Jingshai*

Volume- 2 : Issue- 1 SPRING 2021



cock-a-doodle-doo

When the rooster crows
consecutively
for three times
as the sunlight peeps
and stretches it's rays
touching the brims
of every mountain
reaching for the horizon
layer upon layer
nature gestated
sparkling dewes
and vibrant foliages
layer upon layer
with strata of endless mist
and illusion of a mirage
to remind that fantasy
is a dream of every soul
to taste the truth
and face the reality
of the divine

Ih... ih... ih... od

Ha ba syiar ryngkuh
u dang iai kynih
lai sien lai wat
ba meingi ka phngoid
bad jyrtieng la ki kjat sngi
ban dei ha rymiang
jong manla ki kliar lum
ban poi sha phlingop
syrtap pa syrtap
ba mariang ka pun
da ki umjer phyrnai
ki sla jyrngam ba ih rong
syrtap pa syrtap
ba tynrong ki syep umjer
bad paw rngai ka syrwet
ba tym pang ia ramia
ka phohsniew ki mynsiem
ban mad ia ka ba dei
bad shah da shisha
ha ka longblei

RAMAKRISHNA MISSION SHILLONG



Ka Jingshai - The Light

THE LIGHT
Ka Jingshai ज्योति

A tri-lingual magazine of Ramakrishna Mission, Shillong portraying the Culture and Spirituality of Meghalaya in a universal context through Art, Poetry, Literature And Humour.

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Pahsyntiew literally means lured by the flower. A divine soul and the first ancestral mother of the Khasi royal family, the Syiem of Hima Shillong, created several exotic folk cultural practices among the Khasi society. The most significant among them is the folk costumes for festivals and the various folk dances of the Khasi people.



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FEEDBACK



Dear Hitakamananda,
Happy to receive the 2nd Issue of Ka Jingshai. Things are nicely presented. Get up etc. are excellent.
Thanks.
With love and best wishes,
Yours affectionately,
Swami Smaranananda
President

मेघालय की आधिकारिक भाषा खासी के साथ राष्ट्रभाषा का सम्मिश्रण तथा अन्य भाषा अंग्रेजी को जोड़कर एक चुनौतीपूर्ण कार्य करने का जोखिम उठाना और उसे पत्रिका की आकृति देना श्लाघनीय उद्देश्य है जैसे-जैसे मैंने ज्योति के पृष्ठ पलटे, लगा प्रकृति के सानिध्य में हर एक पल व्यतीत कर रही हूँ। विभिन्न लेखों के साथ अनेक कलाकृतियों ने सोच को विस्तार दिया। कौन सी पेंटिंग क्या कहना चाह रही है यह चितन की सीमाओं के पार ले जाता है। सीमा जी की पेंटिंग में एंजेलस का होना स्त्री का एक स्तित्व को जन्म देना बताय गया है। चैतन्य से परिपूर्ण पेंटिंग है।

Lineage system - बहुत ही श्रम पूर्ण कार्य है संपादक जी को बहुत-बहुत हार्दिक शुभकामनाएं।

Smt. Tulika Shri, Vadodara

I have gone through some articles like Certainly Uncertain, Lineage System in Khasi, Behisaab Zindagi One particularly important thing I would like to mention is that the selection of topics and illustration are excellent, and the liberty given to the writer to use the language of his or her choice is highly commendable. A very nice magazine, makes an interesting read regarding the culture, tradition, lifestyle etc. of the natives of the hilly region of our Incredible India.

Ms Neelma Bhandarkar, Puna

आकर्षक आवरण पृष्ठ एवं सुन्दर सज्जा, के साथ साहित्य, दर्शन, मनोरंजन एवं कलादि का समायोजन है। अनुक्रमणिका में हिन्दी आलेखों की उपस्थिति का अभाव खलता है।

गीता लिम्बू, वरिष्ठ लेखिका एवं कवियत्री, शिलांग

EDITORIAL

CATCH 22

Marek Piwnicki

All they kept saying was 'Catch-22, Catch-22.' What does it mean, Catch-22? What is Catch-22?"

"Didn't they show it to you?" Yossarian demanded, stamping about in anger and distress. "Didn't you even make them read it?"

"They don't have to show us Catch-22," the old woman

answered. "The law says they don't have to."

"What law says they don't have to?"

"Catch-22."

If you are wondering what under the sun we are blabbering about, here it is.

Published in 1961, in the backdrop of World War II, *Catch 22* is a satirical war novel by Joseph Heller. It was often conceived as one of the most impactful novels of twentieth century. It stripped open governmental loopholes that squeezed people to the last drops to meet its ends. Heller's novel follows the exploits of a bombardier, and in doing so throws a light on the relentless and circular bureaucracy of war and wartime governments. The term is introduced to describe the apparent loophole that prevents a pilot from asking for a mental evaluation to determine if he's fit to fly. A pilot who wants to be grounded, being unnerved by the inhumane war situation, finds himself in a catch. To ask for approval of his insanity

is to establish his sanity. The conundrum continues. *Catch-22* appears several times in the novel, always invoked to explain a contradiction or an inescapable paradox caused by the rule itself. It has filtered into general English to refer to a dilemma, a confusing situation, or a problem in which the problem itself denies the solution.

It is not only in the surreal world of an author's randomly firing neurons but also in everyday life that we find ourselves in such situations. Finding a solution is to embrace the problem, where the compulsion is presented as an option.

What do we do then, at an individual and a collective level?

While it is not under the purview of this discussion to provide solutions to individual ethical dilemmas, we can search for a general principle or a basis, sticking to which we, as individuals and society, can escape such situations.

Swami Vivekananda, gives the seed of the solution in just two words. Eternal self-abnegation. He adds, "Ethics always says, 'Not I, but thou.'" Its motto is, "Not self, but non-self." The vain ideas of individualism, to which man clings when he is trying to find that Infinite Power or that Infinite Pleasure through the senses, have to be given up — say the laws of ethics. You have to put yourself last, and others before you. The senses say, "Myself first." Ethics says, "I must hold myself last." Thus, all codes of ethics are based upon this renunciation; destruction, not construction, of the individual on the material plane. That Infinite will never find expression upon the material plane, nor is it possible or thinkable."

'Good of the many, welfare of the many' — is not a mere rhetoric. A certain body part cannot be healthy, if other parts are not. When we get to the bigger picture of the world, we understand unselfishness is key to our survival, and learn to see the selfish actions as just aberrations.

From a collective perspective too — be it at any level of the hierarchy — we begin to appreciate what Kant had in one of his Categorical Imperatives, "Act in such a way that you always treat humanity, whether in your own person or in the person of any other, never simply as a means, but always at the same time as an end."

'Reich de Zwecke' or the Kingdom of Ends, where everybody prioritizes others and treats them as ends in themselves, may sound illusive but remains a beacon to strive for. It can be a direction-point of our behaviour, for it is capable of giving order and integrity.

Khasi

THUS SPAKE

KI KYNTIEN BA KYNTANG

La pynkylia da I Bah P S Lyngdoh

From the pages of Gospel of Sri Ramakrishna
(part of an ongoing project by Ramakrishna Mission, Sohra)

Kynrad bad u Nongbud

Rymphang 1882

Ka jingleit jngoh ba ar u M ia u Ramakrishna kala jia long haka baranda phang shathie mihngi kumba 8(phra) baje ei ei mynstep. Kala dei ka por khitmoh ia u kynrad ba u nong khitmoh u dang slem, mar ia poi ka dang dei ka por slap, ka lyer khriat ka dang iai beh, ula kup da i jainkup ba stang thoh sawdong. Haba la iohi ia u M, u kynrad ula ong. "Te, phi la wan. Kala bha eh. Shong shong hangne." U la shu phuh samrkhie. Ula jyngngan kumno re haba ula kren.

U Ramakrishna (ha u M): "Hangno phi shong?"

U M: Ha Kolkata, babu."

U Ramakrishna: "Hangno phi sah shane pat?"

U M: Nga sah ha Baranagore ha iing i hymmen tymmen- u Ishan Kaviraj.

U Ramakrishna: "O, ha iing u Ishan? Ka bha eh, kumno u long u Keshab mynta? Ula shitom jur te."

U M: Hooid kein nga ruh nga la iohsngew kumta, hynrei nga ngeit ba ila koit mynta."

U Ramakrishna: Nga la buh -thong ban duwai lehniem iaka Mei-blei da ka snepkor ba im bad ka shini khnang ban koit noh u Keshab. Teng teng dang phyrngab haki por mynstep, nga ju khie bad ialam hakhmat jong ka. Ko Mei-blei, sngewbha to punkhiah pat ia u Keshab. Lada u Keshab ym don shuh, badno ngan ia kren ia khana pat haba nga leit ha Kolkata. Bad dei namarkata ba nga la kut jingmut ban tyrwa haka Mei-blei da u snepkor bad ka shini.

To iathuh ia nga, phi da tip shisha ba u Mr. Cook uba la wan ha Kolkata? Ka dei shisha ba ula ai jingkren? Shisien u Keshab ula ialam ia nga ha ka kynja liang ba pyniaid da ka tдем bad une u Mr. Cook ula don lang ha kata ka kynhun.

M: Hooid babu, nga la iohsngew kumta hi; hynrei ngam pat ju iohsngew ia ki jingkren jong u. Ngam da tip bha shaphang jong u.

U Ramakrishna: U hynmen u Pratap u la wan hangne. U la sah katto-katne sngi. Um don kam don jam ban trei bad u la ong ba u kwah ban sah hangne. Nga tip ba u la iehnoh ia la ka tnga bad ia la ki khun ha u kthaw kurim la jong. U la iehnh bein ia ki! Kumta nga la ai jingsneng tynggeh ia u. Tang ban im kam kail! U dei u kpa jong bun ngut ki khun! La ki para-marjan kin bsa kin pynheh-pynsan ia ki! Um shym la don rain don rem ei ei ba kiwei kin bsa kin btiah ia ka tnga bad ki khun jong u bad ba kin shong kin sah haiing u kthaw kurim. Nga la tim tynggeh ia u bad nga la ong ba u dei ban wad la ka kam. Te, u la mon hi ban mih noh nangne.

"Phi la shongkurim?"

M: Hooid babu.

U Ramakrishna(da kaba kyih): Oh Ramlall!(U pyrsa jong u Ramakrishna, bad u lyngdoh ka iingmane ka Blei Kali) Ah, u la shongkurim.

Kum u briew uba la leh kam sang bashyrkhei, u M u la shong khlem khih, u pyndem la ki khmat hapoh. U la pyrkhath. "Ka long kaba sang seh ban shongkurim?"

U Kynrad u la bteng pat, "Phi la don khun don kti?"

U M ha kane ka khyllipmat te u la kyndeh ka dohnud. U la pasiaw ha ka sur kaba kyih, "Hooid babu, nga la don khun."

U Ramakrishna u la kren sngewsih kthang, Wow ko mei jong nga! U la da don khun ruh!

Ba kumta u M ba la shah mai u la shongkhop khlem kren shikyntien ruh. U la sngew jah burom katta katta. Hadien khyndiat por, u Ramakrishna u la peit ia u da ka khmat kaba sbun bad kaba sngewieid:

Peit shane, phi don ka jinglong babha de. Nga tip ia ki da kaba peit ha ka shyllangmat uno uno u briew, ha ki khmat jong u bad kumta ter ter. Te, iathuh ianga mynta, ka tnga jongphi ka long kaba kumno? Ka don kano kano ka jinglong bakynja mynsiem, ne ka don ha ka jingshah khring ha ki bor maian ka pyrthei?.

M: Ka shu biang hi. Hynrei nga tieng ban ong ba ka long ka briew kaba dang duna ha ka jingnang-jingstad

U RAMAKRISHNA

(...ba bteng na kaba khatduh)



U Kynrad (ha ka dak bym i hun mynsiem). Bad phi pat phi long u bried u ba lanang-lastad!

M u ba la dang hap ban dang sngewthuh ia ka jingiapher hapdeng ka jingnang-jingstad bad ka jingbieit. Kat haduh kane ka khyllipmat ka jingsngewthuh jong u ka long ba uno uno uba la ioh jingnang-jingtip na ki kot pule bad ki skul. Hadien pat u la sngewthuh ia la ka jingsngewthuh bakla jong u. La pynsngewthuh ia u ban tip ia u Blei ka long ka jingnang-jingstad hynrei tang ban tip ia u ka long ka jingbieit. Haba u Ramakrishna u la pynpaw. "Bad phi long u bried u ba lanang-lastad, ka jingsngew khyllaw u M ka la nang ktah shuh shuh.

U Kynrad: Niuma, phi ngeit ha u Blei ba don dur ne bym don dur

M: Are u la nang lyngngoh shuh shuh halade: Kumno u bried u lah ban ngeit ha u Blei ba khlem dur haba man u bried u ngeit ha u Blei ba don dur? Bad lada u bried u ngeit ha u Blei ba khlem dur, kumno pat u bried u ngeit ba u Blei u don dur? Ka lah seh ban ong ba kine baroh ar ki jingmut ba ia takhuh-pakhuh kin long kiba shisha ha kajuha ka por? Ka lah mo ka kynja um kaba lieh kum ka dud kan long iong?



M: Babu, nga kham sngewmon ban pyrkhat ia u Blei ba khlem dur.

Kynrad: Hood, kaba bha. Ka biang hi ban don jingngeit ha kaba kumno kumno ruh. Phi ngeit ha u Blei ba khlem dur kata ruh ka long kaba shisha. Hynrei man ka khyllipmat wat ju pyrkhat ba tang kane ka long kaba shisha bad baroh kiwei pat kiba bakla. Kynmaw ba u Blei ba don dur ka long kajuha hi kum u Blei ba khlem dur. Hynrei skhem jingmut triang ha la ka jong ka jingngeit.

Ka jingpynshai ba baroh ar ki long shisha kumjuh ka pynlyngngoh ia u M. Um pat la ju ioh jinghikai kumta na ki kot. Ba kumta, ka jingsngew khyllaw jong u ka la nang kham

hiar shuh shuh, hynrei naba kam shym pat la pynduh-pyndam syndon ia ka jingsngew sarong jong u, u la ia pyn-i nia shuh shuh bad la u Kynrad.

M: Babu, tharai lada u bried u ngeit ha u Blei ba don dur. Ka tikna ba Um dei kum ka dur dewbyrtha!

Kynrad (da kaba knieh ktien). Hynrei, balei ka dur dewbyrtha? Ka dei ka dur jong u Mynsiem.

(yn dang bteng...)



BAROH KI NIAM KI LONG KIBA SHISHA;
KATBA DON KI NIAM KATTA RUH KI LYNTI
KI DON.

-U SRI RAMAKRISHNA

KI KYNTIEN KA KMIE BAKHUID:

SAYINGS OF HOLY MOTHER SARADA DEVI



K kham bha ban khot ia u Kynrad da la ka dohnud baroh tang shisien ban ia kaba shu iai pyrta ia ka kyrteng jong u da ki spah sien khlem pynleit jingmut ei ei. Kan myntoi aiu ban shu khot ia ka kyrteng jong U baroh shi sngi haba ka jingmut pat donkam ban da pynleit jingmut bha khnang ban ioh ia ki jingkyrkhu u Blei.

Shibun kiba kyrpad Blei tang haba shem jynjar. Hynrei uta u ba la aiti mon sngewbha ha u kynrad naduh dang khynnah un ioh ki jingkyrkhu.

Lada ngi phet sha u Blei, ka nusib ne ka hok kam lah leh ei ei. Ka ei ia kum kita ki briew.

Ka kham bha ban khot ia u Kynrad da la ka dohnud baroh tang shisien ban ia kaba shu iai pyrta ia ka kyrteng jong u da ki spah sien khlem pynleit jingmut ei ei. Kan myntoi aiu ban shu khot ia ka kyrteng jong u baroh shi sngi haba ka jingmut pat kam don? Ngì don kam ban da pynleit jingmut bha khnang ban ioh ia ki jingkyrkhu u Blei.

Kynmaw ban burom ia la ka kmie bad ba ka dei ka

kamram ba kongsan tam. Hynrei ka pher roi pat lada ka ialeh pyrshah ia phi ban roi sha ka jingbha.

U briew ba sotti u kham laitluid lada u duwai ne ym duwai ia u Blei. Un wan kloi ha jan jong u lada u tur ban wan sha u.

Ngì dei ban ainguh ia u Blei shuwa ban bam. Ngim dei ban bam khlem da ainguh. Kumba ka jingbam jong phi ka long, kumta ka snam jong phi ruh kan long.

Niuma, khun, haba phi ainguh ia u Blei phi dei ban sngew ia u kum la u jong bad ong, 'Ale, shong bad bam ia kane ka jingbam. Bad mutdur ba u la wan, u la shong bad la bam ia ka jingbam. Hato ka donkam ba ngin da ialeh ki kam phylla haba ngi shakri ia u ? Kine ki long tang ki jingleh kiba ngi ju leh ia la kiba ha iing ha sem haba ki wan kai. Ngì dei ban- sngew ia u kum ngi hi. U Kynrad da shisha u pdiang hun ia ki jingainguh jong ngi.



Joyrambati: Jaka kha jong I Sarada Devi



KA JINGKREN U SWAMI VIVEKANANDA HA CHICAGO: KA NIAM BUDDHIST



**26 TARIK, NAILUR,
1893**

Ngam dei u Buddhist, kumba phi la iohsngew, hynrei nga dei. Lada ha China, ne Japan ne Ceylon ki bud ia ki jinghikai jong u Kynrad bakhraw jong ki, ka India ka mane ia U kum U Blei ba wan long briew ha pyrthei. Phi la iohsngew ba ngan sa kren kynthah ia ka niam Buddhist, hynrei da kata nga kwah ba phin sngewthuh ia kane. Khamtam na nga u ban kren kynthah ia uta uba ngan mane ia U kum U Blei ba wan long briew ha pyrthei; hynrei ka jing sngewthuh jong ngi ia U Buddha ka long ba ki nongbud jong u kim pat sngewthuh bha ia U. Ka jingiadei jong ka niam Hindu (da ka niam Hindu nga mut ka niam jong ki Vedas) bad ka niam Buddhist ha kane ka por mynta ka long kumjuh kum ka niam ki Jew bad ka niam Khristan, U Jisu u dei u Jew, bad U Sakya Muni, u Hindu. Ki Jew, ki kyntait, ia U Jisu, ki sah narphna ia U bad ki Hindu ki pdiang ia U Sakya Muni kum U Blei bad mane ia U. Hynrei ka jingiapher bashisha bangi ki Hindu, ngi kwah, ban pyni ba ka niam Buddhist ba mynta, ka long ba ngi dei ban sngewthuh ba ki jinghikai U Buddha ki shong hangne : U Sakya Muni um shym wan ban ialap ei-ei kaba thymmai, u, ruh, kum U Jisu U wan ban pynim ym ban pynjot. Tang ba ha ka liang U Jisu, dei ki riewrim ki Jew ki bym sngewthuh ia u, katba ha ka liang U Buddha dei ki nongbud jong u hi ki bym sngewthuh ia ki jingkordor ki jinghikai jong u kumba ki Jew. Kim shym sngewthuh ia, ki jinghikai ha ka Testamen barim. Kum juh ki Buddhist kim



shym sngewthuh ia ki jinghikai ba shisha ka niam Hindu. Sa shisien nga ong biang ba u Sakya Muni um shym wan ban pynjot, hynrei u long ka jingpyndep, ka jingkut bad jingpynbha jong ka niam Hindu.

la ka niam Hindu la ia pynbynta ha ki ar bynta; ki jinglehniam bad ka mynsiem. la kiba dei bad ka mynsiem barabor la ju pule bniah da ki riewniam.

Ha ka niam Hindu ym ju don jingia bynta jaid. U briew uba na ka jaid bahalor bad u briew ba na ka jaid bapoh ki lah ban long ki riewniam ha India bad kita ki jaid ki ia long lang kawei. Ha ka niam ym ju don jingiapher jaid; ka jingiapher jaid ka long tang kaba shu pynmih hi ha ka imlang sahleng. U Sakya Muni u long u riewniam, bad

ka dei ka burom jong u ba u don ka mynsiem ba kylluid ban pynpaw ia ka jingshisha ba la buhrieh ha ki Vedas bad u la pynphriang ia ki kylleng ka pyrthei. U dei ma u uba nyngkong tam eh ban seng ia ka jingialap, u long ba nyngkong eh ban pyrkhat ban pynkylla niam.

Ka burom bakhraw jong une U Nonghikai ka long na ka bynta ka jingisynei jong u ia baroh, khamtam ia kiba bieit bad baduk. Katto katne na ki nongbud jong u ki long ki Brahmin. Ha ka por jong U Buddha ka Sanskrit kam long shuh ka ktien ba kren ha India. Ka long ha kata ka por tang ka ktien ha ki jingthoh ki riewstad. Katto katne na ki nongbud Brahmin jong U Buddha ki kwah ban kylla ia ki jinghikai jong u sha ka ktien Sanskrit, hynrei u ong ha ki, “Nga wan na ka bynta kiba duk, kiba rangli, shah ngan kren ha ka ktien jong ki.” Kumta haduh mynta kham bun na ki jinghikai jong u ki long ha ka ktien jong kata ka por ha India.

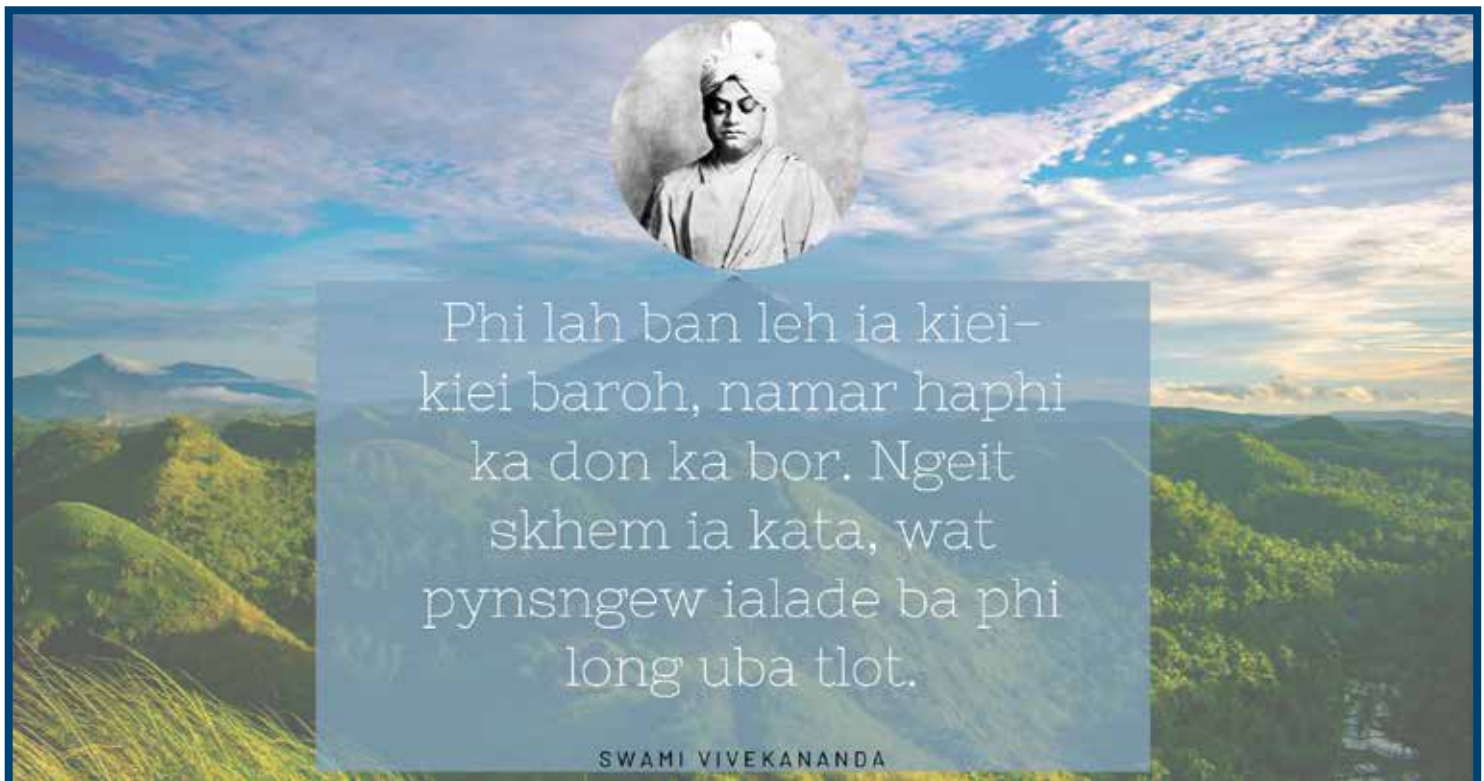
Lada ka long katno katno ka jingstad pyrkhat ne ka jingstad hikai, katba dang don ka jingtlot ha ka mynsiem briew, katba dang don ka jingiam na ka mynsiem u briew na ka bynta ki jingtlot jong u, kan dang don ka jing ngeit ha U Blei.

Ha ka liang jong ka jingstad pyrkhat ki nongbud jong u kynrad bakhraw ki lynthaw ialade ha ki mawsiang bym jukut jong ki Veda bad kim lah ban pynpait ia ki, bad ha kawei pat ka liang ki shim noh na ka jaid bynriew ia uta U

Blei bymjukut Uba baroh ki kynthei bad rangbah baroh ki snoh sngewtynnat. Ka jingmih nangta “ka long ba ka niam Buddhist ka duh noh ha ‘India, ‘ka ri ha kaba la Kha ia ka.

Ha kajuha ka por, ka niam Hindu ka duh noh kawei kaba kongsan eh, kata ka long ka mynsiem pynbha ba shithrem, ka jingisynei bad leh isynei ia baroh, kata ka mynsiem pynkhaw, jong ka niam Buddhist kaba la wanrah iaki paitbah bad pynlong ia ka India, baroh kiba khaw mynsiem, kat haduh ba ki nongthoh, history na Greece ban thoh shaphang ka India ha kata ka por, ba ym ju don uno-uno u Hindu u ban kren lamler ne ka kynthei - Hindu ka ban long ka bym khuid.

Ka niam Hindu kan nym lah long khlem ka niam Buddhist, ne ka niam Buddhist khlem ka niam Hindu. Kumta phi lah ban mutdur ka mut aui ka jingia pait jong kine ki ar. U Buddhist um lah ban ieng hi khlem ka jabieng bad bor pyrkhat jong u Brahmin lymne u Brahmin khlem ka mynsiem u Buddhist. Kane ka jingiapait hapdeng u Buddhist bad u Brahmin ka la wanrah ia ka jing kyllon jong ka India. Dei namarkata ka daw ba ka India la shong shnong da ki laispah millian ki nongkhong, bad dei na kata ka daw ba ka India ka long ka mraw jong ki nonghiar thma nongwei da ki hajar snem. To namarkata ngin pyniasoh biang ia ka bor pyrkhat bakhraw jong ki Brahmin bad ka mynsiem bakhraw, ba kylluid jingmut jong u Kynrad bakhraw.



U NONGPRAT LYNTI HA RILUM KHASI: U SWAMI PRABHANANDA



(...ba bteng na kaba khatduh)

U Swami Lokeswarananda



KA JINGSDANG BARIT

Hadien ka jingiakren bad jingiapyini-lad la rai ba yn plie shuwa da ka skul miet na ka bynta kiba la tymmen bad la heh la san. Lada kane ka iaaid shaphrang, yn sa plie sa ia ka skul step na ka bynta ki khynnah rit. Ka long ruh kaba sngewtynnad ban kdew hangne, ba naduh ba sdang u Ketoki u la aiti ia ka kam ha ki rangbah bad tymmen shnong ban rai ba ha kano ka rukom ka kam jong u ka dei ban long? U la pynshai ruh ha ki ba kumba um shym la kwah jingsieW eiei na ki ia kano kano ka kam kaba u trei, kim dei ruh ban khmih lynti ba un wan rah spah na shabar ri—kumba ka Balang Khristan ka la leh. U la batai ruh ha ki shaphang ki jingthmu ba ka Ramakrishna Mission ka la buh shuwa ban sdang ia kano kano ka kam ha ino ino i jaka. U la kdew ba kan nym sdang ia kano kano ka kam lynda ki trai shnong ki kwah lane iakynpham

lem ia ka ha ka liang ka jingia ai-jing mut lang bad ka pisa tyngka. Ka ban sah jingkynmaw ka long ba ki Khasi jong ka shnong Shella wat la ki long kiba duk da kaba kyrmen ha la i jingioh barit jong ki na ka rep ka riang, ki la mynjur da kaba suk mynsiem ban iadon kti bad kit khlieh lang ha ka liang pisa tyngka katba ka hi ka dang neh. Hynrei kaba kham shon jingmut ka long ba haba ki shem ba u Ketoki hadien ka jingsah jong u bad u Mathuranath ar ne lai sngi, teng teng u la dei ban leit jingleit khlem bam khlemdih, téng teng ruh u bam katba lap katba shem. Kumta ki la tyrwa ia u ka jaka shong jaka sah kaba kham thikna ha ing jong ki. Kim ju iawer ia u ban iabam iadih ryngkat namar ba ki tharai ia u kum kiwei pat ki Hindu kiba na rithor, ba un nym

treh ban bam lang bad ki. Kumta ki la ai da u khaw, ki jhur bad kiwei kiwei ki jingdonkam ha kaba u Ketoki u la dei ban Shet ban tiew hi miet step. Ynda haba ki la shem ba um ju khein khyndiah ia kano kano ka jingbam kaba la ai bad shet ma ki bad kum ban ong ba um ju niew-poh ne ibein ia kano kano ka jaid ki la khot ia u ban wan bam ja lang bad ki. U Ketoki ruh u la leit da kaba pdiang sngewbha ia ka jingwer jong ki. Kane ka pyni ia ka jingsdang jong ka jingiadei kum la uba ha ing ha sem kaba dap da ka ka jingieit, ka mon babha bad ka jingiashaniah iwei ia iwei pat haduh kaba kut. Ka skul kaba u Ketoki u la plie ia ka skul miet ka la roi shibun ha kaba u la hikai ktien Bangla ia kito baroh kiba la heh la san. Ki ruh ki la nang ban kren katto katne kyntien khamtam eh ha ki iew ki hat bad kito ki Bengali, ka khai pateng ruh ka ia iaaid bha hapdeng jong ki. Haba ka skul

ka la neh kumba katto katne bnai ki rangbah shnong ki la sngewdei ban plie sa ia ka skul-step na ka bynta ki khynnah rit. Kumta la plie ia ka kum ka jingpyrshang, ha kaba u Ketoki u la hikai. Tang hadien katto katne por. ka skul ka la roi shibun bad ka jingwan ki khynnah ka la nangbun nangbun kiba la wan ym tang ki khynnah Hindu hynrei wat ki khynnah khristan ruh namarba u Ketoki u la long u nonghikai batbit. U la dei ban trei shitom shibun namarba u la hikai artylli ki skul. Haba u lait por u la pyrshang ban pyntbit ialade ban nang ia ka ktien jong ki bad ha kaba tip bad peit thuh ia ki rukom im jong ki, ki riti-dustur, ki akor, ki rukom ngeit niam bad kiwei kiwei: de. U la rung man la ka thliw ing khlem da niew shiliang khmat iano iano, la ka dei Hindu ne Khristan, baduk ne bariewspah.

KA JINGTHMU KA KAM JONG U

U la pynshai ha ki baroh ba um shym la wan na ka bynta ka jingthmu ba shalyndet ne ban pynkylla Hindu ia ki, la ha ka jingshisha ba lada uno uno uba long Hindu, u kwah ban tip shuh shuh ia ka Niam Hindu u la kloih ruh ban iarap ia u. Ka la pynsngewsih shibun ia u ban iohi ba ka jingkylla niam jong ki ka dei namar ki long kiba duk bad ba dangdum. Kaba kham ktah ia u ka long haba u la iohi ba kito kiba la kylla niam Khristan ki la sngew nongwei ia la ka ri la jong. Hynrei un leh kumno tang ma u hi marwei pyrshah ia kane? Kumjuh ruh, u sngew ba lada un pynkynduh jingmut ia ki, kan long kum ban pynbor ha ka jingshaniah bad jingieit ia u. Ki don kata ka jingsuba sniew ia ki riewthor baroh kiba kwah ban pynkohnguh ia ki ha ka jinglui lui bad jingngeit bieit jong ki. U la dei, namar kata ban pynsngewthuh shuwa ia ki ba u long uba iapher jingthmu na kito baroh ki riewthor kiba ki la lap bad ioh i. U la pynshisha ba um shym la wan ban khwan myntoi ialade shimet, hynrei ban iarap lem ia ki. Dei kata kaba u kwah eh ban leh na ka bynta jong ki. Ha kawei pat ka liang u la sngewdonkam ban batai ha ki ia ka jingthmu jong ka jingim jong u kum u Maharaj jong ka Ramakrishna Mission, u la khmih lynti ym da kaba khwan myntoi ialade namar kane kam ialam ia u sha kata ka jingshisha ba kut tam kaba don ha ka jinglong niam.

KA JINGNANG IA KA KTIENT KHASI

U Ketoki u la tip ba un nym lah ban iakren ia kine ki kam baroh bad ki Khasi ne wat ban sngewthuh ia ka jingmut jong ki, lynda u la lah ban kren bad nang bha

ia ka ktien jong ki. Kumta u la pynleit ia la ka jingmut jingpyrkhat baroh ha ka ban pyntbit ia lade ha ka ktien Khasi. Ka jingkwah jong u kam shym la slem bad tang hapdeng lai bnai u la lah ban kren kum u Khasi hi bad ki brierw baroh ki la ia lyngngoh ia ka jingnang jong u. Shen hadien, u la lah ban iakren iakhana tiak tiak ha ka ktien Khasi ha kino ki kam khamtam ha ka jingthmu kaba u don bad ki Khasi. Kito kiba la iakren bad iathuhkhana bad u ki la sakhi ia ka jingnang jong u ia ka ktien Khasi bad ia ka rukom kren ia ki kyntien khlem don jingbakla.

KA JINGMAHAM IA KI KHASI

Da ka jingiakren iakhana jong u, um shym la kynshoit ia ka jingpyrkhat jong ki ha kino kino ki rukom bakypang, Iait tang ban maham ia ki pyrshah ia ka jingduh noh jong ki ia la ka hok kum ka jaidbynriew katba ki dang pyrshang ban ioh ia ka kabu babha, bad ki dei ruh ban ialeh dohim dohiap katba dang don ka por ha kane ka juk. Ha kawei ka liang u la kwah ia ki ban nang iaid shaphrang da kaba bishar bniah bha ia ki lynti badei ban iaid bad ban nym klet noh ia la ki nongrim babha kiba ki la ioh khamti naduh hyndai hynthai. U la kdew ruh ha ki ba kan long lehnohei ban im ne sahbiet marwei kumba ki la im mynshuwa. Ki dei ban tur shaphrang ban iashim bynta lang bad ki para-ri ban pyniphuh iphieng ia la ka lawei jong ka ri. Barobor ki pynpaw ia la ka jingartatien bad jingbymlah ban shaniah ia la ka nusib ka ban sa jia lada kim pyrshang ban kiar na ka jingkulmar jong ka jingim ba la leit. U la batai ha ki ba ka jingirn kam shong ha kaba marwei, bad kam iah ruh ban jia wat ha kine ki juk kiba mynta, hynrei da kaba ianujor bad kaba bha la ka wan na kano kano ka phang, da kaba kyntait ia ki jingshukor kiba pynthut ia ka Jingbha ka ban sa jia.

Katba ki dang ia shahshkor dngong ia ki jingsneng jong u. Ki sngew kumba ki la ioh shisha ia ka jingim bathymmai wat la ki jingkren jong u kim da Shai bha. Ki la kohnguh ia ki jingbthah jong u namarba ki sngewiadei ba ka long ka kam kaba khraw kaba u la shon Shap ha ka dohnud jong ki. Suki-pasuki ki la lah ban ithuh ia u ba u long uba Pher jinglong na kito kiwei pat ki riewthor bad ki nongpyniaid ia ka Balang Khristan, kiba la ialam ia ki, khlem da kdew ia kano kano ka lynti ba ki dei ban leh bad ban bat skhem ia la ka jingshisha kum kawei na ki jaidbynriew babun.

(yn dang bteng...)



KA RYMPEI - KA SHLEM SAIÑDUR IA KA LONGBRIEW MANBRIEW



Kitbor W Nongrum

It is commonly said that the charity begins at home and so does a broken institution begins from home. Youths are the valuable assets of our great nation, and time is a good investment. Time must have flown beyond our reach but it is never late to keep trying in taking a close look in the upbringing of our children. If one virtuous man is sprouted in our society, we can still hope for a nation of character.

Ka kamram jong ki kmie ki kpa kam biang tang ban pyndap ka bam ka dih, ka kup ka sem ialade bad ki khun ki kti. Hynrei ki aijinghikai ne btin lynti ia ki khun ba kin ioh ka jingnang jingstad ha ka pule ka puthi ba kin biang kin bit ki khun lashai lashiengi kumba la long lem ki khun ka juk mynta. Don ki kmie ki kpa kiba ai ka jinghikai ia ki khun ban nang ia ka kam jong ki, khnang ba hadien habud kin lah

ban mih bujli na ka bynta jong ki - kata ha ka kam rep kam riang, ka khaii ka pateng bad kiwei de. Ki don ka jingangnud ba napdeng ki khun ba bun, kin don hi ban shimti ia ka kam ba la btin lynti ki kmie ki kpa. Ki hikai ia la ki khun ba kin don ka mynsiem ba shynrang ban nym randien haduh ban da poi sha ka thong. Kata donkam ka jingminot bad jingkut jingmut, namar ka juk mynta ka dei ka juk jong ka competition ne ka juk ka jingialeh.

Ka dei ka deiti ki kmie ki kpa ban btin lynti ia ki khun naduh ba ki dang lung ban tip ia U Blei. Namar ka iing ka sem ba ia duwai lang ka long ka iing kaba ishongkun. Ynda ki khun ki la don ka bor sngewthuh ki hikai ba ka jingim u briew ha kane ka pyrthei shongbasa ka dei ban kamai ia ka hok, ban im tipbriew tipblei bad ban im tipkur tipkha. Kine lai tylli kin shongsah ha ka jingmut jingpyrkhat jong ngi—ka jingngeit, ka jingkyrmen bad ka jingieit. Haba don ka jingieit ka don ka jingiamap. Ka jingiaieit markylliang ka sdang nyngkong na la rympei, na la iing la sem ban ieit ia la ki kmie ki kpa kiba long ki nongkha, ki nongpynheh pynsan ha baroh ki lang. Dei ma ki kiba shim ia ka bynta U Blei ha pyrthei. Ki jingsneng jingkraw babha ba ki ai ia ki khun ki long kiba kordor bad dei ban niewkor.



Stoper W. Tangsong

Ka Rympei ka dei ka shlem saiñdur ia u briew. Ka dei hangne ba u ioh ia ka sneng ka kraw na ki kmie ki kpa, ki longkñi ki longkpa, ki kmie-nah ki kmie-san, ki mei-kha ki ñia-kha ne ki hynmen shynrang kynthai kumno ba un iaide ha ka burom akor bad ban im tipbriew tipblei khnang ba un ioh ia ka nam ka burom ha ka pyrthei. Lada na Rympei u ioh ia ka jinghun jingsuk, ka iing ka sem ka suk ka kmen. Kumta haba ka jingsniew kam ioh rung ha Rympei, ka shnong ka thaw ruh ka shongsuk shongpalei. Ka Rympei kaba khilaiñ ka saiñdur ia ka jingim babha khamtam ynda ki khun ki kti ki la heh la san kin im kum ki khun tipsngi tipnong kiba tip la ka kam ka duk. Sha ki kam kai ki kam sniew kim poi kim tip namar ki im bad ki heh ki san ryngkat ka sneng ka kraw na la ki kmie ki kpa ba ai ka long rynieng ryngkat ki kñi kiba ju iajan bad la ki pyrsa.

Ki kmie ki kpa kiba don ka jingkitkhlieh ban tei ia ka iing ka sem, baroh argut ki don ka jingiasyllok bajan bha ban pyndep ia la ka kamram ba mynta bad na ka bynta ka lawei ki khun. Ki trei shitom ym ban pynbiang tang ialade hynrei na ka bynta ki khun ki kti ba kin biang mynta bad hadien habud. Ka jingkhmih lynti jong ki ka long ba ka lawei jong ki khun ki kti kan long kaba phyrnai.

Ki kmie ki kpa ki shim ia ki khun ba ki long ki mawkordor ka iing ka sem, ki ju sien syntiew ia ki haba ki don ha ka burom ka akor ha ka ktien ka thylliej, ha la ka iaaid ka ieng. Ki kmie ki kpa ki hikai ia la ki khun ba kin khie dangstep, ban sliew ka ding katheh, ba kin sar ka iing ka sem, ban shet ban tieu ban sait ban khlieng ban pynkhuid ka phyllaw ka mynshem, ban sum ban sait. Ki khun kim dei ban shong kli kti, hynrei kin peit ia ka kam ka jam ban trei. Kiba shongsuk kin minot ka kot ka sla bad kin poi tista sha jaka pule. Ki dei ban iarap ia ka kam iing kam sem, kin pynbiang ka um dih ka umsait. Kiba don ki jingri jingdub kin phikir ban aibam ai dih.

Shipara dei ban don ka jingiaieit, jingiasngewthuh jingmut bad ban kren donakor. Ym dei ban iabishni ne iathansi ha kano kano ka bynta. Dei ban kiar na ka jingiakajia, ne iashoh iadat. Haba ki kmie ki kpa ki ai jingbam ne kano kano ka tiar ba phylla, kin shim da ka jingkmien. Wat ju bam kangar ne bam pih ioh raid noh. Wat ju shong kli kti syaid ding ha dpei kum ka miaw 'niangmat. Wat shim ne ai lyndet ne wat shim kynthet kum ka shriehe ne wat ai ne shim khap shympriah-' ti. Wat ju shim da ka kti ka diang haba kti kamon ka biang. Wat iaaid ryngkang ne iaaid kaweh jaiñ nakhmat ba shong ba i khlem akor. Wat mlien ban biah pashait haei haei ioh sied pynban ia kiwei.

Na Rympei, ki kmie ki kpa ki ju ai ruh ka sneng ka kraw ia ki khun, kumne kine:-

Haba wan kai mano mano ha la iing dei ban ai jingshong jingsiang ne ka lyngknot. Ynda la iashongkai, sa ia song u kwai u tympew ne sa pynbud ka bam ka dih. Da peit ba u tympew ba ia song, ym dei ban khyllap lyndet ne wat ju ai shun da i khmut tari. Wat pynkhih symsar ha ka jaka ba ki shong, hynrei nang sar sha ba lait ne sharud. Haba kiba wankai ki mih na iing, ym dei ban khang ia ka jingkhong mardor, ailad kin da leit kham pajih. Haba leit kai sha iing ki brieve ym dei ban shong slem palat, ynda la dep ka kam dei ban wan noh. Wat pynmlien ban shang bun tyngkong iing. Haba leit rung haing ki brieve dei ban da khot nabar la ki don brieve ne em.

Long barobor kiba jai jai ha ka jinglong bad haba kren iano iano kren da thew. Wat leh atlukhi ne mlien khong khong, ne wat mlien bishni ne wat peit mat sniew iano iano. Long uba iar jingmut jingpyrkhat. Haba shem jynjar ki kha ki man ne ki lok ne ki marjan marpa wat ju tyngkai met ne bynnud por dei ban leit mikhkmat bad iarap.

Kum ki nongbylla sngi lada kyrni than ha ka leit khwai, ka jyntah te ka biang hynrei u khaw te la duna. Wat ju

dih than ia ka kyiad namar ha ka ka donlang ka um bad ka ding. Wat brai than ia ka khalai, lada ym iashah bok ka kamai kajih kan ringswai.

Kum ki brieve ngim lah ban im marwei. Ngi don ka imlang sahleng. Ngi don ki paralok kiba ha ka jingiadei kam ne iaiaid ia ieng ngi lah ban sngewthuh ia ka jinglong jong ki. Ki lok ki bun, hynrei ki lok bashisha ki don tang katto katne. Haba ia leit jingleit ngim dei ban iehnoh ia la ki lok, namar haba ia leit lang ka don ka jingshngain.

Ha ka shongkha shongman, ki kynthei ki dei ban ap ia ka por ka samoi. U rangbah u dei ban long uba la khlaiñ tyrpeng ban kit ia kata ka brieve ban tei ia ka longiing longsem. Dei ban da kyli byrthew ia ka jingiadei kur dei kha bad ym dei ban iaaid lyndet na ki kni ki kpa ne kiba ha iing ha sem. Ka shongkha shongman kam dei kaba shu pynbor hynrei kaba don ka jingiaieit bajanai bad ka jingiasngewthuh jingmut jong ki trai.

Ngi dei ban nang ka kynshew ka kyndiap, ym ban bam hati kit kulai. Kajingpynmyntoi bad jingtista haka kam batrei kapyniohnong. Ki nongkitnong, kiba trei kam barit ne kiba shongshakri ki dei ban kut jingmut ba kin sa long kynrad ia ka kam ha ki sngi ba hadien.

Wat klet ia la ka tynrai - kum ka ktien i Mei i Pa, ka shnong ba pynheh pynsan, ka riam ka beit bad ka dustur ka riti lajong. Dei ban kynmaw ia ki jingsneng tymmen ba ai ki longshuwa manshuwa namar ki dei ki jingsneng jingkraw babha.

Ka jingkylli ka mih ba balei ki longbrieve manbrieve ka nanghiar bad ka Ri ka shong syier bad ka tlot ka swai. Kane ka dei lehse na ka jingtlot na la Rympei. Lada ka Rympei kaba long ka shlem saiñdur ka tlot ha ka sneng ka kraw ban tei ia kaba bha, ki khun ynda ki la heh la san kim nang shuh ban burom ia ia ki kmie ki kpa. Ka jingmut jingpyrkhat jong ki khun ka sting thew bad kim kheiñ snep ia ki kyntien ki kmie ki kpa. Ngin shem bad ki khun khlem sneng ki iaaid shaneng sharum kum ki khun laitlan. Kumta ha shnong ha thaw ka sa mih ka jingsniew bad ka jingshong syier namar ki don kum kine ki khun laitlan ki bym shym kit khia ia la ka kamram. Don pat ki kmie ki kpa kiba ai ka sneng ka kraw ba biang hynrei lada ki khun ki phai kynriang ym lah leh ei ei. Ha kaba kut dei ban phai sha U Blei Uba lah ban leh ei ei.

Ngi dei ban kynmaw ba lada ka Rympei ka long kaba khlaiñ ha ka sneng ka kraw ban tei ia ka babha, ka don ka jingkyrmen ba ka shnong ka thaw bad ka Ri shityllup kan suk kan sain, kan roi kan bha ha ka jingim tipbrieve ki khun samla. Dei ka Rympei ka shlem saiñdur ia ka longbrieve manbrieve.



Kitbor W. Nongrum is an eminent Khasi author who has more than 44 books to his credit. He is one of the founding members of Khasi authors society



KI SNAP PHYLLA JONG KI

MOTDUR MAW HA RI JAINTIA

La pynkylla da I Bah Raphael Warjri

D. R. Michael Buam



Ka thain rilum Khasi bad Jaintia ka kynrei bha ki mot sah kynmaw jong ka mynnor ki ba sakhi shynna ha ki mawbynna, ba kynthup ki maw kynthei bad maw shynrang ki ba ieng rasong haduh mynta mynne kum ki dak ba tymfang ia ka burom baphuh baphieng na ki khanapateng jong ki trairi traimuluk jong kane ka thain. Hynrei sngew bynniaw pat ba ym don kino kino ki nathi ha kano kano ka bui na ki pateng ba ha shwa. Katkum ka khanatang jong ki longshwa manshwa ki Khasi ki yn lah nguid noh ia ka kot bad la jah rngai ki dak thoh shiryta. Kawei pat kakhanatang na War Jaintia ka iathuh ba ia ki dak Khasi la tyngkaibad ri kyndong da ka kynhun ki riewkhuid ki ba la duh jait noh ha kawei na ki pateng bynriew. Ki ju khot 'Prai-Dia' ka ba mut 'bleijai' ka ba kdew ba ki thoh ha ka jai.

kaiphot jong ka sorkar phareng lane na ki stadkot ki ba la shakri ha kine ki thain naduh shwa ka spah snem ba khatkhyndai haduh ban da ioh laitluid ka ri India na ka jingsynshar ki phareng ha u snem 1947.



Arched stone bridge built during the reign of Jaintia Kings near Syndai in West Jaintia Hills.

Namarkata, ki khana pateng jong ka mynnor bad ki ba dang ha ki spah snem ba lah leit shaphang jong ka Khasi Jaintia ki dang sah shrah ne lymbiang katba ym pat lah ban tih sani da ki riewstad ki ba tbit ha la ka kam khana pateng bad ka stad sainbynriew bad sainriti (Archeology). Ka synniang jong ka stad sainktien (Linguistics) na ki khana pateng ka lah ban pashat jingshai ha ka ba ki riewtihbniah ha kiwei kiwei ki phang ruh kin lah ban kham batai shai halor kane ka phang. Ka stad pule sohhiarpateng (Genetic) ka lah pyrshang ban pashat jingshai halor ki jukshai lyngba ki khanapateng bad ka la pynkylla ia ka rukom pyrkhata kat ia ka ba lah shem. Katba ka stad tihsani ban shem ia ka ryta (carbon dating) halor jong ki shlem sain nar lyngba ki ryta, ka ba da tih na ramew la kham syntan ban lapdien ia ka khanapateng jong ki bynriew ha ka thain Khasi Jaintia. Ka jingti na ramew kat ka ba la shem dei tang ka jong u Lum Sohpetbneng da u Dr. Marco Mitri bad la ka kynhun ka ba la shem sabut shaphang kaba ju don ka jukshai jong ki bynriew katkum ba la phalang ha ki khanatang bad kane ka jaka ka dei marjan bad ka pung Umiam ba ym da jngai than na nongbah Shillong. U nongthoh ba pawnam, u Bah Sumar Sing Sawian ha



Remnants of a once thriving weekly market at Moopat in East Jaintia Hills of Meghalaya.

Ka dang dei tang ha u snem 1842 ba u Rev. Thomas Jones u la shimti ban thaw thymmai ia ki dakthoh Khasi da ki dak Roman. Naduh kata ka khep la kyrsoi bad mih byllai ki jynthoh lyngba ki pateng jong ka thoh ka tar Khasi. Wat lada ki khana pateng naduh mynnor ba la ia pur lyngba ki pateng bynriew da ka ba shu iathuh tang da ka ktien ruh ki phalang ia ka thoh ka tar Khasi, tangba ym don ki ban batai ia ki tarik ne ki snem jong kiei kiei ki ba la jia, lait noh kito ba mih ha ki dulir snep ne Buranji jong ka Assam bad Tripura bad ki

ka kot ba kyrteing 'Ka 'Thymmei Lariti' ka dei ka ba la pynshong nongrim halor kata.



Elephant rock sculpture at Ampubon near Syndai village in West Jaintia Hills.

Ka khana pateng kumba kalong ka dei ka ba la shu pynkiew skong jubor bad don ruh ka ba la shu jah rngai. Teng teng ka long ka ba sah umdum na ka daw ba don bunjait ki rukom jingjia halor kawei ka khana jong ki juh ki briew. Kane ka paw shai na ki lai saw jait bapher kawei na kawei ha ka khanatang jong ka Lidakha, ka ba iathuh shaphang kajingsdang jong ki syiem Jaintia. Jar la katta wat lada ki khana pateng ba shu iapur khana kim da thikna, hynrei ki dang dei hi ki tyllong jingtip ba kongsan shaphang ka khanapateng jong ka Rilum Khasi Jaintia bad lada ym kynshew nathi ha ki bui, kin sa shu jah rngai bad tyliep ha ka klet haduh ban da btep syndon ha lyndet ki rta barim bajah.



Stone bridge at Thlumuvu in West Jaintia Hills.

Dei na kita ki kyntien iapur khana da ka ba iathuh pateng ba kane ka jynthoh ruh ka la sot ha ka ba pyrshang ban sngewthuh ia ki dur ba la oh bad shtah ha ki maw ki ba lashem byllai ha Rilum Jaintia. Hapdeng kine ki jingshisha ba la pynpaw ha shwa, ki don ki maw ba sah kynmaw ia ka mynnor ki ba la shem jingeh ban batai na ka daw ba ym don jynthoh ba thikna. Kumta la hap ban shu antad da ka ba shu tharai da ka ba ringdur. Dei hangta ba ka bor jabieng jong ki briew ka treikam ban

pynphriang jingtip kiba bakla. Ha ka jingim ba manla ka sngi, khamtam ha kane ka pyrthei beh por ba ka puson bad ka duriap ba la kham ñiar ban shem.

Ka Rilum Jaintia ka don byllai ki sakhi sabut jong ka



The Rupasor Bathing Ghat of the Jaintia Royals dug in a rock at Ampubon near Syndai village.

mynnor lyngba ki mawbynna, ki ieuw ki hat barim bajah bad ki jynte ki ba ieng shynna kynthup ia ki jingkieng maw baphieng ki ba la iashan borbah wat ha ba lynsher ki bor mariang lane sep bad dkhoi noh haduh mynta. Ka kam mushlia jong ki bynriew ruh kadei kawei ka ba nang synjor kine matti sah kynmaw. Ki dak ki shin ki ba lah ban peitthuh ha kane ka liang ki dei na ka ba ym shem kino kino ki snap ohshrong ne shtah dur ha ki thain pdeng jong ka Rilum Jaintia. Lehse lah ban len ia kata hynrei haduh mynta mynne, ym pat shem ban don ki kaiphot ki ba kyntait ia kata. Ki snap ohshrong bad shtah dur ba la ju iai shem ha kine ki thain ki dei



Rock surfaces on the west bank of the Tisang (Myntdu) River near Pasadwar village in West Jaintia Hills bear several engravings of Hindu culture and local myths.

barabor ki ba marjan bad markhap bad kiwei pat ki deiriti bapher.

Ha ki thain ba shathie jong ka Rilum Jaintia la shem ki jingohdur na ki deiriti Hindu kum ki narsum laidong ne 'Trishul' ba la ohdur ha ki aiom ba pher halor ki maw

ha phud wah Tisang hajan ka shnong Psadwar ka ba dei ka wah Myntdu ha ki thaiñ Rilum. Ki syiemJaintia ki ba la synshar ruh shaduh ki bynta Rithor jong ka Sylhet ha Bangladesh ba mynta lait na ki thaiñ Rilum jong ka Hima Jaintia bad ki long ki ba iar ka pyrkhat pyrdaiñ ba na kata ka daw ba ki la pdiang ia ka jingngeit niam Hindu. Namarkata, la shem ia ka shtahdur jong u bleithaw Ganesh ha lynti ban rung sha ka krem ha shnong Syndai ha ka ba ki riewniam Hindu ki ju wan iaïd riewblei manla u snem ha ka por jong ka lehnam Shiv Ratri. Lah ban iohi ruh ia ka shtahdur jong u bleithaw Ganesh ha ka pung sum jong ki syiem Jaintia ha Rupasor hajan Syndai ha lynti sha Muktapur, ka shnong ka ba ha khappud ba ju don ka lynti iaïd ban poi sha Jaintiapur, ka nongbah aïom tlang jong ki syiem Jaintia.

Ka snap tynrai jong ki Pnar lah ban shem ha ka shtahdur jong u Khmi ba la lapdien ha u maw ba ha phud jong ka wah Tisang hajan Psadwar. Ki khanatang



Image of Lord Ganesha carved in a rock near Syndai village in West Jaintia Hills.

ki iaïthuh ba u Khmi u dei u radbah u ba shong ba sah shapoh ñiamra ha sla ka meiramew bad u jumai ba ki briew ki lah ban sngew ba ju khih ka dei namar ba u Khmi u khih ne kynriah kano kano ka dkhotmet lajong. La ju parom ba lada u khih baroh artylli ki pung kti bad sla kti, ka pyrthei kan kylla baji khongpong. Na kata ka daw ka kmie jong u ka meiramew ka dkhat noh shiliang ka shkor bad shiliang ka kjat khnang ba un ym lah ban pynjulong ia ka pyrthei. Ia kane ka parom la iathuh lyngba ka shtahdur ba la sop da ki sohpaïlen ba dang lah ban iohi haduh mynta mynne. Marjan jong kane ka shtahdur kham sha arsut jong ka wah lah ban shem

ia ka shtahdur jong u Ram bad Lakhon halor u maw bad nangta shuh shuh ka don ruh ka shtahdur jong ka riewkynthei bad u khla. Phewse ym don jingbatai ka ba shai halor kine ki maw shtahdur bad ki la shu kylla tang ki sakhi ba jarjar ha ka ba tyllep noh ka por naduh ka mynnor.



Representation of "U Khmi" found on the west bank of River Tisang (Myntdu) near Pasadwar village in West Jaintia Hills.

Ka dur jong ka sngi bad u bnai ba shtah ha u maw la shem ha marjan jong ka pung sum ha Rupasor bad ka shtahdur jong ki hati la shem ha phudwah ba ju khot ka Ampubon, markhap bad ka pung sum Rupasor. Kine ki dur ba la shtah ha ki maw ki dei ki dak ba shynna jong ka lambud ia ka niam Hindu ba lehse ka la jia ha ka por ba synshar ki syiemJaintia. Ka khilon mawbah ba pun jingkieng ka ba don marjan jong ka pung sum Rupasor ka lah ban long naduh ki spah snem ba khatphra ki ba long ki matti ba shynna jong ka Hima Jaintia ka bakhraw hyndai.



"U Moo-syiem" representing an unnamed king of the past at Khanduli village in West Jaintia Hills.

Ha shnong Khanduli ba ha ka thaiñ ba shatei jong ka Rilum Jaintia markhap bad ka Karbi Anglong District

jong ka jylla Assam, lah ban shem ki maw shtahdur ba paw kum ki shipai jong u syiem. Kawei na kita ki shtahdur ka la julor noh namar ba dei ha lynti ba shna surok ka sorkar. Ka lah ban long ba ka durshtah ha u maw la shu jynrat lane ba ki nongtrei surok kim lah ban ithuh ia kiei kiei ki ba kynsai, namar ba la iathuh thikna da ki trai shnong ba ki dang kynmaw ia kawei ka durshtah ka ba la jah noh. Donbok ba kawei na kine ka dang sah ba la pynneh da iwei na ki traishnong ka ba dang neh kumjuh ha rudnong ba shaphang shatei na ka shnong. Kane ka durshtah ka la neh bad sumar da ka ba ker sawdong khnang ban ym don shuh ki ba lah ban pynjulor. Khyndiat la don ka jingsngew bynñiaw namar ba la paw kum ba khah rong ba la tah khnang, hynrei ka durshtah ka dang neh hi kumjuh. Harum jong ka durshtah jong u syiem ne shipai ka don ka dur ba la byrshem bad ka dur jong ka riew kynthei ka ba lah ruh ban dei ka syiem. Dei sa tang ka ba jurip sani da ki riewtbit ha kane ka liang ba lah ban seipaw ia ka jingmut ba thikna jong kine ki durshtah. Ka kyrteng jong kane ka durshtah ka kdew shai ba dei u syiem kum u tyngshop ba paw. Katkum ki parom hyndai la nam ia



Engraving of an animal (Tiger?) and a woman found on the western bank of Tisang (Myntdu) River near Pasadwar village.

kane ka durshtah ha u maw kum u Moosyiem wat lada ym shym la jer kyrteng ne ia ka por ne ka ryta. Kawei na ki durshtah ka ba kham phylla ha Rilum Jaintia ka dei ka dur jong ka mynraiñ kynthei ba la shtah ha u maw ka ba don ha rudnong jong ka shnong Lum Lakhiat hajan Khanduli. Ka mynraiñ kynthei ba lashtah ha u maw ka don ka jingthew ba kumba khatsan pruh ka kynñan bad san pruh ka kynjang. Kata ka durshtah ka kham heh shibun shah ban ia nujor na ka mynraiñ kynthei jong ki bynriew ki ba im bad kam da shynna than namar ba la pur ki jymie bad la sop la spañ baroh

sawdong da u sañium jynthung kum ban buhrieh na ka ba lah ban paw pyrthei than. Kane ka durshtah ka kyrsoi bad kynshoit shibun ki snap pyrkhat ha ka ba ka jubab ka long ka ba sngew kynsha. Ki parashnong ha Lum Lakhiat kim da don jingtip ba thikna shaphang ka tyllong jong kane ka durshtah ha u maw. Bun na ki parashnong kim da tip shai namar ba ka don sha



The carving of a vulva on a rock on the outskirts of Lumlakhiat village in West Jaintia Hills

rudnong jngai na shnong ne na u lum bad ka iajan bad ka lyngkha kba.

Ym lah ban tip shuh ba mano ne mynno ba la shtah ia kum kane ka dur ha u maw, hynrei balei la thaw bad kaei ka jingthmu? Hato ka dei ka threw ia ka doh ban pynhun ia ka jingkangar ne ka dei ka ba la shna khnang da ki briew ki ba ym don da kawei pat ka kam ban leh? Lehse kalah banlong ruh ba la shtah da ki briew ki ba jylliew ka pyrkhat ha ka thaw lade? La sngewdei ban snoh ha ka rukom mane Yoni ka ba kynrei ha kylleng ka Ri India. Ka mynraiñ kynthei ba la shtah ha u maw ha kane ka shnong ka iasyriem bad kata ka ba don ha iingmane Kamakhya ha Guwahati jong ka jylla Assam markhap ka jylla Meghalaya. Ka Kamakhya ka dei ka ba khring bha ia ki ba iaid riewblei na kylleng ka dewbah Hindu na ka bynta ka jinglehniam 'Shakti Peetha'. Ha jylla Meghalaya ruh ka don kum kata ka rukom mane ki riewblei ne ka 'Shakti Peetha' ka ba long ha shnong Nartiang jong ka Rilum Jaintia, ka ba jia ryngkhat ban iajan bad ka shnong Lum Lakhiat tang kumba 35 mer eiei ka jingjngai na shaphang shathie. Kane ka jingiajan jong kine ki durshtah ia ka mynraiñ kynthei ha Lum Lakhiat bad ka lehniam 'Shakti Peetha' ha Nartiang ka kdew ba lehse ha ka por synshar ki syiem Jaintia ka ju iai jia bad iai long namar ba ki syiem Jaintia ki kyntiew nam ia ka niam Hindu ha ka ba ki

raiöt ki ju lehnam, hynrei ka ba la sangeh noh bad nang
jah suki suki hadien ba la pynsnoh ia ka hima Jaintia sha



Images (purportedly) of Ram and Lakhan on a rock on the western bank of Tisang (Myntdu) River near Pasadwar village.

ka synshar jong ki phareng ha u snem 1835.

Ka don kawei pat ka durshtah ha Kseh Rynchang hajan Khanduli ka ba lah kdiah bad la weng noh na ka jaka ba ju don ha ka por ba shna surok ka sorkar hangta. Mynta ka shong ha tbian markhap ka Lailad ban poi sha ka



Representation of the Sun and Moon on rock lying to the west of the Rupasor Royal Bathing Ghat near Syndai village.

surok bah sha shnong Khanduli. Ki parashnong ki iathuh ba don artylli ki durshtah jong ki shijur kynthei bad shynrang ki ba lyngkhuit. Ym lah ban tip mano ba shtah ia kata ka dur ha u maw, hynrei don ki ba parom ba ki shijur ki la kylla maw hadien ba ka tnga jong u shynrang ka la lap ba u tnga jongka u la klim ia ka ban poikha bad kawei pat ka kynthei.

Ha ka kot Khasi jong u Bah Shining Star Laloo ba la jer 'Ka Syiem Latympang' ka la batai shaphang ki durshtah ha ki maw ba la shem ha Latuba hajan ka



Tridents (Trishuls) engraved on rocks along the western bank of Tisang (Myntdu) river near Pasadwar village.

shnong Thangraiñ ha thain ba shatei jong ka Rilum Sepngi ka Jaintia. Kine ki kynthup ia u hati jong u Syiem Slieng na ka hima ba marjan u ba la hiar thma ia ka Syiem Latympang. Ki masi dab jong u Miat Rynsut, u khynraw thep mynsiem jong ka Syiem Latympang ryngkat bad ka lyngkor. Ki parom hyndai ki iathuh ba u Miat Rynsut Pala u la iehnoh ia la ki masi dab katba u dang lur lyngkha namar ba u la mareh kyrkieh ban iarap bad sumar ia ka Syiem Latympang. Kita ki masi dab ki la ap sah ia u Miat Rynsut ba un wanphai bad ha ba u khlem wanphai shuh ki masi dab bad kata ka lyngkor ki la kylla maw noh bad neh haduh mynta mynne. Kita ki dur maw masi dab ki lah mong bad orpait ym pat da slemthan na ka daw ba lynsher hi ki bor ka mariang, hynrei ki trai shnong ki iathuh ba dei na ka daw ba ther lapbah lapsan ha kawei ka lyiur ka ba la ju tip kum ka Pylliang ka ba la lynsher haduh khyndai sngi khyndai miet lynter khlem sangeh.

Ki don katto katne ki durshtah ha ki maw ba la shem ha u mawbynna ha shnong Tamu, kawei pat ka shnong ka ba don marjan bad ka shnong Khanduli, bad sa uwei pat u maw ba shtahdur ba la iathuh ba u don ha kajuh ka thain ha ka shnong Saitsama. Nangta ka don ruh ka durshtah jong u syiar ryngkuh bad u hati ha uwei na ki mawbynna ha Yawmusiang ha ka shnong Nangbah ha ka ba la tyrsat rong iöng artat ban kham shynna ka dur bad ym lah ban iöh jingtip mano ba leh kumta. Ki maw khilon ha Umiaknieh shaphang shathie jong ka Krangsuri hajan ka shnong Amlarem ruh ki don ki jingohdur ha baroh arliang lympen. Kane ka khilon jingkieng ka iasyriem bad kata ka khilon jingkieng ka ba don ha Rupasor hajan jong ka pung sum jong ki syiem Jaintia. Lehse ka lah ban dei ki lynti ba bteng ha ka lynti iaid lyngba hapteng ka nongbah lyiur ha Nartiang bad ka nongbah tlang ha Sylhet jong ki syiem Jaintia. Ki dak ki shin ki lam kumba kin dang don shuh shuh ki durshtah ki dur oh ha kine ki thain, bad sa tang ka por ka ban batai.

Lah ban kdew hangne ba la khein sang ha ka riti dustur

Khasi bad Jaintia ban shna dur ia ki kynja blei ki dken, ki longshwa manshwa, ki ryngkew ki basa ne kino kino ki jynthaw ki ba la khein kyntang bad kheinkor ha ka imlang sahleng. Ia kane ka riti la pynskhem shuh shuh da u barikor rangbah bad u nongthohkot, u bah Raphael Warjri ha ka kot jong u 'Ka Thohdur Mynta'. Haduh ki ryta ki ba dang shen ruh ki riew tymmen ki ju kiar bad kyndiah ia lade ban shah shondur. Na kata ka daw kham niar ban shem ki dur ba oh ne ba shtah da ki barikor ha Rilum Khasi bad Jaintia. Na kata ka daw baroh ki durshtah bad dur oh ba la batai ha shwa ki dei lehse ki ba la lambud na ki deiriti jong ki thain ba marjan ha ka ba la shem tang ha ki thain ba shathie bad shatei jong ka Hima Jaintia ha ka ba la iatyngkhuh bad kiwei pat ki deiriti ba marjan. La katta ruh ka dang donkam ban dang tih bniah bad wad sani bha khnang ban sngewthuh shai halor kane ka phang.



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Assam. He belongs to the War-Jaintia community of the Khasis. He had quit his job at the university to setup his own IT firm TechLife in 2004 and in 2010 resigned as its Director to concentrate on his research, filmmaking and writing. The English version of the present Article can be found in

<http://michaelbuam.blogspot.com/2017/07/the-enigma-of-rock-sculptures-and.html>



Bah Raphael Warjri: Artist, Writer and film-maker. Founder of Riti Academy of Visual Arts and television news channel Media Plus. Life Member of Indian National Trust for Arts and Cultural Heritage (INTACH), Advisory Member, Indian Council for Cultural

Relations (ICCR).



U LUM SHYLLONG KA RI HYNÑIEW TREP



Bah Sumar Sing Sawian



Stoper W. Tangsong

In this article, Bah Sumar Singh Sawian talked about U Lum Shyllong, the highest mountain in Ri Hynniewtep, where the Khasis perform their rituals till date. U Lum Shyllong was geologically formed around 500 million years ago. The basic structure of this hill is composed of the ancient basaltic - granitic type of rock. So, the author requests the Khasis to perform the rituals on this mountain calling out to 'U Blei Shyllong' which falls under 'Hima Shyllong'. While talking about the hereditary of the Khasi Lineage in Ri Hynniew Trep, the author said that it is believed that Bakhrav Myllemngap brought the young lady ka Pah Syntiew from Krem Marai, Therefore, 'Ka Tangjait' Ceremony is performed to the children of those who marry anyone who is not a Khasi or Pnar.

Kane ka Ri Hynñiew trep, ka la don naduh ka hyndai ka kulong, shapoh ka duriaw bah. Hynrei suki suki, ka duriaw ka la nang kynriah noh, sha thain shathej jong ka Bay of Bengal. Kunta ka trai duriaw ka la nang kiew, ban pynlong ia ka khyndew. Ki lum ki wah, ki them, ki madan jyrngam kiba iar. Ki them kiba jylliew bha ha ki thain Sohra bad Mawsynram, ki la pynlong ia ka Ri Hynñiewtrep, kaba jur tam u slap hapoh pyrthei baroh kawei. Ki don ki mawsiang, ki mawlong ki mawteh, kiba ka rta ka jong ki, ka long kumba 700 million snem. Dei ba ha kine ki ri, ba don ki ekjokor, ki mrad kiba heh kiba ia id lyngba ki Ri shadud ki bynta shathej jong ka dew bah Asia. Hynrei kine ki mrad ekjokor, suki suki, ki la duh la dam. Hynrei ki lum ki wah, ki riat ki ram ki la sah hi kumjuh, kumta ki juh long naduh ki por hyndai hynthai. Ka Ri Hynñiewtrep ka long kaba bun bah ki jingthung ki jingtep, kata ki dieng ki siej, ki phlang ki kynbat, kiba don hapdeng jong kine, kiba niar ban ioh sha kiwei

kiwei pat ki bynta jong ka pyrthei.

Kiba bun ki riew stad ki la wan kiew sha kane ka Ri, ban lap ia ki jingphylla bad lum ia ki jingntip jong ka Mei Mariang Ka Mei Ramew. U Lum uba jrong tam ha kane ka Ri Hynñiewtrep u dei u Lum Shyllong, uba ka kynjang ka jong u, ka long 1965 meter. Ha kajuh ka por u dei u lum ba khein kyntang, uba don ki khana pateng, kiba ia dei bad ka niam ka rukom tynrai, bad ruh ka shynshar khadar jong ki it ki hima, ki raij, ki muluk ki elaka jong kane ka Ri.

Dang Shen, ka tnad ka sorkar Kmie kaba peit ia ka Jing longn jong ki lum ki wah, ki mar poh khyndew bad Ki mawsiang ki mawtah, ki mawteh, kata ka Geological survey of India, ba une u lum Shyllong uba jrong tam hapoh ka Ri, u la don naduh ka 500 million bad 2.6 Killon snem. Kine ki riewstad, ki la lap ruh ia ki mawsiang kiba la rim tam, kiba la tip kum ki Genesis, ki don ha ki thain Ri Bhoi, ha ki rud surok jong ka Guwahati-Shillong. La Kdew ba ka dei ban long ka

jingkitkhlieh khamtam ki Dorbar jong ki shnong ki thaw, ki raj ki muluk, ki hima sima, ban nym pynjot pathar ia ka mariang, hynrei ban ialeh katba lah ban pynneh pynsah ia kane ka spah bah jong ka mariang. Ka sorkar jylla ruh ka dei ban ling kaba kitkhlieh kitkhia ban pynneh pynsah ia kane ka spah bah jong ka mariang. Ka donkam ruh ba baroh kine ki bor synshar jong ki dorbar kiba pher bap her, ha ryngkat bad dewiong, u mawshun bad kiwei kiwei.

Kane ka jingling kyrpang jong ka Ri Hynñiewtrep, hapoh ka jylla Meghalaya, ka la pynkhih jingmut shibun ia ki riewstad riewnang ha kane ka phang ban wan shim bynta ha ka Dorbar Bah jong ka jinlong ka khyndew ka shyiap, ki mar poh khyndew, ha ka International Geological Congress, ka ban long ha India, ha ka snem 2020, kaban wan. Kane ka Dorbar ba shi tyllup ka pyrthei, kan nang pynshai shuh shuh, ia kiei kiei kiba don hapoh kane ka jylla, khamtam hapoh ka Ri Hynñiewtrep Hynñiewskum.

Haba phai biang sha u Lum Shyllong, uba la kot sha ka 500 millian snem, ka da don ka jinglehniam lehrukom haduh mynta kine ki sngi, uba ieng na ka bynta U Blei Nongbuh Nongthaw, ha ka kyrteng kum U Blei Shyllong, jong ka Hima Shyllong. Haba la sengi a ka Hima Shyllong ha ka snem 1496 A.D., ka la long hapoh ka syrngiew, ka rngiew jong u Lum Shyllong ha ka nam bad ka kyrteng ka jong u. Ba ka dei hapoh ka syntai jong une u Lum, ki khana pateng, ba la mih bad shylluit halor ka longsyiem mansyiem. Kumno ba napoh ka Krem Marai jong une u Lum, ba la wanmih ka Pah Syntiew, ha kaba U Bakhray Myllemngap, U la khroh la pah ia kane ka Pah Syntiew, da u 'tiew Jalyngkteng, - 'Tiew Stem Pathaw'.

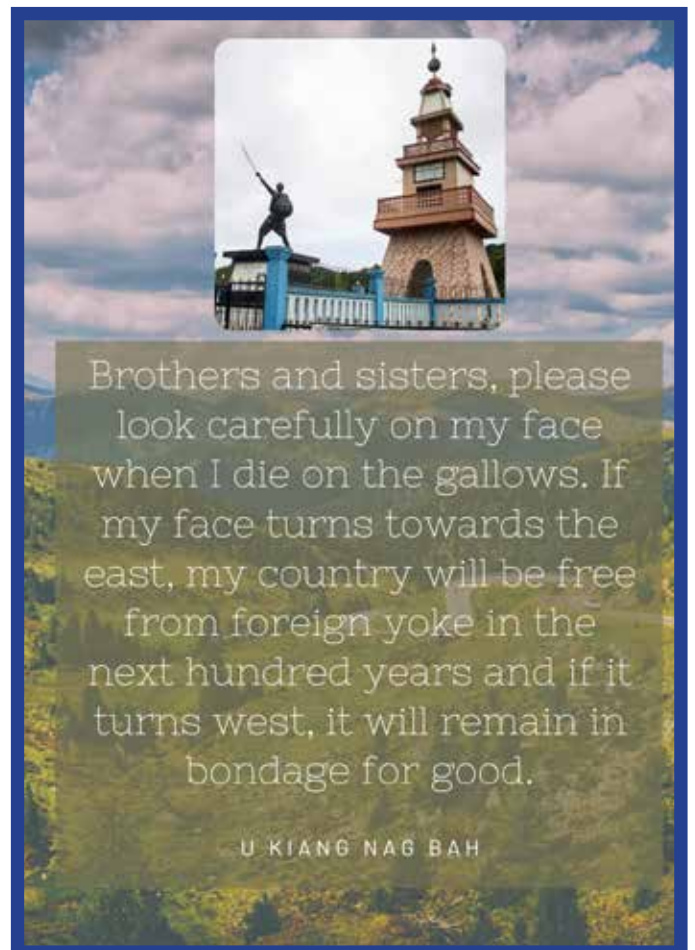
Ka Pah Syntiew ka la long namar kata ka Syiem Sad ba nyngkong eh jong ka Hima Shyllong. Ka la ioh ia ki khun ki kti, ia kiba la pynkup ha ki ia ka synshar ka khadar jong ka Hima. Ka Pah Syntiew, kam shym la sah ne shong duh hapoh ka Hima, hynrei ka la leit phai kylla na ka jaka kaba ka la wan. Kane ka long ka thymmei jong ka Long-kur ka Long-kha u khun Khasi Hynñiewtrep, kumba ka la long ruh ia ka Hima Sutnga, ba la tip hadien kum kia Hima Jaintia, ba ka Iawbei Li Dohkha, ka la leit phai pat sha Thwei Khyrwi, hadien ba ki khun jong ka, ki la shimti ia ka shynshar khadar. Ia ka Pah Syntiew bad Li Dohkha, ym lah satia ban pdiang ba ki long ki khasi. Hynrei la pdiang ia ki khun jong ki, kat kum ka tang jait tang rukom, kaba la neh

haduh mynta jong u khun Khasi Khara. Kumta uno uno uba ioh ia ka kurim bym dei Khasi ne Pnar, la tang jait tang kur ia ki khun jong ki kti, ym ia ka kmie. Dein ha kane ka liang bad bynta ba sa nang roi ki kur ki jait jong u khun Hynñiewtrep Hynñiewskum, ba kum ka jaitbynriew ruh ka la nang roi nang par, ba la nang kha shuh shuh ia ki long jait ki longkur parum pareh, na kine ki Jait Dkhar.

Kine namar kata ki long ki khanatang, ki thied ki phniang jong ka tynrai, tyllong, thymmei jong ka jait bynriew.



Bah Sumar Sing Sawian: Veteran journalist and well-known Khasi writer. Recipient of U Tirot Sing Award for Art and Literature. Author of several books including Golden vine of Ri Hynñiewtrep : the Khasi heritage, etc.



LARGER
THAN LIFE

HOW THE DOG CAME TO LIVE WITH MAN (A KHASI FOLK-TALE)

Illustrations: Dr. Bhogtoram Mawroh



Text: Mrs K U Rafy

In the happy olden days, when the animals lived together at peace in the forest, they used to hold fairs and markets after the manner of mankind. The most important fair of all was called “Ka Iew Luri Lura” (the Fair of Luri Lura), which was held at stated intervals in the Bhoi (forest) country. Thither gathered all the animals, each one bringing some article of merchandise, according to the decree which demanded that every animal that came to the fair should bring something to sell. No matter whether he was young or old, rich or poor, no one was to come empty-handed, for they wanted to enhance the popularity of the market. U Khla, the tiger, was appointed governor of the fair.

Man was excluded from these fairs as he was

looked upon as an enemy. He used to hunt the animals with his bow and arrows, so they had ceased to fraternise with him and kept out of his way. But one day the dog left his own kindred in the jungle, and became the attendant of Man. The following story tells how that came to pass.

One day U Ksew, the dog, walked abroad in search of goods to sell at the fair. The other animals were thrifty and industrious, they worked to produce their merchandise, but the dog, being of an indolent nature, did not like to work, though he was very desirous to go to the fair. So, to avoid the censure of his neighbours and the punishment of the governor of the fair, he set out in search of something he could get without much labour to himself. He trudged about the country all day,

inquiring at many villages, but when evening-time came he had not succeeded in purchasing any suitable goods, and he began to fear that he would have to forgo the pleasure of attending the fair after all.

Just as the sun was setting he found himself on the outskirts of Saddew village, on the slopes of the Shillong Mountain, and as he sniffed the air he became aware of a strong and peculiar odour, which he guessed came from some cooked food. Being hungry after his long tramp, he pushed his way forward, following the scent till he came to a house right in the middle of the village, where he saw the family at dinner, which he noticed they were eating with evident relish. The dinner consisted of fermented Khasi beans, known as ktung rymbai, from which the strong smell emanated.

The Khasis are naturally a very cordial and hospitable people, and when the good wife of the house saw the dog standing outside looking

wistfully at them she invited him to partake of what food there was left in the pot. U Ksew thankfully accepted, and by reason of his great hunger he ate heartily, regardless of the strange flavour and smell of the food, and he considered the ktung rymbai very palatable.

It dawned on him that here, quite by accident, he had found a novel and marketable produce to take to the fair; and it happened that the kindly family who had entertained him had a quantity of the stuff for sale which they kept in earthen jars, sealed with clay to retain its flavour. After a little palaver according to custom, a bargain was struck, and U Ksew became the owner of one good-sized jar of ktung rymbai, which he cheerfully took on his back. He made his way across the hills to Luri Lura fair, chuckling to himself as he anticipated the sensation he would create and the profits he would gain, and the praise he would win for being so enterprising.

On the way he encountered many of the animals who like himself were all going to Luri Lura, and





carrying merchandise on their backs to sell at the fair: to them U Ksew boasted of the wonderful food he had discovered and was bringing with him to the market in the earthen jar under the clay seal. He talked so much about it that the contents of the earthen jar became the general topic of conversation between the animals, for never had such an article been known at Luri Lura.

When he arrived at the fair the dog walked in with great consequence, and installed himself and his earthen jar in the most central place with much clatter and ostentation. Then he began to shout at the top of his voice, "Come and buy my good food," and what with his boastings on the road and the noise he made at the fair, a very large company gathered round him, stretching their necks to have

a glimpse at the strange-looking jar, and burning with curiosity to see the much-advertised contents.

U Ksew, with great importance, proceeded to uncover the jar; but as soon as he broke the clay seal a puff of the most unsavoury and fœtid odour issued forth and drove all the animals scrambling to a safe distance, much to the dog's discomfiture and the merriment of the crowd. They hooted and jeered, and made all sorts of disparaging remarks till U Ksew felt himself covered with shame.

The stag pushed forward, and to show his disdain he contemptuously kicked the earthen jar till it broke. This increased the laughter and the jeering, and more of the animals came forward, and they began to trample the ktung rymbai in the mud, taking no notice of the protestations of U Ksew, who felt himself very unjustly treated.

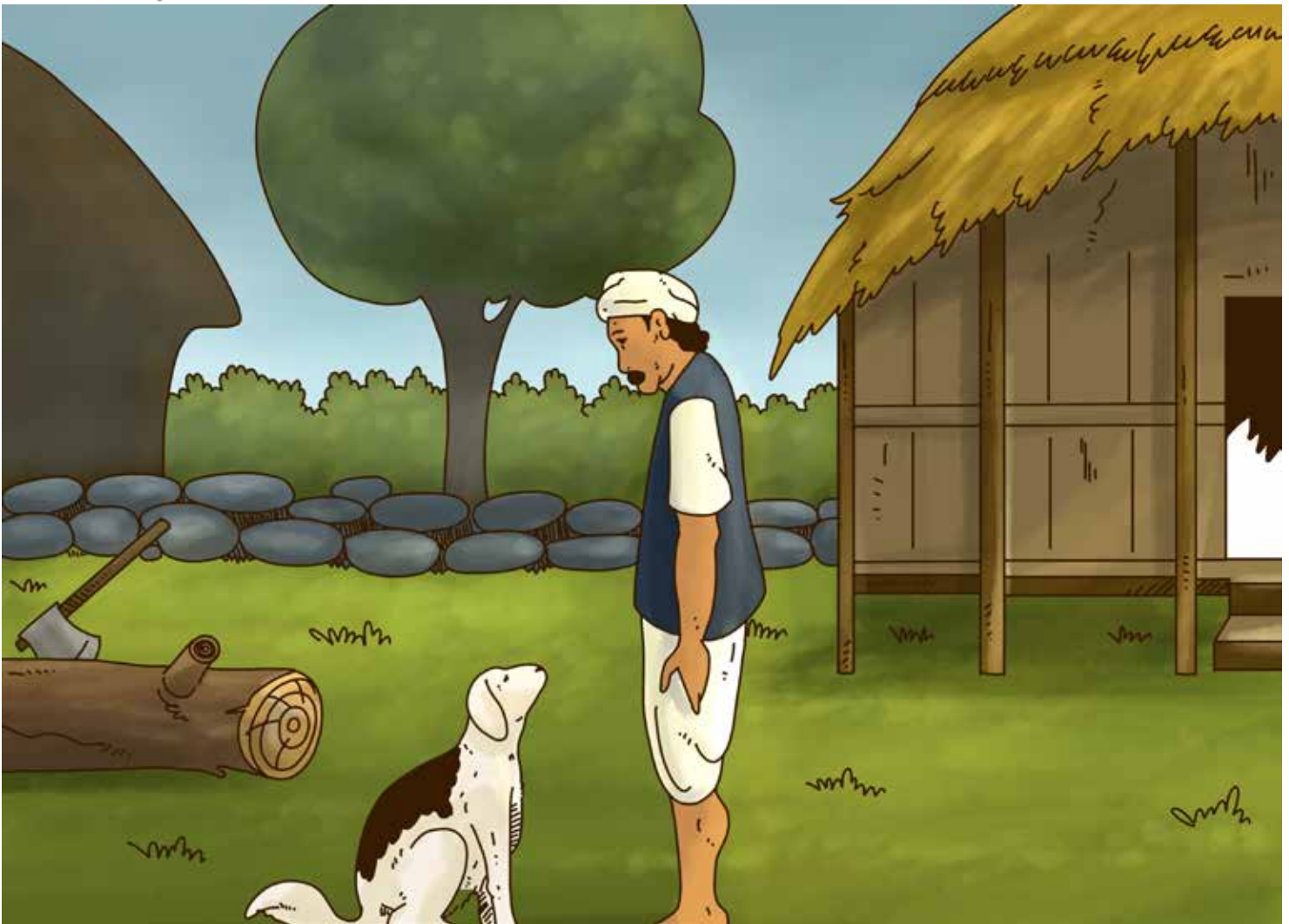


He went to U Khla, the governor of the fair, to ask for redress, but here again he was met with ridicule and scorn, and told that he deserved all the treatment he had received for filling the market-place with such a stench.

At last U Ksew's patience wore out, he grew snappish and angry, and with loud barks and snarls he began to curse the animals with many curses, threatening to be avenged upon them all some day. At the time no one heeded his curses and threats, for the dog was but a contemptible animal in their estimation, and it was not thought possible for him to work much harm. Yet even on that day a part of his curse came true, for the animals found to their dismay that the smell of the ktung rymbai clung to their paws and their hoofs, and could not be

obliterated; so the laughter was not all on their side.

Humiliated and angry, the dog determined to leave the fair and the forest and his own tribe, and to seek more congenial surroundings; so he went away from Luri Lura, never to return, and came once more to Saddew village, to the house of the family from whom he had bought the offending food. When the master of the house heard the story of the ill-treatment he had suffered from the animals, he pitied U Ksew, and he also considered that the insults touched himself as well as the dog, inasmuch as it was he who had prepared and sold the ktung rymbai. So he spoke consolingly to U Ksew and patted his head and told him to remain in the village with



him, and that he would protect him and help him to avenge his wrongs upon the animals.

After the coming of the dog, Man became a very successful hunter, for the dog, who always accompanied him when he went out to hunt, was able to follow the trail of the animals by the smell of the ktung rymbai, which adhered to their feet. Thus the animals lived to rue the day when they played their foolish pranks on U Ksew and his earthen jar at the fair of Luri Lura.

Man, having other occupations, could not always go abroad to the jungle to hunt; so in order to secure a supply of meat for himself during the non-hunting seasons he tamed pigs and kept them at hand in the village. When the dog came he shared the dwelling and the meals of the pig,

U Sniang; they spent their days in idleness, living on the bounty of Man.

One evening, as Man was returning from his field, tired with the day's toil, he noticed the two idle animals and he said to himself—"It is very foolish of me to do all the hard work myself while these two well-fed creatures are lying idle. They ought to take a turn at doing some work for their food."

The following morning Man commanded the two animals to go to the field to plough in his stead. When they arrived there U Sniang, in obedience to his master's orders, began to dig with his snout, and by nightfall had managed to furrow quite a large patch of the field; but U Ksew, according to his indolent habits, did no work at all. He lay in the shade all day, or amused himself by snapping at the



flies. In the evening, when it was time to go home, he would start running backwards and forwards over the furrows, much to the annoyance of the pig.

The same thing happened for many days in succession, till the patience of the pig was exhausted, and on their return from the field one evening he went and informed their master of the conduct of the dog, how he was idling the whole day and leaving all the work for him to do.

The master was loth to believe these charges against U Ksew, whom he had found such an active and willing helper in the chase: he therefore determined to go and examine the field. When he came there he found only a few of the footprints of the pig, while those of the dog were all over the furrows. He at once concluded that U Sniang had falsely charged his friend, and he was exceedingly wroth with him.

When he came home, Man called the two animals to him, and he spoke very angrily to U Sniang, and told him that henceforth he would have to live in a little sty by himself, and to eat only the refuse from Man's table and other common food, as a punishment for making false charges against his friend; but the dog would be privileged to live in the house with his master, and to share the food of his master's family.

Thus it was that the dog came to live with Man.



Bhogtoram Mawroh is a freelance Cartoonist and Artist. He works as Senior Associate, Research and Knowledge Management at North East Slow Food and Agrobiodiversity Society



POESY

Angels Unawares (II)

One drunk with wine of wealth and power
And health to enjoy them both, whirled on
His maddening course, till the earth, he
thought,
Was made for him, his pleasure-garden, and
man,

The crawling worm, was made to find him sport,
Till the thousand lights of joy, with pleasure fed,
That flickered day and night before his eyes,
With constant change of colours, began to blur
His sight, and cloy his senses; till selfishness,
Like a horny growth, had spread all o'er his heart;
And pleasure meant to him no more than pain,
Bereft of feeling; and life in the sense,
So joyful, precious once, a rotting corpse between his
arms,
Which he forsooth would shun, but more he tried, the
more
It clung to him; and wished, with frenzied brain,
A thousand forms of death, but quailed before the
charm,
Then sorrow came — and Wealth and Power went —
And made him kinship find with all the human race
In groans and tears, and though his friends would laugh,
His lips would speak in grateful accents —
'O Blessed Misery!'

Wah Myntdu... Ha Chnong Jowai Smti Silbi Passah

Dangngir Kjat sngi ia pha wandoh.
Sawdong ia pha mariang iaroh
Darong byrtem ia pha wanjangoh
Ha ki tharia ki krem ki kroh

Ki lyngkha kba jyrngamsawdong.
Harud jong pha ki juh ki shong.
Tiew laluthin 'Tiew saw ki ong
Ngin phuh harud da sngewsarong.

Ki maw ramsong kiba itynnad
Lyer batemon ba beh pyngngad
Jyrm dieng kseh pynnoh ki tnad
Syrngiew ha thwei rupa ki shad.

Na khlieh langsha pha noh sngewbha
Ki sim ki doh baroh pynbud ia pha Sohlang harud ki
saw-ih bha
Sha thwei ki hap kaweh sngewbha.

Ynda la poi ha syntu ksiar
Ki kynud sur ki wah ki liar
Ki sher syngkai ki jngi diar-diar
Ki nong tong jar ki kiew ki hiar

Don ki jaka pha leh kmen lang
Ba wan khwai doh kynthai shynrang Ngan tuid shano
batai ngam nang
Chnong jowai ban ieh mynsiem ka pang.

Swami Vivekananda

U Riew Bneng Ha Ka Jingkyndit (II)

-La pynkylla khasi da I Bah P S Lyngdoh

U brieve ba la pyn-buaid da ka kiad jong ka spah bad
ka bor,

Ban lehkmien ia ki baroh ar, ha ka koit ka khiah, ba
pynking stet

Ka jingiabeh ba pynlamwir jong u, tad haduh ba ka
pyrthei u la pyrkhath,

La pynlong ka kper--jingsngewbha jong u, bad u
brieve,

Kum u wieh ba par, la pynlong ia u ban ioh ialehkai,
Tad haduh ki hajar ki jingthaba jong ka jingkmien, ba
la pynkdang da ka jingsngewbha,

Kaba thap la ki thapniang sngi la bad miet ha khmat ki
khmat jong u,

Da kaba iai pynkylla rong, bad ba la sdang pynjakhlia
Ka jing-iohi jong u, bad kaba pynthiang ia ka jingmut
jong u, haduh ka jingbishni

Kum ka jingsan ka bor, ba lah saphriang kylleng ha
dohnud jong u

Bad ka jingsngewbha ka la mut ha u ba ym don ei ei
shuh ban ia ka jingsnai

Ba la knieh noh ia ka jingsngew, bad ha ka jingmut
jong ka jingim

Ba pynkmien katta katta, shisien ba la niewkor, ka
dohpyut u brieve ba la iap ha ki ksangkti jong u,

Kaba ha kaba shisha-shisha un kyntait, hynrei katba u
pyrshang shi pyrshang

Ka la snoh rdin ha u, bad ka da kwah da la ka bor
pyrkhat ba la khie bhang,

Ha ki hajar ki dur jong ka jingiap, hynrei kaba kynran
kynsan shuwa ban shah pynshoh bieit,

Te wan ka jingsngewsih-- bad ka Spah, ka Bor ka jah
noh-

Bad la pynlong ia u ban shem ia kiba don jingiadei lem
bad ki jaitbynriew baroh,

Ha ka jing-isih bad jingjaw-ummat, bad watla ki lok
jong u ki rkhe,

Ki rymmiang shyntur jong u ki kren iaroh jam--
'Ko Jingkordit Bakhuid!'

कवितायन

केतली विशाल के सी

जलती हुई अंगारो की भट्टी पर
एक सहमी हुई
खौलती केतली
चुप-चाप से बैठी थी
सुबह से लेकर शाम तक
वह भट्टी पर जरूरत मंद लोगो
के लिए तपी रहती
खुद को बर्दाश्त कर के
मैं हर रोज देखता था
उसके अंदर का चमत्कार
कभी उस में पानी का
उबाल होता
तो कभी चाय, आलू
कभी कुछ तो कभी कुछ
मगर भट्टी पर ही अढी रहती
शाम को जब भट्टी सो जाता थी
उसे ढककर अगली सुबह के लिए
वह अपने घर को जाता था
पर कोने के उस तरफ़ विवश केतली
अपने दर्द के साथ
पड़ी रहती थी
ना मालिक ने
उससे पूछा
उसका हाल

ना आग के तपिश ने
ना उन हाथों ने
जो हर सुबह
उसे भट्टी पर रखने आते थे
फिर एक दिन विवश केतली
भट्टी के ताप पर ही फट गई
और भट्टी का वजूद
पल में ही धराशायी
हो गया
घमंडी अंगारे भी
पल में
शान्त हो गए
एक ऐसी केतली
आज हर एक उस
घर पर सजती है
शायद उसे हम जानते हैं
जो रोज किसी एक
भट्टी पर तपती है।
रोक लो उन हाथों को
जो यह सेज सजाती हैं
बुझादो उस भट्टी के अंगार को
ना फट सके फिर
कोई विवश केतली

जानो इन्सान को... एस्टरसन सौतुन

उन लोगों को मैं
चुनौती देता हूं
जो कहते हैं कि
वे ईश्वर तक हमें पहुंचा सकते हैं।
अरे! पहले इंसानियत को तो पूजो फिर बात करो ईश्वर की।
इंसान ही इंसान को भूलने के लिए कहता है।
आओ मूल जड़ों की ओर
मूल क्या है ?
मूल वह धारा है
जो पृथ्वी को माता मानती है।

मूल वह है जो कहता है -
“नर सेवा नारायण सेवा”
Tip briew, tip blei
अर्थात इंसान को जानो
फिर ईश्वर को जानो।

क्यों हो गई है
इस अंधेरे में रहने की आदत?
ईश्वर है लेकिन उस तक पहुंचने के लिए,
किसी मंदिर मस्जिद गिरजाघर की जरूरत नहीं,
मानवता में ही ईश्वर उत्पन्न होता है लौट जाओ अपने मूल की ओर।

भागते गए पंकज मिश्र 'अटल'

मजदूर डॉ.मधुकर देशमुख

जीत- जीत
कर भी हम
हारते गए।
बार- बार
खुद को ही
संवारते गए।
कथन,
रेशमी सभी
चुभन से भरे।
जो भी मिले
हाथ पर ही
हाथ थे धरे।
खींचतान
में ही दिन
गुजारते गए।
मौन रहे
फिर भी
प्रश्नचिह्न थे लगे।
पहचानना
हुआ कठिन कि
कौन है सगे?
अपने,
हर मोड़ पर
नकारते गए।
लोग मिले
दूरियों से
समझ न सका।
फूंक- फूंक
रखे कदम
हर कदम थका।
ज़िन्दगी में
बेवजह ही
भागते गए।

भट्टियां तेरे कारखाने की जलाने में
मैं खुद जला हूँ।
महल तेरे बनाने में
मैं खुद जला हूँ।
रोशन तुझे कराने में,
मैं खुद जला हूँ।
चिराग तेरा जलाते- जलाते
रखा मैंने खुद को अँधेरे में।
देश को आत्मनिर्भर बनाने में
हर जुल्म सहे मैंने।
समाज की इन बंदिशों से
टूट कर चूर हो गया हूँ मैं...
जीवन में संघर्ष करते- करते
बिखर गया हूँ मैं।
परिवार को खुश रखूँ,
पेटभर खाना खिलाऊँ
ये सपना मैंने भी तो पाला था।
तो क्या बुरा किया था. ...?
पर नहीं बुझाई पेट की आग
तुमने...!!
समय अब आ गया है...
हिम्मत न हारने का
अब भी हिम्मत रखता हूँ
जेठ के इस तपती धूप में
परिवार का बोझ उठाने की।
अब भी हिम्मत रखता हूँ

जिस मिटटी में जन्म लिया
उस मिटटी का कर्ज चुकाने की।
अब भी हिम्मत रखता हूँ
चलने की...
चलूंगा... चलता रहूंगा...
अपनी मंजिल तक
पर अब न रुकूंगा. ..
पीछे मुड़कर न देखूंगा,
अब मैं चल पड़ा हूँ. ..
अपनी मिटटी का कर्ज चुकाने. ..
माँ-बाप की सेवा करने
चलते - चलते अगर मिट भी गया
तो समझूंगा; मेरे जैसा खुशनसीब और कोई
नहीं...
पर पीछे मुड़कर ना देखूंगा....!!
बावजूद इसके
अगर लौट सका तो...
तेरा शहर बसाने अवश्य लौटूंगा
पर पीछे मुड़कर न देखूंगा....!!

A MONUMENT IN MEMORY OF KHASI FREEDOM FIGHTERS



Megalithic Erection Ceremony In Progress

The Nongthliew village at the Diengiei plateau is the territory within the jurisdiction of the Nongkhlaw province and is one of the largest village in the area with thousands of households and tens of thousands inhabitants. One of the significant segments of the village known as Laitarted has spectacular landscape and topographical contours. The local durbar has granted permission to the Hynñiewtrep Youth Council (HYC), Nongthliew Circle for erection of megaliths in memory of the heroes of Anglo Khasi resistance movement. The area is situated at an elevated location, which is prominent from all the surrounding villages. From the 16th to the 18th of December, 2020, the members of HYC held a memorial megaliths erection ceremony, where the proposed statue of Tirot Sing Syiem will be sculpted at the centre of the complex. The six meter height statue will be one of its kind in the State that will stand majestically at twenty feet from the ground elevation. The megaliths were brought from Kyrphei village in Tyrsad and the erection ceremony culminated with the auspicious remembrance of the eightieth death anniversary of the Khasi bard Soso Tham. The megalith erection ceremony was initiated by the elder, Hoping Khyllait with prayers and incantation and graced by Mr Robert June Kharjahirin, President of

HYC central body. The chief guest in his address stated, 'The megalithic complex will be the memorial monument in honour of all the known and unknown warriors of freedom struggle against the British imperial supremacy'. He said that each monolith will represents every warriors including Syiem Bormanik of Hima Shyllong or the erstwhile Shyllong province, Syiem Sngap Sing of Hima

Maharam, Monbhut, Lorshon Jarañ, the courageous lady Phan Nonglait and all the other personalities of freedom struggle.

The function was presided by Daniel Star Pathaw, Assistant Secretary, HYC Nongthliew and the other dignitaries on the occasion are Mr Rhembor Saiborn, Vice-President HYC Central, headmen leader Mr Peter Anton Umwi and Mr Joplang Kharnaïor, President, HYC, Nongthliew Circle. As part of the programme, the HYC President, Robert June Kharjahirin conducted an oath ceremony for the Women Wing of HYC, Nongthliew. The statue of Tirot Sing Syiem is being assigned to the artists of Riti Academy by the HYC and is slated to be unveiled during his death anniversary on the 17th July, 2021, with the motive to also commemorate the Golden Jubilee of the statehood of Meghalaya.

An Art Exhibition of North East artists was held at Dhaka, Bangladesh, with the support of the Indian High Commission in Dhaka, and the Greater Sylhet Indigenous People's Forum.

The Thoh Shun and Thwet Art camps have generated a platform for exposition of the art that originated from the region.

THE ICONIC CULTURAL ARCHGATE UNVEILED



The new iconic Archgate to the State Central Library was officially unveiled to mark the onset of the Golden

Jubilee Celebration of Meghalaya Statehood next year. Apart from accomplishing 49 years of statehood, Meghalaya on Thursday also received a monumental

gift in the face of the iconic arch gate at the entrance to the State Central Library.

Arts and Culture Minister, AL Hek, inaugurated the arch gate, which has been built with a design that reflects the cultural heritage and symbolises the tradition and rich culture of the state.

Hek informed that the structure will soon have an artistic mural on the wall adjacent to the gate. During the inauguration, a flex was put up to depict the intangible heritage of Meghalaya.

Meanwhile, Commissioner and Secretary of the Arts and Culture department, FR Kharkongor, said that the State Central Library is a centre of all artistic activities and in the run-up to the 50 years of statehood, the iconic gate has been conceived with an idea of reflecting the cultural legacy of the state.

Stating that people will also witness other components in the project, he added that an artistic mural will soon come up which will showcase various elements of the Khasi, Jaintia and Garo tribes of the state.

“As this project nears completion, we hope that it will steadily emerge as one of the iconic areas in Shillong,” he added. He said that there are plans to revamp the interior parts of the central library in future.

MEGHALAYA STATE AWARDS CONFERRED



1) The Chief Minister, Mr Conrad K Sangma with the recipients of Meghalaya state award



2) Shri Satyapal Malik, Governor of Meghalaya conferred The Tirot Sing Syiem award for Arts and Literature to artist, playwright and writer, Raphael Warjri

CHIAROSCURO

Skhemlang Hynñiewta is a Post-graduate Diploma holder from Centre for Cultural and Creative Studies, North Eastern Hill University, Shillong. He is an apprentice of Riti Academy and the collection of his artworks are in few prestigious institutions including the Raj Bhavan, Shillong.

He is also an avid sculptor and illustrator with extensive experience in both creative and commercial design artworks.

The painting on the right is in the possession of Raj Bhavan, Shillong





RITI ACADEMY CELEBRATES 30TH ANNIVERSARY

Commissioner and Secretary of Arts and Culture department, Frederick Roy Kharkongor, on Sunday, lauded the contribution made by the founder of RITI Academy of Visual Arts (RAVA), Shillong, Raphael Warjri, towards the field of art and culture.



The RITI Academy of Visual Arts (RAVA), Shillong celebrated its 30th anniversary at Mad Gallery, Jaiaw Langsning, on Sunday.

Since its inception in 1991, Riti Academy of Visual Arts has traversed a long way in providing congenial space for the art fraternity to meaningfully work and realise its potential and vision.

Some of the significant highlights of the institute are: Thoh Shun International Art Camp, which was organised in 2005 with locals including few European and Asian artists. In 2007, the Thoh Shun Art Exhibition of North East artists was held at Dhaka, Bangladesh, with the support of the Indian High Commission in Dhaka, and the Greater Sylhet Indigenous People's Forum.

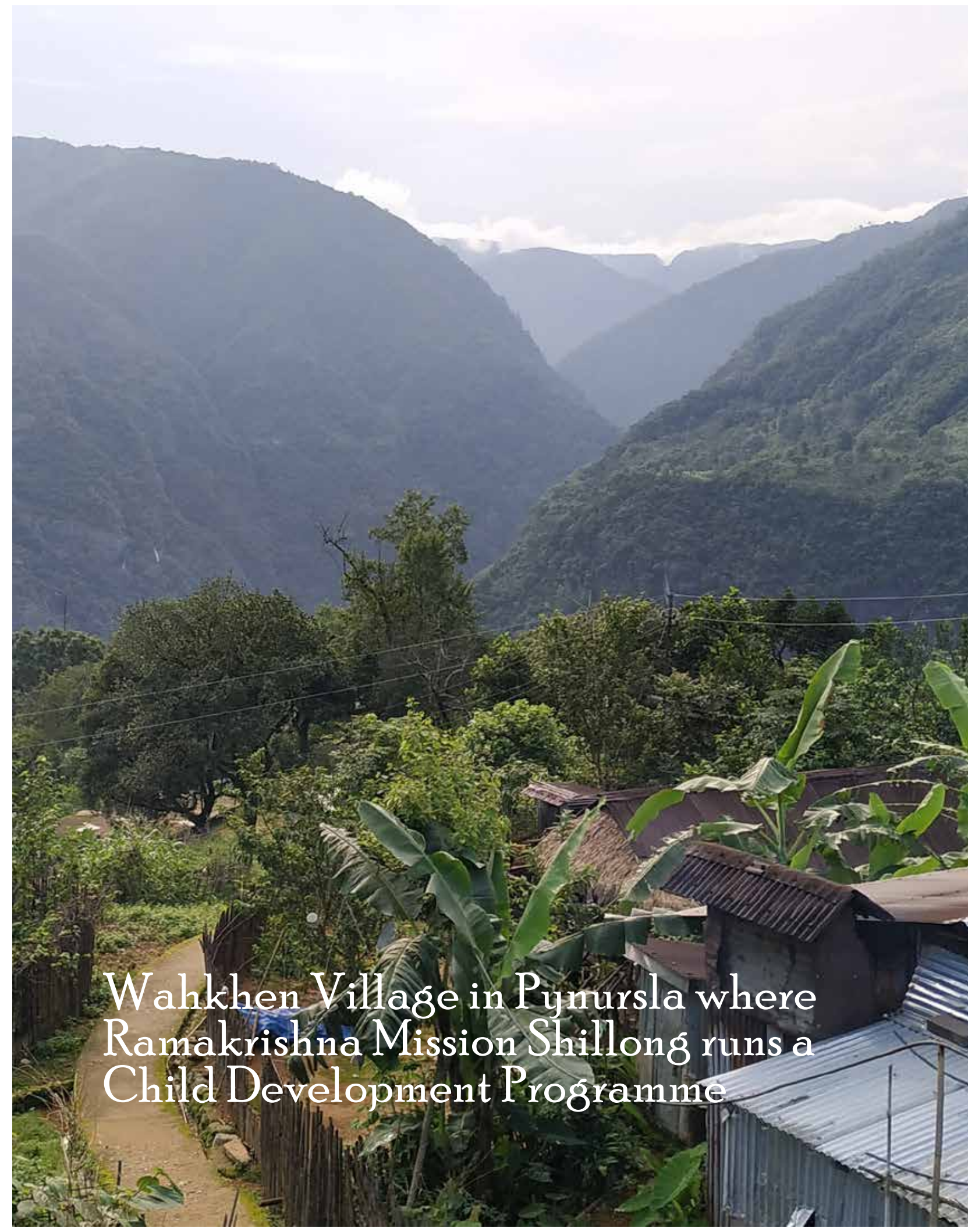
The Thoh Shun and Thwet Art camps have generated a platform for exposition of the art that originated from the region.



Jana Bednarova is a visual artist from Slovakia, currently living, painting and working towards community based activities in North East India. After her studies in Czech Republic, Spain, Slovakia and finishing her MVA degree at MSU Baroda in Gujarat she moved to North East India to get inspired by traditional art forms and the natural environment of the place.

Jana Bednarova focuses currently on outdoor painting, taking expeditions to the countryside of Meghalaya and Assam. The art works convey the story about the jungle, which can inspire humans for survival with its biodiversity and ability to grow in very difficult terrain. Documenting the sceneries from jungles on the canvas is an attempt to portray the wild untouched nature and preserve those images of harmony, mutuality and co-existence which are disappearing from human eyes.

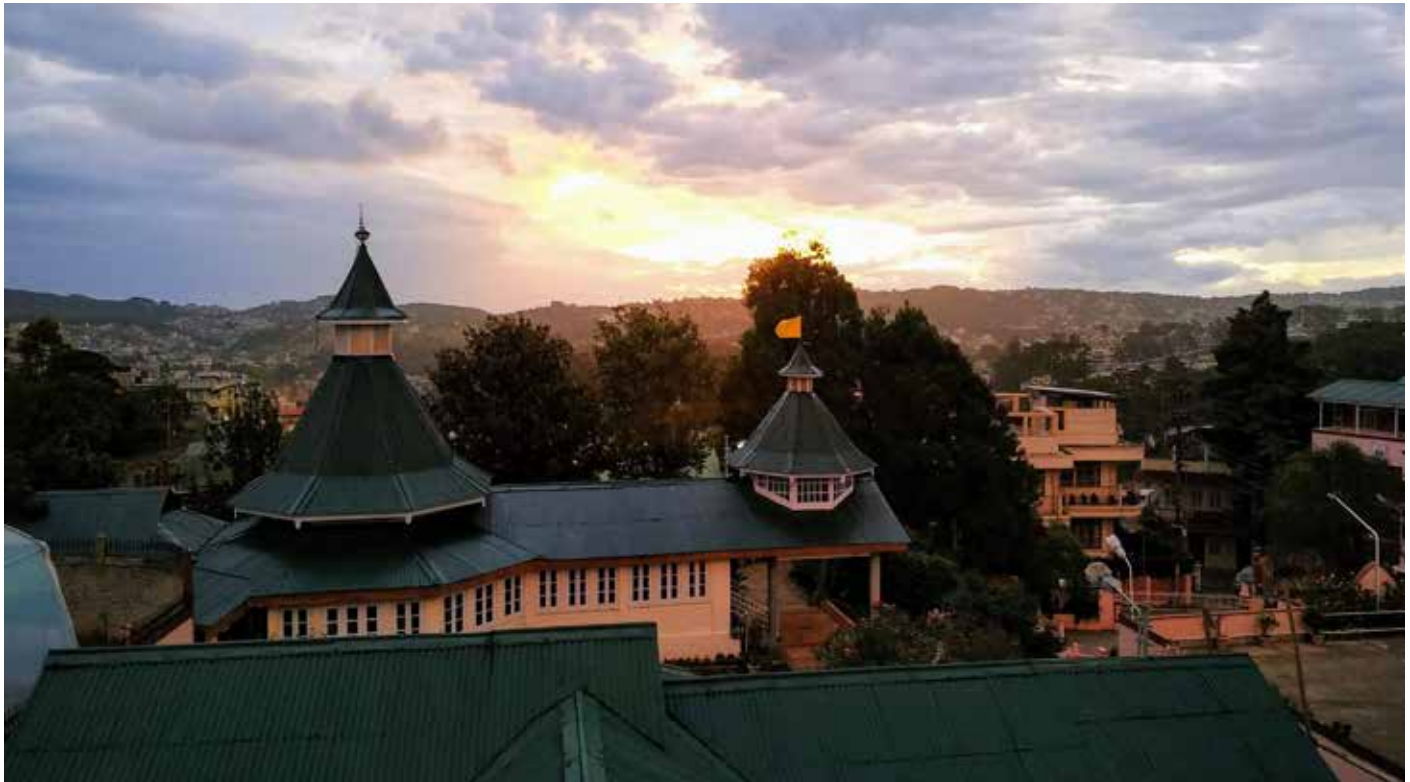




Wahkhen Village in Pymursla where
Ramakrishna Mission Shillong runs a
Child Development Programme

शिलांग में मेरा प्रथम दिन

स्वामी योगात्मानन्द, वेदान्त सोसायटी आफ प्रोविडेन्स, अमेरिका



स्मृतियों के झरोखे में बासन्ती हवा ने बादलों की पाती भेज रामकृष्ण मिशन शिलांग द्वारा प्रकाशित अंतर्राष्ट्रीय ई पत्रिका 'का जिंशई' अर्थात् ज्योति, द लाइट के लिए कुछ शब्द-मुक्ताओं को पिरोने का दायित्व दिया है। आज स्मृतियों के पन्ने पलटता हूँ और वर्तमान से अतीत में जा मेघालय की राजधानी शिलांग में अपने प्रथम दिवस की अनुभूतियों को आपके साथ आत्मसाथ करता हूँ।

गुरुवार, दि. २९ फरवरी १९९६ (जो कि चार सालों में एक ही बार आनेवाली तारीख है)। सुबह करीब ९ बज रहे थे। नागपुर, रामकृष्ण मठ के प्रकाशन विभाग के कार्यालय में मैं कुछ १५ - २० मिनट पहले पहुँचा था; और भी एक या दो मठवासी संन्यासी आ गये थे, कुछ वेतन भुक्त कर्मचारी भी मौजूद थे। कई दैनिक गतिविधियाँ - पुस्तकों की छपाई, प्रूफ रीडिंग कई लोगों से पत्रव्यवहार, इत्यादि - जारी थी, कि बेलुर मठ से फोन आया। श्रद्धेय आत्मस्थानानन्द जी, जो उन दिनों जनरल सेक्रेटरी थे, मुझ से बात करना चाहते थे। "साष्टांग प्रणाम, महाराज", मैंने कहा।

वैसे तो इस प्रकार के फोन की अपेक्षा कुछ दिनों से थी ही। नागपुर के मठ से मेरा तबादला लगभग निश्चित ही था; किन्तु सिवा मेरे, इसकी भनक वहाँ अन्य किसी को भी नहीं थी। जब श्रद्धेय आत्मस्थानानन्द जी ने बताया कि मुझे शिलांग के आश्रम का मुख्य बनाकर भेजा जा रहा है, तो मैं बिल्कुल चौंक गया। क्या कहूँ, क्या ना कहूँ, कुछ भी नहीं सूझ रहा था। दो - तीन मिनट बात हुई, कुछ और समाचार देकर उन्होंने फोन रख दिया।

शुक्रवार दि. मार्च २२, १९९६। प्रातः ११ बजे नागपुर से मेरी यात्रा प्रारंभ हुई - हावड़ा मेल से। दूसरे दिन बेलुड़ मठ-स्थित रामकृष्ण मठ - मिशन के मुख्यालय में पहुँच कर शिलांग आश्रम का कार्यभार सम्हालने का अधिकार - पत्र व अन्य आवश्यक कागजाद लिये। दूसरे दिन प्रेसिडेंट महाराज परमपूज्य भूतेशानन्द जी महाराज से मुलाकात हुई। वे शिलांग आश्रम के प्रथम प्रमुख थे। उन्होंने भूरि-भूरि आशीर्वाद दिया। अन्य वरिष्ठ संन्यासी, जो कि शिलांग आश्रम में पहले कार्यरत थे उनसे भी परामर्श लिया। और सोमवार २५ मार्च को आकाश मार्ग से गुवाहाटी पहुँच गया। वहाँ शिलांग आश्रम से स्वामी हृदानन्द जी हवाई अड्डे पर आये थे। रास्ते में रुखकर कामाख्या-पीठ का दर्शन कर और गुवाहाटी के नितान्त-सुंदर आश्रम मे रात बिताकर दूसरे दिन सुबह शिलांग के लिये हम रवाना हुए। मैं, हृदानन्द जी और ड्राईवर। रास्ते में एक गणेश मंदिर में दर्शन किया। आनेवाले लगभग चार सालों में शिलांग - गुवाहाटी - शिलांग की अनगिनत यात्राएँ हुई, प्रायः हर बार यहाँ गणेश जी के दर्शन कर ही आगे बढ़ना होता था। ठीक सुबह ११.२५ को गाड़ी शिलांग आश्रम में पहुँच गयी। श्रद्धेय रघुनाथानन्द जी (आश्रम प्रमुख जो मुझे कार्यभार सौंप देने वाले थे), श्रद्धेय गणनाथानन्द जी, समचित्तानन्द जी और कई साधु-बर्हचारियों ने हृदयपूर्वक स्वागत किया।

तो इस प्रकार २६ मार्च १९९६ को मेरा शिलांग जीवन प्रारम्भ हुआ। हाँ, एक और बात तो लिखना भूल ही गया था। शिलांग में और गुवाहाटी से



शिलांग आते समय जो सुरम्य पर्वतों के बीच से गाड़ी चलती है, वहाँ की प्राकृतिक सुंदरता का वर्णन तो मैंने कई प्रत्यक्ष-दर्शियों से सुना था किन्तु 'सुनना' और प्रत्यक्ष देखना इस में कितना अंतर होता है! वह दृश्य अद्भुत था विशेष कर जब गाड़ी उमियाम (बड़ा पानी) से गुजर रही थी तो अनिमेष दृष्टि से उस सुंदरता का पान कर रहा था

पुलिस बाज़ार, जहाँ आज 'विवेकानन्द कल्चरल सेन्टर' के नाम से विख्यात संस्था है, मानो शिलांग का केंद्र बिंदु था, हृदय था। उन दिनों 'विवेकानन्द कल्चरल सेन्टर' यह नाम कोई नहीं जानता था - उसे 'क्लिण्टन हाल' कहते थे। पहुँच कर देखा - मकान की स्थिति डाँवाडोल थी और देखने में भी भद्दी। समचित्तानन्द जी - जो वहाँ की गतिविधियाँ देखते थे - हमें सीढ़ी से ऊपर देवघर में ले गये। सीढ़ी लड़खड़ाते हुए मानों कह रही थी - 'मुझे भी मरम्मत की सख्त जरूरत है।' तब स्मरण हुआ कि श्रद्धेय आत्मस्थानानन्द जी की उस सूचना का, जो तीन दिन पहले बेलूर मठ में मुझे दी थी। रामकृष्ण संघ के जनरल सेक्रेटरी के नाते उन्होंने बताया था की यद्यपि बरसों की न्यायिक लड़ाई के बाद इस क्लिण्टन हाल पर रामकृष्ण मिशन का अधिकार हो तो गया है, परन्तु कुछ प्रशासकीय अवरोधों के कारण वह जायदाद अभी भी हमारे नाम पर दर्ज नहीं हुई है। और इसी कारण उस स्थान का नवीनीकरण/ पुनर्निर्माण नहीं हो रहा है। मुझे शिलांग पहुँच कर इस काम को तेजी से आगे बढ़ाना होगा।

वहाँ से लौटते समय श्रद्धेय रघुनाथानन्द जी ने बताया कि स्वामी विवेकानन्द जी के संस्पर्श से पुनीत हुआ यह स्थान, रामकृष्ण मिशन को मिल तो गया है; किन्तु मेघालय की सरकार अभी भी उसे अपने हाथ करना चाहती है। इसीलिये यहाँ का प्रशासन अभी भी इसके पन्जीकरण में कई बाधाएँ डाल रहा है। अब तुम कोशिश करो - कुछ मार्ग ढूँढ निकालो।

क्लिण्टन हाल से लौटकर आया और आरती में शरीक हुआ। छात्रवास के बच्चे सुंदर आरती गान कर रहे थे। ४ - ६ भक्त भी उपस्थित थे। एक 'चकमा' छाल - सुजय उसका नाम - बड़ी खूबी से तबला बजा रहा था। सभी छात्रों को संगीत का स्वयंप्रेरित ज्ञान था। आरती के उपरान्त कुछ भक्तों से चंद क्षण वार्तालाप हुआ। मंदिर में श्रीरामकृष्ण देव की मूर्ति रात के मंद प्रकाश में अत्यंत सुंदर दिखाई दे रही थी। रात्रि का भोजन हुआ - तब शिलांग की ठंड का एक और प्रभाव दिखाई दिया। भोजन परोसते-परोसते ही ठण्डा हो जाता था। क्या करे? सोचा - अब ऐसा ही भोजन करने अभ्यास बनाना होगा। जैसी रात बढ़ती गयी, ठंड भी बढ़ने लगी। मार्च के अन्त में इतने ठंड की मुझे अपेक्षा नहीं थी। जल्द ही मैंने सामान को खोलकर एक स्वेटर और टोपी पहन लिया और आते समय श्रद्धेय रघुनाथानन्द जी ने जो एक सुंदर ऊनी शाल दी थी (जिसका उपयोग मैं यहाँ अमेरिका में पच्चीस सालों के बाद भी कर रहा हूँ) उसे ओढ़ लिया। सब साधुओं से कुछ वार्तालाप हुआ और मैं सोने के लिये चला गया।

नींद ठीक से नहीं आ रही थी कारण एक ओर बढ़ती ठंड और दूसरी ओर जोर से चलने वाली हवा की आवाज। सब कुछ नया अनुभव था। चंद दिनों में इस से अभ्यस्त हो गया।

इस प्रकार शिलांग का प्रथम दिन कई नयी बातें सीखते - सीखते आनन्द पूर्वक गुजर गया। आने वाले चार वर्ष चुनौती पूर्ण थे। उन दिनों की स्मृतियाँ शेष हैं.....पुनश्च

स्वामी योगात्मानन्द वेदान्त सोसाइटी आफ प्रोविडेन्स के मंत्री एवं अध्यक्ष हैं। ये 1976 में रामकृष्ण मिशन में शामिल हुए और 1986 में संन्यास की दीक्षा ली। 20 वर्ष तक रामकृष्ण मिशन नागपुर, में कार्य करने के उपरांत रामकृष्ण मिशन शिलांग मेघालय, के अध्यक्ष के रूप में कार्यरत रहे। तदुपरांत आप सन् 2001 के ग्रीष्म ऋतु में अमेरिका में वेदांत सोसायटी आफ प्रोविडेन्स के मंत्री के पद पर आए।

Photos from Archive

फिर आने वाले चार वर्षों में न जाने कितने बार उस दृश्य को अतीव आनन्द से, कितने ही रंगों में देखा।

शिलांग आश्रम का मंदिर तथा परिसर भी अति सुंदर और साफ़-सुथरा था। मुझे उसी कमरे में रहना था, जहाँ परम पूज्य भूतेशानन्द जी से लेकर सभी आश्रम-प्रमुख निवास करते थे। उस कमरे से लगे बरामदे में मैं, रघुनाथानन्द जी तथा अन्य सब बैठकर सामान्य बातचीत कर रहे थे। मुझे एक कटोरी में कुछ प्रसाद दिया गया। आनंद से उसे खाकर मैं हाथ-मुँह धोने के लिये बाथरूम में गया - और...

शिलांग पहुँचने से पहले बेलूर मठ में कई पुराने संन्यासियों ने वहाँ की समस्याएँ बतायी थीं। पूज्य प्रमेयानन्द जी ने विशेष आग्रह के साथ कहा था कि वहाँ सारे इलाके में, विशेषकर अपने आश्रम में, पानी की बहुत बड़ी समस्या है; देखो यदि तुम उसके लिये कुछ कर सको तो बहुत अच्छा होगा। जब मैं अब शिलांग के बाथरूम में पहुँचा तो वहाँ किसी नल से पानी नहीं आ रहा था। एक महाराज जी जल्दी से कहीं से थोड़ा पानी लाए। पूज्य प्रमेयानन्द जी के कथन का मेरे पहुँचते ही प्रमाण मिल गया। इस समस्या का हल करना मेरी प्राथमिकता बन गई।

शिलांग में प्रथम दिन ही सायंकाल को 'विवेकानन्द कल्चरल सेन्टर' में जाने के लिये श्रद्धेय रघुनाथानन्द जी के साथ निकला। इसके पहले लाइब्रेरी, लेक्चर हाल, स्टूडेंट्स होस्टेल इत्यादि सारा उन्होंने घूम कर दिखाया। (इन में होस्टल, साधू-निवास और रसोई - भोजन - कक्ष अब बड़ा ही विस्तृत और सुंदर बना है; १९९६ में या २००० में - जब मेरा शिलांग से तबादला हुआ - वह इतना अच्छा नहीं था।) जाते समय से पहले पाँच मिनट डिस्पेन्सरी देखी (वह भी अब बहुत बड़ी हुई है)। जीप में बैठकर जब हम जा रहे थे, तो श्रद्धेय रघुनाथानन्द जी अपने विनोद-गर्भ, सुंदर शैली में आश्रम के विविध कार्य, उनकी पृष्ठभूमि, आश्रम के समर्पित भक्त, इन सब के सम्बन्ध में जानकारी दे रहे थे।



मेघालय के जयंतिया पहाड़ियों के क्रांतिकारी उ कियांग नंगबाह आलोक सिंह



आज मेघालय राज्य के जयंतिया हिल्स के स्वतंत्रता सेनानी उ कियांग नंगबाह की 158 वीं पुण्यतिथि है। जिन्होंने ब्रिटिश सेना के खिलाफ विद्रोह का नेतृत्व किया और लोगों के अधिकारों के लिए संघर्ष किया। उ कियांग नंगबाह ने अंग्रेजों के खिलाफ तब विद्रोह किया था जब खासी जयंतिया स्वतंत्र राज्य हुआ करते थे। यह वाक्या उस समय का है जब 18 वीं शताब्दी में मेघालय की पहाड़ियों पर अंग्रेजी सत्ता का शासन नहीं था। वहाँ खासी और जयंतिया जनजातियाँ स्वतन्त्र रूप से निवास करती थीं। इस क्षेत्र में वर्तमान में सटे बांग्लादेश और सिलचर के 30 छोटे-छोटे राज्य थे। इनमें से एक का नाम जयन्तियापुर था। अंग्रेजों ने जब यहाँ हमला किया, तो उन्होंने 'फूट डालो और राज करो' की नीति के अन्तर्गत जयन्तियापुर को पहाड़ी और मैदानी भागों में बाँट दिया। इसी के साथ उन्होंने निर्धन वनवासियों का धर्मांतरण करना भी प्रारम्भ कर दिया। राज्य के शासक ने अंग्रेजों के भयवश इस विभाजन को मान लिया, पर जनता और मन्त्रिपरिषद् ने इसे स्वीकार नहीं किया। उन्होंने राजा के बदले उ कियांग नंगबाह को अपना नेता चुन लिया। उ कियांग नंगबाह ने जनजातीय वीरों की सेना बनाकर जोवाई क्षेत्र की ओर बढ़ रहे अंग्रेजों का मुकाबला किया और उन्हें पराजित कर दिया। पर अंग्रेजों की शक्ति असीम थी। उन्होंने 1860 में सारे क्षेत्र पर दो रुपये कर के रूप में लगा दिया। जयंतिया समाज ने इस

कर का विरोध किया और इसी कारण उ कियांग नंगबाह की अगुवाई में वहाँ के लोगों ने मिलकर अंग्रेजी हुकूमत के खिलाफ लड़ाई लड़ी। उ कियांग नंगबाह की बात करें तो वह वीर योद्धा के साथ-साथ एक अच्छे बाँसुरीवादक भी थे। वह बाँसुरी की धुन के साथ लोकगीत गाते थे। इस प्रकार वह अपने समाज को तीर और तलवार उठाने का आह्वान करते थे। अंग्रेज इसे नहीं समझते थे पर स्थानीय लोग इस कारण संगठित हो गये और वे हर स्थान पर अंग्रेजों को चुनौती देने लगे।

अब अंग्रेजों ने कर वसूली के लिए कठोर उपाय अपनाने प्रारम्भ किये तो उ कियांग नंगबाह के आह्वान पर किसी ने कर नहीं दिया। इस पर अंग्रेजों ने उन सीधे-साधे लोगों को जेलों में ठूस दिया। इतने सब संघर्ष के बाद भी उ कियांग नंगबाह उनके हाथ नहीं लगे। वह गाँवों और पर्वतों में घूमकर देश के लिए मर मिटने को समर्पित युवकों को संगठित कर रहे थे। धीरे-धीरे उनके पास अच्छी सेना हो गयी। उ कियांग नंगबाह ने योजना बनाकर एक साथ सात स्थानों पर अंग्रेज टुकड़ियों पर हमला बोला। सभी जगह उन्हें अच्छी सफलता मिली। यद्यपि वनवासी वीरों के पास उनके परम्परागत शस्त्र ही थे; पर गुरिल्ला युद्ध प्रणाली के कारण वे लाभ में रहे। वे अचानक आकर हमला करते और फिर पर्वतों में जाकर छिप जाते थे। इस प्रकार 20 माह तक लगातार युद्ध चलता रहा। अंग्रेज इन हमलों और पराजयों से परेशान हो गये। वे किसी भी कीमत पर उ कियांग नंगबाह को जिन्दा या मुर्दा पकड़ना चाहते थे। उन्होंने पैसे का लालच देकर उनके साथी उदोलोई तेरकर को अपनी ओर मिला लिया। उन दिनों उ कियांग नंगबाह बहुत घायल थे उनके साथियों ने इलाज के लिए उन्हें मुंशी गाँव में रखा हुआ था। उ कियांग नंगबाह के मित्र उदोलोई ने अंग्रेजों को यह सूचना दे दी, फिर क्या था? सैनिकों ने साइमन के नेतृत्व में मुंशी गाँव को चारों ओर से घेर लिया। उस समय उ कियांग नंगबाह की स्थिति लड़ने की बिल्कुल नहीं थी। इस कारण वह साथी नेता के अभाव में अंग्रेजों के सामने टिक नहीं सके। फिर भी उन्होंने समर्पण नहीं किया और युद्ध जारी रखा। अंग्रेजों ने घायल उ कियांग नंगबाह को पकड़ लिया।

उन्होंने प्रस्ताव रखा कि यदि तुम्हारे सब सैनिक आत्मसमर्पण कर दें, तो हम तुम्हें छोड़ देंगे, पर वीर उ कियांग नंगबाह ने इसे स्वीकार नहीं किया। अंग्रेजों के अमानवीय अत्याचार भी उनका मस्तक झुका नहीं पाये। अंततः अंग्रेजी हुकूमत के खिलाफ विद्रोह के कारण उन्हें 30 दिसंबर 1862 को पश्चिम जयंतिया जिले के जोवाई शहर के उसममियंग में सार्वजनिक रूप से फांसी दे दी गई। 30 दिसंबर, 1862 की शाम को जब उन्हें फांसी पर चढ़ाया जा रहा था, तो उ कियांग नंगबाह ने कुछ भविष्यवाणी करते हुए कहा, “भाइयों और बहनों, कृपया मेरे चेहरे पर ध्यान से देखें जब मैं फांसी पर मर जाऊँ। यदि मेरा चेहरा पूर्व की ओर मुड़ता है, तो मेरा देश (खासी जयंतिया) अगले 100 वर्षों में विदेशी

शासन से मुक्त हो जाएगा और यदि यह पश्चिम में बदल जाता है, तो यह अच्छे के लिए बंधन में रहेगा। भारत सरकार द्वारा सन 2001 में एक डाक टिकट भी उनकी याद में जारी किया गया। उनकी बहादुरी के किस्से हमारे दिलों में हमेशा रहेंगे।



आलोक सिंह,

सीनियर रिसर्च फेलो पूर्वोत्तर पर्वतीय विश्वविद्यालय, शिलांग हिंदी साहित्य की महत्वपूर्ण पत्रिकाओं जैसे वाक, परिकथा, बयां, समन्वय पूर्वोत्तर, लमही, अभिनव मीमांसा, अक्षर पर्व, राष्ट्रभाषा सेवक, मेघालय दर्पण, नेहू ज्योति, साहित्य वार्ता आदि पत्रिकाओं में कविताएं, समीक्षा, लेख आदि प्रकाशित।



डॉ अन्नपूर्णा बाजपेयी, कानपुर

साहित्यकार, ब्लॉगर, समाज सेविका, योगा ट्रेनर।

शेरू का निर्णय कीर्ति श्रीवास्तव



शेरू शेर का आतंक उसके ही नहीं अपितु आस-पास के सभी जंगलों में फैला हुआ था। सभी जंगलों के जानवर शेरू के नाम से ही थर-थर कांपते थे। वो रोज शिकार के लिए निकलता था। किसी को अंदाजा ही नहीं रहता था कि वो कब किस जंगल में आ जाये शिकार करने के लिए। इस कारण सभी जानवर अपने-अपने घरों में दुबके रहते थे। वह दूसरे जंगल के जानवरों के साथ स्वयं के जंगल के जानवरों का भी शिकार करने से नहीं कतराता था।

सभी जानवर डरते-डरते अपने भोजन की व्यवस्था के लिए बाहर निकलते थे। वो लोग कितनी भी सावधानी बरतें फिर भी कोई न कोई जानवर शेरू के हथिये चढ़ ही जाता था। किंतु उसके जंगल के जानवरों को उसके शिकार पर जाने का समय पता था तो वे उस समय बाहर नहीं निकलते थे। बारी-बारी सभी ये देखते रहते थे कि शेरू कब बाहर गया तभी सभी अपने भोजन की तलाश में निकलते थे।

एक बार शेरू पास के जंगल में शिकार के लिए निकला। उस दिन उसे कोई शिकार नहीं मिला। वह बहुत गुस्से में आ गया। गुस्से में वह दूसरे से तीसरे और तीसरे से चौथे जंगल की ओर चल पड़ा। वह इतने गुस्से में था कि उसे पता ही चला कि वो किस ओर चल दिया है। आगे के जंगल पहुँचते-पहुँचते उसे रात हो चुकी थी। अंधेरे में उसका पेर रास्ते में पड़ी एक कुल्हाड़ी पर पड़ गया और उसे चोट लग गई। खून भी बहने लगा था और वो हड़बड़ाहट में रास्ता भटक गया।

वह अपने जंगल के साथ दूसरे कई जंगलों की सीमा पार आ गया था। जब उसे इस बात का एहसास हुआ तो वह डर गया। उसकी चोट से खून बराबर बह रहा था और चोट में दर्द भी हो रहा था। थोड़ी दूर लड़खड़ाते हुए वह एक पेड़ के नीचे बैठ गया।

तभी उसने देखा कि कुछ लोग उसकी ही तरफ आ रहे हैं। उसे लगा अब तो मैं दर्द के कारण भाग भी नहीं पाऊँगा ये लोग मुझे मार डालेंगे। मेरी खाल बेचकर पैसा कमाएंगे। दर्द के कारण वह कराह भी रहा था। उसकी आवाज सुनकर लोग उस तरफ बढ़ चले।

सौतेला

अन्नपूर्णा बाजपेयी, 'अंजू'

‘रे!’ कलुआ, जरा इधर तो आ! “खटिया पर बैठे हुक्का गुड़गुड़ करते हुए कलुआ के बापू ने जोर से पुकारा।

कलुआ खेल में मग्न था सुना नहीं।

“जरा जोर से बुलाइयो, खेल रहा है छोरा न सुनैगो!” अपने सिर के पल्लू को सँवारती हुई माई उधर ही आ बैठी।

“इतनी देर से पुकार रहा हूँ सुनता ही न है पाजी कहीं का!” झुंझलाते हुए बापू बोला।

“बालक ने दिनभर खेलते रहना अच्छा न है गोलू के बापू! इसको जरा कस के रखियो!” और घी गुड़ रोटी पर चुपड़ कर दूसरे पुत्र गोलू को खेलाने लगी।

उसने प्रेम से पुकारा, “कल्लू जरा सुन तो!”

“हाँ माई!” कल्लू लपकता हुआ आ पहुँचा। और ललचाई नजरों से घी गुड़ लगी रोटी खाते हुए छोटे भाई का मुँह ताकने लगा।

“सुन मैं तुझे पाठशाला भेजना चाहवे हूँ तू जावेगा न, जैसे गोलू जावे है!” माई बोली।

“हाँ माई!” कहते हुए वह खुशी से उछल पड़ा फिर कुछ सोचता हुआ बोला, “माई तू मन्ने सच्ची में पढ़ने भेजेगी।” “हाँ रे! छोरा!” तू काहे पूछ है माई बोली।

“बगल वाली चाची कह रही थी कि इसको कौन पढ़ावेगा ये तो सौतेला है! इसकी माई अपने बालक ने पढ़ावेगी और अफसर बनावेगी!” भोलेपन से बोला कल्लू।

“इसीलिए तो तुझे जरूर पढ़ाना चाहूँ हूँ, तू तो मेरा कान्हा है सौतेला नहीं, जैसे कान्हा जी की दो-दो माई थी वैसे ही तेरी भी दो दो माई।” मुस्कराते हुए माई ने उसके गाल पर एक प्यार भरी चपत लगाई।



शेर को देखकर कुछ लोग घबरा गए। किंतु कुछ लोगों ने उसका बहता खून देख लिया था।

‘अरे इसे तो चोट लगी है। खून भी बह रहा है। हमें इसका इलाज करना चाहिये।’



Suravy Mukherjee

‘पागल हो क्या! ये तो हमें ही खा जाएगा।’

‘पर इसे इस तरह छोड़ भी तो नहीं सकते। दया, भावना नाम की भी तो कोई चीज होती है।’

‘नहीं-नहीं, हम खतरा नहीं ले सकते। चलो, हम तो चलते हैं।’

वे लोग आपस में बात कर रहे थे। तभी उनमें से एक समझदार बुजुर्ग ने कहा कि - ‘हम पहले इसके ऊपर पिंजरे में कैद कर देते हैं फिर

इसके पैर का इलाज करेंगे। और पिंजरा खुला छोड़कर चले जायेंगे। जब ये ठीक होगा अपने आप अपने जंगल की ओर चला जायेगा।’

‘इस बात का क्या भरोसा कि वो जंगल की ओर ही जाएगा। वो हमारे गाँव की ओर भी तो आ सकता है।’ किसी ने पीछे से कपकपाती आवाज में कहा।

‘डरो नहीं, भगवान सच्ची सेवा करने वाले को नुकसान नहीं पहुँचाते।’ उन बुजुर्ग दादा ने कहा।

उन बुजुर्ग की सलाह सबको अच्छी लगी। उनमें से कुछ लोग जल्दी ही पास के गाँव से पिंजरा ले आये और कुछ दवाई का इंतजाम करने लगे। शेरू

सबकी बातें बड़े ध्यान से सुन रहा था और उन्हें देख भी रहा था।

गाँव वालों ने जैसे-तैसे डरते हुए शेरू को पिंजरे में कैद किया। उसके बाद उसके पैर की मलहम-पट्टी की और पिंजरा खुला छोड़कर चले गए।

शेरू ने जब गाँव वालों की सेवा भावना देखी तो खुद पर बड़ी ग्लानि महसूस हुई। वह सोचने लगा कि - ‘मैं तो राजा हूँ फिर भी अपने ही जंगल के लोगों की रक्षा नहीं करता। सभी मुझसे डरे रहते हैं। मैं सिर्फ अपनी ही सोचता हूँ जंगल के विकास के बारे में नहीं सोचता। वो जो मेरी एक दहाड़ भरे आदेश पर ही आ जाते हैं। ये गाँव वाले तो मेरे हैं भी नहीं, फिर भी इन्होंने मुझे बचाया मेरा इलाज किया। मैं इन्हें खा भी सकता था इससे भी वह नहीं डरे और मानव धर्म का पालन किया।’

उसी समय शेरू शेर ने निर्णय लिया कि अब वह अपने जंगल के जानवरों की रक्षा करेगा। उनकी जरूरतों का ध्यान रखेगा।

सुबह हो चुकी थी। उसके पैर का दर्द भी कम हो गया था। वह पिंजरे से बाहर आया और खुशी-खुशी जंगल पहुँचकर सबसे पहले उसने ढोल बजाकर ये एलान कर दिया कि ‘आज से उसके जंगल के सभी जानवरों की रक्षा करना उसका कर्तव्य है। कोई भी उससे डरे नहीं। अब वह अपनी सीमा में रहने वाले जानवरों को नहीं खायेगा।’ उसने रात का किस्सा भी सभी को सुनाया।

ये सुन सभी जानवर बहुत खुश हुए और उन गाँव वालों को बहुत दुआएं देने लगे।



कीर्ति श्रीवास्तव, भोपाल

बाल साहित्यकारा, कवियत्री, सम्पादिका ‘साहित्य समीर दस्तक’, सरकारी एवं प्रतिष्ठित संस्थानों द्वारा सम्मानित एवं पुरस्कृत, आकाशवाणी एवं दूरदर्शन मध्यप्रदेश से रचनाओं का प्रसारण। 7 पुस्तकें प्रकाशित एवं राष्ट्रीय-अंतरराष्ट्रीय के विभिन्न पत्र-पत्रिकाओं में निरन्तर प्रकाशन।



मेघालय की लोक कथाओं और मिथकों में राम कथा का प्रसंग

डॉ अनीता पंडा



श्री राम कथा में ऐसी दर्शन और भावुकता की स्रोतस्विनी प्रवाहित होती है, जो सम्पूर्ण मानव समुदाय को भक्ति-भाव से आप्लावित कर देती है। श्रीराम केवल अयोध्या के राम नहीं अपितु जन-जन के राम हैं। तभी तो रसमयी राम कथा ने देववाणी से विभिन्न भाषों से होती सुदूर जनजातीय संस्कृति एवं आस्था तक की यात्रा तय किया है। “सियाराम मय सब जग जानि, करहू प्रणाम जोरि जुग पानी।” यह समस्त जग सिया राम मय है, दोनों हाथ जोड़कर प्रणाम करते हुए रामकथा सागर से किंचित मौक्तिक-कण मेघालय के जनजातीय क्षेत्र से प्राप्त करने का प्रयास मात्र है। जय श्रीराम!

जैसा कि सर्वविदित है कि राम कथा भारत की विविध भाषाओं में लिखी गई। यहाँ तक की देश की सीमाओं को पार का विदेशों में भी मर्यादा पुरुषोत्तम राम के प्रसंग एवं साक्ष्य मिलते हैं। देववाणी संस्कृत से लेकर लोक भाषों एवं बोलियों में राम कथा का प्रसंग प्राप्त होता है। राम कथा के संदर्भ में मुख्य रूप से संस्कृत में ‘रामायण’ और तुलसीदास कृत ‘रामचरित मानस’ ज्यादा चर्चित एवं लोकप्रिय हैं। वाल्मीकि के राम ऐतिहासिक तथा मानवीय रूप है जबकि तुलसी के राम मर्यादा पुरुषोत्तम हैं। राम कथा में निहित मूल्य प्रासंगिक है। कारण, आज की विषम परिस्थितियों में अपने नैतिक एवं सामाजिक मूल्यों को समावेशित करने के लिए यह एक ऐसी राम कथा की धारा है, जो शक्ति, शील और सौन्दर्य से पूर्ण निराश मन को आशा का संचार करती है।

भक्ति आन्दोलन के इतिहास पर दृष्टिपात करें तो “श्रीमद्भागवत” की रचना से पहले ही दक्षिण भारत में भक्ति धारा प्रवाहित थी, जो कालान्तर में भारत में फैल गई। दक्षिण के आलवार और नायनर भक्तों का प्रभाव सम्पूर्ण भक्ति साहित्य पर पड़ा। “श्रीमद्भागवत” में व्यास महर्षि ने भक्ति के मुख से यह कहलवाया है कि मैं द्रविड़ प्रदेश में उत्पन्न हुई, कर्नाटक में बड़ी हुई; महाराष्ट्र में कुछ दिन निवास करने के पश्चात गुजरात में वृद्धा हुई।

उत्पन्ना द्राविडेचाहं कर्नाटे वृद्धिमागता ।
स्थिता किन्चिन्महाराष्ट्रे गुर्जरे जीर्णामता । ।

कबीर ने भी इसी तथ्य को स्वीकारते हुए कहा है –

भक्ती द्रविड़ उपजी, लाए रामानंद ।
परगट किया कबीर ने, सात द्वीप नौ खण्ड । ।

हिंदी का भक्ति साहित्य यह प्रमाणित करता है कि भक्ति अपने कथन के डेढ़ हजार साल बाद पूरे युवा उत्साह के साथ उत्तर भारत में आई और उसने अपने भव्य भावधारा से उसने जन सामान्य को मन्त्र-मुग्ध कर लिया। भक्ति इस निर्मल रसमयी धारा ने हिंदी भाषी प्रदेशों को आप्लावित किया और गौडीय-वैष्णव संतों द्वारा असम के संत शंकरदेव और उनके शिष्य माधवदेव को भावमग्न करती हुई सुदूर पूर्वोत्तर भारत को अपने रंग में रंग लिया। मेघालय भी इससे अछूता न रहा। यहाँ राम कथा के प्रसंग प्रतीक के रूप में तथा मिथकों, लोक कथाओं के रूप में मिलता है।



Srinivas Sopurav

प्रागैतिहासिक काल में मौन-खमेर बोलने वाले खासी और जैतिया पहाड़ियों में खासी और पनार के रूप में स्थापित किया। मेघालय राज्य में मुख्य रूप से खासी, गारो और जैतिया भाषा और बोली है परन्तु इन भाषाओं को बोलने वाले बड़ी संख्या में असम राज्य के निवासी हैं। इनमें से खासी भाषा मेघालय के खासी और जैतिया पहाड़ियों पर रहने वाली खासी-जैतिया जनजातियों द्वारा बोली जाती है। गारो पहाड़ियों में रहने वाले गारो आदिवासियों की भाषा गारो है। इनका स्वधर्म, परम्परा एवं संस्कृति थी। स्वतंत्रता के संघर्ष के पश्चात सन् 1757 में खासी-जैतिया तत्पश्चात गारो क्षेत्र अंग्रेजों के आधिपत्य में आ गया और मिशनरी का प्रभाव इनके मूल आस्था पर प्रहार किया परिणामस्वरूप तेजी धर्मांतरण हुआ। साथ ही इस क्षेत्र में ब्रिटिश शासकों ने इनके पारम्परिक रीति-रिवाज एवं अनुष्ठानों पर रोक लगा दिया था। कालान्तर में शिक्षा के प्रचार-प्रसार के उपरांत शिक्षित युवा वर्ग में अपनी मूल संस्कृति एवं रीति-रिवाजों आदि के प्रति जागरूकता आई। ‘बाबू जीबोन रॉय’ की अध्यक्षता में सोलह खासी युवकों सहित २३ नवम्बर १८९९ में अपने मूल संस्कृति और परम्पराओं के पुनर्जीवन हेतु ‘संग सामला खासी’ संस्था की स्थापना की। बाबू जीवन रॉय, खासी भाषा के पहले विद्वान थे जिन्होंने रामायण का खासी भाषा में अनुवाद किया। इसी प्रकार एल. एस. पॉल और सुलेनट लैमार ने राम कथा का अनुवाद भारतीय संस्कृति में अमूल्य योगदान दिया।

मेघालय की जैतिया पहाड़ियों की जैतिया या पनार जनजातियों में राम कथा के दो प्रसंग मिलते हैं। कहते हैं कि ‘जैतिया पहाड़ियों में अर्थात् ‘हिमा

शेला' के 'री वार' में वा या उम सियेज नदी है। वा या उम का अर्थ पानी है। वहाँ एक स्थान है जिसे 'सिंगोह उ*राम' के नाम से जाना जाता है जिसका अर्थ है – राम का जल। मिथक के अनुसार श्री राम सीता की खोज करते हुए 'री वार' आए थे। वे अत्यंत व्याकुल थे। उन्होंने स्वयं को शांत करने के लिए इस नदी में डुबकी लगाई थी। वहाँ एक पत्थर पर एक चूहे और तितली के निशान मिलते हैं। राम कथा से सम्बंधित दूसरा प्रसंग 'सीता हरण' से है। कुछ लोगों का मानना है कि जब रावण सीता का हरण करके ले जा रहा था तो सीता ने यहाँ स्वयं को उसकी पकड़ से मुक्त करने प्रयास किया।^१

जैतिया समुदाय के अधिकतर लोग अपना मूल धर्म मानते हैं। आज भी यहाँ परिवार के बड़े बेटे का नाम 'राम' और छोटे बेटे का 'लखन' और बेटों का नाम 'दुर्गा' रखने की परम्परा है। ध्यातव्य है कि "लखन" शब्द अवधी भाषा का है, जो पूर्वोत्तर के जनजातीय क्षेत्र में प्रचलित है।

खासी, जैतिया पहाड़ियों से होती हुई राम कथा के मिथकीय प्रसंग गारो पहाड़ियों से जुड़ती है। ध्यातव्य है कि गारो पहाड़ियों में स्थित बाल्पक्रम पठार धर्मांतरण के पूर्व गारो जनजातियों और हिन्दुओं के लिए एक पवित्र तीर्थ स्थल था। बाल्पक्रम पठार बाघमारा मुख्यालय से लगभग 50 कि.मी. दूरी पर स्थित है। इसे सन् 1988 में 'राष्ट्रीय उद्यान और वन्य पशु अभ्यारण्य घोषित किया गया है। यह पठार हनुमान की संजीवनी बूटी की खोज से सम्बंधित है। स्थानीय लोग रामायण के इस प्रसंग को ज्यादा महत्व देते हैं। 'श्री एच ए मराक के अनुसार – एक समय बाल्पक्रम एक पवित्र पर्वत था। यहाँ संजीवनी बूटी उगती थी, जो जीवन रक्षक थी। स्थानीय लोगों के अनुसार जब लक्ष्मण लंका में मेघनाद से युद्ध करते हुए गंभीर रूप से घायल हो गए और वे मूर्च्छित हो गए थे। उनके प्राण संकट में पड़ गए थे, तब लक्ष्मण के प्राण बचाने के लिए लंका के वैद्यराज सुषेन ने हनुमानजी को सूर्योदय से पहले संजीवनी बूटी लेने के लिए कहा। पुराण के अनुसार हनुमानजी ने पूरे विश्व की परिक्रमा किया परन्तु उन्हें संजीवनी बूटी नहीं दिखाई दी। अंत में उन्हें गारो पहाड़ियों में बाल्पक्रम पर्वत पर संजीवनी बूटी दिखाई दी। समय बहुत कम था और सूर्योदय* होने वाला था। उन्होंने पहाड़ के ऊपरी भाग तोड़ लिया और मुर्च्छित राजकुमार की रक्षा के लिए शीघ्रता से लौट आए।^२ इस प्रकार संजीवनी बूटी के उपचार से लक्ष्मण जी स्वस्थ हो गए। स्थानीय लोगों के अनुसार तब से बाल्पक्रम की पहाड़ी का ऊपरी भाग टूटने के कारण यह सपाट मेज या पठार के समान हो गया।

डॉ जुरियस एल. आर. मराक, संग्रहालय वैज्ञानिक, निदेशक कला, संस्कृति, मेघालय सरकार के अनुसार रामायण में वर्णित 'गंधमादन पर्वत' और कहीं नहीं बल्कि गारो पहाड़ियों में बाल्पक्रम चोटी है। पुराने ज़माने में हिन्दू तीर्थयात्री दूसरे देशों और पड़ोसी देशों से यहाँ वर्ष में एक बार श्रद्धा से आते थे। कुछ वर्ष तक मयमनसिंह के राजवंश (आज बांग्लादेश में) शाही परिवार साल में एक बार यहाँ तीर्थ के लिए आते थे और कुछ दिनों के लिए यहाँ रुकते थे।

इसके अतिरिक्त यहाँ कुछ ऐसे साक्ष्य मिलते हैं जिससे यह ज्ञात होता है कि यहाँ कभी हिन्दू धर्म के अनुयायी रहते थे। आज गारो जनजातियों ने लगभग ९९ प्रतिशत लोगों ने अपना मूल धर्म छोड़ धर्म परिवर्तन (ईसाई धर्म) कर लिया है। ध्यातव्य है कि यहाँ आस-पास कोई हिन्दू परिवार

नहीं रहता है, ऐसी जगह में महेशखोला मंदिर गारो, खासी पहाड़ियों और बांग्लादेश के बीच स्थित है। इस वीराने में हिन्दू मन्दिर का होना कई सवाल पैदा करता है। वहाँ बहने वाली पाँच समानांतर नदियाँ, जो कि बाल्पक्रम में बहती हैं, उनमें से चार नदियों के नाम हिन्दू धर्म से सम्बंधित हैं। उन चार नदियों के नाम हैं – महादेव नदी, जो महादेव भगवान पर आधारित, महेशखोला नदी – भगवान महेश पर आधारित, उसके बाद गणेशवारी नदी, जो शिव के पुत्र गणेश पर आधारित और कनाई नदी, जो नागों के देवता नाग कन्या पर आधारित है। इनमें से केवल एक नदी है जिसका नाम स्थानीय नाम "चिमिते" है। यह ना'वा के नाम से भी जानी जाती है, इसका अर्थ है – देव नदी। इससे यह अनुमान लगा सकते हैं कि वहाँ किसी समय हिन्दू रहते थे या पूजा करते थे और यह एक पवित्र क्षेत्र माना जाता रहा होगा।

बाल्पक्रम के उत्तर-पश्चिम से थोड़ी दूर पर सनितमंग या विमोंग की पहाड़ियों पर हिन्दुओं की श्रद्धा है। वे इसे भगवान शिव के घर कैलाश के नाम से पुकारते हैं। श्री हेल्सिंग एस. संगमा ने ईसा पूर्व गारो पहाड़ियों के जनजातियों पर पूर्वी बंगाल (अब बांग्लादेश) के हिन्दुओं का ऐतिहासिक एवं सांस्कृतिक प्रभाव का वर्णन किया है। श्री देवानसिंग एस. रोंगमुत्तू ने गारो जनजातियों की सांस्कृतिक, सामाजिक और धार्मिक दृष्टिकोण के प्रति अपने विचार व्यक्त करते हुए लिखा है कि बाल्पक्रम और उसके आस-पास का क्षेत्र मादी-रोंग-कुची (महादेव नदी का स्रोत) में प्राचीन गारो समुदाय रहता था। मादी-रोंग-कुची बहुत ही उन्नत और समृद्ध क्षेत्र था। यह उस समय की बात है जब स्वर्ग और पृथ्वी अलग-अलग नहीं थे और धरती पर साधारण मनुष्य का नहीं अपितु देवताओं का निवास था।

निष्कर्षतः इन मिथकों एवं जनश्रुतियों में वर्णित राम कथा सत्यापन हेतु शोध आवश्यक है।

यह एक आस्था का प्रश्न है, जो समय के गर्त में विषम परिस्थितियों में धूमिल अवश्य हो गई थी परन्तु राम की भक्तिमय धारा मेघालय के गारो, खासी और जैतियाँ पहाड़ियों पर सदैव ही प्रवाहित हो रही थी। इसका मुख्य कारण है मेघालय में तेजी से होता धर्मांतरण। इस सत्य से इंकार नहीं किया जा सकता है यह एक ऐसी अनन्त भक्ति की धारा है जिसने पूरे देश को एक सूत्र में पिरो दिया है। अंत में – "हरि अनंत, हरि कथा अनंत" – अर्थात् हरि अनंत है और हरि की कथा भी अनंत है।

सन्दर्भ -

१. Golden Vine of Ri Hynniewtrep - The Khasi Heritage : Sumar Sing Sewian : page no. 28.

२. Unbelievable : C.T.Sangma

३. गारो पहाड़ियों से : अनीता पंडा : pg. 10 – 12.



डा. अनीता पंडा, सम्पादिका, का जिंशई अर्थात ज्योति



महिला सशक्तिकरण - भारतीय

संस्कृति का अंग

नमस्ते, आज २१वीं शताब्दी में हम महिला सशक्तीकरण के बारे में सोचते, लिखते या पढ़ते हैं तो बहुत अच्छा लगता है पर थोड़ा विचित्र नहीं लगता?

जिन महिलाओं ने सृष्टि की रचना से लेकर आज तक अनेकों पीढ़ियों को या महापुरुषों की निर्मात्री बनीं, उनका सशक्तिकरण अबतक क्यों नहीं हुआ? क्या वो सशक्त नहीं है? जब निसर्गतः उसे बड़ा ही उच्च, माता का दर्जा मिला हुआ है। मातृत्व एक बहुत बड़ी जिम्मेदारी का काम है, एक माता न सिर्फ अपने बच्चों पर बल्कि आनेवाली अनेक पीढ़ियों पर संस्कार देने का काम करती है। एक तरह से देखा जाय तो वो एक कुम्हार की तरह माटी को, अंदर और बाहर से सुधार कर मटके में रूपांतरित करती है। आज अगर उस पर अत्याचार हो रहे हैं या उसे एक भोगवस्तु के रूप में देखा जा रहा है, तो उसके लिए वो खुद भी तो जिम्मेदार है। समस्या का समाधान अगर चाहिए तो उस समस्या की जड़ तक जाना पड़ेगा, निरपेक्ष भाव से काम करना होगा, अगर हमारी गलती है, तो उसे भी स्वीकार करना होगा।

हम अपने पुराणों में या इतिहास में झाँककर देखेंगे तो पाएँगे कि स्त्री कभी अबला नहीं थी। इस सृष्टि के सृजन में पुरुष के साथ प्रकृति का कार्य भी महत्वपूर्ण है। हमारी प्रमुख देवताओं में स्त्री देवता अर्थ, शस्त्र, शास्त्र, कला सहजतासे संभाल रही है। मां लक्ष्मी के साथ श्री विष्णू जो सत्त्विकता का प्रतीक है, मां शक्ति के साथ शिव जो समदर्शिकता का प्रतीक है, हमें बता रहे हैं कि संपन्न होने पर सात्विकता और शक्ति आने पर समदर्शिता का त्याग नहीं करना चाहिए। माँ सरस्वती कला और विद्या दोनों की देवता हैं। शक्तिस्वरूपा दुर्गा सर्व शस्त्रों से सुसज्ज है और उसने अनेक दैत्यों का संहार करके संसार की रक्षा की है।

इतिहासमें कैकयी ने देव दानव युद्ध में अपने पति की सारथी बन कर उसके प्राणों की रक्षा की है। महाभारत काल में अंबाने अपने ऊपर हुए अन्याय का बदला घोर तपश्चर्या करके पूर्ण किया। इच्छा मृत्यु का वरदान प्राप्त भीष्माचार्य के मृत्यु का कारण बनी। कुंतीने अपने पुत्रों को अपने बहू पर हुए अन्याय को प्रत्युत्तर देनेके लिए प्रेरित किया, उसी समय धृतराष्ट्र व गांधारी के साथ वनवास जाकर, उनकी सेवा भी की। न्याय और कर्तव्य दोनोंका समानता से निर्वाह किया। अनेक प्रसंग उसके धैर्य और संतुलित मन का परिचय देते हैं। द्रौपदी तो इतिहास में अमर हो गई। बंधक बने अपने पाँच बलशाली पतियों को मुक्त कराया। अपने केश खुले रखकर, सतत अपने पतियों को उनके कर्तव्य की याद दिलाती रही। राजदरबार में भीष्म, द्रोण, विदुर जैसे दिग्गजों को उनकी हतबलता और कर्तव्यबोध का आइना दिखाया। पति बंधन में होते हुए भी खुद की स्वतंत्रता का मान रखा। माता सीता ने भी अपना निर्णय खुद लिया। चाहे वनवास जाना हो या रावण की कैद में खुद का मनोबल संभालना या भूमिगत होना हो।

उज्ज्वला संदीप देसाई

अध्यात्मशास्त्र में पारंगत अनेक स्त्रियोंका वर्णन पुराणों में आता है, लोपामुद्रा, गार्गी, मैत्रेयी जैसी विदुषियों की ऋचाएँ वेदों में आती हैं। आठवीं शताब्दी में शंकराचार्य और मंडन मिश्र के विवाद में मंडन मिश्र की पत्नी उभयाभारती ने पंच की भूमिका निभाई थी।

भक्ति योगमें मीराबाई, मुक्ताई, जनाई और अशिक्षित समझी जानेवाली बहिणाबाई, रामकृष्ण परमहंस की अर्धांगनी शारदा देवी शिखर पर थी। धैर्य और सामर्थ्य में जीजाबाई, रानी लक्ष्मीबाई, ओनके अक्का, केलाडी चेंनमा, बेलावडी मल्लमा, राणी अबाक्का, राणी वेलू नचीयार व किचुर चेल्लमा, नागालैण्ड की रानी गिडिन्ल्यू आदि पुरुषों से कम नहीं हैं अपितु विदेशी आक्रांताओं से मातृभूमि की रक्षा करने में महत्वपूर्ण भूमिका है। उन्होंने अपने जीवन सार्थक कर आने वाले पीढ़ियों को संघर्ष के लिए प्रेरित किया।

आज भी अनेक महिलाएँ शास्त्र, कला, संरक्षण जैसे विविध क्षेत्रों में उत्तम कार्य कर रही हैं। फिर क्या भूल हो गई हमसे या हमारे अज्ञान का फायदा लिया गया, जो आज स्त्रियों पर अत्याचार होते हैं और महिला सशक्तिकरण का नारा बुलंद करना पड़ता है।

दुर्दैव से बीच के काल में हम पर बहुत से आक्रमण हुए। उसके परिणाम स्वरूप स्त्रियोंपर बहुत सी पाबंदियाँ आ गई, क्यों कि आक्रांता राक्षसी वृत्ति के थे। ७००/८०० साल की गुलामी से समाज की मनोदशा गुलामवत हो गई फिर भी हमारी शूरवीर महिलाओं और पुरुषों ने समय-समय पर संघर्ष कर स्वयं को पारतंत्र्य से बाहर लाने की कोशिश अनवरत की। अन्य किसीभी देशमें उनकी पुरानी सभ्यता दिखाई नहीं पड़ती। पर आज स्वातंत्र्य के पश्चात धर्मनिरपेक्षता जैसे लुभावने नाम से हमारी संस्कृति पर चारो ओर से आघात हो रहे हैं और हम भी उस दलदलमें फँसते जा रहे हैं। अल्पसंख्यकों का तुष्टीकरण, आक्रांताओं का उदात्तीकरण करनेवाला इतिहास व हिंदू मन पर आघात करनेवाला सिनेमा जगत, इन सबके कारण आज हमारा युवावर्ग अपने ही गौरवशाली इतिहास को भूलकर, पाश्चात्य संस्कृति के आधीन होता दिखाई दे रहा है। महिला वर्ग भी बाजारीकरण के अधीन हो रहा है।

स्त्री को सक्षम और सशक्त होना है तो इस आभासी दुनियासे बाहर आकर, सत्य का सामना करना पड़ेगा। आज जागरूक होनेकी आवश्यकता है।

अगर समाज हमें भोगवस्तु न माने ऐसे लगता है तो सबसे पहले जो सिनेमा स्त्रियोंको भोगवस्तु(आइटम) बनाकर प्रस्तुत करता है उसपर बहिष्कार होना चाहिए। अगर बदलाव चाहते हो, तो उसकी शुरुआत खुद से करो। लड़कों के कपड़े पहननेसे या उनकी तरह रात को बाहर टहलने से महिला

सशक्त नहीं हो सकती, वो सिर्फ ऊपरी दिखावा मात्र है। स्त्रियों को कराटे या तत्सम स्वसंरक्षण सिखाने वाली कला में पारंगत होना पड़ेगा, दूसरी ओर लड़कों को पाक कला का शिक्षण देना होगा। दोनों को सब जीवनावश्यक कला आनी चाहिए, जिससे वो सही तरह से आत्मनिर्भर हो सकेंगे। हर चीज सरकार नहीं कर सकती, आज भविष्य के लिए तैयार होना पड़ेगा। महाभारत में भीम पाक कला और अर्जुन नृत्य कला जानने के कारण विपरीत परिस्थितियों भी बच गए।

प्रत्येक माता ने अगर अपने बच्चों को सही शिक्षण दिया तो ये समाज सक्षम और सशक्त होगा। समाज का कोई भी घटक, स्त्री या पुरुष कमजोर नहीं होना चाहिए। अपने गौरवशाली इतिहास को याद करो, नहीं तो पैसा और प्रसिद्धि का हवस समाज को नष्ट कर देगा। कल जो प्रसिद्धिके जाल में फँसे थे वो आज ईडी के जाल में दिखाई दे रहे हैं।

हमारे सच्चे नायक/नायिका सैनिक, स्वास्थ्य कर्मचारी, समाज सेवी, वैज्ञानिक शास्त्रज्ञ, कृषक एवं श्रमिक वर्ग हैं, जो हमारे समाज का भरण, पोषण और संरक्षण कर समाज को आगे ले जा रहे हैं, उन्हें छोड़कर झूठे नायक/नायिका के मायाजाल में न फँसिए। आपका आदर्श अगर सही है तो आपकी दिशा भी सही होगी। भारत ही विश्वगुरुका स्थान ले सकता है अगर हम देवी/देवताओंकी तरह स्त्रियों का भी सम्मान कर सके। सन् 1893 मार्च 25 को स्वामी विवेकानंद के 'भारतीय नारी' विषय पर अपने भाषण में कहा था -

भारत में नारी ईश्वर की प्रत्यक्ष अभिव्यक्ति है और उसका सम्पूर्ण जीवन इस विचार से ओत-प्रोत है कि वह माँ है। पश्चिम में स्त्री पत्नी है, पूर्व में वह माँ है। हिन्दू माँ-भाव की पूजा करते हैं और संन्यासियों को भी अपनी माँ के सामने अपने मस्तक से पृथ्वी का स्पर्श करना पड़ता है।



श्रीमती उज्ज्वला देसाई आई.टी. कम्पनियों में विभिन्न पदों पर 20 वर्ष से ज्यादा कार्यरत रहीं हैं। सम्प्रति वे पूना की एक साफ्टवेयर कम्पनी की बोर्ड आफ डायरेक्टर्स में एक हैं। पिछले पाँच वर्ष से स्वैच्छिक सामाजिक मुद्दों पर कार्य कर रही हैं यथा देशप्रेम के प्रति

जागरूकता, युवा -निर्माण आदि।



पंकजा नीता शर्मा

कचरे के ढेर में पड़ी हुई वो मासूम धीरे धीरे सिसक रही थी और आस पास खड़े कुत्ते जोर - जोर



से भौंक रहे थे। राह से गुजरते एक बच्चे की नजर पड़ गई उसपर। उसने लपककर उठा लिया और सीने से चिपका लिया उसको जैसे कोई जिंदा खिलौना मिल गया हो खेलने के लिए। भागता हुआ घर ले आया।

“माँ, माँ देखो कितनी प्यारी परी मिली मुझे कचरे के ढेर में।

“परी, कचरे में ? हँसकर माँ उसकी बात को सुनी अनसुनी करते हुए बोली। उसे लगा फिर कोई टूटा - फूटा खिलौना मिल गया होगा बेटे को।

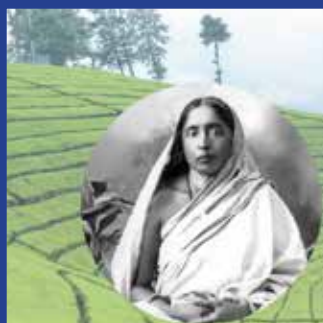
“हाँ माँ, देखो कितनी प्यारी है। पर देखो आँखों से आँसू निकल रहे हैं। शायद भूख लगी होगी।”

अब माँ चौंकी और पलटकर देखा। क्या सच में एक बच्ची है और वह भी जिंदा ? कुछ दो - चार दिन की रही होगी। एकदम मासूम सहमा - सा चेहरा, न कोई ईर्ष्या न द्वेष, शांत बिल्कुल शांत। आँसू आँखों की पोरों के पास सूख चुके थे। धीरे से आँख खोलती बंद करती। उसकी ममता चीत्कार उठी। क्या पता था बेचारी कैसे क्रूर और वासना के अंधे जगत में आ गई थी लड़की बनकर।

उसका पाँच वर्ष का बेटा था जो इसी तरह कुछ साल पहले ही कचरा बीनते मिला था। दोनों माँ- बेटा पेट की आग बुझाने की खातिर दिन भर घूम घूमकर गली मोहल्लों में कचरा बीनते। यदा कदा कोई टूटा फूटा खिलौना, गाड़ी या गेंद आदि मिल जाता कचरे के ढेर से तो चेहरा कैसे खिल जाता था खुशी से बच्चे का। और आज जब बेटा उसी कचरे से अनमोल हीरा बीन लाया तो उसका चेहरा भी खिल गया था खुशी से। दोनों हाथ जोड़कर ऊपरवाले को कृतज्ञता से बोली, “कुछ के लिए कचरा और हम जैसों के लिए खजाना! कितना दयालु है तू प्रभु! जिसको पति और समाज ने बांझ कहकर ठुकरा दिया था उसकी झोली तूने एक बार फिर इतने बड़े खजाने से भर दी और उसकी आँखों से झर झर आँसू बहने लगे। बच्ची के माथे को चूमकर बुदबुदायी-पंकजा।



नीता शर्मा, लेखिका, आकाशवाणी की पूर्वोत्तर सेवा में हिंदी उद्घोषिका।



सन्तोष के समान धन नहीं और सहनशीलता के समान गुण नहीं।

- श्री माँ सारदा देवी

REVIEW

पुस्तक समीक्षा

डॉ अवधेश कुमार अवध

पुस्तक- मिथक और लोककथा गारो पहाड़ियों से

लेखन- श्रीमती सी. टी. संगमा

अनुवाद- डॉ अनीता पंडा

प्रकाशक- सन्मति पब्लिशर्स ऐंड डिस्ट्रीब्यूटर्स, हापुड़ (उ.प्र.) प्रकाशन वर्ष- 2020

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मूल्य- रुपये 135/-

मेघालय में अवस्थित गारो पहाड़ियाँ और उनसे उपजे मिथक आज भी जुबान पर थिरकते हुए अनायास ही अपनी ओर खींचते हैं। इसको शिद्धत से अनुभूत किया अवकाश प्राप्त राज्य प्रशासनिक अधिकारी, मेघालय सरकार और ख्यातिलब्ध लेखिका श्रीमती सी.टी. संगमा ने। तत्पश्चात् शिलाँग (शिवलिंग) में तीन दशकों से शिक्षण/प्रशिक्षण, शोध और लेखन में अग्रणी रहीं डॉ अनीता पंडा ने श्री मती संगमा द्वारा लिखित “Myriad Colours Of North East - 1, 2, 3” को आधार बनाकर चिंतन के ताने-बाने से वितान बुना। डॉ अनीता पंडा जी ने राजभाषा हिंदी में न केवल अनुवाद किया बल्कि स्वाध्ययन, अवलोकन एवं जनश्रुतियों द्वारा प्रत्युत्पन्न निष्कर्ष से कथा-विन्यास विकसित किया।

इस पुस्तक में पौराणिक एवं मिथक, शौर्य कथाएँ, लोक कथाएँ, प्रेम कथाएँ तथा रहस्यमयी कथाओं सहित 5 अध्याय निहित हैं। लेखिका ने सदैव अनुवाद की मूल संचेतना को सुरक्षित एवं संरक्षित रखा है। प्रो. दिनेश कुमार चौबे ने अनुवाद के बारे में बहुत स्पष्ट मत रखते हुए कहा है कि अनुवाद का मतलब परकाया में प्रवेश है। दूसरे शब्दों में ‘एकात्म’ हो जाना अनुवाद का आवश्यक गुण एवं आवश्यकता है। अनुवादक लेखिका ने इसके प्रति सजगता का परिचय दिया है। यद्यपि भाषा के रूप में हिंदी व्यवहृत है तथापि स्थानीय जीवन, संस्कृति, गाथा एवं मिथक के साथ तादात्म्य में कमी नहीं आने दी गई, जो अनुभवी लेखिका की कुशल लेखनी की पुष्टि हेतु पर्याप्त है।

मिथक क्या है? जानना महत्वपूर्ण है और आवश्यक भी विशेषतः इस पुस्तक के संदर्भ में। मिथक परम्परागत या अनुश्रुत कथा है जो किसी अतिमानवीय तथाकथित प्राणी या घटना से सम्बंध रखती है। विशेषतः इसका सम्बंध देवताओं, विश्व की उत्पत्ति तथा विश्वासों से है। यह एक ऐसा

विश्वास है जो बिना तर्क के स्वीकार किया जाता है। प्रसाद जी की कामायनी के मूल्यांकन से हिंदी साहित्य में मिथक पर विचार का प्रारम्भ माना जाता है। दूसरे शब्दों में लेखन को एक मिथकीय प्रक्रिया के रूप में स्वीकार किया गया है। जैसा कि डॉ नगेन्द्र ने कहा था कि ‘.....नये कवि वर्तमान के अतीतत्व और अतीत के वर्तमानता में विश्वास करते हैं’, डॉ अनीता पंडा ने अनुवाद करते समय मिथक की इस विशेषता को पूर्णतः सिद्ध करते हुए संरक्षित किया है।

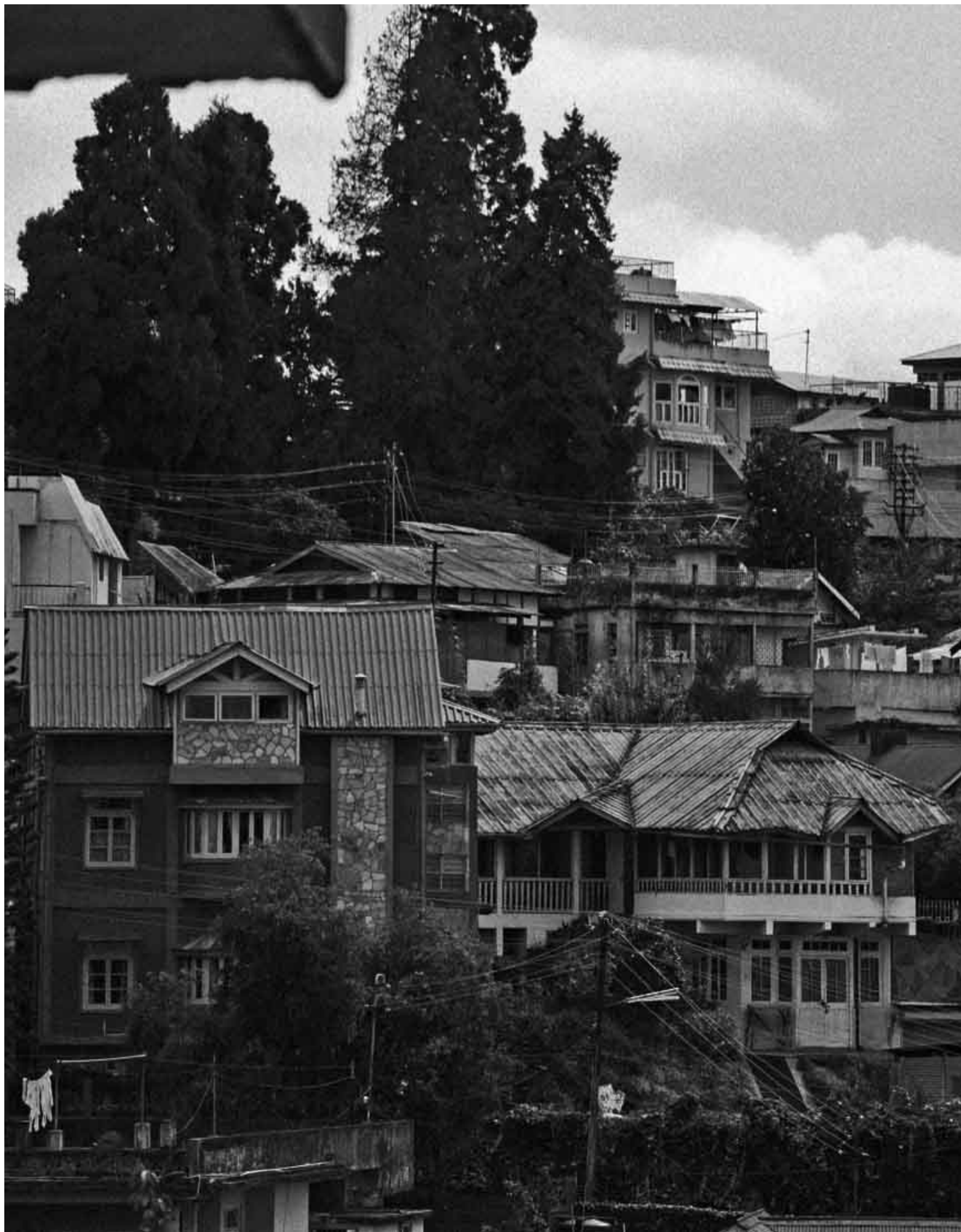
बंदर, मकड़ा, सियार, जुगनू, हाथी, लंगूर, सूअर, कुत्ता, मुर्गी और मेंढक आदि जीव-जंतुओं और कुछ लड़के/लड़कियों के चरित्रों के माध्यम से सुदक्ष लेखिका/अनुवादिका ने लोककथा को नवजीवन और नूतन कलेवर प्रदान किया है। बंदर की नकलची प्रकृति और फलस्वरूप असफलता की ओर भी बारम्बार इंगित किया गया है। लोककथा किसी मानव-समूह की उस साझी अभिव्यक्ति को कहते हैं जो लोककथाओं, कहावतों, चुटकुलों आदि अनेक रूपों में अभिव्यक्त होता है। इस पुस्तक में पैनी नजर और बेबाकीपन से इसका अनुपालन किया गया है। डॉ अनीता जी ने गारो पहाड़ियों की मूल संज्ञा को हिंदी शब्दार्थ के साथ सजाया है जिससे पाठक बिना भटकाव के सटीक एवं वांछित छवि बना सके। बाल्यक्रम की खूबसूरती, चमत्कार, किंवदंती, मिथकाधारित लोककथा पर लेखनीचलाते हुए अनुवादिका ने देखी और सुनी बातों में फर्क के प्रति पूर्ण सजगता का परिचय दिया है।

यह पुस्तक लेखिका श्रीमती संगमा और अनुवादिका श्रीमती पंडा के सान्द्रित शोध का सकारात्मक परिणाम है। पाठकों के चक्षु - पटल पर गारो पहाड़ियाँ जीवंत हो उठती हैं। संस्कृति, सोच और दिनचर्या सजीव हो जाती हैं। पुस्तक का आकर्षक आवरण और सुरुचिकर विषयवस्तु पाठक-हृदय को संतृप्त करते हैं और अतिरिक्त गहन शोध हेतु प्रेरित भी।



English

Anurag Banerjee



THE MUSIC OF THE BRAHMAPUTRA VALLEY



Mitra Phukan



An appreciation of culture helps immensely if we wish to understand a person, a society. For the person who comes newly to a region, or a state, several aspects of the ways of life of a place are often so novel that she finds herself exposed to a different world view altogether. This is the reason that well travelled people find such delight in the cultural richness and diversity of the state of Assam.

Geographical location is undoubtedly the single most important factor in shaping culture. It is geography that determines how accessible a place is, and this in turn, determines whether it is accessible to migrants from different lands, people who bring with them the influences of their own cultures, and their own ways of life. Geography also determines to a great extent how attractive a place is for potential migrants. Is the place well watered, is the climate suitable for agriculture and for living?

The location of Assam is unique in the sense that it is situated at the cusp of two great civilizations, the Indian and the East and SouthEast Asian. It is therefore inevitable that it should reflect the influences of both of them in various spheres. Till the other day,

Assam, bound by heavily forested hills, and one of the biggest river systems of the world, was largely inaccessible to the rest of India, as well as to the lands to its east. But these fertile valleys that bask in the mellow sunshine of a moderate climate could not fail to attract migrants from great distances. The difficulty of the terrain leading into this golden land however ensured that historically, these migrations have taken place slowly. These migrants brought with them the culture of the lands of their origin. Because of the slow pace of migration, the assimilation process of each of these influences threw up newer creations, while retaining the flavour of the original. Over time, these mixed and melded with the local culture, to produce something that remains unique to this day. So whether it is cuisine, dress, textiles or literature, music or indeed the many other facets of traditions that manifest themselves in our everyday life, there is always something distinctive about the cultural markers of this land.

The musical ancestry of migrants is often a kind of race memory of the land from which they have come, even centuries after the actual migration has taken place. Music is the nostalgia, the recollection that migrants carry with them as remembrances of the land they have left behind for ever. In Assam, the various strands of its rich repertoire of music, both the vocal and the instrumental heritage, glisten with those memories. The

melodies of this land are a seamless intermingling of the airs of the rest of India, particularly Northern and Eastern India, and also, on the other hand, of the many tribal cultures that surround the valley, in the hills of the region. There is also the Oriental aspect. These two latter influences are seen in the more staccato nature of the melodies of this part of the world, compared to the music of the rest of India, which is based on “meends”, or glides. Also, the melodies of the ethnic music of Assam are usually based on a descending scale, unlike the folk and Raag based melodies of much of the rest of the country. The mingling of the influences over the centuries has ensured a composite melodic end product that is as attractive as it is unique.

The music of Assam is rich in both the traditional as well as the folk kinds. Both these categories are often an accompaniment to dance, though they are also performed without this pairing. Among the most luminous of traditional music forms are those that spring from the Sattriya culture. These Sattras, or monasteries, were established by the great Vaishnavite saint, Srimanta Sankardeva (1449-1568) and his primary disciple, Madhabdev (1489-1596) Sankardeva himself wrote many works of devotion, among them the Kirtan Ghosa, Bhaonas and Naats (dramatic works) and so on. The Borgeets, or Great Songs that he wrote are performed with great piety even today. These are effulgent with devotion, and are based on Raags whose nomenclature is different from both the Carnatic and Hindusthani systems, and also a complex system of Taals or rhythmic patterns. The lyrics are in the sweet language known as Brajawali, a mixture of the Assamese of the time, and the language of Braj. The accompanying instruments of the time were the khol and the taal, or cymbals, but today, recitals of Sattria music are accompanied by the taanpura, violin and flute as well.

It is not the Vaishnavite faith alone that has beautiful devotional songs. Several other deities are worshipped through music. The Mother Goddess, in various forms, has always been very important here. Ai Naams extol her virtues and glories, and are usually sung by women.

Another category of traditional songs are the Oja Palis, where a group of men, and, these days, women too, divided into the main singer/narrator and the accompanying chorus, play out a dramatic musical narration, complete with basic dance steps and hand gestures. Small cymbals accompany the songs.

Muslims have their own songs of piety and devotion in Assam, known as Jikirs. These often sing of moral values and are accompanied by hand claps.

Assam is very rich in folk music, of which there is a large variety to be found here. In the Westernmost districts of the State, in Goalpara and Dhubri, for instance, one finds the luminous Goalpariya folk

songs. These are related to the river songs of nearby Bangladesh and North Bengal, though their melodic development and vocabulary is different. These are the regions of the great wandering elephant herds. It is no wonder that “elephant songs” have such a distinctive position in the folk music of this area. Boatmen’s songs from these musically rich districts are also very evocative in both their melodic and rhythmic schemes.

The adjacent districts also have a rich repertoire of folk music, Kamrupiya Loka Geet being highly melodious. There are also some intriguing categories, such as the “Moh Kheda Geet” of Barpeta which is sung by groups that fan out with burning torches, to chase away mosquitoes. The boat songs of Barpeta “Nao Khelor Geet” sung during boat races, are vigorous and energetic. There are several other categories of folk music, heard up and down the valley. These include the Tokari Geet, the Bongeet, the soothing lullabies or Nisukonigeet. Besides, there are the group songs such as Biya Naams (wedding songs) which are often extempore. These can be sad, as well as merry.

The best known folk form of Assam is the Bihu, an expression of joy and merriment, which is today a dance that is synonymous with the people of Assam. It is a dance celebrating fecundity and fertility, and is part of the Bihu festivals of April and January. The Bihu of Spring, especially, is a joyous one, with dancing and singing galore. The songs that accompany these dances are an integral part of the whole performance. The rhythm encompasses a vibrant double beat that is guaranteed to set feet tapping, and bodies swaying. The lyrics are often quite risqué, and depict the boy wooing the girl, and the girl’s teasing reply. Indeed, the whole tone of the songs is lighthearted, with lots of teasing and double entendres, guaranteed to bring a smile to the faces of the audiences. These songs are full of stunning descriptions of nature, evoking the lush beauty of the fields, the rivers, the trees and foliage all around. An intriguing aspect of these lyrics is the fact that they lend themselves to extempore creations quite readily. Many events of a contemporaneous nature are often incorporated into these short stanzas, as are teasing references to the audiences, especially if they are too inhibited to join in the dancing and singing!

Indeed, every tribe of Assam’s multi-ethnic community has its own distinctive music. The Bodos celebrate “Baishagu” with song and dance. The Bagurumba dance, accompanied by song, describes the beauties of Nature. Every tribe celebrates Spring in its own way, with its own songs and dances, which enrich the composite culture of Assam. The Adivasi people of the tea gardens have their lively and graceful Jhumur dances and songs.

Among the traditional instruments of Assam are the flute made of bamboo, which is ubiquitous in the rural areas. There are, besides, the stringed folk instruments such as the Ektara and Dotara, which yield tunes that are resonant with feeling. There are also instruments such as the pepa or pipe, sometimes made from the horn of a buffalo, and the gogona or Jew's harp. Among the percussion instruments are the khol, mainly used for music of a religious nature, and the more secular dhol, the nagara, and the bamboo clappers. It is to be noted that these are all made of material found in abundance in nature. The Ciphung Bahi of the Bodos is a long bamboo flute, played during festivals.

Contemporary music in Assam draws on this solid musical foundation. The amalgamation of various categories, and also more contemporary influences from outside the region, has resulted in some beautiful outpourings of music. Renowned artistes such as Bhupen Hazarika, Zubeen Garg, Papon and Kalpana Patowary, who have been nourished by the musical streams of this land, owe much to this rich heritage, which has nurtured their genius to produce their remarkable musical outpourings.

This overview of the music of Assam is only a brief outline that seeks to give an idea of the beauty, richness and diversity of the musical heritage the Brahmaputra Valley. It must be remembered, also, that the Barak Valley of Southern Assam has its own rich traditions of music, different from that which is described here.



Mitra Phukan is an Indian English author who is also a translator and columnist.

Her published literary works include four children's books, a biography, novels, Phukan is also a trained classical vocalist and writes extensively on Indian music as a reviewer and essayist.

Her works have been translated into many languages, and several of them are taught in colleges and Universities. As a translator herself, she has translated into English the works of some of the best known Assamese writers of fiction.

Among the awards she has received so far have been the UNICEF-CBT Award for children's fiction, the Katha Award for Translation, the Telegraph-Vineet Gupta Memorial Award for short fiction, etc.



Staira is the pen name of Athira Saji, a 19-year-old student who writes contemporary pieces and poetry in her free time. She believes in self expression as the healthiest outlet for an individual and considers public speaking as her true passion.

The Story Beyond

YOUTH
SPEAK

-Staira

And when you finally decide to pen those experiences lived,

Make sure you fill those pages with all the little joys and heartfelt pleasure.

Make sure you don't miss out on any of your trillion kinds of laughter.

Paint a picture of your days from many moons ago, of the house that housed you

With a million hues of emotions and unbreakable childhood innocence.

But make sure, too, that you don't skip on all the tears that rolled down those cheeks

Or about the time heartbreak tethered you to a world so dark and bleak.

Don't forget to write about those dreams filled with hope that never let you slumber

While the moon was awake,

Or about the nightmares that made you dread sundown and beg for daybreak.

Make sure you mention every frustration, every harrowing ache,

Along with every smile ever flashed, every soul engraved on your own;

Or about those weak moments when all you could do was fall on your knees

And relentlessly pray to a higher power for some relief, Or about the days when something unknown triggered and hope flowed through your veins

When you swore to make everyone smile while hiding your own pain.

Don't forget about the words they said, the insults flung your way to the core

How they called you a nobody who wouldn't taste success without their aid

Don't forget all those hours of blood, sweat and tears spent in an attempt for redemption

How you rose from the ashes like a phoenix with a purpose, how they were proven wrong.

Make sure all good and bad go together, not one without the other;

For all those pieces make up one story, yours to own, yours to declare, yours to keep.

And but for now, make sure you embrace all together.

Make sure that wondrous story is worthwhile forever.

DOES HUMANITY HAVE A FUTURE?: THE NEED FOR A PHILOSOPHY OF UNIVERSAL ACCEPTANCE

ACROSS
BOUNDARIES



Jeffery D. Long

With each passing day, it seems that our world becomes a more dangerous and frightening place. There is of course the coronavirus, as well as the wider environmental crisis that has given rise to it. And then there are conflicts between human beings of different religions, nationalities, and ethnic groups. One may be tempted to ask if humanity has a future, given all of these many, very serious problems that we all face. One might even go further and ask if humanity deserves to have a future, given that we have ourselves created the problems that we are experiencing. For young people, especially, who did not create these problems, but are inheriting problems that are the result of poor decision making by older generations, the issue of survival is particularly urgent.

Yet, in the midst of all of these problems, we see cause for hope. The coronavirus is a very serious issue, but, like all the diseases that have ravaged humanity in the past, it will one day be cured or managed. While our environmental issues are also quite grave, there are also innovative technologies being developed and new ways of organizing ourselves economically that are being imagined which have the potential to show the way out of this dire situation. And in the midst of even the worst conflicts across communities, one finds pockets of sanity, in which members of one community will rescue members of the other community from the violence that threatens them. In my own country, the United States, where there are, as I am writing this, massive protests against racism and violence carried out by the police, there are also police who support these protests, so long as they are peaceful, and who themselves wish to see a society free from racial prejudice.

There is reason for hope because, if human beings have created the problems that we now face, it is also human beings who will develop the means for solving them. We are a species with great potential both for creation and for destruction. We have been tremendously destructive, but have also been tremendously creative as well. It is our positive creativity, which, in the Vedanta tradition is seen to be a manifestation of our inner divinity, that has the ability to save the day.

Focusing specifically on conflict across belief systems and ethnic and national groups, two of the greatest visionaries of history, who had the capacity to perceive how we might all learn to co-exist, were Swami Vivekananda, and his teacher, Sri Ramakrishna Paramahansa.

Swami Vivekananda, or Swamiji, who was the first Indian spiritual teacher to travel to the Western world in the modern era to share the wisdom of Vedanta with Americans and Europeans, taught a vision of what he called “universal acceptance.” In his famous welcome address, given at the World Parliament of Religions, which was held in Chicago in 1893, he proclaimed his pride in belonging “to a religion which has taught the world both tolerance and universal acceptance. We believe not only in universal toleration, but we accept all religions as true.”¹

Two important things need to be noted about Swami Vivekananda’s teaching of universal acceptance. First, there is the distinction between acceptance and tolerance. Secondly, there is the question of what it means to accept all religions as true.

I have asked my students on many occasions, “If your friend, or a beloved family member, said to you today, ‘I tolerate you,’ how would you feel?” Tolerance is, of course, much better than intolerance. If someone is intolerant, it means that they cannot even stand our existence. They are so hostile to us—perhaps because of our beliefs, or our appearance, or our language, or our ethnic origin—that they truly wish that we did not exist. They cannot *tolerate* the fact that there are people who are different from themselves.

But tolerance is not the highest ideal to which we can aspire. If we are tolerated, it is as if we are merely being allowed to exist. It does not mean that our existence is a cause for rejoicing. It is more like the person who tolerates us would rather we were not

there, but they are not going to act on that feeling. Swamiji understood this very well. He said, in another one of his lectures, “Why should I tolerate? Toleration means that I think that you are wrong and I am just allowing you to live. Is it not a blasphemy to think that you and I are allowing others to live?”² Who am I, and who are you, to say that one person or another deserves to live, or does not deserve to live?

Tolerance, again, is better than intolerance. It is certainly much better to ‘allow’ people to live than not to allow them to live: to murder them. But even this sense of ‘allowing’ another to live falls far short of the highest ideal which we are capable of achieving. Can we not do something more than not murdering others? What is this ideal? This is the ideal which Swami Vivekananda calls *acceptance*, saying, “I believe in acceptance.”³

What does acceptance mean? Swamiji elaborates upon it as follows:

I accept all religions that were in the past, and worship with them all; I worship God with every one of them, in whatever form they worship Him. I shall go to the mosque...I shall enter the Christian’s church and kneel before the crucifix; I shall enter the Buddhistic temple, where I shall take refuge in Buddha and in his Law. I shall go into the forest and sit down in meditation with the Hindu, who is trying to see the Light which enlightens the heart of every one. Not only shall I do all these, but I shall keep my heart open for all that may come in the future.”⁴

Acceptance, particularly in regard to different religions, involves seeing different paths not as rival ways of being with which one is in competition, but as many paths to the same ultimate goal. This is rooted in the teaching of Swami Vivekananda’s guru, Sri Ramakrishna, who himself practiced a wide array of spiritual disciplines, drawing from many diverse traditions, and found that each of the paths that he followed led to the experience of *samādhi*, or absorption in the divine:

I have practiced...all religions—Hinduism, Islam, Christianity—and I have also followed the paths of the different Hindu sects. I have found that it is the same God toward whom all are directing their steps, though along different paths...Wherever I look, I see men quarrelling in the name of

religion...But they never reflect that He who is called Krishna is also called Śiva, and bears the name of the Primal Energy, Jesus, and Āllāh as well—the same Rāma with a thousand names.⁵

How is it possible, though, to accept many paths as true, given the real differences amongst the world's religions? Hindus, Buddhists, and Jains, for example, believe in rebirth, while in the Christian and Islamic traditions, this idea is denied. How can both understandings be true?

Universal acceptance does not mean that one necessarily must believe everything taught in every religion. This is clearly not possible, given the contradictions among religious worldviews. It does mean, though, that one is open to the particular perspective on truth which a given religion expresses. Each religion captures a different aspect of reality, much like the different parts of the elephant grasped by the various blind men in the famous Indian metaphor of the blind men and the elephant. The important thing, according to Sri Ramakrishna, is that the practice of any religion can be effective in helping one advance toward God realization. This does not mean the religion has to be true in every single respect, but that its core values and its basic orientation toward infinite Reality enable the practitioner to be transformed: to overcome ego and to realize the true, divine Self within.

Does humanity have a future? This will depend on our choices, in the present moment and in the years to come. We need to reduce our greed and attachment to material comfort and work for an ecological state in which all beings, and not only human beings, can thrive and flourish. We need to change many of our habits, and move from a state of ego-centeredness, or even national-centeredness (which can be a mere extension of the ego), to a state of cosmic consciousness. And we need to see one another's religions and perspectives as alternate paths, alternate views of reality from which we can learn, and ways to realization in their own right, and not as rivals.

If the philosophy of universal acceptance taught by Swami Vivekananda—and lived out to its fullest extent by Sri Ramakrishna, with his practice of many paths—were to be widely adopted worldwide, then there would be good reason to hope for the future of humanity and a peaceful world.

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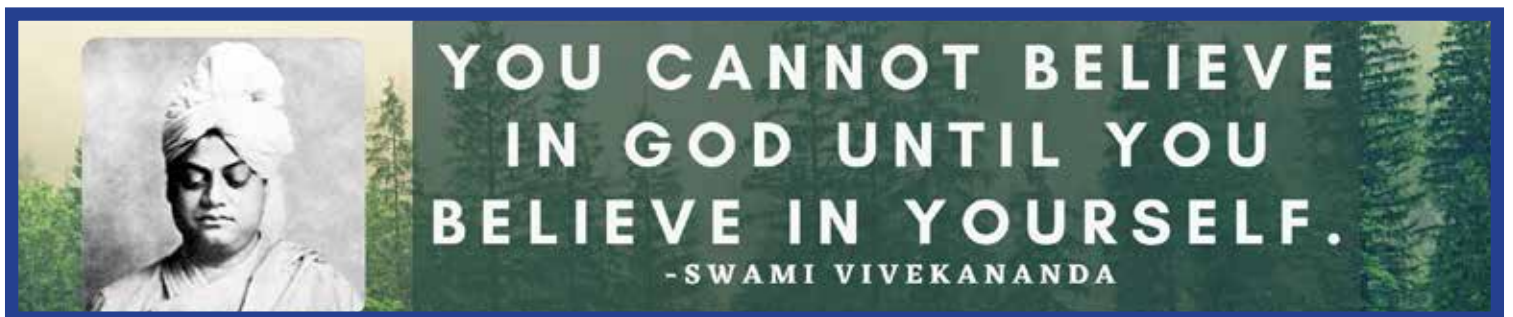
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Jeffery D. Long is a religious studies scholar who works on the religions and philosophies of India, particularly Hinduism and Jainism. He is a professor of religion and Asian studies at Elizabethtown College.

Dr. Long is associated with the Vedanta Society, DĀNAM (the Dharma Academy of North America). A major theme of his work is religious pluralism. Dr. Long has authored several books.



RAMAKRISHNA REBORN?

A FANTASY

William Page



Kolkata, 15 July 2006—It was when a little Finnish girl began speaking her first words that the world first got a hint that Sri Ramakrishna Paramahansa, the great nineteenth-century Indian saint, had been reborn.

The little girl's name was Anni Makinen. She lived in the town of Kittila, in northwestern Finland, not far from the Swedish border, with her parents, Jussi and Leena. Jussi was a computer engineer working for Nokia; Leena was a housewife. In 2000, Anni was two years old, an adorable, blonde-haired, blue-eyed little girl with nothing unusual about her. Except for one thing.

When she spoke her first words, they were in Bengali.

Her parents were mystified. They didn't know that the words were Bengali. To them they sounded like gibberish. The neighbors thought they sounded vaguely Indian. After some searching, Jussi managed to contact Asit Banerjee, a Bengali businessman who lived in a nearby town. When he met the Makinens, Mr. Banerjee was amazed. Anni was a little chatterbox, and once she started talking, she went on and on in a stream of fluent Bengali.

"Well," Mr. Banerjee reported, "she's speaking Bengali. But it's not Kolkata Bengali. It's a rural sort of Bengali, the kind a country bumpkin would speak, and somewhat old-fashioned."

"What is she saying?" her parents inquired.

"Oh! Don't ask me," Mr. Banerjee replied, throwing up his hands. "It's all about religion, and I'm an atheist. You need to telephone the Vedanta society in Helsinki. The swami there is a Bengali, and he can tell you everything you need to know."

The Makinens did that, but they couldn't reach the swami. His name was Swami Bhavishyananda, and he was visiting India. So they left a message on his answering machine. By the time he got back to Finland, a month had passed.

But when he learned that they had tried to contact him, and why, Swami Bhavishyananda's curiosity

was piqued. He knew about the prophecy that Sri Ramakrishna had made, that he would have to be reborn in two hundred



Kiasma

years, somewhere northwest of Kolkata. (See Sri Ramakrishna and His Divine Play, p. 360.) Sri Ramakrishna had made the prophecy in 1885, so two hundred years meant sometime around 2085. Anni had been born in 2088. Sri Ramakrishna's contemporaries had assumed that he might be reborn in the Bengali city of Burdwan. But northwest of Kolkata covers a very large territory indeed, and if you go far enough you might end up in Finland.

So Swami Bhavishyananda went to Kittila to investigate.

The Makinens welcomed him warmly. By then Anni had stopped speaking Bengali and was starting to speak Finnish. But when she saw the swami, her face lit up. "Sadhu," she said. "Nomoskar." And she got down on her little knees and prostrated.

The subsequent conversation, as later recounted by Swami Bhavishyananda, went like this. It was conducted in Bengali:

Swami: Hello, Anni, do you know who I am?

Anni: You are sadhu.

Swami: Do you know who Sri Ramakrishna is?

Anni (squirming uncomfortably): I know. But that was then. Now is now.

Swami (gently): Can you tell me who Sri Ramakrishna is?

Anni (after a long pause): That was my old name.

Swami (still gently): Are you Sri Ramakrishna, Anni?

Anni: I was once. Now I am Anni.

Swami (suddenly prostrating himself before her, bursting into tears): O Lord! We have been waiting for two hundred years! What is your mission this time?

Anni (changing her tone; severely): Don't do that. I'm just a little girl. Give me time to grow up. You'll know everything when the time comes.

After that, she refused to speak further. But Swami Bhavishyananda couldn't let it end there. He prostrated himself before her and begged her to bless him. Anni looked exasperated, but when he wouldn't get up off the floor, she relented. "All right," she said in Bengali, and now her tone was tender. "I bless you, Dhruba Maharaj. You will attain the goal." She raised her little hand in blessing.

Swami Bhavishyananda's face lit up with joy, and when he left the house he was fairly floating on

air. When he arrived back in Helsinki, they say his face was shining like the sun. His premonastic name had been Dhruba.

And that was the last time Anni spoke Bengali. From then on she settled into life as a normal little Finnish girl.

Her parents were relieved. "It was crazy, that Bengali stuff," her mother said later. "But she finally stopped, and from then on, all she's spoken is Finnish. It's a big relief. We were afraid those Indians might want to take her to New Delhi or somewhere, and we want to keep her here with us."

Swami Bhavishyananda reported his interview to the trustees at Belur Math, the headquarters of the Ramakrishna Math and Mission north of Kolkata. Those wise old men deliberated, but in the end they decided to leave things alone. "Let her grow up," declared the President of the Order. "Thakur has his own plan and purpose. We mustn't meddle, lest we upset the applecart. If she really is Thakur, he will reveal himself at the proper time and place."

Now it is 2006, and Anni is eight years old. So far as anybody can see, she's just a normal Finnish girl. She goes to the local Evangelical Lutheran Sunday school and is devoted to Jesus. But her parents have noticed that on their rare visits to Helsinki, Anni likes to go to Little India, the neighborhood where most of the Indians live. At one Indian shop she purchased a small image of Kali, and when she saw a sweets shop she went straight for the jalebis.

William Page, nicknamed Bill, was born in 1938 in Haverhill, Massachusetts. Raised as a Congregationalist, in his early teens he became interested in Buddhism and Hinduism. In 1958 he met Swami Akhilananda, the founder of the Vedanta societies in Boston and in Providence, Rhode Island. This experience solidified his commitment to Sri Ramakrishna. Bill became one of the members of Ramakrishna Vedanta Association of Thailand (RVAT) in 2004.

He was posted to Taipei, Taiwan, where he served as a Chinese Mandarin translator. Subsequently he got into teaching in overseas American and international schools in Taipei, Singapore, Iran, and Luxembourg.

He is the author of a collection of short stories on religious themes, like "The Nirvana Experiments" and "Other Tales of Asia", and has contributed articles to Prabuddha Bharata, The Vedanta Kesari, American Vedantist, and Global Vedanta. Recently he has done editing work for Advaita Ashrama and The Vedanta Kesari.



MARRIAGE RITUALS OF THE TRIBES OF MEGHALAYA



Dr. Moushumi Dey

Meghalaya literally meaning the 'abode of clouds' is a small hilly state in the North eastern part of the country. Its landscape is not only dotted with green hills, deep valleys, crystal clear rivers and rivulets and gushing waterfalls but also has several natural wonders such as the longest sandstone cave (kremपुरी), the wettest place on earth called Sohra or Cherrapunji, multitudes of root bridges, the cleanest village in Asia called Mawlynong, a variety of flora and fauna, which have all made this state one of the most sought after tourist destination of the world. This tiny state has a matrilineal society endowed with a vibrant culture that pulsates at the core of it.

The Khasis or the Khriems, and the Jaintias or the Pnars belong to the Mongolian race while the Garos belong to the Tibeto Burman race and call themselves as A'chiks. The people of Meghalaya are rich in cultural heritage and one of unique tradition is the matrilineal system where the lineage and inheritance are traced through women. For example, a boy or a girl born of a Khasi mother belong to the family of the mother. The property is inherited by the youngest daughter or the Ka Khadduh who is the custodian of ancestral property. She cannot dispose or sell the property without the consent and approval of the maternal uncle and the brothers. The matrilineal system of society involves a very close relationship between religion, social life, economy and political life of the people. Dance and other festivals are celebrated by all the three tribes throughout the year and are mostly related to the sowing or the harvesting season and also as a thanksgiving gesture to the God almighty. These traditional festivals are a way to maintain the balance between man, his culture, his natural environment and the ecosystem.

The foundation of the Khasi society is based on the concept of Kur and Kha. Ka Tip kur ka Tip kha is a respectful recognition of the basic social structure, which consists of either maternal or paternal relationships. All those who are descendants of the same ancestral mother belong to the same Kur or clan and members of the father's clan are not Kur but Kha. It enjoins all to know and respect each other,

to recognize one's relation on both sides and to give due regard to them. It involves an intricate network of kinship relationship and sentiments, obligations, convictions and beliefs that weave the Khasi society together. Each clan or Kur has its triad- ka Tawbli, the ancestral mother, U Thawlang, the ancestral father and U Suidria, the eldest brother or the eldest son of Ka Tawbli who is the ancestral maternal uncle of the clan.

Traditionally the origin of the Khasis is stated to be from the seven huts or seven families (HynnepTrep HynniesSkun) who were the progenitor of the whole Khasi race and from them the organization of the Khasi and the inter-clan relationship is based. Each hut or trep signifies a Kur. Kur or clan multiplied and increased in numbers out of inter-marriage among the different KURS. Each Kur traced its descent to Ka Tawbli Tynrai or root ancestors. The kur is subdivided into jaid, which claim Ka Tawbli tymmen or old ancestress or their ancestress. The jaid is further subdivided into a number of kpohs, which claim Ka Tawbli Khyraw or young ancestress or their ancestress. Each Kapoh is further subdivided into a number of families or ing and belong to the same jaid. Religion too starts within the Kur and religion plays a predominant role not only in the social life but also in the political life of the people. Though over 70% of the population in the state follow the Christian faith, but Christians or non-Christians alike observe the Khasi customary law and adhere to the Khasi idea of life. Through migration some Jaid might have changed their names but as long as they belong to the common ancestors, they cannot have an inter-marriage.

The family or the Ka Ing forms part of the sub clan called the Ka kpoh (sibling) and a number of sub-clans form Ka kur ka jait or those originating from the same ancestress. Those having a direct lineage to the father's side are called Ki Kha ki Man or cousins. Family in the past was a joint family that consisted a father, mother, brothers and sisters not yet married, sons and daughters who were not married and also the grandchildren. At present there is a kind of change taking place in the family, which now consists of only the father, the mother and the children, which is more or less like a



nuclear family that does not include other members having close relations. The mother is still considered the custodian of the family rites and a family priestess although in the task of sacrifice and other religious celebrations of the house it is the male members that play the most important role. The mother, the maternal uncle and the father are revered as the makers of the clan. Children receive a lot of guidance from the father and the maternal uncle or the brother of the mother.

MARRIAGE RITUALS OF THE KHASIS

Marriage is considered as one of the oldest social institution. Throughout human history it has been endorsed by religion, laws, social norms etc. Though marriage ceremonies, rules and roles may differ from one society to another, marriage is considered a cultural universal, which means that it is present as a social institution in all cultures. It is a bond between a man and a woman. A bond for cooperation and understanding to build a new home. Among the Khasis too, a marriage is a bond which connects two Kurs, the Kur of the woman and the Kur of the man.

The traditional Khasi system of marriage is quite simple. Both love and arranged marriages are permissible. Marriage is prohibited between people who are related by blood which means that clans who descend from common ancestors cannot marry as it is believed that it is an incest or a great sin. As it is a taboo, this system is quite rare. Marriage also cannot take place between a man and a woman whose father and mother have blood relations. It is a great sin to marry within the related clans. Those who go against this basic principle are ex-communicated from their kinsfolk. In a Khasi marriage, the husband is the son from one clan or Kur who marries a daughter from another clan where there is no blood relations.

Therefore marriage among the Khasis takes place between two different clans. Marriage among the Khasis is very sacred; the most remarkable feature of the Khasi marriage is that it is a usual practice for the husband to live with his wife in his mother-in-law's house, and it is not for him to take his bride home, as it is the case in other patriarchal

communities. In the past there was only arranged marriage and love marriage was nearly unknown, these days however love marriages or free choice marriages are more prevalent after due approval by the family.

Before the man decides to marry he must first of all examine the pros and cons because after the marriage the man goes to the woman's house and becomes U Khun ki briew or son of other people. He also has to have some earnings for himself so that he is not looked down upon. He is expected to earn for his Kur termed as Kamai ing Kur and the remaining period of his life he devotes to earn for his wife and children or Kamai ing khun. Proposal for marriage comes from the boy's side with the approval of his maternal uncles as well as the relatives of his father. They also check if the girl has a respectable family background. After elaborate examination, the elderly men will go to the girl's house to ask for her hand in marriage with the boy. The engagement ceremony or Pynhiar Synjat thereafter takes place. Parental and maternal uncles of the boy goes to the girl's house. Female members are however not permitted to be a part of this process. The engagement ceremony that is conducted by the elderly males can be with either a gold or lead ring depending on the capability of the party concerned. The period between the engagement and the marriage is not more than three months. If the engagement is broken by either party it is considered as Klim ka Synjat or adultery over the engagement which is almost like the breaking of the covenant of God.

There are two types of marriages among the Khasis - the first one is 'Ka pynhior synjat' that is exchanging of rings between a man and a woman who would be husband and wife and in the second type of marriage

called 'Ka lamdoh' there is no exchanging of rings. After the wedding day is fixed, the boy leaves his home to his new home or his would be wife's home, after receiving the blessings of all his maternal and paternal aunts and other relatives and friends. Female relatives from the boy's side are again not allowed to go along with him and only his uncles, male relatives and friends go along with him.

As a part of the tradition, a portion of the bride's wedding attire as well as jewellery is given by the groom. The bride dresses herself in traditional Khasi outfit for her wedding day. She wears a Dhara or Jainsem as it is known in local language. The groom too dons a traditional outfit for his special day which is known as Jymphong. Jymphong is basically a long coat without any sleeves or collar, and is fastened with the aid of two straps attached in the front. Now-a-days most grooms also team up their Jymphong with Sarongs and some of them also wear turban on their heads. Both the bride and the groom team up their wedding outfits with apt accessories for their special day. The bride accessorizes her outfit with various ornaments such as necklaces and earrings made from silver or gold. She also wears a gold pendant known as Kynjri Ksiar.

In a marriage ceremony there must be a maternal uncle (U Kni) from the bride's side and a maternal uncle on the groom's side as well. They are called 'Ki Ksiangs' or the negotiator who will cite the marriage ceremony. On the marriage day as the groom and his entourage are on the way to the bride's house, at the half way point the party is received by representatives from the girl's side to welcome them. An exchange of betel nuts or Kwai with vines and lime takes place. On reaching the girl's house the ceremony begins. The couple take their seat side by side and the whole audience witnesses the solemnisation. The spokesman recites from each side and declares the marriage of the bride and the groom. The Ksiang from the male side introduces the groom, upon which the opposite spokesman welcomes and explains that he has come to stay with his wife, and to live with her through bright and dark days, as well as through sickness and health. The Ksiang from the girl's side rises up and agrees that the marital union has now come to be solemnly pledged in the presence of the congregation gathered. As a token of the marriage link, the priest pours libation or fermented brew from the two respective vessels. After this, he takes three pieces of dried fish and addresses the Goddess Synchar to bless and guide the couple. The ritual ends with the

placing of the dried fish upside down on the roof of the house to be removed only after the birth of the baby of the couple. All relatives' hands over their gifts in cash or kind and after the cutting of the wedding cake made of grounded rice, scrumptious meals are feasted upon by all present. The next day morning the boy leaves for his home for some time and returns back. After around three days the boy takes his wife along with her relatives, both males and females to his mother's house and where she blesses her new daughter-in-law to increase her own Kur and applies a little oil on her head as a symbolic gesture. Mutual visits between the two Kurs starts from here on.

For a Khasi, procreation after marriage is very important. A Khasi does not believe to live without children or without a Jaid. To live without a Jaid is a curse. Therefore to expand one's family after marriage to a Khasi is thought to fulfil one of the purposes of life on earth – to multiply and expand the clan. A childless couple are free to separate which is always performed in the presence of senior members of the community. When a husband and wife feel that they cannot live happily together any longer, they can divorce through mutual consent in the presence of the Headman. The procedure is simple, both the husband and the wife hold in their hands five cowries or five pieces of betel nut each. The husband hands over the contents of his hand to that of his wife. The later returns them with those of her own and the husband takes them and casts them away from his hand. Both husband and wife cannot remarry until they are separated.

Thus marriage for the Khasi is sacrosanct and is therefore solemnised with all the revered rituals and ceremonies. But with the passage of time such traditional marriages have become rare and no longer a common practice as most Christian couples are adopting the elaborate church weddings. But though a traditional wedding may have become exceptional especially among the urban city dwellers but it not totally unheard of even in the present times of today specially in the rural areas.



Dr. Moushumi Dey: Presently an Administrator of Women's College (Higher Secondary) Shillong. Has been a Radio Jockey in All India Radio and a News Reader and Moderator of Doordarshan Shillong for over 25 years. Also the Co-Convener of Indian National Trust of Art and Cultural Heritage INTACH, Meghalaya Chapter.

KHASI PHILOSOPHY EXPRESSED THROUGH DANCE, MUSIC AND POETRY



Bijoya Sawian



Philosophy is a term coined by the Greek philosopher, Pythagoras(c 570-495 BC). It is a study of the fundamental questions connected with reality and our existence and act as a guiding principle for our thoughts and way of life.

Philosophy is expressed in varied ways in all the civilizations in the world throughout the ages. Before we learned to read and write we expressed our philosophy in our prayers, songs and dances and other art forms. This Paper explores this aspect of philosophy.

Khasi philosophy is based on our firm belief that we come into this world to earn righteousness and walk on the path of Truth(Kamai Ia Ka Hok), to be aware of the divinity within to be able to connect with the divinity beyond (Tip Briew-Tip Blei) and to know our agnates and cognates, our maternal side and paternal

side and conduct our social behavior accordingly (Tip Kur-Tip-Kha). All the three precepts are the base of the religion and philosophy of the Niam Khasi - Niam Tre of the Khasi-Pnar of Meghalaya.

I begin with the discussion of the annual thanksgiving dance, Shad Suk Mynsiem, the Dance of Peaceful Hearts of the Khasis held in April each year.

Besides rituals, dance is an integral part, in all the religious festivals of Meghalaya. The Shad Suk Mynsiem is the only form of community worship among those who still believe in the indigenous religion, Niam Khasi. Otherwise prayer is a personal communication between Man and God, U Blei, in the simplest of language anywhere, any time. The Khasis believe that every house is a temple and every inch of the earth is worthy of prayer and every good word, thought and deed is an offering to U Blei and a form

of worship unsurpassed by any other. U Blei is the Great Divinity, Omnipresent, Omniscient, Omnipotent, imageless and formless. There are only three main ceremonies-Naming, Marriage and Death (the last rites) which each family perform when the occasion arises.

Dance is the truest form of expression of a community. To understand a people one must be part of their festivals and watch and understand their dance. Among the important festivals in Meghalaya we have the Chipiah Dance and Behdeinkhlam of the Pnars of Jaintias Hills, the Shad Nongkrem and the Shad Suk Mynsiem of the Khasis, the Wangala festival of the Garos. This article focuses on the Shad Suk Mynsiem of the Khasis.

This spectacular dance is celebrated in Shillong and all over the state in the months of April and May every year. The first one is held in Shillong, in Lympung Weiking. The maidens gloriously attired in traditional finery, dance to the music of drums, flutes and cymbals. Their movement is slow and studied, their eyes cast down, their feet firmly gripping the ground, their faces calm and peaceful because it is a dance of worship.

The female dancers are all virgins and they symbolize Purity-one of the most important goals of our earthly life-ka jingim ka ba khuid bad ba suba (a life that is clean and unblemished). The men as grandly attired dance around the maidens, their movement confident and energetic as they wave their yak tail whisks and flashing swords. They symbolize Protection, protection of the purity of the entire race. The maidens are referred to as 'thei sotti'- thei means girl and sotti is pure. This is meant to remind us of the Age of Innocence and Truth, Sotti Juk, a period in the history of Mankind that one must try to recapture to the best one's ability and to nurture the divinity within each one of us which is essential for leading a life of honour and integrity. This is the essence of this annual festival of dance, Ka Shad Suk Mynsiem. In one visual sweep, as one watches the dance, the philosophy of an entire community is unraveled.

The music changes from time to time symbolizing that life is a movement of different, ever-changing hues. The dancers perform, with full respect and sincerity, to each beat with peace and understanding knowing that it has its own time and glory and will soon give way to yet another mood breaking the monotony, adding to the excitement. The dance encapsulates Life where every experience, bad and good, traverses through one's life and one has to accept it with grace and humility for everything comes from the Almighty, U Blei who is

Omnipotent, Omniscient, Omnipresent, Imageless and Formless. The brilliant colours that are worn represent Joy and the positive energy that one must always focus on and radiate to bring about all that is good and true. A good soul is an ever joyful soul for it has complete faith in God.

During the three days of the festival the people show their gratitude to U Blei for all the blessings that He has showered on them throughout the year, for the abundant yield of crops and rich harvest, for all the fine clothes, gold and silver that they wear during the dance. Each item, they believe, is a sign of His blessing and generosity, His reward for their hard and sincere work and efforts. That is why one sees the extravagant and lavish display of the most exquisite jewellery and clothing. Traditionally, the Khasis are not attuned to displaying their material wealth. It is not part of their culture and way of life and thought. This dance gives them an opportunity to do so as a mark of respect and gratitude to God.

The festival commences with a prayer said by an elder in the Seng Khasi Hall in Mawkhair in Shillong, the capital of Meghalaya. The dancers stand in a row with their swords and whisks by their side. The senior members of the Seng Khasi stand on either side of them. The elder who will pray, along with other elders, face the dancers while the musicians and the flag carrier stand on the left.

The prayer in brief is as follows –'O God Lord, Master, Creator/Today the time has come as scheduled to set forth, to rejoice, to dance/Lord Creator with hearts filled with peace and contentment we bow to Thee/ We bow to Thee in gratitude for Your love and mercy, blessings and care throughout the year/We set forth to dance according to our religion and culture based on Truth and Righteousness,/We aim and pray that we may engage only in what is good and true so that our land may prosper, progress and shine according to tradition/So that we may gain wisdom and learning, wealth and prosperity, prestige and honour, etiquette and exemplary behaviour according to thy will/Bless us all-the dancers, the musicians, our kith and kin, our friends and well wishers and all those who will come and be with us,/Give your blessings O Lord so that the festival be one of peace and splendor, joy and harmony.

This is followed by the collective prayer in which each one gathered there declares himself a good Khasi "who is well versed about one's cognates and agnates" and who will adhere to the rules and regulations of



tradition as they set forth to worship U Blei in a dance of reverence and jubilation. The prayer is said on all three days of the festival at the Iing Seng, Seng Khasi Hall in Mawkhar, Shillong.

The prayers, too, encapsulate the philosophy of the Khasis based on Man's deep connection with God as he expresses all his thoughts, his hopes, aims and achievements to the Creator in the simplest of language. It shows his sincere belief that the Almighty and His love is all-encompassing. It exemplifies Man's deep gratitude to the Almighty based on the belief that everything comes from Him and must be shared and blessings are, therefore, showered upon one and all with whomsoever one interacts with-including the audience, from far and near who have come to the festival. They are also blessed by their presence on this occasion of joy and prayerful gratefulness to the Creator.

After the collective prayer by all those present, the flag carriers lead the procession, the musicians play the Ksing Lynti as the dancers and the rest of those present walk behind the flag and musicians till they reach the venue, Lympung Weiking, one and a half kilometers away. Once they reach Lympung Weiking the procession takes three full rounds of the grounds after which a prayer is said and the Seng Khasi flag is hoisted. The musicians then play the beat, Ksing Lum Paid to announce that the dance is ready to begin. This is followed by the Ksing Mastieh as the male dancers dance while the maidens are engaged in the final touching up of their costume, hair and make-up and then slowly make their way to the ground. The dance then begins with the Ksing Padiiah. There are six

different kinds of beats, Ksing Nalai, Ksing Padiiah, Ksing Dum Dum, Ksing Klang, Ksing Mastieh and Ksing Lynti.

What beat is played as the dance progresses depends on the conductor-u nonglam ksing-he keeps changing the beat which finally, ends, with the awesome shad mastieh performed by the boys and men. This dance of joy, jubilation and victory represents the success and culmination of the day's celebrations and a show of reverence to U Blei who made it so for without His blessings nothing is possible.

The attire and the jewellery worn by the dancers are part of the history of the people. The intricate and detailed designs speak of influences that have come from beyond these hills. Gold and silver are used along with coral. Coral is the only stone used probably for its hardness and supposed qualities to protect one from negative influences and other medicinal benefits including curing infertility. The girls wear long-sleeved, high necked velvet blouses, silken wraps and the dhara. The main pieces of jewellery are the pansngiat, the crown traditionally embellished with the fragrant cactus flower, tiew lasubon. This flower blooms with a rarity that indicates its beauty and exclusiveness, like Purity. On their necks they wear a choker, khonopad and on the arms and wrists, the taad and mohu, the long, multi-stringed silver sash drapes the body from shoulder to the waist. On their hair styled into a chignon bun, the sai khyllong hangs right down to the lower back. She is covered from head to foot with the fine clothes and jewelry for she worships with her head, her heart and her soul.

The men wear a beautifully embroidered sleeveless jacket(jainphong), a dhoti(jainboh) and a turban(jainspong). His turban is embellished with the thua, feathers of birds, depending on the area the dancer comes from. It is commonly believed that it stands for manliness. More importantly, however, birds signify Truth, Honour, Strength and Freedom. Birds are closest to the sky above, that is their realm, this enables Man to communicate with the Almighty and also attain celestial wisdom and power to complete his duty on earth while he dances in worship. The quiver, also a wondrous piece of jewelry has three arrows

in it. 'Nam Blei, 'Nam Thawlang, 'Nam Iawbei. This represents the trinity of the three most potent influences of his life-God, the First Paternal Ancestor, the First Maternal Ancestress. The three arrows are meant to protect himself and his family, his clan and community, his hima (state) and country.

The Shad Suk Mynsiem in Shillong is followed by dances in the village greens all over these hills. Though these dances are on a smaller scale the fervor and energy is made more special by the quaint and picturesque settings and the charming simplicity of the participants. There they dance "like no one's watching/like no one's listening/like they have never been hurt/like it's heaven on earth."

We are totally connected with the Divine in the dance. The religion is based on the precept Tip Briew -Tip Blei. Its literal translation is Know Man-Know God which actually means godliness is also within us and we must know it and connect with it at all times to enable us to live a life correctness and virtue.

The religion and philosophy is based on Truth as the Ultimate Reality and Respect for all God's creations animate and inanimate. From the highest mountains to the smallest rivulets, from giant trees and plants to the littlest blade of grass, animals and birds of all sizes, flowers of all hues and scent and all the peoples of the world irrespective of caste, creed, colour class. We are not animists. We show respect to everything in Nature because we revere U Blei, the Creator.

Etiquette is also linked to respect and it is, for the Khasis, not merely social grace. It is also an integral part of our way of life and philosophy that when we respect all God's creations we are revering U Blei, the Creator. The book of etiquette and ethics by Rangbah Radhon Sing Berry Kharwanlang is a literary masterpiece, *Ka Jingsneng Tymmen*, was first published in 1901 by my maternal great-grand father, U Jeebon Roy Mairom in his printing press Ri Khasi Press, established with the specific purpose of publishing works on indigenous literature. I had the privilege of translating it into English in 1997 and it was published in the same press and now the

subsequent editions have been done by Vivekananda Institute of Culture, Guwahati. The Teachings of Elders was handed down from time immemorial through the oral tradition until 1843 when the Welsh missionary Reverend Thomas Jones introduced the Roman Alphabet. The Teachings of Elders consists of a hundred and nine stanzas with perfect rhyme and meter and written in exquisite Khasi. I quote a few lines:

Whatever you now whatever you gain,

It's useless if not by Truth sustained;

Even if very rich you become

If no one respects you, what use is the pomp?

All superficial pomp and ostentation;

Undermines Truth and is the root of destruction;

Once your character is destroyed;

Whatever you achieve no one will applaud.

I end with these lines from the song, To Sngew, To Sngap, from the Seng Khasi book of songs, *Ki Jingrwai Seng Khasi* which expresses with depth and beauty the Khasi philosophy of life and living. It was written by Rangbah Nalak Sing Iangblah in early twentieth century soon after the Seng Khasi was established in 1899.

"La duk te lei, sha! La shitom te lei ?

Burom kaba tam hangne ha pyrthei."

Even if you are poor, even if you are suffering how does it matter?

Honour is of paramount importance in this life of ours."

These beautiful lines are an integral part of Khasi philosophy.



Kong Bijoya Sawian is an acclaimed translator and writer. The Teachings of Elders, Khasi Myths, Legends and Folktales, The Main Ceremonies of the Khasis and About One God are four of several books that she has translated from Khasi into English. Her works of fiction include *Shadow Men- A Novel* and *Two stories* (Speaking Tiger Books 2019) and *A Family Secret and Other Stories* (Zubaan 2014). bijoyasawian@yahoo.com



NATIONAL YOUTH DAY BY RAMAKRISHNA MISSION

National Youth Day was celebrated in Shillong at Ramakrishna Mission on January 12, 2021, which was confined to only a day-long celebration due to COVID restrictions.

The function was held in two phases at Ramakrishna Mission Vivekananda Cultural Centre in the same Hall where the great Swami delivered his last public lecture.

Sri A L Hek, Hon'ble Minister of Art and Culture, Govt. of Meghalaya, Justice H S Thangkhiew, Prof B K Dutta, Hon'ble member, NEC and Sri Raphael Warjri were present.

The entrance of the hall was bejewelled by a beautiful Art exhibition by The RITI Academy of Arts. Vivekananda Award of Excellence was conferred to Mr Sheikh Muzibor for his relentless services towards the purpose of the institute.

The audience of the morning session were the students of Computer Training and Language Training who had enrolled for various courses in the institute.

The audience for the second session were the parents of the prize winners of 46th Cultural Competition held during the month of

July last year. The competitions were held online where 1500 candidates registered of whom 875 participated. The competitions were held in various categories of

Recitation, Debate, Quiz, Elocution and Essay. Performance of selected prize winners was showcased. 117 prizes were given out to the winners.

The sessions were integrated with some wonderful cultural performances displaying the varied cultural diaspora of North East India. The audience enjoyed the rhythm

of Duitara, Flute and traditional drum through Khasi patriotic song, Khasi Dance and Bharatanatyam recital. But the performance by the students of Ramakrishna Mission School, Shella with pure traditional fervor attracted the attention of all that echoed the words of Swami Vivekananda, the youth icon of India through their songs.

A blood donation camp was also organised by Ramakrishna Mission in collaboration with NEIGRIHMS hospital on Saturday in which 40 donors approached and 28 donated blood including 6 female donors.

A cultural group of Laban offered floral tribute at a plaque present at the land where Swami Vivekananda stayed for a fortnight during his visit to Shillong.

NEWS





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Dexterity School of Leadership and Entrepreneurship

Eligibility: 12 - 20 Years

Deadline: June 20, 2021

Link: bit.ly/dexschool

Stanford's Guide to Writing Statements of Purpose - bit.ly/stanfordsopguide

Dexterity School of Leadership and Entrepreneurship (DexSchool) is a world-class leadership development programme building servant leaders for India and the world. Founded in 2012, DexSchool is India's first school of leadership and entrepreneurship for teenagers. Alumni have received over 52 crore INR in scholarships. DexSchool education happens in three stages - Yearlong Digital Mentoring, Weeklong Residential Training and Lifelong Support System.

HG Wells Short Story Competition

Eligibility: 21 years and below

Deadline: July 12, 2021

Link: bit.ly/hgwellsshortstorycontest

Resources: A Brief Guide to Writing Short Stories - bit.ly/shortstoryguide

New Yorker's Guide to Writing Fiction - bit.ly/fictionguide

The contest invites students to submit a short story on the subject of 'Mask'. The submitted stories should be between 1, 500 to 5, 000 words and should not have been previously published. All short-listed stories will be professionally published in a paperback anthology and the winning story will receive 1, 000 Pounds in prize money.

NASA Cinespace Short Film Competition

Eligibility: Open to all

Deadline: July 14, 2021

Link: bit.ly/nasafilmcontest

Resources: A Brief Guide to Astronomy For Beginners - bit.ly/astronomyguide Film Production Guide - bit.ly/filmproductionguide

NASA and Houston Cinema Arts Society are inviting students to explore NASA's digital archives and create short films inspired by, and incorporating, real NASA footage. Films can be experimental, narrative, documentary, comedy, drama, animation, ambient, music videos, re-mix or horror. Each participant can submit up to 5 short films of no more than 10 minutes. Winner will receive a grand prize of \$10, 000 and a total of \$8, 000 will be distributed among runners-up.

Environmental Photographer of the Year Contest

Eligibility: Open to all

Deadline: July 31, 2021

Link: bit.ly/environmentalphotographycontest

Resources: A Brief Guide to Photography: bit.ly/photographyguidebook

Participants are invited to submit up to 10 images that showcase humanity's ability to survive and innovate, call attention to our impact, and inspire us to live sustainably. Images can be submitted in eight different categories ranging from Climate Action to Water and Security. The grand prize winner will receive 10, 000 Pounds in cash prize and winning images will be featured on Nikon's Europe website.



Powered by

DexConnect**UN My World 360 Media Contest****Eligibility:** Open to All**Deadline:** August 5, 2021**Link:** bit.ly/myworldmediacontest**Resources:**UN Sustainability Guidebook - bit.ly/sustainabilityguidebookA Brief Guide to Video Production - bit.ly/videoguidebook

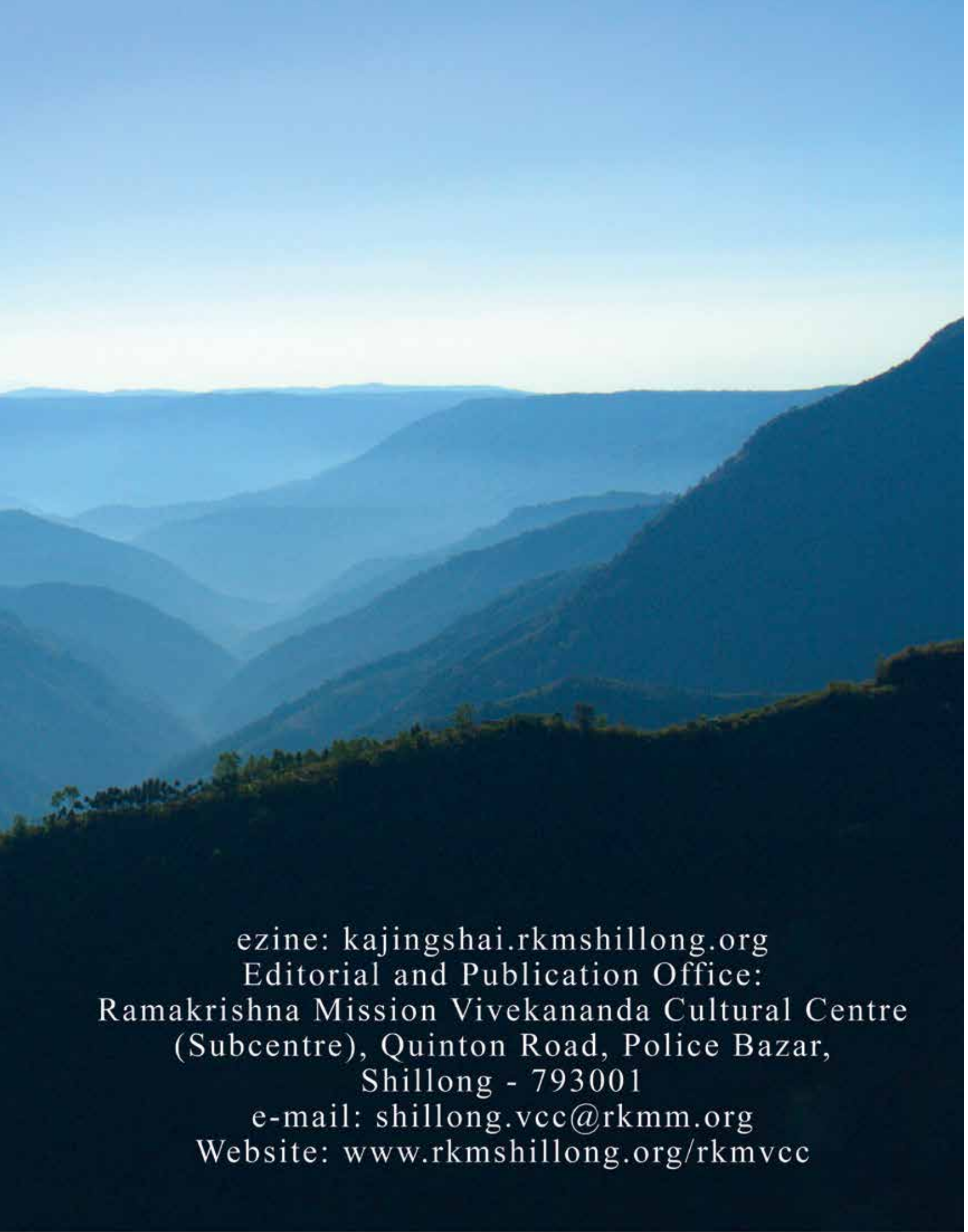
Students are invited to submit media projects that showcase memorable stories of impact that inspire action and their vision for a world where SDGs are achieved. Participants can submit audio recording, photographs, drawings, panorama photography, Augmented Reality projects, 3D models or something else entirely. Selected stories will be shared as part of the MY World 360° Selection, and showcased as part of United Nations events.

Foyle Young Poets of the Year Award**Eligibility:** 11 - 17 Years**Deadline:** July 31, 2021**Link:** bit.ly/foyleyoungpoetaward**Resources:** A Brief Guide to Poetry Writing - bit.ly/poetrywritingguide

Students are invited to submit a poem on any theme and of any length. Poems must be written in English but can include phrases from another language. The top 15 poems will be printed in the winner's print anthology, 85 selected poems will be published in an online anthology and all participants will receive a certificate of participation.

OUR PATRONS

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 Goutam De
 Jagadish Choudhury
 Jaijyoti Dhar
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INVASION

The Artist, Thomas Myl-liemumlong explores into the cultural invasion of modern civilisation and technological advancement that has overwhelmed the world over and is also vulnerable to the tribal society in the remotest area of the country. Contrary to the Golden Vine of the Sohpetbneng Peak that signifies the descend of mankind from heaven, the metaphor portrays the negative impact of the blind, the deaf and the dumb that has fallen in to the earth, while the entire humanity is suffering from the consequences.

JOP PYRTHEI

U Barikor, Thomas Myl-liemumlong u thwet ia ka jingleh jop pyrthei jong ki kam mushlia u bynriew ba la rasong ka aiñ briew ba thymmai bad ka santer katkum ka juk mynta ka ba la palat liam haduh ba ka la tylllep shityllup ka pyrthei ban suhthied bad shongsyier wat haduh ki kyndong bah jong ka Ri. Ha markhongpong ia ka Jingkieng Ksiar u Sohpetbneng ka ba parom ña ka jingwan hiar u bynriew na bneng, ka phalang pat ia ka dum synñia la kum ki ba matlah, ba kyllut bad ba teh thylliej ha baroh ka longbynriew ha ka ba ki paidbynriew satlak ki la syrtok shikatdei.