



THE LIGHT ज्योति *Xa Jingshai*

Volume - 2 : Issue - 2 AUTUMN 2021





Best Wishes from
Sikdar & Associates
Advocates & Consultants
(Specialized in Tax Litigation)

Shillong Office: Neuk Cottage Annexed,
Keating Road, Shillong, 793001
Mob: 9436116619

Guwahati Office: House of Dr N J Das,
1st Floor, Zoo Road Tinali,
M T Road, Guwahati - 781024,
Mob: 9436701883

Kolkata Office: Chamber No 906, Olisa Realty
Pvt. Ltd, 4, Govt. Palace,
Kolkata - 700001, Mob: 8794414472

RAMAKRISHNA MISSION SHILLONG



Ka Jingshai- The Light

THE LIGHT ज्योति
Ka Jingshai

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.

Volume: 2 Issue: 2
Autumn 2021

SECRETARY: Swami Hitakamananda

MANAGER: Swami Divyaswarupananda

EDITOR-IN-CHIEF: Br Vairagyachaitanya

EDITORIAL BOARD: Bah Sumar Sing Sawian,
Dr Ananya S Guha, Dr T K Kharbamon,
Dr Anita Panda and Br Amalachaitanya

ADVISORY BOARD: Dr Mousumi Dey, Kong
Silbi Passah, Kong Iabet Hynñiewta, Ms Adity
Choudhury and Ms Krishna Dasgupta

DESIGN AND ARTWORK: Riti Academy of
Visual Arts

CARTOONIST: Dr Bhogtoram Mawroh

CO-ORDINATORS: Ajit Mohan Paul, Ananya Roy,
Tyrrchain Phawa, Darifia Nora Lyngdoh, Anindita Das
and Shrabani Kar Purkayastha

e-ZINE DEVELOPERS: Prakash Joshi, Nishu Kaur

e-ZINE

kajingshai.rkmshillong.org

EDITORIAL AND PUBLICATION OFFICE:



Ramakrishna Mission Vivekananda Cultural Centre
(Subcentre), Quinton Road, Police Bazar,
Shillong- 793001

e-mail: shillong.vcc@rkmm.org

Website: www.rkmshillong.org/rkmvcc

Telephone No: +91 8974215740



Through this picture the artist Mario Pathaw talks about the Pathaw clan which is known for transforming spirits of the male members of the clan into wild cats or tigers to protect themselves and their loved ones from their enemies.

In the last Issue of Ka jingshai Mario spoke about the Pahsyntiew



Contents

Editorial	4	मेघालय की मातृवंशीय संस्कृति व परंपरा	
Ki Kyntien Ba Kyntang	6	वीरेन्द्र परमार	40
Ki Kyntien Ka Kmie Bakhuid	8	महादेव खोला धाम	
U Swami Vivekananda ha Chicago:		अनुपमा प्रधान	41
Ka Niam Hindu	9	का पुड वेङ्क्यान- एक लोककथा	
U Nongprat Lynti: U Swami Prabhananda		एहसिंग खिएवताम्	42
U Swami Lokeswarananda	12	आखिर कब तक	
Ka Niam- Ka Lynti ka Jingim Hok		दया शर्मा	43
Dr Omarlin Kyndiah	14	गुड़िया की ओढ़नी	
Ka Jingwan Iuhkjat U Swami Vivekananda		तूलिका श्री	44
Dr Asim Choudhury	16	पुस्तक समीक्षा	
Ka Khana Pateng Ki Khun U Hynñiew Trep		डेजी शर्मा	45
Kong Silbi Passah	22	To Be or Not to Be	
How the Goddess Came to live		Paramjit Bakhshi	49
Dr Bhogtoram Mawroh	24	Ramakrishna as Example, and Presence	
शिलाँग मे मेरा प्रथम वार्षिकोत्सव		Gordon Walker	52
स्वामी योगात्मानन्द	37	Marriage Rituals of the Tribes of Meghalaya	
उम्मीद की किरण		Dr Moushumi Dey	55
कुमुद शर्मा	39	Seng Khasi - An Oath to the Truth	
		Hammarsing L Kharhmar	60

Sections

FEEDBACK	3
EDITORIAL	4
THUS SPAKE	6
LARGER THAN LIFE	24
POESY	29
CHIAROSCURO	32,34,36
REVIEW	45
ACROSS BOUNDARIES	52
NEWS	65
YOUTH OPPORTUNITIES	67

FEEDBACK

यह पत्रिका जीवन के अंधकार को खरोंचकर प्रदीप्ति की ओर ले जाने हेतु उद्यत है, क्रियाशील है, सक्षम है। इससे प्रत्यक्षतः या परोक्षतः जुड़े समस्त लोग इसके विकासगामी बहुमुखी आयाम हेतु सादर बधाई के पात्र हैं। इसके पृष्ठों की संख्या बढ़ाकर स्वामी विवेकानन्द जी एवं उनकी शिक्षाओं पर प्रश्रोत्तरी रखना और भी श्रेयस्कर होगा।

डॉ अवधेश कुमार अवध
मेघालय



जूल - नवम्बर 2021 संयुक्त
मूल्य रु. 50/-
ज्योति, 2020
रु. 150/-
समीक्षा श्री

पूर्वोत्तर भारत सदा से ही अपने सौंदर्य, साहित्य और कला की ज्योति से आलोकित होता रहा है। प्रकृति की विशेष कृपा एही है धरती के इत प्रभाग पर लक्ष्मी, सरस्वती अनेक रूपों में विराजमान दिखती हैं। लोग सर्वशोभाल हैं, अंग्रेजी, कमोवेश संस्कृत भी रच ही सकते हैं। 7 Sisters में से एक मणिपुर, नागालैंड, अरुणाचल प्रदेश, मेघालय, मिजोरम, असम, सिक्किम। इन्हीं में से मेघालय, (बादलों की गोद में) ऐसे राज्य का एक रमणीय शहर शिलांग।

अने अस्तिब को धरती अमनोद प्रकृति हमारी तरंगिता है नदी के साथ नगर वासियों की आनंदित करती स्वयं भी गौरवान्वित होती है। अतः वहाँ से प्रकाशित होने वाली भी गौरवान्वित ज्योति है। अतः वहाँ से प्रकाशित होने वाली पत्रिका ज्योति ने 46 पृष्ठों में जीवंतता को आरंभ से अंत तक बनाए रखा है। पत्रिका की जैसे ही खोला पृष्ठ 12 के दृश्य हुए इकतारा वैसी आकृति बाला एक चाय बंग। उस पर अपने इन्द्रिय संवेदनए प्रकट करता हुआ एक कलाकार साधु उत्तर प्रदेश या राजस्थान के इकतार वैसी ही है। जो देशभूमि मेघालय तक इस आकार में जीवंत है। उत्तर भारत के फकीर के हाथ में यह वाद्ययंत्र हमने कई बार देखा है। खासी भाषा में जो भी चर्चने के वह तो समझ से परे है। लेकिन साधारण जनमानस के हृदय का संगीत इस बर द्वारा मैंने हृदय से सुना और महसूस किया। संपादकीय में भी हमें संपूर्ण जीवन दर्शन और महसूस किया। संपादकीय में भी हमें संपूर्ण जीवन दर्शन और महसूस किया। संपादकीय में भी हमें संपूर्ण जीवन दर्शन और महसूस किया।

The will is free.
whether you wish to be a human.
Or wish to be a demon.

आदरणीय आध्यात्मिक गुरुओं की जानकारी लेते हुए मेघालय के गारो जिले के दक्षिण पूर्वी पहाड़ियों में बाल्यक्रम स्थान के दर्शन हुए। रामायण की घटनाओं में यह स्थान अपनी महत्वपूर्ण सहभागिता के लिए जाना जाता है। पहाड़ों के बीच से निकलते जल स्रोत की बुँदों से कई बीमारियों का टीका हो जाना भी विचित्रता एवं आध्यात्मिकता का परिचय देती है।

खासी जाति की विशेषता है कि वे लोग मातृसत्तात्मक परंपरा का अनुसरण कर रहे हैं जिस कारण पूरे विश्व में अनेक



बहुमुखी बहुभाषी ज्योति

महकृष्ण मिशन शिलांग की संयोजना में प्रकाशित प्रामाणिक ई पत्रिका का दूसरा अंक 'Autumn 2' मुझे प्रायः का जो भाषा विशेष में क्रम अनुसार 'Light', 'ज्योति', 'Ka Jingsai' नाम दिए गए हैं जिसका एक ही अर्थ निकलता है "ज्ञान"। कविता, लेख, कहानी, समाचार आदि विभिन्न विधाओं को समाविष्ट किया गया है। नी.टी. संगमा का अनुसन्धानमूलक लेख "कल्पक-एक खोज सनातन धर्म की" मेरी दृष्टि में उत्कृष्ट लेख है। लेख में मौलिक विवरण, प्राकृतिक वर्णन, साधुपुण्य घटनाओं के साथ बाल्यक्रम की ऐतिहासिकता में एरोमने का श्रेष्ठ निष्कर्ष ही अनुवादिका डॉ अनीता पंडा की सुदृढ़ कलमकारी को मिलता है। सम्भवतः एव कवि डॉ. अवधेश कुमार अवध द्वारा लिखित "एकतर में आध्यात्मिक सुखोदय का अद्भुत" ज्ञानवर्धक लेख है जो स्वामीजी विवेकानन्द की शिलांग यात्रा एवं उसके प्रभावों पर प्रकाश डालता है। रीता मिश्र सर्जना तथा वाणी बरठाकुर की लघुकथाएँ संक्रमक करीना रोग पर आधारित हैं जिन्हें अपनी-अपनी सृजनकला से मनोरंक बनाया है। धनवान और विधन रोगों की जीवन शैली में जमीन-आसमान का फर्क दिखाई देता है। इसी फर्क के कारण जिनकी इस खूबसूरत दुनिया में बेतरतीब लगती है। एक ज्वलन सामर्या तथा कटु सच की कविधृति डॉ अनीता पंडा ने अपनी कविता "वैशिसाव जिनकी में क्षोभ के साथ अभिव्यक्ति दी है। अंग्रेजी विभाग से डॉ स्टीमलेट डखार का "Lineage system in khasi matrilineage system" तथा दैनिक मातृका का "Garo art and Tradition and change" ये शोधपत्रों के लिए सहायक आलेख हैं। डॉ. डखार ने अपने आलेख में मातृसत्तात्मक खासी वंश परंपरा के विषय पर विस्तार से चर्चा की है। "A Vedanist view of Ireland" में कार्ल होवार्ट मार्स रामकृष्ण परमहंस जी की आदर्श कथ संत से एक बार कहा था। खासी भाषा में "उ रामकृष्ण", "को जिनाक्रेन उ स्वाामी विवेकानन्द" तथा "उ स्वाामी प्रभानन्द" एवं "जान्मू" उल्लेखनीय हैं। इसके अतिरिक्त "उ लीव खासी लोककथा" पर एवं सुन्दर सज्जा, के साथ साहित्य, दर्शन, मनोरंजन एवं कलाई का समायोजन है। अनुक्रमिका में हिन्दी आलेखों की उपस्थिति का अभाव रहता है। रीता मिश्र - वरिष्ठ लेखिका एवं कविधृति द्वारा डॉ अवधेश कुमार अवध, शिलांग (मेघालय)

EDITORIAL



BIZARRE & BEAUTIFUL

"Beauty lies in the eyes of the beholder" - Plato.

Perhaps nothing has been more enigmatic in history than beauty. It has created and destroyed empires. Its charm allured scientists to explore new vistas. Art has crowned it as the goal to strive for and philosophy cringes if it loses this. Yet, we hardly know why a particular array of lines, shapes, colours or abstract ideas is more appealing to us than others. Why an ugly face suddenly becomes divine to us? For most of human history, these questions have been answered with logic and speculation, but in the last few decades, science steadily advanced to provide us with a better understanding; even a new branch called neuroaesthetics has emerged. It has paved the way to appreciate the underpinnings of beauty. Most people never stop to think about why they find something beautiful. Because it is something, they just know. Maybe we find beauty in the same places, but do we process beauty in the same way even if we disagree? These things are pretty intuitive. But scientists have been working to see if there's a universal way that humans minds analyse beauty. Beauty may be in the eye of the beholder, but researchers have discovered that our brains all behave similarly when beholding. They found a pattern in certain parts of the brain that become more active when perceiving something

beautiful. Having said this, we must admit that perceiving beauty is an intricate affair. Scientists may claim to have deciphered the mystery, but it hardly can explain the whole of it. While studying the response and the stimulus, we completely miss out on our mind, which tinges on an everyday experience. Sometimes a grotesque figure excites us; again, sometimes, we find an otherwise beautiful face insipid. This is quite bizarre. We know, there is more to the subject than breaking emotions into neurochemical signals or simply studying encephalograms.

What is the attraction? Why does an ugly face look charming, an old shabby street alluring, or the smell of grandpa's books - torn and shattered, other-worldly? We who appreciate the beauty in some apparently outlandish things take, as it were, the idea of beauty, which is in our minds, and project it on those; and what we see and worship is not those objects but our ideals. These objects are only suggestions, and on that, we throw our ideals and cover it, and it becomes deified.

As Swami Vivekananda, points out, "All that we see, we project out of our own minds. A grain of sand gets washed into the shell of an oyster and irritates it. The irritation produces a secretion in the oyster, which covers the grain of sand and the beautiful pearl is the result.... The wicked see this world as a perfect hell, and the good as a perfect heaven. Lovers see this world as full of love, and haters as full of hatred; fighters see nothing but strife, and the peaceful nothing but peace."

Appreciation of beauty is a journey. We grow with our experiences and finally reach the source from where all beauty springs.

Image: Manyu Verma



Khasi

KI KYNTIEN BA KYNTANG

La pynkylla da I Bah P S Lyngdoh

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

THUS SPAKE

Kynrad bad u Nongbud
Rymphang 1882

(...ba bteng na kaba khatduh)

M: Um shym la sngewthuh janai ia ka jingpynwan dur shaphang kane, “ka dur jong u Mynsiem”. “Hynrei babu”, u la ong ha u Kynrad, “u briew u dei ban batai ha uta uba mane ia ka dur dewbyrtha ka bymdei ka dur u Blei, bad ba, katba ki duwai puson ia ka, ki dei ban don ka dur u Blei ba lah ban iohi ym ia ka dur dewbyrtha. U briew um dei ban mane ia ka dur dewbyrtha.”

Kynrad(u ktah mationg): “Kata ka long kawei na ki rukom jonglong jongphi ki nong-Kolkata-kiba ai jinghren bad kiba ai jingshai ia kiwei pat: Ym don uwei ruh uba sngewthuh ba da kumno ban ioh jingshai. Phi dei uei ban hikai ia kiwei pat?”

Uta uba long u Kynrad jong ka pyrthei salonsar un hikai ia kiwei. Tang ma U hi U hikai iangi, uta uba la pynlong ia kane ka pyrthei-mariang, uba la pynlong ia ka sngi bad u bnai, ia ki briew bad ki mrad bad ia baroh kiwei ki jingthaw, uba la pynioh ki lad ki lynti ba kin nehkin long, uba la kyrkhu ia ki khun ki kti, ki kmie ki kpa bad ba lateh lakam ia ki da ka jingieid ban pynheh-pynsan ia ki. U Trai Kynrad u la leh bunbah kiwei kiwei pat-Un ym pyn-i ha ki briew ia ka rukom ban mane ia U? Lada ki donkam jinghikai, te, Un dei u Nonghikai. U long u Nongialam mynsiem jongngi.

“Tharai, lehse ka don kano kano ka jingbakla ha ka jingduwai ia ka dur dewbyrtha, te u Blei um tip ba lyngba kata, U hi u pynpaw ialade? Un da sngewbha eh ia kata ka jingmane blei ruh. Balei phin pynktha khlieh ialade shaphang kata? Kan jin da la bha eh ba phin pyrshang ban wad jingshai bad pynleit jingmut da lade hi.”

Ha kane ka kynti u M u la sngew ba ia ka jingsngewkhyllew jong u la pynduh-pyndam syndon. Mynta te u la ong halade. Hooiid, u la kren ia ka jingshisha. Ka donkam aiu ia nga ban hikai ia kiwei pat? La nga la sngewthuh shaphang u Blei? La nga ieid shisha ia U? “Ngam pat don kamra kaba biang ban thiah ialade, bad nga khot sngewbha ia ki paralok ban ia don bynta lang bad nga! Ngam pat tip ei ei shaphang u Blei,

la katta ruh nga pyrshang ban hikai ia kiwei. Katno ka long kaba lehrain! Haduh katno nga long uba bieit shisha. Kane kam dei ka kot hikai jingkein ne ka kot jingiathuh khana pateng ne ka jingpule ia ka jinghikai ktien bapher bapher, ia kum kata lah ban hikai ia kiwei. Em, ia kane ka jinglong maia jong u Blei. Kaei kaba u nga ka wanpaw ha nga.”

Kane ka long ka jingiatainia banyngkong jong u M bad u Kynrad bad da kaba kmen ka long ruh kaba khatduh.

U Kynrad: “Phi la kren ia ka jingmane-blei ia ka dur dewbyrtha. Lada dei ba ia ka dur la shna na u dewbyrtha, ka donkam ia kum kata ban mane-duwai ruh. U Blei da lade hi u la pyndonkam da bun ki rukom jingmane-duwai blei. U Uba long u Kynrad jong ka pyrthei salonsar u la pynbit-pynbiang ia kine baroh ki rukom ban pyniadei kat kum ka jingkot bor ka pyrkhath briew ha la ka kyrdan-kyrdan jingsngewthuh bad jingshemphang.”

“Ka Kmie ka st ki jyntah ba har rukom ban pyniahap kat kum ka jingdawa ka kpoh jong ki khun jong ka. Shu ong noh, ka don san ngut ki khun. Lada ka don dohkha ban shet kan shet bun rukom – kan shet dohkha pulaw, ka shet sdieh bad sdieh tyrkhong bad kumta ter ter ban pynbang bad pyniadei kat kum ka bor met jong ki.”

“Phi sngewthuh ia kaei ba nga ong?”

M:(da kaba sngewrit): “Hooiid babu, Da kumno, babu, ngi lah ban pynneh ia la ki jingmut-jingpyrkhat ha u Blei?”

Kynrad: “Tai khot ia ka kyrteng u Blei bad rwai iaroh ia ka burom jong U bad ia syllok bad ki kynja riewkhuid, bad teng teng leit jngoh ia ki jaka kyntang bad ki riewkhuid. Ka jingmut kam lah ban neh ha u Blei lada ka ngam sngi bad miet ha ki kam pyrthei, ha ki kam bad jingkitkhlieh bakynja pyrthei, ka long kaba donkam eh mynta ban pynleit jingmut ha la marwei bad nangta ban pyrkhath tang shaphang u Blei. Ban pynneh la ka jingmut-jingpyrkhat ha u Blei ka lng kaba eh, ha kaba nyngkng, lymda u briew u iai pyshang ban puson-blei ha la marwei. Haba u dieng u dang lung, dei ban da ker sawdong jong u, lymda kumta, un shah bam ha ki blang ki masi”.

U RAMAKRISHNA



Image: Swami Tadatmananda

“Ban puson-blei, phi dei ban pynkypang ialade ne shong ha ka jaka kyndong ne ha khlaw. Bad phi dei ban pyniapher barabor ia kaei kaba shisha bad ka bym shisha. Tang u Blei u long uba shisha, U jingpynlong ba neh pateng-la-pateng, baroh kiwei pat ki bymshisha, kaba mut ki bym iaineh. Da kaba pyniapher kumta, u briew u lah ban kynther pynkhuid lut ia kiei kiei ki bym shisha na la ka jingmut-jingpyrkhat.”

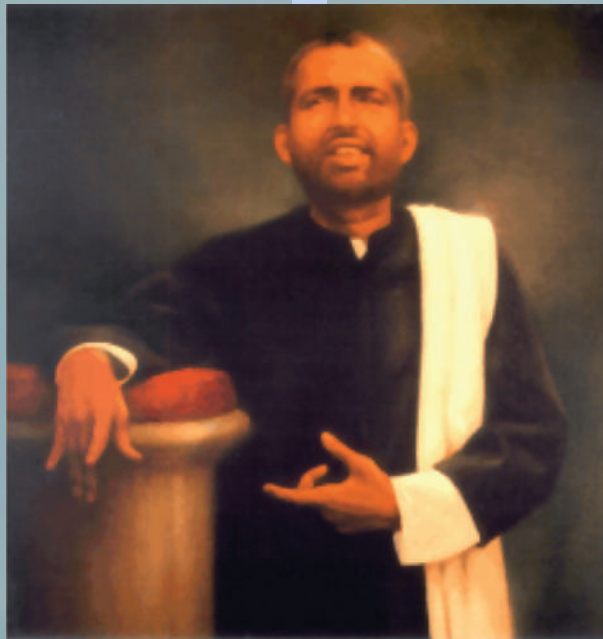
M(da kaba sngewrit): “Kumno ngi dei ban im ha kane ka pyrta?”

Kynrad: “Pyndep la ki kamram jongphi baroh, hynrei pynneh la ka jingmut-jingpyrkhat ha u Blei. Im, lang bad baroh-ka tnga bad ki khun, u kpa bad ka kmiebad shakri ia ki. To khein bad to niew ia ki ba ki long kiba kordor haphi, hynrei to tip da la mynsiem baroh ba ki im namar jongphi.”

“Ka nongtreikam ing haing uba riwspah ka pyndep la ki kam ing baroh, hynrei ka jingmut-jingpyrkhat jong ka ka leit jingmut thik tang ha la ka jong ka shnong ba ka shong ka sah. Ka ri ka sumar, ka pynheh-pynsan ia ki khun u kynrad jong ka kumba dei la ki jong hi. Ka ju khot ia ki wat kum, u Rama jongnga ne u Hari jongnga; Hynrei hapoh ka dohnud jong ka ka sngewthuh shai kdar ba kim long da lei lei ki jong ka.”

“Ka dkar ka jngi kylleng kylleng ha um. Hynrei phi lah ban mutdur hangno ka jingmut-jingpyrkhat jong ka ka don? Hangtei kin harud jong ka wah, haba don ki pylleng ba ka la kha. Pyndep la ki kamram ha pyrthei, hynrei bat triang la ka jingmut-jingpyrkhat ha u Blei.”

“Lada phi rung ha ka pyrthei nyngkong khlem da ioh jinghikai-ia ka jingieid shaphang u Blei, phin ia kynduh jingeh man la ka teng. Phin shah tyllap ha ki jingjynjar jong ka, ki jingpynkhuslai jong ka, ki jingpynsngewsih jong ka. Bad katba phi nang ngam shuh shuh ha kiei kiei kiba kynja pyrthei, katta phin nang shah teh bad kyrsum bad ki.”



“Nyngkong, kyllan da ka umphniang ia la ki kti nangta sa ot ia u sohphan, lym kumta ka thit kan dambit iaphi. Nyngkong pynioh ia ka umphniang jingieid bakyntang bad nangta sa kner la ki kti ha ki kam jong ka pyrthei.”

“Hynrei u briew u dei ban pynkypang ialade khnang ban ioh ia kane ka jingieid bakyntang. Ban ioh ia ka makhon na ka dud phi dei ban pynlong doi ia ka ha u khiew bakypang. Lada don jingpynthut, ka dud kam kylla doi pat. Nangta, phi dei ban buh kyrpang ia baroh ki kam ba dei ban trei, shong haba jar jar

bad king ia ka doi. Te, tang da kaba leh kumta phin ioh makhon.”

“Nangta shuh shuh, da kaba puson ia u Blei ha jaka ba kyrpang ka jingmut-jingpyrkhat ka ioh ia ka jingnang-jingtip, ka jingieid mynsiem bad ka jingpynleit jingmut. Hynrei kata kajuh ka mynsiem ka ngop arsut lada ka shong pyrkhat tang ha ki kam pyrthei. Ha pyrthei don tang kawei ba u briew u pyrkhat, “ka kynthei bad ka ksiar”, Ka kyntien “Ka kynthei bad ka ksiar”, ia kaba la ju pyndonkam kylleng ha ka jingmut balum ba lang, ka paw shi paw ha ki jinghikai jong u Ramakrishna ban kdew ia ki jingpynwit ba kongsan ha ka jingkiew ka jinglong ba kynja mynsiem. Kane ka jingpynsngew ba sngewieid jong u Kynrad, “kamini kanchan-ka kyntien ba la ju pyndonkam da u Ramakrishna ka thew ia ka jinglong kangar, la ju pyndonkam bakla. Da ka u la mut tang ia “ka jingkwah brai bad ka jingthrew”, ka jingpynkhih ba pynlong bih kaba khang ia ka jingkiew jong u nongkynjoh sha ka thong ha ka jinglong ba kynja mynsiem. U la pyndonkam ia ka ktien “kamini”, ne “ka kynthei”, kum ka kyntien ba thew ia ka jingkwah brai ka doh, haba ialap ha la ki nongbud shynrang jong u. U la sneng ia ki longkmie ha kawei pat ka liang, ban isih ia “u shynrang”. “Kanchan”, ne “ka ksiar”, ka dak jong ka jingthrew, kaba long kawei pat ka jingpynwit ia ka jingim bakynja mynsiem.

(yn dang bteng...)

KI KYNTIEN KA KMIE BAKHUID:

SAYINGS OF HOLY MOTHER SARADA DEVI



Büd hato ka syrngiew jong u kam long ka dur?
Kum haba phi leit duwai, u pynpaw ña lade
lyngba ka dur.

Naduh ki por hyndai hynthai baroh, ki briew ki ju
ioh jinglailtuid da kaba mane blei. Kim khein kumta?
U Sri Ramakrishna um ju sngewbha ña ka jingiapher
para briew. Ki Brahmon lane ki Lyngdoh ki don
kylleng sawdong. Hynrei phi dei ban kynmaw ba ña ki
riewkhuid la kha khnang ba kin long ka lynti ña ki para
briew bad uwei pa uwei na ki un kren ha ki sur kiba
pher. Don bun ki rukom ba ngi lah ban sngewthuh
ña ka jingshisha bad kine baroh ki long kiba dei suda.
Ngi lah ban ai nuksa kum u dieng u ba don bun bha
ki sim kiba lieh, kiba iong bad kiba saw kiba dem ha u
bad kiba pynmih la ki sur bapher bapher. Hynrei wat
la ngi iohsngew ña ki sur ba pher pynban ngim ju ong
ba kata ka sur ka long ka jong kata ka sim bad ban
ieh noh ña kawei pat hynrei bunsien ngi shait ong tang
kawei bad kata ka long ba ngi ong ba ka dei ka jingpah
ki sim.

Ka jingniew haba ngi khot ña ka kyrteng u Blei ka
long tang ban pynleit ña ka jingmut jong ngi sha u.
Ka jingmut barobor ka ju ñaid kylleng kylleng. Kumta
lyngba katei ka lad, ngi lah ban leit ha jan u Blei. Ha
kaba ñai ialap ña ka kyrteng jong u Blei wat la ym shym
la ioi ña ka dur jong u, kane ka pynlong ña u ba ña ka
sur jong u lah ban ioh sngew.

Ki nongbud ba shitrhem ki don bha ha kito ki por. Ki
leit tang ban wad shaphang ka jingsngewthuh ña u Blei.
Ki la im ka jingim jakhlia ha ki por mynshuwa. La u
bnai la tap da u lyoh suda. Hynrei une u lyoh un khuid
hi suki suki; bad dei kumta ba ngi sa lah ban ioi ña u
bnai. Hato uta u lyoh u ju jah kyndit kyndit. Kumta ka
long kumjuh ruh shaphang kiei kiei ba kynja mynsiem.
Haba uno uno u la sngewthuh shaphang u Blei, u sa tip
shaphang ña Iade bad u ba kumno u long.

Ko khun jong nga, phi tip ba u kynrad jong nga u ñiew
kor ña ki kynthai baroh kum ki kmie ba shisha. Mynta u
la iehnoh ña nga hangne ha ka pyrthei ban pynphriang
bad pynsngewthuh ña ka jingmut ka jinglong kmie ha ka
pyrthei.



Image: Swami Tadadmananda

Nga long ka kmie ña kiba sniew, kumjuh ruh kum ña ki
babha.

Lada u khun jong nga, u la ngam jylopp ha ka ktieh ne
ka jakhlia, tharai ym dei ma nga hi ka ban Shim ña u bad
ban ñiad ban pynkhuid da la ki ksang kti jong nga hi?

Khun jongnga lada phi kwah ban suk wat ju peit khmat
pat ña ka pop kiwei. Hynrei peit ña la ka jong. To tip ba
Phi dei ban don ka jingiadei lok ha baroh ka pyrthei.
Ym don uwei ruh u nongwei. Ka pyrthei ka dei ka jong
nga jongphi.

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 ña kum kita ki briew.



KA JINGKREN U SWAMI VIVEKANANDA HA CHICAGO:

KA JINGKREN SHAPHANG KA NIAM HINDU

19 TARIK, NAILUR 1893



Image of the Art Institute of Chicago: Davina Maurer

Don lai tylli mynta ki niam ha ka pyrthei kiba la hiar pateng naduh mynkulong kumah, ka niam Hindu, ka niam Zorastrian bad ka niam ki Jew. Baroh ki la shah ia ki jinglynsher ka por bad da ka jingiaineh jong ki, ki la pynpaw ia ka tynrai baskhem jong ki. Katba ka niam ki Jew kam lah ban ieng ia ka niam Kristan bad ka la shah pynmih noh na ka jaka tynrai jong ka da ka khun jong ka, khyndiat ki Parsis ki dang sah ban sakhi ha ka pyrthei ia ka niam bakhraw jong ki, ki tnat kiba bun ruh ki la mih ha India bad ki la pynkhynniuh ia ka niam jong ka Vedas naduh tynrai; hynrei kum ki jingat phyllung ka rud duriaw hadien u Jumaibah, ki ran noh tang shiphang bad ka wan biang ka Jingshlei bah kaba tyllep lut ia baroh bad kham khlain da ki phew hajar shah. Hadien kane ka jingtyliep ba ka la jem jai; ki mat rit baroh ki-la shah klun lut bad ki la kylla long langi kawei ka met bah, kata ka long ka jingngeit batynrai.

Na ki jinghikai bakhraw ki Vedas na kiba ka jingstad saian mynta ki mih haduh ki rukom mane blei thaw bad ki jingiathuhkhana puriskam, ki jing bymngait ia ki ba sha lyndet jong ka niam Buddhist, bad ki jingbymngait ki Jain, baroh ki don ka jingiadei bad ka niam Hindu.

Ka jingkylli ka mih, hangno ka tynrai kaba kine ki tnat baroh ki ia kynduh? Hangno ka thymmei ha kaba kine ki jingiapher baroh ki ia mih lang kawei? Kane ka long ka jingkylli kaba ngan pyrshang ban jubab.

Ki Hindu ki la ioh ia ka niam jong ki lyngba ki jingpynpaw na ki Vedas. Ki ngeit ba Vedas, ki long khlem jingsdang ne khlem jingkut. Phi lah ban snewlyngoh kumno ba ki kot ki long khlem jingsdang ne jingkut. Hynrei ki Vedas kim long satia tang ki kot. Ki mut ia kita kiba ki ain ba kynja mynsiem ba la lum lang da ki riewstad lyngba ki por. Kumba ka ain ka jingring ka pyrthei (gravity) ka don naduh shuwa ka jingshem ia ka bad kan iai don wat la u briew un klet ia ka. Kumta ruh kan long ki ain ba synshar ia ki mynsiem. Ki jingiadei ba kynja mynsiem na ki jingsneng, ki jing ong, hikai, ne- ki jingiadei mynsiem para mynsiem ne ki jingiadei ba marwei



ka mynsiem bad ruh ka thymmei mynsiem. Kine baroh la don naduh shuwa ban shem ia ki bad kin iai sah wat la ngi klet ia ki.

Ki nongshem ia kine ki aiñ la khot ia ki, ki Rishis bad ngi burom, ia ki kum ki briew ba janai. Nga sngew sarong ban iathuh-ia phi ba bun na kiba khraw tam na ki, ki dei ki- kynthei. Lah ban ong ba kine ki aiñ:kumba ki aiñ ki long khlem jingkut, ki la dei ban don ka jingsdang, Ki Vedas ki hikai ba ka jingpynlong ka long khlem jingsdang ne jingkut. Ka saian ka la pynshisha ba ka bor na jrong ka kat juh khlem-tam ne duna por ka, por ha-kaba ym shym don ei-ei; hangno kane ka bor, baroh ka don? Katto katne ki ong ka la don ha ka dur ka bym lah ban-iohi ha u Blei. Ha kata ka rukom ba u Blei u long teng teng uba paw bad teng teng u bym paw, ka ba lah ban pynkylla dur ia u. Kiekei kiba iai kylla bad bun rukom long kiba jot Kumta-U-ruh u lah ban iam, kata ka bym lah, ban long. Namarkata ym shym don kata ka i ym shym la pynlong.

Ngan pyrshang ban pyndonkam da ka jingia nujor, ka jingpynlong bad u Nongthaw ki long ar tylli ki laiñ ba ia iaid marsyndah. U Blei u long u Nongpynlong uba da ka bor jong ki jait-pa ki jait la pynlong na ki jing kynrum ki iaid beit shipor bad hadien ki duh noh. Kane ka long kaba u Bramon man ka sngi u iai kynud Sngewtynnad bad u

rwai u Blei u la pynlong kum “kita kiba mynshuwa.” Kane ka iadei bha bad jingstad saian ba mynta.

Lada nga ieng hangne bad khapbrip la ki khmat bad pyrshang ban pyrkhath ia ka jingim jong nga, “Nga”, i nga Kaei ka jingmut nga? Ka jingmut jong ka met. Nga haba kumta ngam long ei-ei? Tang ki jingpyndait pain ia ki tiar ba Ki Vedas ki ong “Em” Nga long ka mynsiem ba im ha ka met. Ngam dei ka met. Ka met kan iap, hynrei ngan nym iap. Nga don hangne hapoh ka met, ka, kan iap, hynrei ngan iai im. Nga don ruh ka mynno ia ka mynsiem ym shym la pynlong, kaba mut ka jingia pyndait lang kaba hadien pat yn sa pynpra. Lada ia ka mynsiem ia thaw, ka dei ban iap. Katto katne la kha donbok ia ki. Ki koit ki khiah ryngkat ka met bad ka jabieng baproh bad baroh ki jingdonkam ka pynbiang. Kiwei pat la kha jynjar ia ki khlem kti ne kjat, ki wei pat kiba bieit bad ba im ka jingim jynjar. Balei te ia ki baroh la pynlong lang da U Blei ba hok bad ba isynei, balei U la pynlong ia uwei u basuk bad ia-uwei pat uba jynjar. Balei ba u leh shiliang kumta kan nym lah ban long ba kito kiba im jynjar mynta kin im suk, pat hadien. Balei u briew un im jynjar hangne hapoh ka jingsynshar u Blei Uba hok bad ba isynei.

Ha ka wei pat ka liang ka jingpyrkhat shaphang U Blei, Nongbuh Nongthaw kam lah satia ban batai ia kane ka jingiapher; hynrei ka pyni ia ka nusib jot jong u. Dei ban don ki daw shuwa ka jingkha kiba pynlong ia u briew uba jynjar ne uba suk bad kito i ki jingong, ki jingleh jong u ha ka mynnor.

Baroh ki bor pyrkhath bad ka met ki long hiar pateng. Don ar tylli ki lain jingim kiba iaid ryngkat ryhgkat, kawei ka jong ka mynsiem bad kawei ka jong ka doh. Lada ka doh bad ki jingkylla jong ka kibatai lut ia kaba ngi don, ym donkam ban artatien ia jingdon ka mynsiem. Hynrei ym lah ban pynshisha ba ki jingpyrkhat ki mih na ka doh: bad ta ka daw jingstad pyrkhath ka long tang ma ka marwei, kumjuh ruh kalong kaba shisha ba ka jingstad ba kynja mynsiem kan long tang ma ka marwei bad kumjuh ruh ka jinglong ba tang marwei ka doh; hynrei ym kawei na kine ka long kaba shisha.

Ngim lah ban len ba ka met ka don katne ki jinglong na ka jinghiar pateng, hynrei kine ki jinglong ki long tang ki dur kiba nabar kiba dei tang ka jingmut jingpyrkhat ba khyllah kiba trei lyngbba ki rukom ba khyllah. Don ruh kiwei ki jinglong kiba pher jong ka mynsiem pynlong da ki kam baladep mynshuwa. ka mynsiem bad ka jingthmu da ki ain na jingiasnoh lang kin kha long ha ka met kaba long ka atiar babha tam na ka bynta kata ka jingthmu.

Kane ka long kaba iadei bad ka saian, namar ka batai ia kiei-kiei baroh da ka jingmlen, bad ki jingmlen ki mih na ki jingiaileh bunsien. Kumta ki jingiaileh bunsien ki long kiba donkam ban batai ia ki jingmlen jong ka mynsiem ba dang kha. Namar ba ym lah ban ioh ia ki ha kane ka jingim ba mynta, kumta ki dei ban long kiba la don naduh ki por ba mynshuwa.

Ka don sa kawei pat ka jingai jingmut ynda la nïew ba kine ki long kiba dei, kumno ka lah ban long ba ngam kynmaw ei-ei ia ka jingim ba mynshwa. La da kaba jem eh ban batai ia kane. Mynta nga kren phareng. Kam dei satia ka ktien tynrai jong nga; ha ka jingshisha ym shym don satia iwei ruh i ktien ha ka jingpyrkhat jong nga; hynrei nga tang shu pyrkhath kumta kumta hi ki wan rung baroh baroh. Kata ka pyni ba ka jingpyrkhat ka long tang na sla jong ki bor pyrkhath baroh bad hapoh jong ka la tei thup lut ia ki jingthit jong ngi baroh. Pyrshang bad iai ialeh tynggeh kumta phin lah ruh ban pyrkhath ia ka jingim ba mynshuwa jong phi.

Kane ka long ka sakhi ba tikna. Ka jingpynshisha ka long ka sakhi ba janai tam ia kane ka jingantad bad kane ka long ka jingtynjuh kaba khraw ia ka pyrthei ba la buh da ki Rishis. Ngil la shem ia ka jingbuhrieh ba jylliew kiba lah ban pynkhih ia ki duriaw bah jong ki jingkyndaw, pyrshang bad phah kynmaw ka jingim ba mynshuwa jong phi.

Kumta u Hindu u ngeit ba u long u mynsiem ia u ba ka waitlam hi ka lah ban dung ne ka ding kam lah ban thang ne ka um kam lah ban bam ne ka lyer kam lah ban pyntyrykhong. U Hindu u ngeit ba ka jingim ka long ka jylli kaba ki pud jong ka ki long ki bymjukut bad ba ka jaka pdeng ka long ka met bad ba ka jingiapher ka mut ka jingpynkynriah ia ka jaka pdeng na wei shawei pat. Ia ka mynsiem ym shym la teh da ki saikhum ka doh. Na ka thymmei hi ka long kaba laitluid, khlem saiteh, kaba khuid kaba sngur bad bajanai. Hangno-re-hangno ka shah teh ha ka jinglong doh bad ka sah ha kata ka jingshah teh.

Balei te ba kaei-kaei kaba laitluid, kaba janai bad ba sngur ba ka shah khum ha ka jinglong doh? Kumta ka mynsiem ba janai ka shah pynthame ban ngeit ba ka long ka bym janai, la iathuh ba ki Hindu ki kiar ia kane ka jingkylli. Katto katne ki riwpyrkhat ki kwah ban buh iwei bad ar ki briew bym janai bad ban pyndonkam ki kyrteng bakhraw-bakhraw ban pyndap ia ka jaka ba thylli. Hynrei kaba jer kyrteng kam batai ei-ei satia. Ka jingkylli ka sah hi kumjuh. Kumta u ba janai un long u bym janai. Kumta bakhuid ba tang ma u hi un kylla wat tang iwei ruh phngit na ka jinglong jong u? Hynrei u

Hindu u long bakhuid basuba. Um kwah ban rich ialade hapoh ki jingpynshongnia ba bakla, u long uba shlur ban jubab shai kdar ia kane bad ka jubab ka long “Nga hi ngam tip. Ngam tip kumno u bried bajanai, ka mynsiem ka prykhat ialade ka bym janai, ka pyniadei bad pyniasoh ialade bad kaba long tang ka doh”. Hynrei ka jingshisha kan long hi ka jingshisha. Ka long kaba shisha ba iwei pa iwei i prykhat ialade kum ka met ba kynja doh. U Hindu hi um shym pyrshang ban batai balei ba u nrew ialade kum ka met ba kynja doh. Ka jubab ba kane ka long ka mon U Blei kam long kaba shai. Kane kam shym pher hi na kaba u ong, “Nga hi ngam tip” Ka mynsiem bried ka long kaba junom bad bym ju iap, kaba janai bad ka bymjukut, bad ka jingiap ka long tang ka jingkylla jaka sah ka mynsiem na kawei sha kawei pat. Ia ka mynta la pynkhreh lypa da ka kam ka mynnor, ia ka lashai da ka mynta. Ki mynsiem kan iaidei shaphrang ne kylla dien trai na kawei ka jingka sha kawei pat. Hangne ka mih sa kawei pat ka jingkylli: la u bried u long tang kum i lieng rit hapdeng ka eriong-erngit uba shah kynting sha jrong ha ki jingatphyllung bad ban shah lynsher pat ha kajuh ka por, uba shah padoi shane shatai ha ka mon ki kam babha ne basniew uba khlem bor khlem sor; uba shah pynjot pynpra ha ki dew jong ka jingpynlong, i khñiang barit ba shah kyrshoiñ ha ka shalyntem ka jingpynlong ka bym ju sngap ia ki jingiam bad jingjaw ummat jong kiba ha ieng ha sem? Ka mynsiem ka sngewdiaw na ka bynta kane hynrei kane ka long ka aiñ ka Mariang. Haba kumta ym don jingkyrmen? Ym don jinglait im dei ka jingiam lynter khtang kaba mih dohnud jong ka jingduh jingkyrmen. Ka poi shaduh ka khet jong ka jingisynei bad ki ktien

pynntgen bad jingkyrmen ki hiar bad ai mynsiem ia ki riewkhuid ki Vedas bad u ieng ha khmat ka pyrthei bad kaba jem u pynbna ia ka khubor babha. To sngew phi khun kiba la ioh ia ka jingkmenei ka bymjukut bad ma phi kiba shong ha ki syrtap ba hajrong eh. Nga la shem ia Uba sha lyndet ka jingdum ba ka jingngeit bieit baroh: da kaba Phi ithuh ia U phin lait im na ka jingiap. Ki khun kiba la ioh ia ka jingkmenei ka bymjukut katno ka long ka kyrteng kaba thiap bad ba dap da ka jingkyrmen I Shah ba ngan khot iaphi ko lok ka kyrteng ka sngewthiang. Ki nongioh pateng kajingkyrkhu ka bymjukut iaphi ki Hindu kim khot ki nongpop, phi dei ki khun U Blei ki nongioh bynta ia ka jingkyrkhu ka bymjuiap. U jingthaw bakhuid bad phi ka jinglong Blei ha ka pyrthei kum ki nongpop! Ka long pop ban khot ia u bried kumta; ka long ka jingpynbudnam ia ka jaitbynrew.

Mih phi ko Sing; kynther noh ia ka jingngeit bieit bad phi dei ki langbrot; phi dei ka mynsiem bymjuiap, ka mynsiem ba laitluid, kaba la kyrkhu bad kaba junom; phim dei ka doh, phim dei ka met. Ka doh ka long ka shakri jong phi; ym dei pat maphi u shakri jong ka doh.

Dei namar kata ba ki Vedas ki pynbna ba ym dei ki jingiakhleh ba shyrkhei jong ki aiñ bym lah map, dei ka phatok ba khlem kut jong ki daw ka jingpynlong; hynrei khlieh jong kine ki aiñ baroh, hapoh bad lyngba iwei pa iwei i phngit jong ka met bad ka bor don tang u wei uba don ka hukum jong u, ka lyer ka beh, ka ding ka meh u slap u hap: bad ka jingiap ka thap ha man la ki jaka jaka.



Na ki jinghikai bakhraw
ki Vedas na kiba ka
jingstad saian mynta ki
mih haduh ki rukom
mane blei thaw bad ki
jingiathuhkhana
puriskam, ki jing
bymngeit ia ki ba sha
lyndet jong ka niam
Buddhist, bad ki
jingbymngeit ki Jain,
baroh ki don ka jingiadei
bad ka niam Hindu.

SWAMI VIKRAMA



U NONGPRAT LYNTI HA RILUM KHASI: U SWAMI PRABHANANDA

(...ba bteng na kaba khatduh)

U Swami Lokeswarananda



KA JINGSDANG BARIT

Mynta la kumba 50 snem ba u la wan poi ha ri Khasi, ki bried ki dang iai kynmaw ia ki jingkren, ka jingshitthem bad ka jingsngewsarong ba u la lah shisha ban bsiap ha ki ia ki jingshisha baroh. Ki la ju iai iathuhkhana shaphang ka jingsngewrit bad ki jingkhraw burom jong u ha ka ban pyniadei lok bad uno uno u jaitbynriew. Kaba khraw tam na baroh ka dei ka jingwiat-samrkhie kaba long ka nam bad ka nongjop ha ki jingiapyniadei lok ia baroh. U Deputy Director jong ka thoh ka tar u ong ba, wat la u la ioh ka jingpang kaba ym lah ban pynkoit shuh, ka khmat baphuhsamrkhie jong u kam duh. U Ketoki u long uba rit met kum u Bengali hi, u babiang ka met ka phad, u bym da ksah hynrei u ba satar bha, u bym da iong, uba shai khmat, uba heh shyllangmat bad ka tmoh ba-idaitdoh. Um long uba bhabriew, hynrei ka jingishongkun bad ka jingngeit baskhem kiba la sakhi ia ka jingiadei jong u bad kiwei pat ki bried bad khlem artatien ba u wan na ka ing badon-baem. Kumba ka jingshisha ruh ka paw ba ki kmie ki kpa jong u ki dei ki jaid bakhraw-batri bad ki nongsynshar niam Hindu; ki

im pahuh pahai na la ka jingioh jong ki na ki khyndew ki shyiap. Da ka jinglong riewniam ym shym la pynpaw iathuh hano hano ia la ka, longing longsem, hynrei ynda la tohkit la shem ba u dei na Sylhet, uba nyngkong na ki para kiba ia bun— U banyngkong tam bad kumjuh ruh u batyngshain tam.

KA JINGROI KA KAM

Tang hapdeng khyndiat por, la poi ka khubor ha kylleng ka ri ba la wan poi uwei u samla riewniam uba la seng ki skul ha Shella, khlem da pynthut ne pynkylla niam ia ki khynnah skul. Uba don ka jingthrang ban iatei lang ia ka lawei jong ka jaitbynriew. Uba kwah ruh ban nang kiew irat shaphrang da kaba bat skhem ia la ki hok-riti tynrai barim da kaba pyniadei ha ki rukom jingkylla

bad jingjia babun jait kumba ki la ia kynduh khah khah mynta ha kane ka jingsynshar Bilat ia ka hima jong ki. Ki rangbah jong kito ki shnong kiba marjan ki la wan iakynduh ban kyrpad ia u ban plie skul ha ki shnong jong ki de. U Ketoki u la leit jngoh ia kito ki shnong bad u la mynjur ban plie skul tang ha kito ki shnong kiba u la shem ba ki kwah ban ioh skul bad kiba la kloiruh ban ia ai kti lem ha ka ban pyniaid ia ki. Kumta u la sdang ban seng ki skul ha ki bun tylli ki shnong bad ka shella kum ka jaka pdeng. U la don ka jingshitthem ha kane ka kam bad u la thung ki dkhoh jingialang ban pynkhamti ia ka jingpyniaid ia ki skul. Ha kajuh ka por ka skul ha Shella la kyntiew noh ka klass kaba hynriew (Middle) bad ynda la dep kane, ka Dorbar ka la pynbeit da ka jingiaryntih lang baroh shishnong ryngkat bad ki tymmen ki san, la jied bad la rai ruh ban ia synniang kumba 500 tyngka na ka bynta ka skul.

KA JINGWAD NONGTREI

U Ketoki namarkata u la dei ban iaidei-peit kylleng ki skul, ba um ju ioh por shuh ban hikai skul. Kumta u la dei ban wad ki nongtrei kiba kwah ym na ka bynta ka

pisa, hynrei da ka jingsngewlem ia la ki parabriew. U la thoh shithi nyngkong eh sha u paralok jong u, uba la iatrei kam lang bad u ha Dacca ha kitai ki snem ba la dep; da kaba kyrpad ia u ban wan iarap lem ia ka kam jong u. Une u paralok jong u uba kyrteng u S, uba la phet slem na Dacca bad uba la trei kam ha ka lain khai pateng ha Calcutta, tang shu tip ia kane ka khubor u la iehnoh ia ka kam jong u bad u la wan sha Ri Khasi. U ruh u la trei dohim dohiap ban iarap lem ia u Ketoki, hynrei ka kam ka dang dawa shuh shuh ki nongtrei namar ba la roi palat. Kumta u Ketoki u la thoh shithi-kyrpad sha la ki paralok baroh bad tang hapdeng khyndiat por u la Iah ban ioh katto katne ngut ki samla kiba la wan ban trei ha kine ki shnong ba marjan. Kine ki la wan ym na ka bynta ka kam namar ki la tip ba kin iakynduh shibun ki jingeh. Don ruh na ki kiba ym iadei ban trei bad don kiba ia hap bha ha kane ka kam. Uwei u Maharaj (Bramochary) u la wan ban iarap lem ia u. Une u la long uba nang bha shaphang ka put ka tem bad ban ai dawai. U la long uwei u rijied baskhem ha ka kam. Kiwei ki Maharaj ruh ki la wan hynrei kim shym la lah ban sah slem namarba ki kam ki dawa ia ki sha kiwei pat ki jaka bad na ka daw ka jingbym iadei shaphang ka jingkoit jingkhiah jong ki.

KA JINGPYNMIH IA KI KOT-PULE

U Ketoki u la shem ba ki kot-pule kiba ki khynnah skul Khasi ki pyndonkam, ki long kiba hikai shaphang ka niam Khristan—ka jinghikai Khristan. U la sngewdei ban pyr shang ai ia ki Khasi da ka jinghikai bashongnia da kaba pynmih ki kot-pule kiba lah ban pyndonkam ym tang ha ki skul hynrei wat shawei shawei de. Kine ki kot ki bym pat ju don ha kito ki por kiba u la sdang ban thoh da lade hi bad da ka jingtrei bad jingialehshitom jong u, u la lah ban pynmih katto katne tylli ki kot tang hapdeng khyndait por—ka kam kaba u la pyndep da ka jingtrei bakhlem sangeh. Wat la shibun ki jingduna Iah ban shem hynrei don ruh na ki kiba dang pyndonkam, kum ka jingnang bad jingtbit jong u ha kaba thoh ia kine ki kot. Une uwei pat u Maharaj ruh u la thoh bad pynmih ki kot-jingrwai kiba la ktah jingmut shibun. Ki jingrwai ruh ki la long kiba sngewtynnad shibun bad pynshithem bad don ruh kiba dang iai rwai mynta ha ki radio.

KA SKUL HEH

Dei ha kane ka por ba u Ketoki u la pyrkhath sani bha ba ki kam jong u kin shu sep ei lynda un seng bad tei ia ka skul heh ha kaba ki khynnah skul kin bteng

ia ka jingpule jong ki ynda ki la dep ia ka klass kiba pdeng kiba u la tei. U la iohi ruh ba ki khynnah kiba leit shong skul ha Shillong bunsien ki wan phai noh da ka jingsngew nongwei bad ka jingbysngew iadei shuh bad ki rukom im ba mynshuwa jong ki. Ki trai shnong Shella ki la kyrpad ia u ban plie ia ka skul-heh ha shnong jong ki khnang ba ki khynnah skul shnong bad na kiwei pat ki shnong kin nang ioh ban kiew irat ha ka jingpule. U Ketoki u la sngewdei ban seng ia kane ka Skul-heh ha Sohra namar ka long ka jaka pdeng jong ka ri Khasi bad ka long ruh ka jaka ki riti-dustur tynrai Khasi. Wat la ki paralok Shella ki la sngewsih ba um shym jied ia ka shnong jong ki hynrei ki la kloie ban mynjur ba ka Sohra ka long ka jaka kaba khambha ban tei ia kane ka skul.

Kumta u Ketoki u la leit peit ia ka Sohra ban wad jingtip bad jingkyrshan na ki trai-shnong Sohra ban tei ia ka skul hangto. U la tip ba ki Khristan kim shah ban tei skul hangto da ka Seng Hindu, hynrei kiwei pat ki bym dei Khristan kim suidniew ne salia eiei ia kane ka jingpyrshah jong ki. Haba u Ketoki u la ioh jingkyrmen bad jingkyrshan ban tei ia ka skul ha Sohra, uwei u rangbah Khasi u la tyrwa iwei i jaka da kaba ong ba ka dei ka nongkynti jong u hi bad ba u lah ban tei ia ka skul hangto ha kano kano ka por ba u la rai jingmut. Ka long ka jaka kaba halor u lum kyntong, kham kynjang ban ia ka shnong Sohra. Ka jaka ba itynnad shibun la ker ia ka baroh sawdong da ka lawbah lawsan bad ba ingiew shibun. Nangto ruh lah ban iohi kylleng wat shaduh Sylhet ruh. Ka long kajaka ba i-iakop bad iahap bha ban tei ia ka skul. Haba U Ketoki u la ioh kat kane ka lad babha tam, u la lum jingialang ia ki rangbah shnong baroh ha kiba u la pynkhamti ia ka kam, bad katba ialade pat u pynjngai na ka katba lah. Kumno ka kam ka la iaidei pynshisha da ki jingjia hadien. Tang shu iohsngew ba uwei u rangbah u la ai jaka ia une u Maharaj, khlem da oh dor ei ei, u Syiem jong ka hima da ka jingkyshoit jong ki katto katne ki rangbah u la thaw jingkulmar ia kane ka kam. Hynrei u don ka jingsngewlem ia u Ketoki bad u nongai khyndew, bad da kaba ong ia ki ba kim dei ban iadei kti ha kane ka kam. Kane pynban ka la long ka jingkyrkhu ha ka liang jong ki dkhot jingialang, ki la sngewlehrain ba u Syiem hi u pyrshang ban pynbira ia ka kam kaba naduh mynta hi kan long ka jong ki bad ba kin ieng ialeh na ka bynta u Ketoki bad ki la ialehpyrshah ia u Syiem haduh ba kin da lah ban kylla khongpong ia ka jingrai jong u na ka bynta katei ka jingai khyndew bad ban sdang noh ban tei ia ka skul.



(yn dang bteng...)

KA NIAM- KA LYNTI KA JINGIM HOK

Dr Omarlin Kyndiah



The author is trying to explain us about the religion of the Khasis. He explains it further by giving references of various concepts that is the Western concept, Hindu concept and Hynniewtrep concept. He further tells us that the Values and Culture of the Khasi religion is still practiced and preserved.

Ha ka ba mynnyngkong jong ka pyrthei, bad ha kaba sdang ka jingim ha pyrthei, ha ka jingmut jingpyrkhat jong u khun bynriew, ka jingngeit niam ka la don naduh kata ka por. Ha kata ka por don shibun ki jingngeit jong u khun bynriew- ki jingngeit ki ban ialam lynti ia u khun bynriew sha ka lynti jong ka jingim hok. Ha kata ka por kawei na ka jingngeit jong u khun bynriew ban ialam lynti ia u sha ka jingim hok ka long ka jingngeit shaphang ka Sang ne ha ka ktien mynder kaba ki ong *Taboos*.

Kumba la btah ia nga ban batai ia ka jingmut jong ka phang 'Ka Niam ka lynti ka jingim hok' nga sngewdei ban batai shuwa ia ka jingmut jong ka kyntien 'Niam' lane ha ka ktien nongwei '*religion*'. Ki jingbatai ia ka kyntien niam ne religion ki long kiba iar bad ki don da ki spah ki hajar ki jingbtai ia ka jingmut jong ki. Hynrei mynta ha ine i jingthoh ba lyngkot ngin ia peit ia ki katto katne ki jingbatai. Ngan batai ia ka jingmut niam ne religion ha ki lai tylli ki concept: *Western concept*, *Hindu concept* bad *Hynniewtrep concept*. Ha ka *Western concept*, don shibun ki jingbatai ia ka jingmut ka kyntien '*religion*'. Ha ki kyntien u Edward Burnett Tylor, la batai, religions is '*the belief in spiritual beings*'. U I S Markham u ong, '*a religion is a way of life*'. Ha ka *Hindu concept*, ia ka kyntien niam ne religion la tip dharma kaba mut '*one righteous duty*' lane '*to sustain or nurture a particular way of life*'. Katkum kane kine ki jingbatai, ki paw ba ha ka Western concept, ka niam ka dei ka jingithuh jong u khun bynriew ia ki bor kiba sha lyndet kiba ki khmat briew kim lah ban iohi. Ka niam ka wanrah ia ka jingiadei bad kita ki bor kiba sha lyndet. Baroh ar, Western concept bad Hindu concept ki batai ba ka niam ka dei ka lynti jong ka jingim jong uwei pa uwei u briew. Ha ka ktien phareng ki ong, '*religious belief have always been intertwined with human life*' lane '*religion is a phenomenon which controls the attitude of each individual towards life*'.

Ha ngi ki pateng u hynniewtrep u niaw wasa, ngi ngeit ba ka niam ka wanrah ia ka jingiajan hapdeng 'U Briew' bad 'U Blei'. Ia kane ka jingiajan ngi lah ban ioh lyngba 'Ka Nia' bad 'Ka Jutang' (Reason and Covenant).



Image: Cosmogony by Bah Raphael Warjri

Hajrong kine ar ngi tei bad pynshong nongrim ia ka niam. Ngis ngeit ba ngi baroh ngi dei ki jong U Trai Nongbuh Nongthaw bad ka jaka shongneh jong ngi ka dei ryngkat bad U Blei ha Sorkep. Haba ngi wan shong wan sah sha pyrthei ka don ka Jutang bad u Trai Nongbuh Nongthaw ba ngin im hok bad kamai ia ka hok.

Ha ngi ki pateng u niaw wasa ngi ngeit ba ia ka Niamtre Niam Khasi la pynshong nongrim na ki hukum - ki hukum Blei bad kine ki hukum ki wan ha u niaw wasa lyngba U Woh Lakriah, u shakri U Tre Kirok u ba ialam ia u niaw wasa sha ka jingthmu U Tre Kirok. Ki hukum kiba U Blei Nongbuh Nongthaw u la hukum ia ngi ba ngin bud ngin ksoh, ki long: Tip briew tip blei bad Kamai ia ka hok. Dei hajrong kine ki hukum u

hynniewtrep niaw wasa u saiñdur ia ka lynti ka jingim kaba hok bad ka ba khuid ba suba na ka bynta ban ioh ia ka lynti ka jingim kaba suk ha pyrthei shong basa. Kumta ha ka jingngeit niam jong ngi, ngi ngeit ba ngi dei ban im hok namar ba ngi hap ban shah bishar hadien ba ngi khlad nangne na pyrthei shong basa. Ngi dei ban ngeit skhem ha ka niam tipbriew tipblei, ka niam kaba ialam lynti ia ka jingim ba man ka sngi ka jong ngi, ka niam kaba hikai ia ngi ban tipkur tipkha, tip kynsai tip pangrai bad ban burom para briew. Kane ka dei kawei ka bynta ba kongsan ha ka jingim jong ngi, kata, 'Ka Tipbriew'. 'Ka Tipblei' pat ka hikai ia ngi ia ki aiñ blei, la ha ka kha ka pun, shongkha shongman, ka iap ka sa. Kine ki dei ki lai bynta kiba ngi ia kynduh ha ka jingim jong ngi bad kiba ngi dei ban tip ia ki hukum ki adong blei ha por ba ngi pyndep ia ki kam niam kam rukom.

Ka Tipblei ka hikai ia ngi ia ki aiñ blei ha ka shongkha shongman, naba ka long ka sang ka ma ban poikha shikur shijait ne shipara namar ba ka long ka laisnem laibnai. La kane ka jing hikai jong ka niam jongngi ngi lah ruh ban iohi ha ka parom Krem Lamet Krem Latang.

Kine ki dei ki hukum bad adong kiba ngi hap ban pyndep ha ka jingim jong ngi kum ki briew la ha ing ha sem ne ha ka imlang sahang. Dei halor kine ki hukum ki adong ba u hynniewtrep u saiñdur ia ka lynti jong ka jingim katba u dang im ha ka nongrim jong ka hok bad ban kamai ia ka hok.

Haba phai pat sha kane ka hukum adong Blei, ban kamai ia ka hok, nga sngewdei ban pynkynmaw ia kine ki kyntien ha ka drama ba thoh da u Ma P Katphoh. Ha kane ka drama ka kurim ka pyni ia ka jingdom ia la u tnga jongka namar ba um treh ban shim ia ka pisa kaba ki lap ba don ba tep ha trai jong u diengsoh ha kper jong ki. Une u kpa u ong kumne, "Kim dei ki jong nga, te kmie kynrad, sang iap ban leit shim ia ka jong kiwei; ym bit ban bam pap da ka umsyep ka kamai jong kiwei. Lada mon U Blei, un pyndap hi ia ki jingdonkam jong nga."

Kine ki kyntien ki batai shai ba kum ki briew kiba bat hukum U Blei, kiba long ka niam ia ngi, ka long pop

ban tuh lane ban shim na ka umsyep jong kiwei.

Lada ngi phai sha ka parom jong U Woh Lakriah, u shakri U Tre Kirok ba ialam lynti ia u niaw wasa sha ka jingthmu jong U Tre Kirok ngi shem ia kine ki kyntien. Ong U Tre Kirok ia U Woh Lakriah, 'I leh tuh mi'. 'Yowni uwa datuh mi lada kyrkhu o ya me, u soobthied u hajrong mootha, katwa ya uwa nga da tim, ham pyntngit cheitai i thaw iwa nga da kyrkhu ya me'. Na kine ki kyntien ka pynpaw shai ba baroh ki jingdonkam jong ngi ki briew donkam ia ka jingkyrkhu U Blei Nongbuh Nongthaw. Haba iadei bad kane ka hukum, kaba dei ka jinghikai niam ban kamai ia ka hok, katkum ba long hi mynta, don u dak jingkylli ba heh, ym tang ia kito kiba ngeit sha kiwei pat ki niam, hynrei wat hapeng jong ngi kiba kam ba ngi im haka niam tipbriew tipblei.

Ngi la biang lut nadong shadong ki jinghikai niam, ki pharsi niam kiba ngi nud ban ong ba ka Niamtre Niam Khasi (tribal religion) ka ia ryngkat dor bad kita ki *organised religion* kiba la klet ba u khun bynriew ha ka por ba u wan ban shong ban sah nyngkong ha pyrthei u im bad ngeit nyngkong ha ka niam tynrai ne *tribal religion*. Kane ka long katkum ka jingbatai ki stad anthropologists. Mynta ka shong hanga haphi ban kunai ia ki jinghikai ka niam tipbriew tipblei. Ym sngew donkam shuh ba ngin wad da kawei pat namar ba niam hi ka dei la lynti jingim hok bad dei kane ka lynti ka ban pynpoi ia ngi sha U Blei Nongbuh Nongthaw. Ong ki kyntien,

"All rivers lead to the same ocean, therefore, all religion are the same" Khatduh iawai, nga duwai ia u Blei nongbuh nongthaw, ba un pyndap da ka mynsiem ban ieit bad skhem ha la ka jong ka tynrai - ha ka niam tipbriew tipblei.



Dr Omarlin Kyndiah: Associate Professor and HoD of Biochemistry in St. Edmund's College. Has contributed write up in various journals and newspapers on the topic of art, culture and religions of the indigenous Khasi-Jaintia tribe. Was the General Secretary

of Sein Raij Niamtre, Shillong - the congregation of indigenous faith, Niamtre.



KA JINGWAN IUHKJAT U SWAMI VIVEKANANDA SHA SHILLONG

La pynkylla da I Ehsing Khiewtam

Dr Asim Choudhury



U nongthoh poetry ba radbah bad ba pawnam ka ri India u Rabindranath Tagore u la ai ka jingim ba shijunom ia ka jing itynnad bad jing pyniapmat ka jaka jong u Lumshyllong bad ka sor bah jong u ha ka poetry ba u la thoh ha u snem 1928-29 kaba kyrteng 'Ka Shesher Kabita'. Une u nongthoh poetry bad ruh u ba dei u riew khraw pyrkhat ula juh wan iuh kjat teng ha kane ka jaka rilum, ka sor Shillong ha u snem 1919 bad ula sah la kumba lai taiew eiei, bad ruh ha u snem 1923 u la wan poi biang bad u la sah la kumba ar bnai eiei. Hynrei ha shuwa jong kane ka jing wan iuh kjat u ne u nongthoh bad riew khraw pyrkhat sha kane ka jaka ruh, ha u snem 1901 uwei na ki riew khraw ka ri bad u ba dei ruh u riew ieid ri bad riew khraw pyrkhat u ba baroh shityllup ka sla pyrthei ka ithuh bad ka burom, uta u dei U Swami Vivekananda, u ba la wan ban kham pyn kyntang shuh shuh ia kane ka khyndew ba kyntang jong ka nongbah Shillong da kaba u la wan iuhkjat ha kane ka sorbah ha u snem 1901. Kane ka jaka kaba la shong ha pneh ka Khasi bad ka Jaintia Hills (ha kaba mynshuwa la tip kum ka Assam, Northeastern province of India), ka sorbah ka la ju long bad kaba dang iai long ka jaka ki lum ki wah kaba don ka bor pynkoit pynkhiah bad ki briew na

kyleng ki jaka ki ia wan ban sah kai pyngngad, ban pyn jahthait ialade bad ruh ban wan ioh biang ia ka jingkoit jingkhiah jong ki sha kane ka jaka; ki juh sngew tynnad eh ruh ban ia lehkai golf ha ka madan ialeh kai golf kaba pawnam ha ka pyrthei baroh kawei, kaba la plie lai snem ha shuwa ban wan iuhkjat une u riew khraw ka ri u Swami Vivekananda, kaba don kumba khatphra tylli ki thliew ialeh kai golf, kaba la shna lane pynwandur ha kaba ia syriem bad ka St. Andrew jong ka ri Scotland. Tharai lada u Swami Vivekananda un iohi ia kane ka jaka ialehkai golf un da lah kynmaw tharai ia ki por ba u ialeh kai golf ha ka sien ba nyngkong bad ka sien ba khatduh, kata ha Ridgely Manor ha Stone Ridge, kaba don ha New York ha u snem 1899; ha kata ka por ula ioh ban pynrung saw thliew ha ka hole-in-one on a par-four hole- ka badei ka "double eagle" ha ka Golf's lexicon.

Ha u snem 1901, ka nongbah Shillong ka dang hap ha ka Administrative Headquarter jong ka Assam, kaba la pynlong pura kum ka Chief Commissioner's province ha u snem 1874. Kaba don kumba 5000 feet eiei ka jing jrong na ka sla duriaw, kane ka nongbah ka long kawei na ki jaka jngohkai lane ka hill station kaba pawnam tam ha ri India. Ha ka jingsah kynmaw, Ki nong Bilat kiba lah juh sah teng ha kane ka nongbah ki shait khot ieid ia ka "Ka Scotland of The East" kata ka ri Scotland jong ka thain mihngi, na ka jing itynnad jong kane ka jaka kaba lah ban pyn shohbiej ia kino-kino ruh ki khmat bad ruh ka jing itynnad ki lum kiba ia ker ba da ia kane ka nongbah. Haduh u snem 1972 kane ka jaka ka la long ka nongbah jong ka Assam, bad hadien ba lah ioh ia ka state lane ka jylla Meghalaya ka sor shillong ka la long ka nongbah jong kane ka jylla bad ka Gauhati kaba la tip mynta kum ka Guwahati kala kylla long ka nongbah jong ka jylla Assam.

KABA SDANG

U Swami Vivekananda hadien ba u la wanphai na ka jingleit jngoh kaba ar jong u sha ki ri sepngi, ha u bnai Nohprah, 1900, u la pynlong tang kawei ka jing leit sha

Mayavati ha shuwa ba un sdang ia ka jingleit iaid jong u sha East Bengal (Bangladesh) bad sha Assam. Kane ka jingleit jngoh jong U Swami Vivekananda ka long ruh ka jingthrang ba shida jong u ban ioh leit ialam iala ka kmie sha ka pilgrimage, kum ka kamram bakhuid kaba u khun rangbah u hap ban pyndep kat kum ka jing bthah ha ka rukom ka lariti ki Hindu. Ha ka shithi kaba u la thoh sha ka Mrs. Bull ha ka 26 tarik u kyllalyngkot, u la thoh - "La shem taiew ngan leit ialam iala ka kmie sha ka pilgrimage. Ka lah ban shim por da ki bnai ban pyndep ia kane ka jing leit pilgrimage. Kane ka dei ka jingkwah kaba khraw bad kaba kyntang eh jong ka briew Hindu ka ba la sah wei briew. Baroh shi katta nga lah ai tang ki jing sngewsih bad jing diaw suda ia ki briew lajong, nga dang pyrshang ba la kumno-kumno ngan lah ban pyndep ia kane ka jingthrang jong i mei jongnga".

Hynrei kane ka jingpyrshang jong U Swamiji kam lah satia ban urlong haduh ba ha ka 24 tarik u Lber, ka kmie jong U Swamiji ha ryngkat bad kiba ha ing jong u bad u Swami Sadananda (Gupta Maharaj, U nongbud) kila ia mih na Calcutta ban leit iakynduh bad U Swamiji ha East Bengal, ban leit sha ka jing iaid pilgrimage. U Swamiji u la don lypa ha Dacca naduh ka 19 tarik u bnai Lber ha ryngkat bad katto katne ki nongbud jong u; kumba ngi la ioh ban tip hadien na ka dairy jong u Swami Brahmananda, U Swami Nityananda (Nita) bad U Nirbhayananda (Kana) ki dei kiba la don ryngkat bad U Swamiji ha Dacca.

U Swamiji u la ia kynduh bad la ka kmie ha ryngkat ki ba haing jong u ha Narayananj bad kila ia leit sum ha ka wah Brahmaputra ha Langalbandha, lane Langalbandh¹. Kaba don kumba khatar mile shaphang shathie phang mihngi jong ka Dacca, kane ka jing ia leit sum ba kyntang, ka lah ban iadei lang bad ka sngi kha jong u Buddha (8 tarik u bnai Hindu ha ki bnai Lber-Iaiong), kaba hap ha ka 28 tarik u Lber 1901. Da ki Phew hajar ngut ki riew ngeit ka niam Hindu kila ia wan ban shim bynta ha kane ka jing ia sum ba kyntang kaba la tip kum ka Astami Snan, kaba juh long manla u snem ha kata ka sngi.

Hadien kata kila leit phai biang sha Dacca bad ha ka tarik u Iaiong kila leit sha Chandranath kaba don hajan Chitagong. Bad ha kaba khatduh sa sha Kamakhya Dham ha Gauhati. Baroh ar kine ki jaka ki don ka jing

iadei bad ka Riewblei Sati, ka bynta ba shiteng jong u Blei shiva (Lord Shiva's Consort). Bad kiba la ithuh kum ki Shakti peeth. Ha ka lynti iaid jongki sha Kamakhya, Baroh ki ia sahmiat katto katne sngi ha Goalpara bad Gauhati. Don katto katne ruh ki jing ngeit ba U Swamiji Ha ka por ba u dang leit sha Kamakhya, U la leit iuh kjat ruh katto katne ki jaka kiba don ha rud ka wah Brahmaputra.

Shwa ba U Swamiji un pynkut ia ka jingiaid jong u na Dacca bad leit sa sha Assam, U la sah kumba ar taiew eiei ban ia kynduh ia shibun bah ki briew bad ai shi bun bah ki jingkren, haduh ba ka koit ka khiah jong u ka la sdang ban hiar stet. Ka long kaba eh bad kaba jynjar bha ia U namar ba shuwa ba un leit sha Kamakhya ula sdang ban ioh sa ka jingpang dap shadem, kumba la tip kum ka asthma. Hamar hangta ula pyrkhath ban leit sha Shillong (Halor ka jing ai jingmut lang kiwei ruh), ha kaba u tharai ba un ioh jingiarap na ka jinghiar ha ka koit ka khiah jong u. Kumba ngi lah ban iohi, lehse ki don kiwei ruh ki daw kiba la pynurlong ia U Swamiji ban wan iuh kjat sha Shillong.

Ka long kaba la tip shai ba, ban bud dien ia ki Khnapkhat jong U Swami Vivekanand, ki shithi jong u ki long kiba la ai shibun bha ki jing iarap. Hynrei naduh ba u la mih na Dacca ha ka san tarik u Iaiong haduh ka khatar tarik u Jymmang ba u la leitphai sha Belur Math, hadien ba u la pyndep ia ki jing leit iaid pilgrim jong u sha East Bengal bad Assam, u khlem la thoh iwei ruh i shithi. U Swamiji ula ioh ia ka kyrteng kum U "Cyclonic Monk" na America, na ka daw ka jingiad iad lynti ba khlem shong thait jong u ha East Bengal lyngba ki lynti kiba ha khyndew bad ruh ki lynti sla um, haduh ba um shym la ioh por shuh tang ban thoh iwei ruh i shithi; kane ka jingai kyrteng kala pynskhem shisha ia kane ka jingsnewtynnad shang jong u ha kine ki jaka. Na kane ka daw jong ka jing bym thoh shithi U Swamiji, khnang ban tip ia ka tarik kaba U Swamiji ula wan iuh kjat sha Shillong ngi hap ban shim jing iarap bad pynshong nongrim halor ki katto katne ki tyllong jingtip kiba ngi don, kiba katto katne ki dei kiba shisha, katto katne ki dei tang ki jingtip hamsaia, bad katto katne kiba don tang ki sur ka jingshisha. Kaei kaba ngi lah ban tip bniah ka long ba, U Swamiji u ai jingtip shaphang ki arngut ki shipara kiba dei naka jait panda "pandas of shri Kamakhya Peetham" ryngkat bad ka shithi ai jing iaroh kaba la thoh ha ka khat Hynniew Tarik u Iaiong, kaba don ka jing thoh "Gauhati" ha jrong jong ka. Ka shithi ka ong kumne :

1 Lah ban ong ba Dei ha Rajghat ha kaba U Swamiji Bad ki ba haing jong u kila ia shim bynta ha kane ka jing ia sum ba kyntang ha kane ka wah. (T Acharjee, Mahatirtha Langalbandh (Toma Prakashan, Dhaka, 2004, Pg 85)

AUTUMN 2021

Nga dap da ka jing sngewkmen kaba khraw eh ban pynshihsa ia ka jing jemnud, ka jing sngur mynsiem bad ka mynsiem ai jing iarap jong kine ki para, U Shivakanta bad U Lakshmikanta, kiba dei ki Pandas jong ka Shri Kamakhya Peetham. Ki dei ki briew kiba kloi ban iarap shibun bad ki bym juh thait ban ai jing shakri. Khlem da don kano kano ruh ka jing artatien nga tyrwa ia ka jing kloi jong kine ki ar ngut sha ki Hindu kiba wan peit wan jngoh ia kane ka jaka lehniyam kaba kyntang.

Kat kum ka jingtip ba ai u Khun ksiew jong U Lakshmikanta Panda uba dei ruh u khun jong u Ramdas Panda, U Niranjan Panda; u la ong ba U Swamiji ula sah la kumba lai sngi eiei ha ing jong kine ki para (Shivakanta bad Lakshmikanta). Kane ka lah ban long kaba shisha namar kat kum ka riti dustur, kito kiba wan iaaid pilgrim ki shait sah haduh lai sngi ha Kamakhya ban pyndep ia ki rukom leh niam leh rukom. U Niranjan panda u ong ruh ba U Swamiji u la wan sha Kamakhya lyngba ka Parbatipur, Amingaon bad Pandughat. Kane ka jing ong jong U Niranjan kam lah ban long satia kaba shisha, namar ka jing bymdon ka lynti rel kaba pura ban pyniasoh ia ka East Bengal bad ka Assam ha kita ki por. U Swamiji ryngkat bad ki ba haing jong u kila wan lyngba ka Chandranath shaduh Pandughat (hajan Kamakhya) Da ka kali Um (Steamer), da kaba iaaid lyngba ia shibun ki jaka ba syndah jong ka wah kiba don shaphang sepngi jongka Gauhati. ² Kat kum ka jingtip jong nga, ka lynti rel kaba nyngkong eh kaba pyniasoh ia ka Parbatipur (East Bengal) bad ka Dhubri (Assam) la sdang ha ka 1902, Bad la pynjrung shaduh sha Amingaon ha u snem 1907. U Niranjan Panda ula pyrkhat tharai ba U Swamiji Ula wan sha Assam da ka Lynti Rel.

Ka long kaba suk eh ban ong ba U Swamiji ula ialam nyngkong eh sha Kamakhya ia ki ba haing jong u, khamtam na ka bynta ka kmie jong u. Hynrei ban ong pat ba kila poi mynno hangta ha jaka, ka long kaba eh.

2 Ngim lah satia ban lap ia ki dak ban pyn shisha ba U Swamiji u la wan lyngba ka Parbatipur (East Bengal). Ka Parbatipur ka jngai kumba hynriew phew mer shaphang sepngi jong ka Dhubri, bad U Swamiji ula wan sha Gauhati lyngba kane ka Phang. Ka long kaba jngai bha na ka wah Brahmaputra kaba dei ka lynti iaaid jong ka kali um (Steamer) jong u. Watla katta ruh ka Parbatipur kam dei ka jaka kaba la juh tip kum ka jaka Pilgrimage. Tharai ka lah dei ka Pandughat kata ka jaka rung jong U Swamiji sha Kamakhya (Shaphang sepngi jong ka Gauhati). Lada U la leit beit sha central Gauhati ka jaka rung jong u kan lah ban dei ka Sukreshwar Ghat, sha kham shakhmat shaphang mihngi jong ka Pandughat.

Na Pandughat ban poi sha Gauhati la hap iaaid lyngba na Kamakhya. Ka shithi kaba u la thoh sha ki shipara ki panda, kaba dei artad tang kawei ka sakhi kaba ngi don, ka lah ban long ba u la thoh ia ki hadien ba u la poi sha Gauhati. Lada dei ka shithi kaba la thoh na Kamakhya, te u la thoh hi hajrong jongka “Kamakhya” lane “Kamakhya Peetham” ha ka jaka ba un thoh “Gauhati”. Ha kawei pat ka liang, ka Kamakhya ka don ha Gauhati. Tharai na kane ka daw ruh u lah ban thoh ha ka shithi “Gauhati”.

Lada ngi ngeit ba u la thoh ia ka shithi na Kamakhya hi, da kaba thoh Gauhati hajrong jong ka, ngi lah ban ong ba lehse U Swamiji u lah ban poi ha Kamakhya ha ka khatsaw Tarik u Iaiong bad u la sah ha ing ki shipara ki Panda lai sngi bad ha ka khathynniew Tarik u Iaiong u la mih noh sha Gauhati. Ki briew barabor ki shait thoh shithi ha ka sngi ba ki mih na ka jaka ba ki sah, hadien ba ki lah ioh ban mad ia ka jingleh sbun bad jing iarap na kata ka ing. Ha kane ka rukom ngi ruh ngi tharai ba U Swamiji ruh ula leh kumta hi. Ha u snem 2001, katba ka jing rakhe ia ka jingdap shispah snem ka jingwan iuhkjat U Swamiji ha Kamakhya Ka dang iaaid, ngi iohi ia ki jingthoh ba la shim na ki shithi jong u kiba la tyngshain ha ki ing.

KA JING LEIT SHA SHILLONG

Hadien ba la sah bad la ai jing kren ha Gauhati kumba lai ne saw sngi, ha kaba la suba ba u la sah bad u wei u Brahmin uba kyrteng u Padmanath Bhattacharya u ba la tip ruh kum u Padmanath Saraswati, U Swamiji la mih noh ban leit sha Shillong ha ryngkat ka met kaba shitom. U Rai Saheb Kailash Chandra Das bad U Jatindra Nath Basu, kila wan ialam ia U Swamiji sha Shillong ha ryngkat bad ki nongbud bad ki tiar ki tar jong u. Ha ryngkat ka jing jngai kaba la don la kumba Hynriewphew saw mer lane shispah ar kilometers eiei. Ka la shim por ia ki kumba ar sngi ban poi sha Shillong da ki kali kulai, bad kila ia sah miet sha rud surok da kaba shna da ki ing trep ba shipor. U Kailash Chandra Das bad U Jatindra Nath Basu kila shu ia iaaid kjat narud-narud ka kali kulai naduh Gauhati shaduh sha Shillong. U Rai Saheb Kailash u la pdiang sngewbha ia U Swamiji ha ka ing jong u kaba don ha Laban, baroh ki jait bynriew Bengali kiba sah marjan bad ki paralok jong u, kila ia sah lang hangtei baroh ki por ba u dang don ha Shillong.

Kat kum katei ka jingkdew haneng ngi lah ban ong ba U Swamiji u la wan poi ha ka 23 Tarik u Iaiong ha sor Shillong. Ka la long kaba eh bha ban pyrkhat ba kila



lah ban poi Shillong tang hapoh ar sngi ha ryngkat ki ar ngut ki nong ialam ba shu iaid kjat bad ruh ka kali kulai kaba kit ia ki kynthai bad U Swami Vivekananda uba don hapdeng ka met kaba tlot. Halor ka lynti kaba kiew lum bad ruh ki kulai kiba donkam shongthait manla ka por lane ba hap bujli kulai naka por shaka por. Tharai lai sngi ka la long kaba sngew dei eh ban shim por ia ki ba kin poi sha Shillong. Watla katta ruh U Swamiji ula ioh teng ban mad, ban iaid kum kine ki jait lynti balong lum da ka kali kulai kaba la tip kyrteng kum ka 'Deligences', ha ka por ba u don sha Switzerland ha u snem 1896.

Ha ka kot ba la thoh da u Prof. Shyamadas Bhattacharya (1931-2017) kaba kyrteng 'Shillonger Bangalee' lane 'Ki Bengali Ha Shillong'. Ngi lah ban shem ia ka jingthoh shaphang ka jingiaid lynti jong U Swamiji na Gauhati sha Shillong. Ha ka jingthoh kaba u la ai kyrteng ka "Shillong pahare Swami Vivekananda" lane "U Swami Vivekananda ha U lum Shyllong", U Professor u la pynphuh rong da la ki kyntien ia ki jingshisha ha kaba u thoh shaphang kane ka jing iaid lynti jong U Swamiji, kane ka rukom thoh jong une u nongthoh ka la pynlong ka jingeh ia ngi ban pyn iapher ia ka jingshisha bad ki rong ba u bet ha ki jingthoh jong u ban pyn sngew tynnad ia ki nongpule. Ka la long ruh kaba sniewbok ia ngi namar ba u ne u nongthoh u khlem lah iathuh eiei shaphang ki tyllong jingtip jong u kiba u la thoh ha kane ka kot, hynrei u la shu thoh kyllum lang ha kaba kut jong kane ka kot, tang ia ki kyrteng jong ki kot bapher-bapher kiba u la pule khnang ban ioh jingtip ban thoh shaphang kane ka kot. Kane ka la wahrah ka jing eh ia kito ki nongpule kiba kwah ban tip bniah ban pyn iasoh

ia ki jingthoh jong u bad ki tyllong jingtip ba u ioh. Watla katta ruh kine ki jingthoh jong une u nongthoh kila iarap shibun ban ai ia ki jing donkam kiba lah ban pyniasoh lang bad kiwei pat ki jingtip kiba la don lypa, khnang ban shna biang ia ka jingiathuh khana kaba lah ban long kham shajan ia ka jing shihsha. (Lehse une u nongthoh u la thoh lane pynbeit pynbiang ia kine ki jingthoh

jong u hadien u snem 1997, namar une u nongthoh ula jer kyrteng napdeng ki tyllong jingtip ba u shim jingiarap, ia ka Diamond Jubilee Souvenir jong ka Shillong Ramakrishna Mission kaba la rakhe ha u snem 1997. Ka kot jingthoh shaphang kane ka jingrakhe la pynmih ha u snem 2004).

Ngin shu ngeit ba ka kmie jong U Swamiji ryngkat bad ki saw ngut ki ba haing jong u ruh kila sah lang bad u shi lynter katba u dang don ha kane ka jaka, watla khlem don kaei-kaei ruh ka jing pynshisha kaba lah ban batai shai shaphang kane ka jing sahleng jong ka kmie bad ki ba haing jong u. U Prof. Bhattacharya u la thoh tang shaphang kawei ka kali kulai kaba la pyndon kam ban kit ia U Swamiji bad ar ngut ki nong synran kiba la ia wan poi lang sha Shillong. Lada shim ia kane kum ka jingshisha, te kita ki ar ngut ki nong synran kilah ban dei U Swami Sadananda bad U Swami Nityananda (Nita) lane U Swami Nirbhayananda (Kanai). Watla katta ruh ka jingthoh shaphang ka jingim jong U Swamiji ka kdew ba "U Swamiji ha ryngkat U Swami Sadananda, ka kmie jong u, ka para jong u, ka aunty jong u bad ka lok jong u Ramdas kila wan phai na Shillong sha Calcutta ha ka 12 tarik u Jymmang." Lada kine ki longkmie kim shym la don ryngkat bad U Swamiji ha Shillong, te kila ia leit shaei baroh shi katta ki por? Kat kum ka jingtip ba la ioh na ka khun jong u Rai Saheb Kailash Chandra Das, ka Dipanjali Majumdar, ka la iathuh ba; "U Rai Saheb Kailash Chandra Das Bad U Jatindra Nath Basu kila wan ialam ia U Swamiji bad kiba bud ia u sha Shillong", hynrei

kam shym la iathuh ba kidei mano kita kiba la wan bud ia U Swamiji sha Shillong. Kat kum ki jingtip ba la ioh lum shaphang ka jing leit ia U Swamiji sha East Bengal bad sha Assam, Halor ka bynta kaba U Swamiji u la leit ban pyndep ia kata ka jing ia U Swamiji “Pilgrimage ba pura” na bynta jong ki, ka la thoh khyndiat eh shaphang ka kmie bad ki ba haing jong u.

Ka jingthoh jong U Prof. Bhattacharya shaphang ka jing ia U Swamiji ka kdew ia ngi ba U Swamiji ryngkat bad ki kynhun jong u, kila wan synran da uwei u ophisar phareng uba kyrteng U Mr Norton. Bad ba kila sahmiat shimiet ha kawei ka shnong Umiam kaba jngai kumba khatar mile eiei na Shillong. Tharai, kala jia ba u Chief Commissioner ka Assam ha kata ka por U Sir Henry Cotton, u la iawer ia U Swamiji ba un wan long u Guest jong u sha Shillong, ba un wan ban ioh biang ia ka jingkoit ka jingkhiah kaba pura jong ka met jong u ha Shillong. Ka dei artad halor ka hukum jong une U Sir Henry Cotton bad U Mr Norton ula wan ban synran ia U Swamiji sha Shillong. U Swamiji u la ai khublei ia ka jingkhoh sngewbha jong U Sir Henry Cotton, bad u la ong ruh ba ki briew jong u kila pynkhreh lypa na bynta ka jing wan sah jong u sha Shillong.

HA SHILLONG BAD KI NONG SHILLONG

Kat kum ka jingthoh jong U Prof. Bhattacharya, la don bun bha ki briew kiba la wan ban ia kynduh ia U Swamiji ynda u la poi ha Shillong, ha Laban ha ka ing jong u Rai Saheb Kailash Chandra. U la thoh ruh ia ka jing don ryngkat u Deputy Commissioner U Capt. Herbert hangta ha ing, khnang ban pynbeit bad ban khmih ia ka jing bun ki paidbah kiba la wan ban ialum ban iohi ia U Swami Vivekananda. U capt. Herbert u la iathuh ia U Swamiji ba u Doctor Civil Surgeon un sa wan ban peit ia u ha ka por mynsngi bad ba U Sir Henry Cotton pat un sa wan ban ia kynduh ia u ha ka step ka ban wan. Kat kum ka FIBIS (Families in British India Society) kaba don ha London, U capt. Herbert, I.C.S., U dei u Deputy Commissioner jong ka Shillong ha kata ka por. U ta pat u Doctor Civil Surgeon, uba U Sir Cotton ula bthah ia u ban sumar ia U Swamiji, La tip kyrteng kum U Major Robert Neil Campbell, u ba dei ruh u Civil Surgeon jongka Shillong naduh u snem 1896-1897 haduh 1906; U la bat ia kane ka kam naduh u snem 1897 ha ka por ba u la wan u jumai ba radbah ha Shillong (Assam) ha u snem 1897.

Katto katne ki riew rangbah kiba la ia don ryngkat lang ha kata ka sngi ban pdiang burom ia U Swamiji

ki dei, U Rai Bahadur Sadaya Charan Das, U Rai Saheb Prasanna Kumar Bhattacharya, U Upendranath Kanjilal, U Bishnu Prasad Barua Bad U Munsii Mohammed Amatullah. Tharai U Swamiji u la don ki jing ia kren bad kine ki riew rangbah namar ba, ha ka step kaba bud kine ki riew rangbah kila ia poi biang ban ia kynduh bad U Swamiji. U Hormurai Diengdoh, u dei u wei na kine ki nong wan kynduh bad U Swamiji. Kine ki riew rangbah kiba wan ban ia kynduh bad U Swamiji kidei kiba trei na bynta ka Imlang-Sahlang lane ki kam kiba iadei bad ki kam niam. U Rai Bahadur Charan Das ha kata ka por u dei u Secretary jong ka Brahmo Samaj kaba don ha Police Bazaar.

U Sir Henry (John Stedman) Cotton (1845-1915) u ba dei U Chief Commissioner jong ka Assam, bad ka Office Jong u ka don ha Shillong ha kata ka por. Ia une u saheb la kha ha South India ha ki kmie-ki kpa kiba la wan long briew ha india hi (Indian-Born British Parents). Hynrei u la pyndep ia ki jingpule jong u naduh Elementary haduh ba un dep ia ka jing pule Indian Civil Service Examination na England. U la sdang trei naduh u snem 1867 ha kylleng ki jaka jong ka Bengal ryngkat bad ka Calcutta. Naduh u snem 1896 pat une u saheb ula wan trei noh ha Shillong bad U la trei ha ka kyrdan kum u Chief Commissioner haduh u snem 1902. Namar ka jingdon mynsiem sngewlem jong u ia ka jing ialeh laitulid jong ka Ri India, la jied ia u ba un long kum u President jong ka Indian National Congress ha u snem 1904. Hadien nangta ula leit phai biang sha England bad ula long u dkhoh jong ka House of Commons.

U Sir Henry u la thoh kawei ka kot kum ka dak jong ka jing sah kynmaw ia ka Ri India, kaba u la ai kyrteng, ka “Indian and Home Memories”, kaba la pynmih ha u snem 1911. U la thoh-“Sha ka Ri India kaba nga la ai ka jingshakri, ka jingim samla bad jingim rangbah jong nga. Nga dap da ka jing babe bad jingsahnud kaba jurbha. Hadien ka jing pynkut noh ia ka jing shakri jong nga kaba la kot kumba laiphew san snem eiei.”

U la thoh shibun shaphang ka jingwan jumai bah ha u snem 1897 ha Assam, ha kaba, ma u bad la i kurim kila shu ialait salit na kane ka jingwan u jumai bah. Tangba halor ka jing lyngngoh, shaphang ka jingwan iuhkhat jong U Swami Vivekananda pat u khlem la thoh eiei ruh em. Ha kane ka kot jong u, u la buh khnang kawei ka Lynnong kaba kyrteng “Men I have Known”, ha kaba u la thoh ia shibun ki kyrteng ki riew donnam donburom jong ka Ri kiba u la iashem, ia khana ha

kipor ba u dang don ha India. Napdeng kita, U Bunkim Chunder Dutt, Robindro Nath Tagore, Arabindo Ghose, Mohendra Lal Sircar, Keshub Chunder Sen, Romesh Chunder Dutt bad kiwei de ki riew donnam, tangba u khlem la thoh pat ia ka kyrteng U Swami Vivekananda. Kane ka la long kaba pynlyngngoh bad kaba pyn kyllain jingmut bha bad kaba pyn sngewsih bha ia ngi. Kane harum ka dei ka jingthoh naka kot ba la thoh shaphang ka jingim jong U Swamiji, kaba batai shaphang ka jing ia kynduh jong u bad U Sir Henry:

“U la juh ioh sngew shibun bah shaphang U Swami Vivekananda bad u la kwah eh ruh ban ioh iakynduh bad u. Halor ka jing kyrpad jong u hi ba U Swamiji u la ai ka jingkren ha khmat ki ophisar bilat bad ruh kiwei pat ki kynthun nong India. U Sir Henry Cotton, uba la sngewtynnad eh iaki jingkren U Swamiji, u la iakynduh bad U Swamiji bad kila ia kren bad pyllut por ban ia kren shaphang ka Ri India bad ki jingeh jong ka kum ka ri baroh kawei. Haba u iohi ba U Swamiji u khlem da sngew khlain, ula bthah ia u Doctor Civil Surgeon ba un ai ki jingiarap ban sumar bad ban pynbiang katba lah ia ki dawai kiba iadei bad ka jingpang jong U Swamiji. Katba U Swamiji u dang don, une u Chief Commissioner ula phah kylli man la ka sngi ia ka jinglong-jingman jong ka koit ka khiah jong U Swamiji. U Swamiji u kren shaphang jong u kum u briew uba sngewthuh ia ka ri India bad ia ki jingeh jongka kumka ri, u ba don ka jingsngew ban trei na bynta ka jingbha bad jingroi jingpar jong ka India kum ka ri baroh kawei.

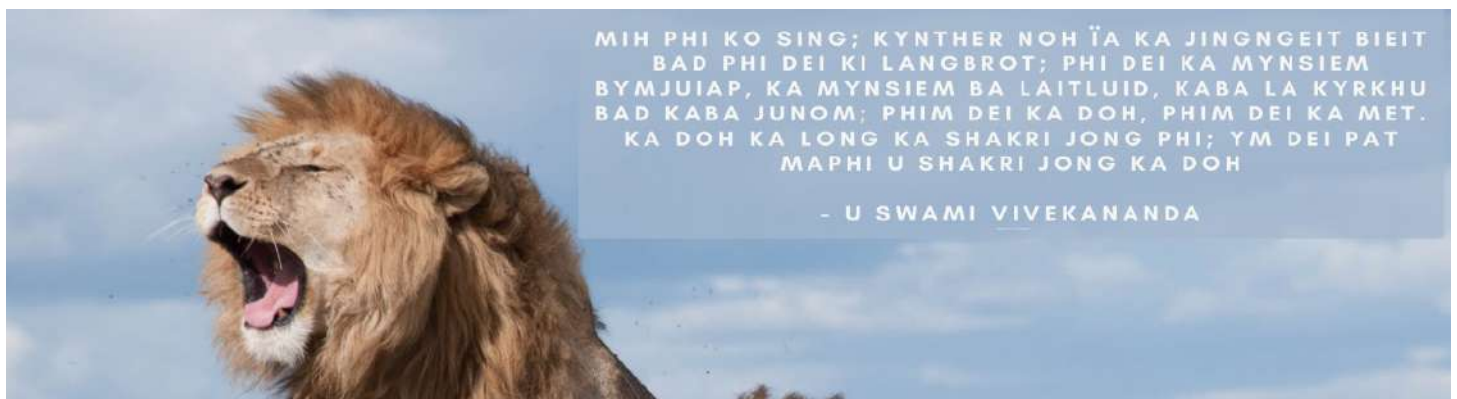
U la long u briew u ba donhok ban ioh ia ka jingieid jong ki nong India kumba ki ieid iakiwei.”

Une U Sir Henry u la long u briew uba don jing sngew synei ia ka jingbha jong ka ri India bad ia ka jing ieid ri jong ki nong India, bad U Swamiji u la shem ba une u ophisar u don ki shkor kiba kloi ban sngap bad ba burom ia ki jingkren kiba iadei bad ka hok. Lehse kila ia kren daka ktien bengali namar une U Sir Henry u la long uba nangbha ban kren bad ban pule ruh iaka ktien Bengali. U Swamiji bad U Sir Henry ki ia don ha kajuh ka madan ha ki ba bun ki liang. Baroh arngut hi ki ia don kane ka jing pyrkhat ba ka jingpule kadei kawei ka phang kaba kordor tam. Ka Cotton College kaba don ha Gauhati, kaba la long ruh ka college kaba la rim tam napdeng ki college kiba don ha katei ka thain shatei lammihngi ka ri India (Northeast India), la seng da une hi U Sir Cotton ha u snem 1901. Kane ka college ka la ioh ia ka kyrdan University (Cotton University) ha u snem 2017. U Sir Henry u la wan iakynduh bad U Swamiji ha ka Ing ba don ha Laban; u ju kylli khubor ruh manla ka sngi shaphang ka jingkoit jingkhiah jong U Swamiji.

The English version of the present Article can be found in

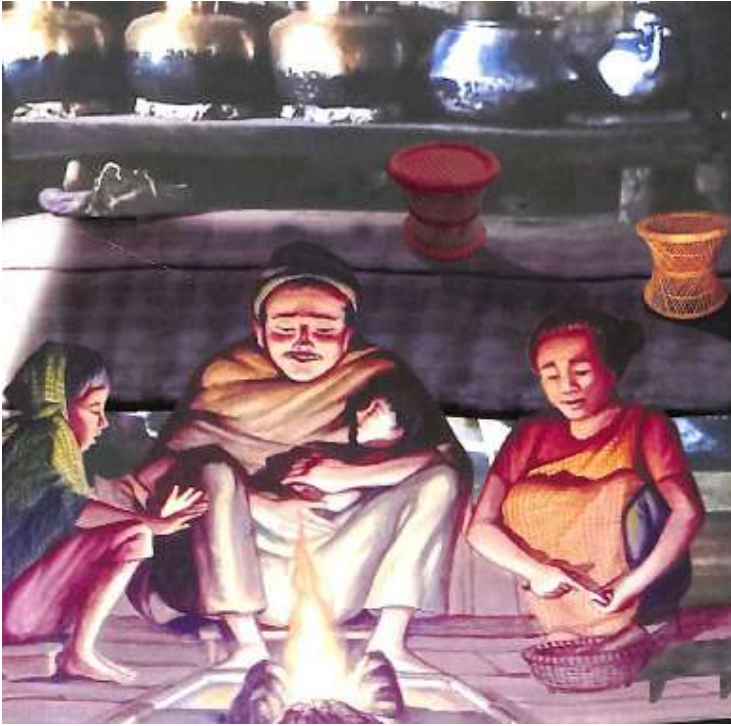
<https://unknownsylheti.com/2021/03/17/swami-vivekanandas-visit-to-shillong/>

Ehsing Khiewtam: Author, Poet, Senior Research fellow, Hindi Dept, NEHU (yn dang bteng...)



KA KHANA PATENG KI KHUN U HYNÑIEW TREP

Kong Silbi Passah



Tip phi ia tip mo, ba ki khanatang kiba u longshwa, ki ai pateng ia ngi dang bun ki khanatang ba dang don ki dak ki shin haduh mynta kiba sakhi ia ka jingshai jong ka mynnor bad ia kane ka jingshai ba la iathuh ia ngi ha ka dur ki khanatang dei lyngba ka jinglum jinglang ki kpa tymmen mei tymmen jong ngi kiba don pyllun u pud u sam ka bri u hynniew trep (Ka Ri Khasi) shathie, shatei, mihngi, kiba jngai hajar mer, kiba ki nongshong shnong ki ia pher wat la dang dei kiba shong basah hapoh ka bri u hynniew trep mutdur keiñ, ngim lah ban batai, ba ha kito ki por ym pat don kali, baroh ki khun khasi khara, Khynriam, u Pnar, u Bhoi, u War ki dang hap ban leit jingleit da ka kjat, ha kata ka por ka dang synshar ka hok, ka Sotti juk, ym don jingtieng lane jingsyier ban pynwit ia ki, kim ju tip ia ka jingsniew. Wat haduh ki mrad lada ki ia kynduh ha lynti ki iaid la ka jong-ka jong ka kam. Kumta haba ki leit die leit thied ki kit ki mar ki mata, ha ki khoh. Bun ki thain lane ki jaka kim lah shuh ban poi tang shisngi ki hap ban sah miet ha ki ing basa ba don ha ki jak aba la buh lupa na ka bynta ki nongdie nongthied ban sahmiet. Ha kata

The Khasis believe that eclipses happen when U Hynroh attacks the sun to devour Ka Sngi. Even today, Khasis beat huge drums to scare away the giant toad.

ka por ym pat don sharak ban thang lane tbeh. Ki dang thang lane tbeh da u kseh lane u prew. Ki sliw ka ding hapdeng bad ji ia shong hangta pyllun bai ia syiad ding bad dei hangne ki ia kylli pyrthei para nongkhaii, ia ki thain ba ki wan ki ia shong ia sah, hala ki jong- ki jong u pud u sam, bad dei hangne, ki pynmih pynkha la ki jong ki jong ki khanatang ba la jia hala ki jong-ki jong ki Shnong bad ban ia kylli, kata ka jaka ba don kata ka khanatang ka don hangno.”

Phi ia tip kane ka ing basa ki khun u hynniew trep, ki ioh ban sah miet, ka long kum ka skul bah kaba ki khun u hynniew trep ki ioh ban sah miet, kaba ki ioh ban lum ban lang ia ki jingtip jingshai, kiba jia sawdong ka bri u hynniew trep ki tip lut shaphang ki puriskam – ki purinam, bad haba ki iathuh khana shaphang ka mynnor ki da pynkren briew ia ki lum-ki wah ki syntiew ki skud, ki sim ki doh, ka jingshemphang jong ki longshwa bad ka jingstad jong ki, haduh ia ki jingthaw kiba don sha jngai jong ka pyrthei kiba u kynrad u da buh kyrpang – ki pynkren briew ia ki thik-thik. Kata ka mut kum ki Khlur – U Bnai, Ka Sngi ban pynneh pynsah ia ki khanatang na kawei ka pateng sha kawei - ym nang ban batai ia ka jingstad bad jingiohi jngai jong ki.

Ha kawei ka sngi katba ki khynnah samla, ki dang ia shongkai harud ding pyllun u maw byrsiew ki ia lap shaphang ka rep ka riang – hangta la don lang uwei u tymmen uba dang shu rung, ki dang ia sngew tynnad ka birria, ha kata ka por la wan mih U khnai napoh ka thiar kba ki samla ki la ia beh ia u khnai, uta u tymmen u la ong, “da kren birria, wat beh – wat beh lehse I wan ai khubor babha.” Baroh ki ia kylli, “ki ia rkhe khubor aiu phi?” Parad sngap ngan iathuh khana dei ka khnai kaba wan iarap ia ka Nam.

Ka Nam ka dei ka khynnah samla kaba u khla u la rah naduh ba ka dang khyllung sha khlaw. U khla u la ri la sumar ia ka kum ia la ka khun. Hynrei ha kawei ka sngi u khla u la ong ia ka Nam, “peit ngan leit thied doh manga, phi pynkhuid ka ing ka sem ba ngan wan ia lam

ia ki paralok nongshet” ja kumta ka Nam ka dang sar ing, ha kata ka por u khnai u la wan iathuh ia ka Nam, “Ko Nam, ka khnai kala ong, sngap ngan iathuh ia pha, U Khla u dang leit khot paralok ban ot doh iaphi. Khie phet mynta nganne, leit wud-wud ioh lap ba wan u Khla. Khie – khie leit pan sopti na ka hynroh. Kiew na katei ka dieng jri phin poi sha sahit bneng, phin da poi hangta kan sa ialam hi ka lynti, phin ia kynduh nyngkong ia U Lurstep bad kynmaw ban ong ‘to san ka Kong Ri pat ka kong A, to san ka kong A to pat kong Ri’. Baroh ki samla ki ia ong Ani sngew phylla, mo parad.

To sngap keiñ ka poi shano?

Ka Nam kala shuiaid sakma ha sahit bneng, khadduh ka la leit poi sha ka khyrdop ing ka Sngi. ka Nam kala peit sawdong ka la ong, “wow kat kane ka jingphyrnai ngam ithuh shuh ngan iaid nangno?” Tip ka meingi kan khot ne em ia nga, ha kata ka por ka meingi kala iohi ia ka Nam, kum ka kynthai kaba kdup ia ka mynsiem sngewlem kala isynei ia ka nam, da ka jingieid kala khot ia ka, rung na kata ka khyrdop sa leit sah hangtei ha ingrit, sawan ia trei kam lang bad nga. Wat tieng ym don banud ban wan hangne. Balei phi hap ban da wan phetwir shaduh shane. Ka Name ka la iathuh ba u Khla u la thmu ban pyniap ia ka. Ka Sngi kala ong to u Khla um lah ban poi shane.

Ki khynnah samla ki ia kylli ia uta u tymmen uta u Khla pat u leh kumno?



Sngap ngan iathuh. U Khla em da la poi ha ing bad ki paralok, u la pyrta ia ka nam, hynrei u khnai u la iathuh ia u, ba ka Nam kala phet nangne na sla pyrthei, u la lynniar, bad iam, kita ki

paralok khla kila kylli balei me iam me lynniar kumne. U Khla u la iathuh, nga dang mut ban pyniap ia ka Nam ban ia bam sngewbha lang bad phi, ngan leh shuh kumno? Daei ngan ai ia phi. Uta u paralok u Khla u la ong me mut me thmu ban pyniap da ka Nam ban pynbam sngewbha iangi. Ia sngap lem paralok. Woe. Me la khlem rain sat, naduh dang khyllung me rah ia ka, me la sumar ia ka kum ka khun mynta me thmu ban pyniap ia ka? Me la khlemraiñ sat, ngi te ngi sngew synei ia ka bapli shaei ka phet, tang ba tieng ia me. Al kaba pli, tip shaei ka poi, la ong ki paralok u Khla, ianoh kum ma me ngin kiar junom ianoh ka Nam pat hadien katto katne por, ka la trei la ktah, bad pynkhuid pynsuba ia ka ing ka sem, ha kawei ka sngi ka Nam ka

la leit kai sha wah, ka la pyllait ia u sniuh, ka la law ia ka snieh hynroh, bad kala jngi sngewbha hangta hapoh wah.

Ha kata ka por la wan iaid kai u Bnai shata sharud wah, u la iohi ia ka Nam ba ka buh ia ka snieh hynroh harud wah u la leit shim ia kata ka snieh hynroh, ha kata ka por, U Bnai u la phet nangta, bad ka Nam kala leit sha ka Meisngi kala iathih ba u Bnai u la knieh ia ka snieh hynroh. Ka Sngi ka la phah khot ia u Lurshai – Lur aphira ban leit sha u Bnai, hynrei u Bnai um sngap ia ka jingkren jong ki, kumta ki la iathuh ia ka Sngi, bad ka Sngi ha ka jingdom, kala ialam lang ia ka Nam bad leit sha U Bnai, ka Sngi ka la poi ha phyllaw ing u Bnai, bad ka la ong ai ia ka snieh hynroh jong ka Nam. U Bnai u ong, bishar hi maphi kat kane ka jingbha briew balei ka Nam kan phong ialade da kane ka snieh hynroh, ka Nam ka dei ban long kaba khuid kaba suba. Ka Nam kan shong bad nga shi rta, to ia kane ka snieh hynroh ngin ia peit bha ba kane ka dei kaei? Ka Sngi da ka jingdom ia u Bnai u nud ban ia ai reng bad ka ka la ong ngin sa ia peit ia kata ka snieh hynroh tangba mynta-me nud ban ia ai reng ia nga ka hymen, ngan kawang ia me da une u dpei ba men sahdak shi rta.

Ki khynnah samla ki la ong naduh kata ka por Parad ba ka Nam ka don ha u Bnai?

Uta u Parad tymmen u la batai kumne. Te mynta ngin pynshongnia ia ki khanatang ki longshwa jongngi, ban tip pat ia ka mynta da ka jingstad ba ki longshwa jong ngi ki long shisha ki riewstad, ki nongiathuh lupa, shaphang kiei-kiei ban pynshisha ia ka mynta.

Kum ban shu ai nuksa lai ngut ki nong Amerika U Nail Armstrong, Eldrin Edwin, bad u Michel Collin, kine ki lai ngut ki nong Amerika kiba leit iuh kjat nyngkong ha u Bnai kiba la ioh ia ka Nam dei kine ba pynshisha kiba la iathuh ba ym don ei ei ha u Bnai. Ym don jingthung-jingtep ym don dieng ym don siej, don tang u dpei iong, ki ba wan rah shane sha pyrthei, ban sakhi ia ka jingshisha.

Tip phi ia tip mo, ba ia une u dpei iong la wanrah ruh, hapoh State Central Library ha kito ki por.



Kong Silbi Passah: Eminent folklorist, traditional music composer and teacher. Recipient of U Tirot Sing Award for Art and Literature. Member of All India Poetess

Association, Poetry Society of India, K Thiar Lyngwiar Dpei, Kala Utsav, Khasi Jaintia Welfare Association etc.



THE GODDESS WHO CAME TO LIVE WITH MANKIND

Illustrations: Dr Bhogtoram Mawroh



Text: Mrs K U Rafy

On a certain day, when the lads came as usual to the familiar rendezvous, they were surprised to see, sitting on the top of the rock, a fair young girl watching them silently and wistfully. The children, being superstitious, took fright at sight of her and ran in terror to Myllem, their village, leaving the cattle to shift for themselves. When they told their news, the whole village was roused and men quickly gathered to the public meeting-place to hold a consultation. They decided to go and see for themselves if the apparition seen by the children was a real live child, or if they had been deluded by some spell or enchantment. Under the guidance of

the lads, they hurried to the place on the hill where the rock stood, and there, as the boys had stated, sat a fair and beautiful child.

The clothes worn by the little girl were far richer than any worn by their own women-folk, so they judged that she belonged to some rich family, and she was altogether so lovely that the men gazed open-mouthed at her, dazzled by her beauty. Their sense of chivalry soon asserted itself, however, and they began to devise plans to rescue the maiden from her perilous position. To climb up the face of that steep rock was an impossible feat; so they called to her, but she would not answer; they made signs for her to descend, but she did not stir, and the men felt baffled and perplexed.





Chief among the rescuers was a man called U Myllem Ngap, who was remarkable for his sagacity and courage. When he saw that the child refused to be coaxed, he attributed it to her fear to venture unaided down that steep and slippery rock. So he sent some of his comrades to the jungle to cut down some bamboos, which he joined together and made into a pole long enough to reach the top of the rock. Then he beckoned to the child to take hold of it, but she sat on unmoved.

By this time the day was beginning to wane, yet the child did not stir and the rescuers were growing desperate. To leave her to her fate on that impregnable rock would be little less than cold-blooded murder,



for nothing but death awaited her. They began to lament loudly, as people lament when mourning for their dead, but the child sat on in the same indifferent attitude.

Just then U Myllem Ngap noticed a tuft of wild flowers growing near the cave, and he quickly gathered a bunch and fastened it to the end of the long pole and held it up to the maiden's view. The moment she saw the flowers, she gave a cry of delight and held out her hand to take them. U Myllem Ngap promptly lowered the pole and the child moved towards it, but before she could grasp the flowers the pole was again lowered; so, little by little, step by step, as the men watched with bated breath, the little maid reached the ground in safety.



U Myllem Ngap, with general consent, constituted himself her champion. He called her “Pah Syntiew”, which means “Lured by Flowers”, for her name and her origin were unknown. He took her to his own home and adopted her as his own daughter, cherishing her with fondness and affection, which the child fully required.



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 (III)

Swami Vivekananda

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 selfish One born with
healthy frame — but not of will
That can resist emotions deep and strong,
Nor impulse throw, surcharged with potent strength —
And just the sort that pass as good and kind,
Beheld that he was safe, whilst others long
And vain did struggle 'gainst the surging waves.
Till, morbid grown, his mind could see, like flies
That seek the putrid part, but what was bad.
Then Fortune smiled on him, and his foot slipped.
That op'd his eyes for e'er, and made him find
That stones and trees ne'er break the law,
But stones and trees remain ; that man alone
Is blest with power to fight and conquer Fate,
Transcending bounds and laws.
From him his passive nature fell, and life appeared
As broad and new, and broader, newer grew,
Till light ahead began to break, and glimpse of That
Where Peace Eternal dwells—yet one can only reach
By wading through the sea of struggles—courage-giving,
came.
Then looking back on all that made him kin
To stocks and stones, and on to what the world
Had shunned him for, his fall, he blessed the fall,
And with a joyful heart, declared it —
“Blessed Sin!”

U Riew Bneng Ha Ka Jingkyndit (III)

-La pynkylia khasi da I Bah P S Lyngdoh

La kha ia u brieve ha ka dur ba lymphuin – hynrei ym ha
ka mon
Ba lah ban ialeh pyrshah ia ki jingsngew ba tasam,
Lymne pynkhih jingmut da ka dor barem lem bad ka
jingkhlain bor
Bad tang kum kaba dei ban iaide kat kumba dei ban long.
Ha khmih u lah lait, katba kiwei ki kwah
Bad ka jingialeh ba lehnohei pyrshah ia jingatphyllunng
ki lat lat.
Haduh ba lah kiew ka jingpang, ba lah ban iohi ha ka
jingpyrkhat jong u, kum ki skain.
Kiba wad ia ka bynta ba pyut, pat de te kaei kaba sniew.
Te ka Kupar ka la rkhih ia u, bad ka khat jong u ka la
btuit,
Ba la pynpeit ia ki khmat jong u junom, bad la pynlong
ia u ban lap
Ba ki maw bad ki dieng kim ju pynkhein ain
Hynrei ki maw bad ki dieng ki neh tang u brieve marwei
Ba la kyrkhu lem bad ka bor ban ialeh bad synshar la ka
kumar
Ki kyndon bad ki ain ba ha khlieh tam.
Na u ki jingpynlong ka mariang ki wan jia long, bad ka
jingim ka la mih-paw
Kaba khraw bad khie lung, bad ka la san kham khraw
kham khie lung shuh shuh
Tad haduh jingshai ka khmat ka la sdang saphriang, bad
ka jingiohi byrngut-byrngut ia Uta
Hangno ba Jingsuk ka Shongneh junom – ba u brieve u
lah tang ban shu poi
Daba iaide kan-kan lyngba ka duriaw ka jingialeh – la
wan ka jingpynshur.
Te daba phai dien ia baroh la pynkam jingiadei ia u
Ban pynshitom bein, bad kumta ter ter ia kaei ba ka
pyrthei
Ba lah isih tasam ia u, ha ka jinghap shop jong u, u la
kyrkhu ia ka jingwan jia long
Bad da ka mynsiem kaba kmen, la pynbna ia ka
“Ko pap ba la pynkyntang.”



कवितायन

बेटी

बेटी तन की गंध है,
मन की है सरताज
लेट पिता के पेट पर,
छेड़े मन के साज
वह तो घर की लाज ॥

उसकी इक मुस्कान पर,
मात पिता न्यौछार ।
बनी पिता की लाडली,
माता करे दुलार ।
पाती सबका प्यार ॥

कटि करधनिया बाँध कर
धरे रजत मुस्कान ।
पग पैजनिया बाजती
भरे धरा में जान ।
वह देवी की शान ॥

दुर्गा, लक्ष्मी वो बनी,
वही सृष्टि-आधार ।
बेटी बिन तो यह जगत,
लगे नुकीला-खार ।
बेटी पर सब वार ॥

बेटों के बाप----

दुनिया भर से श्रेष्ठ हम,
बेटों के हैं बाप ।
इन मूँछों के बाल तक,
गिन न सकेंगे आप ॥
बेटा काला, चेचकी,
अनपढ़, मूर्ख, गँवार ।
सुन्दर, शिक्षित वधु मिले,
संग विदेशी-कार ॥
काली, मोटी, भैंस सी,
बेटी है शहजोर ।
रूप खुदा की देन है,
किसका चलता जोर?
खोटी बिटिया को मिले,
पति सीधा औ' श्रेष्ठ ।
शिक्षित, शक्ति, रूप सहित,
हो सेठों का सेठ ॥
शादी बिना दहेज हो,



मैं बेटी का बाप ।
पर बेटा दस लाख से,
क्यों कम आँकें आप?
नंगे, लोभी, ठग बसें,
बेटी की ससुराल ।
बसते वधु के मायके,
भिखमंगे, कंगाल ॥
बेटी मेरी बहुगुणी,
लेकिन बहू, निकृष्ट ।
समधिनि तो प्यारी लगे,
पत्नी लगती श्रेष्ठ ॥
बेटी को दामाद जब,
सैर कराता नित्य ।
बड़ा गुणी आता नजर,
लगे सुहाना -दृश्य ॥
बेटा पत्नी साथ ले,
कभी घूमने जाय ।
दोनों ही बे-शर्म हैं,
शर्म बेच ली, खाय ॥
बेटी को ससुराल में,
करना पड़े न काम ।
बहू निकम्मी आ गयी,
जब देखो, आराम ॥
बेटा, पत्नी पीटता,
निभा रहा पतिधर्म ।
बेटी को दामाद जब,
पीटे तो दुष्कर्म?
बच्चा बहू के न हुआ,
बाँझ बहू में दोष ।
बेटी कभी न माँ बनी,
पति कैसे निर्दोष?
तुम बेटों के बाप बन,
गये धर्म सब भूल ।
बेटी लगती फूल सी,
बहुएँ लगती शूल ।
“अमर” धरा पर हों नहीं,
‘गर बेटी के बाप ।
बेटे सब ढ़ारे रहें,
तब खुद सोचो, आप ।

मंजु के कह-मुकरी मंजु श्रीवास्तव

गुरु

- १। उसकी महिमा सबसे न्यारी,
गोविन्द भी जायें बलिहारी,
शीश नवा कर ध्यान करूँ।
क्या सखि राधा ? ना गुरु।
- २। खुद जलता जग रौशन करता,
ग्यान का दीपक उसमें जलता,
उसकी वाणी से सुबह शुरू।
क्या सखि पिता ? ना गुरु।
- ३। शंकाओं का समाधान दे,
सद्गार्ग का आत्मग्यान दे,
हाँथ जोड़ वंदन करूँ।
क्या सखि माता? ना गुरु।

कृष्ण

- १। जी करता नैनन में भर लूँ,
बंद पलक फिर कभी न खोलूँ,
मैं अपना दिल उस पर हारी।
ऐ सखि साजन ? ना गिरधारी।
- २। वस्त्र छुपा देता वो मेरे,
पैरों पड़ती तब वो छोड़े,
बड़ा वो चंचल है चितचोर।
ऐ सखि साजन ? ना रणछोर।

मंजरी के आल्हा छंद डॉ ममता बनर्जी 'मंजरी'

भारत माँ की तुम हो शान

सिसोदिया राजवंश के राजा, भारत माँ की तुम हो शान।
राणा सांगा के पोते तुम, उदय सिंह के पुत्र महान।
सकुशल योद्धा भारत के तुम, बहादुरी के परम मिसाल।
वीर महाराणा प्रताप तुम, जयवंताबाई के लाल॥
वीर-पुत्र पाकर तुझ जैसा, धन्य-धन्य है राजस्थान।
सिसोदिया राजवंश के राजा...



देशभक्त तुम, शौर्यवान तुम, मातृभक्त हृद, शिष्ट उदार।
थर-थर शत्रु काँप थे जाते, जब तुम भरते थे हुंकार॥
तेज सूर्य का फीका पड़ता, उन्नत करते जब तुम माथ।
अंबर भी नीचे झुक जाता, देख तुझे सेना के साथ॥
तुझसे गर्वित देश हमारा, गाए तेरा ही गुणगान।
सिसोदिया राजवंश के राजा...

मुगलों से टक्कर ली तुमने, कभी नहीं मानी यूँ हार।
किए प्रबल युद्ध वीरता से, चमका कर अपनी तलवार।
गद्दारों की कर दी तुमने, रण कौशल से खट्टे दाँत।
भारी भरकम सेना पे तुम, करते रहे निरंतर घात।
युद्ध किए हल्दीघाटी में, बरबस अपने सीना तान।
सिसोदिया राजवंश के राजा...

पराक्रमी घोड़ा था चेतक, जिसपर तुम करते थे नाज।
जिसकी एक छलांग की करते, चर्चा सारा जग है आज।
आवाज़ आज तक गूँज रही है, सुनो पहाड़ी के उस पार।
गौर करो कोई बोल रहा है, -नीला घोड़ा रा असवार।
'खोड़ी इमली' लहर-लहर कर, गाती चेतक का जयगान।
सिसोदिया राजवंश के राजा...

जन्म-दिवस के शुभ अवसर पर, श्रद्धा मन में लिए अकूत।
आज प्रतिज्ञा हम लेते हैं, हे भारत के वीर सपूत!
भारत माँ के आन-बान का, सदा रखेंगे हम सब ख्याल।
दुश्मन आँख उठाए तो हम, बन जाएँगे उसके काल।
पड़े जरूरत अगर देश को, दे देंगे इसपर हम जान॥
सिसोदिया राजवंश के राजा...

अर्णव के कुंडलिया छंद डॉ अरुण कुमार श्रीवास्तव 'अर्णव'

१। जन्म मन से पूरे हों वचन, तब जीवन का सार।
जीवन के कुरुक्षेत्र में, संयम का आधार॥
संयम का आधार, करे इच्छा सब पूरी।
मन से मन का नेह, हटा देता सब दूरी॥
मर्यादा के राम, बने जाकर हैं वन से।
अच्छे हों जब कर्म, लोग अच्छे हों मन से॥

२। कैसे उदघाटित करें, दुख में सारे सत्य।
दिखें आचरण में सदा, मानव के सब कृत्य॥
मानव के सब कृत्य, रखें कोशिश को जारी।
समझ सकें यदि गूढ़, भक्ति की महिमा न्यारी॥
गीत रचे अब भक्ति, नित्य स्वागत में जैसे।
दिशा बदल दे क्रोध, सहज निश्छल मन कैसे॥



CHIAROSCURO



Cradled among the lofty peaks of the Himalayas, the ancient Pashupatinath Temple stands with all its grandeur and glory in Kathmandu, Nepal. Although a silent witness to trumpets of dynasties and nuances of common people, you may hear its bricks whisper some untold stories if you care to. Shri Bikram Bir Thapa pulled out one such thread from the time warp of the colonial era. Amidst the distracting details of the temple, we see a white woman walking near the temple gates. However, the gates of the grand temple remain barred to her. The painter believes



Pashupatinath Temple (A painting by Shri Bikram Bir Thapa)

that if the priests could come over the orthodoxy and threw open the doors instead, she, and the likes of her, would not have been alienated. And instead of influencing us with their culture, the West could have bathed in the spirituality of the East.



CHIAROSCURO



Shanborlang Kharbudon 'Sdenzil' is a self-taught and accomplished artist of Shillong with creative nuances for design. He had designed several album cover and corporate merchandise for a wide range of purpose with clientele extending even to western countries. Some of his artworks depicted ethnic concept with contemporary applied skill, while others are trendy and universal yet original to his innovative style.

Ka Phan Nonglait is among the few local ethnic conceptual painting based on historical narrative about the first among female freedom fighters from the region. Ka Phan Nonglait was an astute female warrior who fought alongside Tirot Sing Syiem.



Phan Nonglait (the First)



(Khasi Lady Freedom Fighter)



Image: Blossoms by Shayan Nath

शिलांग मे मेरा प्रथम वार्षिकोत्सव

स्वामी योगात्मानन्द



शिलांग के संस्मरणों की यह एक किस्त पेश कर रहा हूँ। प्रथम किस्त में केवल वहाँ के पेहले दिन की स्मृतियाँ शब्दबद्ध की थी; इससे ऐसी आशंका न हो कि मैं वहाँ के प्रत्येक दिन की स्मृति एक एक लेख में प्रस्तुत करने जा रहा हूँ। पाठकों पर इतना अत्याचार करने का मेरा कोई इरादा नहीं है। इस किस्त में प्रारम्भ के दस दिन की कुछ विशेष स्मृतियों को लिपिबद्ध करने का प्रयास कर रहा हूँ।

जीवन का हर अनुभव कुछ शिक्षा लेकर हमारे पास आता है। मेरे जैसा कोई साधारण व्यक्ति भी पीछे मुड़कर बीते दिनों पर नज़र डालता है तो देखता है कि छोटे छोटे प्रसंग भी बड़ी सीख देने की क्षमता रखते हैं। प्रसंग विस्मृत होने के बावजूद भी उससे प्राप्त शिक्षा भीतर बनी रहती है।

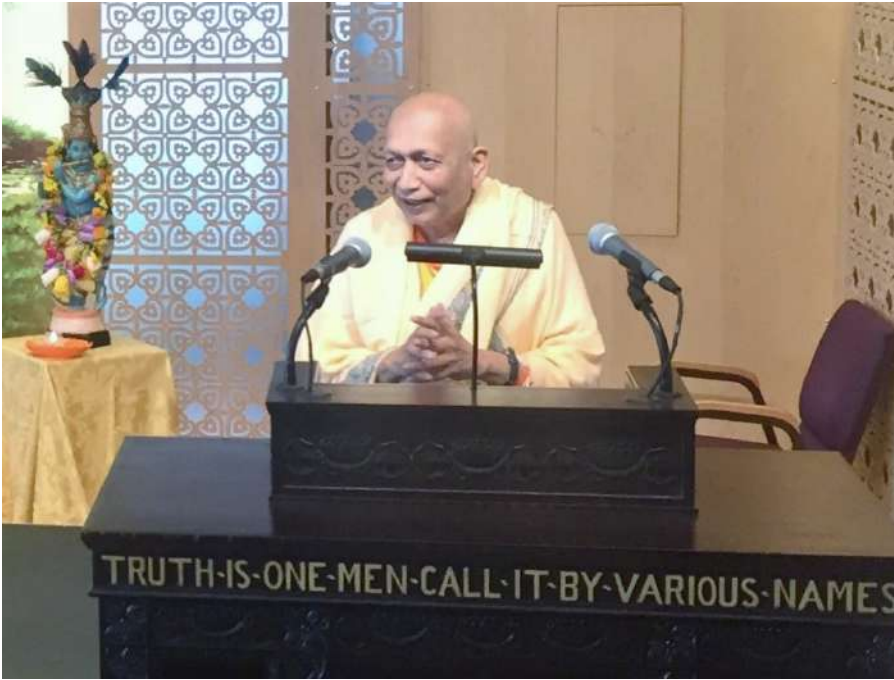
दूसरे दिन से श्रद्धेय रघुनाथानन्द जी और आश्रम के अन्यान्य संन्यासी-ब्रह्मचारी मुझे वहाँ का काम समझाने में लग गये। कई कार्य मेरे लिए बिल्कुल नये थे। नागपुर में रहते समय हिसाब-किताब रखना मैंने कुछ हद तक सीख लिया था, किन्तु वहाँ कोई सरकारी अनुदान नहीं मिलता था। ऐसे अनुदान का प्रस्ताव ठीक शासकीय पद्धति के अनुरूप बनाना होता था। उसका जमा-खर्च इत्यादि भी, जो सारे सरकारी नियम थे, उसी ढाँचे में डालने पड़ते हैं। मेरे लिये यह कुछ अजीब सा मामला था, थोड़ा हास्यपूर्ण भी। उदाहरण के तौर पर - वहाँ साफ सफाई का काम करने वाले दो कर्मचारियों को “लाइब्रेरियन” के नाम से तनखा दिखानी होती थी। इसके पीछे क्या कारण हैं मुझे यथावकाश समझाए गए। कल औपचारिक रूप से कार्यभार ग्रहण करना था।

आश्रम के कई भक्त, संचालन-समिति (Managing Committee) के कुछ सदस्य, कर्मि और स्वयंसेवक मिलने आ रहे थे। कई फ़ोन भी चल रहे

थे। यहाँ के भोजन के विशिष्ट गंध से भी परिचित होना मेरे लिए सहज नहीं था। विशेषकर ‘शूटकी’ पकाने की गंध। यद्यपि आश्रम में ‘शूटकी’ शायद ही कभी बनती थी, चारों तरफ से वह गंध (जो मेरे लिए अति दुर्गन्ध थी, अन्य लोगों के लिए वह कोई परेशानी नहीं थी; कुछ ऐसे भी थे कि उस गंध से वे बड़े खुश हो जाते थे, मुँह में पानी आ जाता था। इससे यह सिद्ध होता है, कि कोई भी गंध, या कोई भी इन्द्रियानुभव अपने आप में अच्छा-बुरा नहीं होता; हर व्यक्ति की रुचि भिन्न होती है)। नाक को भर देती थी, और फिर भोजन करना एक प्रयास बन जाता था। शिलांग में रहते रहते ऐसे गंधों से मेरा नासिकेंद्रिय परिचित हो गया। मैं माँस, मछली इत्यादि कुछ नहीं खाता था - मुख से; किन्तु नासिकाद्वार से वह मेरे भीतर प्रविष्ट हो रहा था। ‘घ्राणेन अर्धभोजनम्’ यह उक्ति कितनी सार्थक है!

दूसरे दिन, अर्थात् गुरुवार, २८ मार्च १९९६ को श्री रामकृष्ण का दर्शन कर मैं और रघुनाथानन्द जी दफ्तर में आए। अन्य साधु - छात्रावास के छात्र भी उपस्थित थे। मैंने अनुमति पत्र (Letter of Acceptance) पर हस्ताक्षर किए। अब इस औपचारिक कार्यक्रम से इस आश्रम के सेक्रेटरी का भार रघुनाथानन्द जी से मुझपर आ गया। हंसते हुए उन्होंने कहा, “अब बाघ की पूँछ तुम्हारे हाथ देकर मैं मुक्त हो गया।” मुझे इस कथन का तात्पर्य समझ में नहीं आया। तब उन्होंने केरल देश में प्रचलित कहानी सुनायी:

“एक नंबुद्री ब्राह्मण (ये लोग अपनी जिज्ञासु वृत्ति, चतुराई, तीव्र बुद्धि के लिए जाने जाते हैं) जंगल की एक पगडंडी से गुजर रहा था तो उसने देखा कि किसी शिकारी ने लगाये हुए पिंजरे में एक बड़ा बाघ फँस गया है। कौतूहलवश वहाँ जाकर उसने बाघ को एक टहनी से नोचा। गुस्से में आकर



बाघ ने टहनी को खींचा, नंबुद्री ने भी खींचा दोनों की खींचा-तानी में वह टहनी की अटकनी लगी और पिंजड़ा खुल गया। बाघ बाहर निकल ही रहा था कि बुद्धिमान नंबुद्री ने पिंजड़े के बाहर निकली हुई बाघ की पूँछ कसकर पकड़ लिया। अब बाघ बाहर निकल नहीं सकता था। पर कितनी देर वह सारी शक्ति लगाकर पूँछ को पकड़ कर रख सकता था? कुछ थोड़े ही समय में वह थक गया; किन्तु पूँछ छोड़े तो बाघ बाहर निकलेगा और फिर...? जान की बाजी लगाकर वह पूँछ पकड़े हुए वह बैठा था तब उसने पगडंडी से गुजरते हुए एक व्यक्ति को देखा और उसे पुकार कर कहने लगा, 'यह बाघ मेरी पकड़ में आ गया है; बस अब इसे राजा के पास ले जाऊँगा और बहुत बड़ा इनाम पाऊँगा। तुम मेरी थोड़ी मदद करो तो तुम्हें भी कुछ हिस्सा मिलेगा; एक मिनट यह पूँछ पकड़ो, मैं अभी पेशाब करके आता हूँ।' उस मूर्ख व्यक्ति ने पूँछ पकड़ते ही नंबुद्री जी तो तेजी से भाग निकले।" इतना कहकर रघुनाथानंद जी और हम सब हँसने लगे। उन्होंने मुझे बाघ की पूँछ पकड़ा दी है, इसका प्रमाण चंद दिनों में ही मिला। वह प्रसंग बाद में इसी किस्त के अंतर्गत बताऊँगा।

श्रद्धेय रघुनाथानंद जी ने फिर एक सुन्दर सा कोट निकालकर मुझे दिया। 'मेरे पूर्ववर्ती सचिव देवदेवानंद जी ने दस सालों तक इस कोट का इस्तेमाल किया और फिर मुझे दिया; मैंने भी पिछले दस साल इसका उपयोग किया और अब तुम्हें दे रहा हूँ। मेरी इच्छा है कि तुम भी दस या अधिक साल उसका उपयोग कर फिर अपने उत्तराधिकारी को दे दोगे।'

उनकी इस इच्छा को मैं पूर्ण नहीं कर सका। मात्र चार सालों के तुरन्त बाद ही मेरा शिलाँग से तबादला हुआ और मेरे उत्तराधिकारी श्रद्धेय स्वामी जगदात्मानंद जी को यह कोट (और बाघ की पूँछ भी) सौंपकर मैं शिलाँग से निकल पड़ा। जगदात्मानंद जी का कद उस कोट की लम्बाई से अधिक ऊँचा था, बाहें भी लम्बी थीं। उस कोट का उपयोग उन्होंने शायद ही कभी किया हो। उनके उत्तराधिकारी श्रद्धेय ब्रह्मदेवानंद जी को उस कोट की कोई जानकारी भी नहीं थी।

शुक्रवार, २९ मार्च १९९६, ठीक सडे नौ बजे संचालन समिती की मीटिंग शुरू हुई। श्री आर. टि. रिम्बाई, मेघालय के जयंतिया जनजाति के एक प्रमुख व्यक्ति, इस समिती के सम्मानीय अध्यक्ष थे। आने वाले दो-ढाई सालों में उनके साथ मेरा धनिष्ठ संपर्क रहा। मीटिंग में उपस्थित सभी सदस्यों से

वार्तालाप हुआ। इन सभी का आंतरिक सहयोग आश्रम की गतिविधियाँ सुचारु रूप से चलाने हेतु आवश्यक था। विगत दो महीनों का लेखा-जोखा और मीटिंग का इतिवृत्त (minutes) सारा रामकृष्ण मिशन के मुख्यालय को भेज दिया गया। श्रद्धेय रघुनाथानंद जी को बिदाई देने का (send-off) बड़ा समारोह करना होगा इसपर भी सभी ने उत्साहपूर्वक सहमति दर्शायी।

रामकृष्ण संघ के परमाध्यक्ष पूज्य भूतेशानन्द जी, उपाध्यक्ष रंगतानन्द जी, गहनानन्द जी इन्हें पत्र लिखकर आशीर्वाद याचना की।

इसके दूसरे दिन रामकृष्ण मिशन चेरापुंजी (जिसे अब सोरा नाम से जाना जाता है) जाना था। बचपन से ही चेरापुंजी का नाम सुनता आया था - जहाँ दुनिया की सर्वाधिक बारिश होती है। जीप गाड़ी से सुबह निकले; शिलाँग में तो सुनहरी धूप निकल आयी थी। चेरापुंजी तक का लगभग ४० कि. मि. का पहाड़ी रास्ता पूरा करने को पूरा एक घण्टा लगा। शिलाँग से १५ कि. मि. के बाद

ही दृश्य बदल गया। बायीं और गहरी घाटी से घने बादल भी हमारे साथ मानो चेरापुंजी चल रहे थे। 'देखो, अब आप की समझ में आएगा कि चेरा में इतनी बारिश क्यों होती है। ये सारे बादल जल से पूर्ण हैं। इस घाटी से गुजरते हुए वे चेरापुंजी के ऊँचे पहाड़ से टकरा जाते हैं। इतना सारा पानी का वजन लेकर ये बादल पहाड़ चढ़ नहीं पाते तो सारा पानी बारिश के रूप में वहीं फेंक देते हैं' - हमारे एक सहयात्री, जो कि इस प्रदेश में कई साल रह चुके थे, बना रहे थे। उनका यह कथन मेट्रॉलाजी की दृष्टि में कितना वैज्ञानिक था, ये बताना मेरी औकात के बाहर होने पर भी बड़ा ही रोचक प्रतीत हुआ। आनेवाले कई वर्षों में उनका यह कथन मैंने कई बार नवागतों के सामने (कुछ अधिक मिर्च-मसाला डालकर) दोहराया है।

चेरापुंजी के रास्ते पर विभिन्न ग्रामों में रामकृष्ण मिशन, चेरापुंजी द्वारा संचालित कई स्कूल दिखाई पड़े। उन स्कूलों के बच्चे हमारी जीप को (जिसपर रामकृष्ण मिशन, शिलाँग लिखा था) देखते ही 'खुब्लेई महाराज' का घोष लगाकर अभिवादन करते थे। हम लोग भी गाड़ी जरा धीमी कर उन्हें 'खुबलेई शिबून' कहकर आगे बढ़ते थे। रास्ते में दोनों तरफ कहीं कोयले के और कहीं बालू के ढेर लगे थे। कई ट्रक उन्हें उठाकर विक्रय के लिए अन्य स्थानों पर ले जाते थे। इस सम्बन्ध में पूज्य भूतेशानन्द जी महाराज एक विनोदपूर्ण किन्तु शिक्षाप्रद घटना सुनाया करते थे। उसे बाद के किस्त में लिखूँगा।

चेरापुंजी आश्रम के प्रमुख स्वामी इष्टानन्द जी मेरे साथ ही बेलुड़ मठ स्थित 'प्रोबेशनर्स ट्रेनिंग सेंटर' में दो साल थे और हमारी अच्छा मित्रता थी और अभी भी हमारी आपसी मुलाकात और वार्तालाप आज भी जारी है। मेरे अमेरिका आने के कुछ महीने पहले वे भी यहाँ पहुँच गए थे और इन दिनों सेण्ट पीटर्सबर्ग, फ्लोरिडा में स्थित रामकृष्ण मिशन के वेदान्त सेंटर के प्रमुख बने। एक कार्यकुशल संघटक और अच्छे वक्ता के रूप में इस देश में भी सुख्यात हैं। हम दोनों एक-दूसरे से मिलकर बड़े हर्षित हुए। वहाँ का मंदिर, स्कूल, छात्रावास इत्यादि देखकर बहुत आनन्द हुआ। पिछले 20 सालों से से इस आश्रम के स्फूर्तिशाली इतिहास को मैंने गौर से कई बार पढ़ा था, और मराठी मासिक पत्रिका 'जीवन- विकास' (जिसका प्रकाशन रामकृष्ण मठ, नागपुर से होता था) मैंने उसके विषय में प्रबन्ध भी लिखे थे।

वहाँ अब मैं जब प्रत्यक्ष रूप से सब देख रहा था तो कितनेही पवित्र, 'त्याग और सेवा' इस स्वामी विवेकानन्द जी के मन्त्र से प्लावित भावतरंग मन में उछलने लगे थे। अच्छा खासा भोजन हुआ। वहाँ की संचालन समिती के एक सदस्य के रूप में मुझे सम्मिलित किया गया। उन की मीटिंग भी सम्पन्न हुई और शाम तक हम लोग शिलांग आश्रम आ पहुँचा। चैरापुंजी के संस्मरणों को किसी अगली किस्त में लिखूँगा।

इसी बीच मुझे व्याख्यानों के लिए चंडीगढ़ जाना था। शिलांग में तबादला होने के कई दिन पहले ही यह कार्यक्रम निश्चित हुआ था। ४ अप्रैल को शिलांग से रवाना हुआ और वहाँ का व्याख्यान इत्यादि कार्यक्रम समाप्त कर १० तारीख को सुबह ७ बजे शिलांग लौटा तो एक बुरी खबर मेरा इन्तजार कर रही थी।

वहाँ विवेकानन्द कल्चरल सेंटर (क्विण्टन हॉल) में दो लोग निवास करते थे - एक भक्त - स्वयंसेवी और एक वेतन कर्मी (उनके नाम यहाँ नहीं दे रहा हूँ)। इनमें जो वेतन कर्मी था वह मानसिक-पीड़ा से त्रस्त था और स्वयं वो भक्त से सख्त नफरत करता था। पूर्व रात्रि को उसने उस भक्त के मस्तक पर हँसिया से वार किया। वह लहुलहान अवस्था में भागकर जान बचाने में किसी प्रकार सफल हो गया। पुलिस ने उसे अस्पताल में भर्ती किया और हमलावर कर्मी को जानलेवा हमला (Attempt to murder) करने के जुर्म में गिरफ्तार कर लिया।

क्या करूँ मुझे कुछ समझ में नहीं आ रहा था। ऐसी परिस्थिति से सम्मुखी होने का प्रसंग मेरे जीवन में पहले कभी भी नहीं आया था। आश्रम के मेरे सहकारी साधुओं के लिए भी ऐसी जटिल समस्या का कोई अनुभव नहीं था। एक अच्छा समाचार इतना था कि उस भक्त की हालत ठीक हो रही थी, जीवन को खतरा नहीं था, पर पूर्ण रूप से स्वस्थ होने में अभी काफी समय लगेगा। उस प्रसंग के कारण पुलिस स्टेशन में और वकील लोगों के पास कई बार जाना हुआ। फिर अब विवेकानन्द कल्चरल सेंटर में अब काम कौन करेगा यह भी एक बड़ी समस्या थी। यह हादसा क्यों हुआ और इसमें दोष किसका है इस बारे में भी साधुओं में मतभेद था।

कुछ महिने के गुजरने के बाद यह समस्या समाप्त तो हुई किन्तु उससे काफी शिक्षा भी मिली। यहाँ इस घटना से सम्बन्धित एक बात लिखना चाहता हूँ। जिनसे मैंने कार्यभार स्वीकार किया था वे श्रद्धेय रघुनाथानन्द जी इस सम शिलांग में ही थे। उनसे जब मैंने इस बारे में सलाह पूछी तो उन्होंने हँसते-हँसते कहा, "हाँ, अब बाघ की पूँछ तुम्हें सौंप दी है; मैं फिर से पकड़ने की मूर्खता नहीं करूँगा।"

और उसी दिन आश्रम का वार्षिकोत्सव शुरू होने जा रहा था। किन्तु आज भजन-गान होने वाला था, किन्तु गायक-वादकों का दल - जो दिग्बोई से आनेवाला था- वह नहीं आ पाया - उन लोगों में जो मुख्य थे, उन्हें चुनाव के कारण छुट्टी नहीं मिल पायी। यहाँ आश्रम से सम्बन्धित कुछ गायकों ने भजन किया।

उत्सव में सहभागी होने हेतु काशी से स्वामी शुद्धव्रतानन्द जी और तपनानन्द जी पधारे थे - दोनो रघुनाथानन्द जी के घनिष्ठ मित्र थे; वे तीनों १९६० के दशक में शिलांग आश्रम में लगभग एक ही साथ ब्रह्मचारी के रूप में प्रविष्ट हुए थे।

शुक्रवार को दोपहर ३.३० को उत्सव का दूसरा कार्यक्रम हुआ। आश्रम के ही एक स्वामीजी ने कुछ और गायक-वादकों के साथ 'गीति-आलेख्य' (गीतों के माध्यम से श्री रामकृष्ण के चरित्र का आख्यान) सादर किया। फिर श्रीमती दीपाली चक्रवर्ती, शुद्धव्रतानन्द जी, तपनानन्द जी के सारगर्भित व्याख्यान हुए।

अच्छा भक्त-समागम हुआ था। उत्सव और दो दिन तक चला। बड़े अच्छे व्याख्यान और भजनादि हुए। एक बड़ा कार्यक्रम विवेकानन्द कल्चरल सेंटर में भी हुआ। श्रद्धेय रघुनाथानन्द जी को 'विदाई पार्टी' (send-off) भी इन्हीं दिनों दी गयी। शिलांग आश्रम में मेरा प्रथम व्याख्यान भी हुआ। बहुत सारे भक्तों से वार्तालाप हुआ। प्रायः सभी भक्त मेरे साथ बांगला में और आपस में सिल्लेटी भाषा में बात करते थे, जिसे समझने में मुझे काफी कठिनाई होती थी।

अगला दिन रविवार, १४ अप्रैल बांगला सालगिराह 'नोबो बोर्षो'। प्रातः काल से ही भक्तों की बड़ी भीड़ लगी थी। उन सब के साथ मिलना हुआ, परिचय हुआ। सुबह-शाम विवेकानन्द कल्चरल सेंटर में उत्सव का अंतिम दिन मनाया गया। एक विख्यात गायक का सुंदर गायन सुबह हुआ और शाम को कई स्वामीजी लोगों के सुंदर व्याख्यान!

शिलांग पहुँचकर मुझे केवल १२ दिन हुए थे, (उनमे से ६ दिन चंडीगढ़ की यात्रा में खर्च हुए) किन्तु लग रहा था कि मैं यहाँ कई बरसों से हूँ।

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।

क्रमशः

उम्मीद की किरण

कुमुद शर्मा

नमिता थकी हारी घर पहुँची... दोपहर का समय था सो खाना परोसने सीधे किचन में चली गई।

"आज फिर धमाल चौकड़ी कर आई..." नमिता की सास ने कहा।

नमिता ने कोई जवाब नहीं दिया... क्योंकि वे दोनों एक दूसरे की अपेक्षाओं पर कभी खरी नहीं उतरी... काम खत्म कर बॉलकनी में आ बैठ गई... हताश हो सोचने लगी आज भी नौकरी नहीं मिली... खर्च कैसे चलेगा... एकसीडेंट के बाद अमित की नौकरी भी जा चुकी है... इलाज भी चल रहा है।

लघुकथा

तभी उसकी नजर छज्जे पर पड़ी... चिड़िया चूजों के मुँह में दाने डाल रही थी... उसे याद आया... "कुछ दिनों पहले ही मैंने इसे योंसला बनाते देखा था"... नमिता के हौसलों को भी उम्मीद की किरण मिल गई।



कुमुद शर्मा: माँम्सप्रेसो, हिंदी प्रतिलिपी, आदि लेखक मंचो की ब्लॉगर वनिता, गृहलक्ष्मी आदि कई पत्र-पत्रिकाओं में कहानियाँ, रचनाएँ प्रकाशित।

मेघालय की मातृवंशीय संस्कृति व परंपरा

वीरेन्द्र परमार



प्रकृति की सुकुमार गोद में बसा मेघालय पूर्वोत्तर भारत का एक लघु पर्वतीय प्रदेश है। यहाँ की शस्य-श्यामला धरती के गर्भ में अनेक रहस्य, कहानियाँ, पौराणिक आख्यान, रोमांचकारी किस्से और मिथक छिपे हुए हैं। प्रकृति यहाँ के निर्दोष और निष्पाप लोगों की सहचरी है। मेघालय अपने अद्भुत और अनिर्वचनीय सौन्दर्य के मोहपाश में बाँध लेता है, अपने निष्कपट हाव-भाव से सम्मोहित कर लेता है, अपने अकृत्रिम आचरण से बार-बार आने के लिए आमंत्रित करता है। यहाँ के निवासी भविष्य की चिंता में दुबले नहीं होते, बैंक बैलेंस के व्यामोह में तनाव नहीं पालते और आधुनिकता की अंधी दौड़ में अपनी परंपराओं को तिलांजलि नहीं देते। वे वर्तमान में जीते हैं और जो मिल गया उसी से संतुष्ट हो जाते हैं। मेघालयवासियों का पाखंडहीन जीवन और निष्पाप आचरण किसी भी सभ्य समाज के लिए वरेण्य है। यहाँ की हरियाली, खूबसूरत घाटी, मनमोहक सूर्योदय और सूर्यास्त किसी कवि की कल्पना से भी अधिक चित्रात्मक, भावपूर्ण और अर्थगर्भित है। अगर कोई व्यक्ति प्रकृति के आँचल पर अपनी कल्पना के रंग भरना चाहे है तो उसे मेघालय से बेहतर कोई जगह नहीं मिलेगी। यहाँ की मनमोहक जलवायु किसी श्रांत-क्लांत और तनावग्रस्त पथिक को चंदन का अवलेप लगाती है। मेघालय का अर्थ है मेघों का आलय अर्थात् मेघों का आवास। सचमुच यहाँ बादल अटखेलियाँ करते हैं। यहां खासी, जयंतिया और गारो तीन प्रमुख आदिवासी समुदाय के अतिरिक्त तिवा, राभा, हाजोंग, लाखेर, कार्बी, बाइते, कुकी आदि जनजातियों के लोग निवास करते हैं। मेघालय का इतिहास यहाँ निवास करनेवाली तीन प्रमुख जनजातियों खासी, जयंतिया और गारो से जुड़ा हुआ है। ये जनजातियाँ सदियों से यहाँ निवास करती हैं। मेघालय की अधिकांश जनसंख्या ईसाई धर्म ग्रहण कर चुकी है। खासी लोग कैथोलिक हैं जबकि गारो लोग बैपटिस्ट हैं। पनार अथवा नार मेघालय का एक प्रमुख समुदाय है जिसे जयंतिया के नाम से जाना जाता है। जयंतिया शब्द एक पूर्व सम्राज्य जयंतिया सम्राज्य से लिया गया है जिसके शासक सिन्तेंग समुदाय के थे। जयंतिया का मूल आदिवासी धर्म नीमले युग ता युग के नाम से जाना जाता है। एक लोककथा के अनुसार तूफान के देवता के साथ आकाश के देवता ने स्वर्ग के पेड़ को हिलाकर उससे बीज गिरा दिया जिसे एक पक्षी ने उठाया और उस बीज को जमीन में बो दिया। वह और कुछ नहीं बल्कि चावल का बीज था। ईश्वर ने मनुष्य को कुछ दिव्य बीज तथा चावल की खेती के लिए आवश्यक निर्देश दिए। मेघालय की जनजातीय संस्कृति और लोक परंपरा अत्यंत समृद्ध है। बांसुरी और मृदंग से निकली स्वर लहरियों के साथ नृत्य और मदिरापान यहाँ के सामाजिक समारोहों और धार्मिक अनुष्ठान का अभिन्न अंग है। पांच दिनों तक मनाया जानेवाला “का पाबलांग-नॉगक्रेम” खासी समुदाय का प्रमुख त्योहार है। इसे “नॉगक्रेम” के नाम से जानते हैं। यह शिलांग से 11 किलोमीटर की दूरी पर स्थित “स्मित” नामक गाँव में मनाया जाता है। “शाद सुक मिनसीम” भी खासी जनजाति का पर्व है। हर साल



हर्ष और उत्साह के साथ अप्रैल माह में यह त्योहार आयोजित किया जाता है। इसका आयोजन शिलांग में किया जाता है। “बेहदीनखलम” जयंतिया समुदाय का त्योहार है जो प्रायः जुलाई में मनाया जाता है। “बेहदीनखलम” का शाब्दिक अर्थ है “छड़ी से शैतान को भगाना”। इसका आयोजन जोवाई नामक कस्बे में किया जाता है। गारो समुदाय अपने देवता “सलजोंग” (सूर्य) के सम्मान में अक्टूबर-नवंबर महीने में “वांगला” त्योहार मनाता है। मेघालय में सदियों से युवागृह की परंपरा विद्यमान है। गारो समुदाय के युवागृह को ‘नोकपंते’ के नाम से जानते हैं। प्रत्येक गाँव में कम से कम एक नोकपंते अवश्य होता है। इसमें ग्रामीण युवक पारंपरिक कला और शिल्प का प्रशिक्षण प्राप्त करते हैं। नोकपंते में महिलाओं का प्रवेश वर्जित है। गाँव के सभी युवक नोकपंते में ही रात्रि विश्राम करते हैं, परन्तु पूर्वोत्तर की अन्य जनजातियों के युवागृह की भांति गारो समुदाय के युवागृह भी आधुनिकता के प्रवाह में अपने अस्तित्व के लिए संघर्ष कर रहे हैं।

मेघालय का समाज मातृसत्तात्मक है। सबसे छोटी पुत्री समस्त संपत्ति की मालकिन होती है। छोटी पुत्री ही वृद्ध माता-पिता एवं अविवाहित भाई-बहनों की देखभाल करती है। परिवार में कोई पुत्री नहीं होने पर माता-पिता किसी निकटतम महिला संबंधी को अपनी संपत्ति का उत्तराधिकारी बनाते हैं। खासी और जयंतिया समुदाय के लोग अपने पारंपरिक मातृवंशीय नियमों का पालन करते हैं जहां सबसे छोटी पुत्री परिवार की सभी जिम्मेदारियाँ निभाती है। गारो जनजाति में भी सबसे छोटी बेटी मूल रूप से पारिवारिक संपत्ति की वारिस होती है। जब माता-पिता किसी अन्य लड़की को अपना उत्तराधिकारी घोषित करते हैं तो उसका दावा स्वतः समाप्त हो जाता है। गारो जनजाति के गोत्र अनेक उपगोत्रों में विभक्त है जिसे ‘मचोंग’ कहा जाता है। मचोंग का शाब्दिक अर्थ मातृत्व (मदरहुड) है। मचोंग इस समुदाय की सबसे छोटी इकाई है। यह परिवार से भिन्न संस्था है। मचोंग के सभी सदस्य एक ही माँ की संतान माने जाते हैं। खासी और गारो दोनों जनजातियों में पिता को बाहरी व्यक्ति माना जाता है। बच्चे अपनी माता के नाम से जाने जाते हैं। परिवार की सम्पूर्ण सत्ता माँ के हाथों में होती है। इस समाज में पिता की कोई निर्णायक भूमिका नहीं होती है। सभी संपत्ति पर माँ का अधिकार होता है। माँ की मृत्यु के बाद माता की संपत्ति पर उसकी सबसे छोटी बेटी का अधिकार हो जाता है। यदि किसी महिला को कोई संतान नहीं हो तो उस मचोंग की किसी अन्य महिला को वह संपत्ति मिल जाती है। सबसे छोटी पुत्री को ‘नोकना’ कहते हैं जिसका अर्थ है उत्तराधिकारिणी। ‘नोकना’ की अनुमति के बिना उसकी बड़ी बहनें भी मकान में नहीं रह सकती हैं। बच्चों का गोत्र वही होता है जो माँ का गोत्र होता है। यदि माँ संगमा हो और पिता मोमीन हो तो बच्चों का गोत्र संगमा माना जाता है। जयंतिया समाज में गोत्र को ‘कुर’ कहा जाता है। ‘कुर’ समाज की लघुतम इकाई है। गोत्र कई उपगोत्रों में विभक्त है जिसे ‘कपोह’ कहा जाता है। एक गोत्र के सभी सदस्यों को एक ही माता (पूर्वज) की संतान माना जाता है। जयंतिया समुदाय में लगभग 38 गोत्र हैं। परिवार में पिता का कोई महत्वपूर्ण स्थान नहीं है। बच्चों का परिचय माता के नाम से

Image: Matriity by Bah Raphael Warji

दिया जाता है। विवाह के बाद पति अपनी पत्नी के साथ उसके घर में रहता है, फिर भी पति को आजीवन बाहरी व्यक्ति ही माना जाता है। पत्नी की सम्पत्ति में पति का कोई अधिकार नहीं होता है। विवाहित पुत्र द्वारा अर्जित संपत्ति पर उसकी माता का अधिकार होता है, पत्नी का नहीं। इस समाज में माँ ही परिवार की मुखिया होती है, परिवार पर माँ का ही पूर्ण नियंत्रण होता है। वह परिवार की एकमात्र रक्षिका होती है। विवाह के बाद दामाद सम्पूर्ण रूप से अपनी पत्नी के माता-पिता के घर रहने के लिए नहीं आता है, बल्कि सूर्यास्त के उपरांत वह अपनी पत्नी के साथ रात व्यतीत करने के लिए आता है और प्रातःकाल में काम करने एवं खाने-पीने के लिए अपनी माँ के घर चला जाता है। मृत्यु के बाद भी उसकी अंत्येष्टि पत्नी के सगे-संबंधियों द्वारा नहीं की जाती, वरन उसके 'कुर' के सदस्यों द्वारा की जाती है। मेघालय की भूमि लोकसाहित्य की दृष्टि से अत्यंत उर्वर है। यहाँ के आदिवासी पर्वतशिखरों एवं सुदूर जंगलों में प्राकृतिक जीवन व्यतीत करते हैं जहाँ गीत गाते झरनों, बलखाती नदियों, वन्य-जीवों और नयनाभिराम पक्षियों का उन्मुक्त संसार है। यहाँ का जीवन सरल और स्वच्छंद है। यहाँ

जीवन की आपाधापी नहीं, समय की व्यस्तता नहीं, कोई कोलाहल नहीं। यहाँ तनावरहित जीवन और न्यूनतम आवश्यकताएं हैं। इन परिस्थितियों में इनके उर्वर मस्तिष्क में कल्पना की ऊंची उड़ान उठती है। फलतः लोकगीतों, लोककथाओं, मिथकों, कहावतों, पहेलियों का सृजन होता है। मेघालय की पुरानी पीढ़ी को लोकसाहित्य का जीवंत भंडार गृह कहा जा सकता है। लोकसाहित्य वाचिक परंपरा में पीढ़ी दर पीढ़ी आगे बढ़ता है जो नई पीढ़ी के लिए प्रकाश स्तम्भ का काम करता है।

वीरेन्द्र परमार: भारत सरकार के राजभाषा विभाग, गृह मंत्रालय में हिन्दी



प्राध्यापक के रूप में हिन्दी शिक्षण योजना के केंद्रों पर प्राध्यापन। जल संसाधन मंत्रालय (भारत सरकार) के अधीनस्थ कार्यालय केन्द्रीय भूमि जल बोर्ड, फरीदाबाद में उपनिदेशक (राजभाषा) के पद पर कार्य। राजभाषा विभाग, गृह मंत्रालय में उपनिदेशक (कार्यान्वयन) पद पर पूर्वोत्तर भारत के समाज, लोक परंपरा, लोकजीवन, लोकसाहित्य और आदिवासी जीवन के उपर विपुल लेखन। सम्प्रति असम विश्वविद्यालय, सिलचर में पदस्थ।

महादेव खोला धाम

अनुपमा प्रधान



Image: Bhola Nath Mishra



महादेव खोला धाम एक बहुत ही पौराणिक और प्रसिद्ध मंदिर है। यह मंदिर मेघालय, अप्पर शिलांग, इस्ट खासी हिल्स में स्थित है। उमशिरपी नदी मंदिर के सामने अपने शांत स्वभावके साथ बहती रहती है। कहा जाता है यह मंदिर **डेढ़ सौ साल** पहले स्थापित की गई थी। अनेको कहानियाँ सुनने में आती है इस मंदिर के बारे में, मंदिर कैसे, क्यों और कब स्थापित हुई इस बारे में। कहा जाता है इस जगह पहले काफी घना जंगल था जहाँ लखिया बाबा वर्षों से ध्यान में लीन बैठे थे। वही एक 2/8 गोर्खा राइफल्स के सूबेदार मेजर को सपने में एक गहरे लाल वस्त्र पहने, गले में रुद्राकश और एक हाथ में त्रिशूल लिए तपस्या में लीन बैठे दिखाई दिए। अकसमात एक रोशनी के बीचों-बीच से आवाज़ आई और सूबेदार जी को आदेश दिया, कहा उस साधु की तलाश करे और साथ ही वहाँ मंदिर की स्थापना भी करें।

अगले ही दिन सूबेदार जी आदेशानुसार उन महात्मा की खोज में निकल पड़े और उस जगह पहुँचे आज जहाँ महादेव खोला धाम है। लखिया बाबा के मिलते ही उन्होंने मंदिर स्थापना का कार्य भी आरंभ कर दिया। हैरानी की बात यह थी मंदिर स्थापना के कार्य करते समय उन्हें वहाँ एक शिवलिंग प्राप्त हुआ।

मंदिर के पंडितों का आज भी कहना है यह शिवलिंग उन्हें वही गुफा से प्राप्त हुई थी।

इस धाम के बारे में यह भी कहा जाता है कि यहाँ एक गुफा है जहाँ से अंदर ही अंदर गुवाहाटी, कामख्या मंदिर पहुँच सकते हैं। लोगों का यह भी कहना तब के समय लोग यही से आया जाया करते थे।

150 साल पहले सूबेदार जी द्वारा स्थापित किया गया छोटा सा शिव मंदिर आज बहुत ही प्रसिद्ध मंदिर है। हर शिव भक्त का यह मानना है कोई भी सच्चे दिल से मुराद माँगते है वह कभी निराश नहीं होते है।

यहाँ के पंडितों का यह भी कहना है मंदिर के अंदर जो छोटे-छोटे मंदिर हैं। उन्हें भक्त जनो ने अपनी मुराद पूरी होने पर बनवाया है।

आज जो इस मंदिर की देख-रेख कर रहे है, वह पंडित सुखराम दास मिश्रा जी की छठी पीढ़ी है। सुखराम जी इस मंदिर के पहले पंडित थे।

शादी, यज्ञ और बहुत सारी हिन्दु रस्मों-रिवाज़ का इस मंदिर में आयोजन किया जाता है।

बात जब तीज-त्योहार की आती है महा शिवरात्रि के मेले का आयोजन बड़े धूम-धाम से होता हैं। हजारों के तादात में लोग जगह-जगह से इस मंदिर के दर्शन के लिए एकत्रित होते हैं। आज भी शिवरात्रि के उत्सव पर गोरखा राइफल्स अपना योगदान देते हैं।

सावन के महीने में बोलबम का नारा लगाते हुए भक्त जन नंगे पाँव कावड पद यात्रा के लिए महादेव खोला धाम में आते हैं और पूरी श्रद्धा के साथ अपनी भक्ति ईश्वर को अर्पित करते हैं।

सच्चाई कुछ भी हो पर भक्त जन पूरी श्रद्धा से अपनी भक्ति ईश्वर को अर्पित करते हैं। यह धाम बहुत ही लोकप्रिय है और श्रद्धालुओं की अटूट



भक्ति ने इस धाम को पूरे देश में प्रसिद्ध कर दिया है।

अनुपमा प्रधान: अध्यापिका हिन्दी में कविता, आलेख और कहानियाँ पत्रिकाओं में प्रकाशित। पूर्वोत्तर सेवा आकाशवाणी, दूरदर्शन, शिलांग से कविता और कहानी प्रसारण और अन्य कार्यक्रम में भागीदारी।

का पुङ वेङ्क्यान- एक लोककथा

एहसिंग खिएवताम्



मे घालय के पूर्वी खासी पहाड़ी जिला के पेनुर्ला खंड में उम्युह् त्मार नामक एक ग्राम है। यह ग्राम बांग्लादेश सीमा से लगकर स्थित है। यहाँ के ग्रामवासी में आज भी 'उ रेन्' के बारे में एक लोककथा प्रचलित है। यह लोककथा आज भी ग्रामवासी अपने अगले पीढ़ी को सुनाते आए हैं।

कहा जाता है कि कई वर्षों पूर्व 'उ रेन्' नामक युवक इस ग्राम में अपनी बूढ़ी माँ के साथ रहता था। 'उ रेन्' बहुत ही मेहनती तथा फुर्तीला युवक था। प्रतिदिन खेत-बागानों में काम करके शाम को घर लौटता था। इसी प्रकार रेन् का दिनचर्या होता था। एक दिन कड़ाके की धूप हो रही थी तथा रेन् को खेत में काम करते-करते थकावट का अनुभव हो रहा था। तभी रेन् खेत का काम छोड़कर पास के 'वेङ्क्यान' नदी की ओर मछली पकड़ने एवं विश्राम करने जाने लगा। मछली पकड़ने में व्यस्त था तभी एकाएक उसकी दृष्टि नदी के दूसरी छोर पर गयी। एक अप्सरा सी युवती नहाकर धूप में आराम कर रही थी। मुखमंडल पर अद्भुत तेज था, अद्वितीय सुंदरता से शोभित थी, नदी की रानी सी प्रतीत हो रही थी। रेन् कुछ देर के लिए उस अद्वितीय सुंदरता को अवाक देख रहा था क्योंकि उसके नदी आने के क्रम में आज पहली बार कोई युवती इस सुनसान नदी में अकेली नहाने आई थी। अश्चर्यवश रेन् झट से नदी के उस पार चला गया और उस सुंदर युवती से पूछताछ करने लगा। दोनों ने पर्याप्त समय तक शब्दों का आदान-प्रदान किया। दोनों आपस में सहज अनुभव कर रहे थे। उनके हृदय में एक दूसरे के लिए प्रेम पल्लवित हो रही थी तभी युवती ने रेन् से कभी उसके एवं उसकी भावना के साथ छल न करने का वचन लिया एवं उसे अपने घर ले जाने को सहमत हो गयी। रेन् तुरंत ही उस सुंदरी के वचन को मान उसके साथ उसके घर चलने को तैयार हो गया। सुंदरी ने अपने दोनों हाथों से नदी के पानी को अलग कर अपने घर के द्वार तक का रास्ता खुला कर दिया था। रेन् की आँखों को यह घटना पहली बार अनुभव करने का अवसर प्राप्त हो रहा था तथा उसे अपनी आँखों पर विश्वास ही नहीं हो रहा था। नदी के अंदर प्रवेश करते ही पानी अपने आप फिर से जुड़ने लगा। सुंदरी का घर बहुत ही सुंदर था, साज-सज्जा की कोई दूसरा उदाहरण नहीं था। रेन् उस चकाचौंध में खोने लगा था। कुछ देर सुंदरी के साथ रहने के बाद अचानक उसे अपनी माँ का ध्यान हो आया तथा अपनी माँ से मिलने व्याकुल हो रहा था। अपनी सुंदरी को वापस आने का वचन देकर रेन् वहाँ से चलने लगा।

अपने बेटे को घर लौटते देख उसकी माँ खुशी से समा नहीं पा रही थी। रेन् को अपने सीने से लगाकर चूमने लगी। उनकी आँखों से आँसू निरंतर प्रवाहित हो रही थी। यद्यपि रेन् की माँ कुछ हैरान भी थी क्योंकि रेन् की खोज



ग्रामवासी ने निरंतर तीन दिन तक की थी। रेन् अपनी सुंदरी के घर तीन दिन तक रहा था इसकी सुध उसे तनिक भी नहीं था। माँ बहुत खुश थी। रेन् अपनी माँ से सारी घटना का जिक्र करने लगा तथा अपनी माँ से उसकी बहू की पहली बार घर आने की तैयारी करने के लिए भी अनुरोध करने लगा। रेन् ने अपनी माँ से विशेष सूचना भी दिया कि जब उसकी बहू घर में प्रवेश करे तो उसकी दृष्टि में घर का झाड़ू नहीं आना चाहिए। रेन् की माँ वृद्ध थी। माँ ने अपने सभी सहेलियों से तैयारी की सहायता करने के लिए बुलाई। तुरंत ही घर की साफ-सफाई, सजावट, सुशोभिकरण में सब व्यस्त होने लगे थे।

अंततः वो दिन भी आ ही गया जिसकी प्रतीक्षा रेन् की माँ के साथ-साथ पूरे ग्रामवासी भी उत्सुकता से कर रहे थे। रेन् की पत्नी का ग्राम में आगमन होते ही ग्रामवासी उसे अवाक होकर देख रहे थे। उन्होंने अपने सपने में भी ऐसी सुंदर स्त्री की कल्पना नहीं की थी। लोगों में काना-पुसी होने लगी। लोग आपस में बातें करने लगे कि रेन् ने एक परी से विवाह किया है। रेन् की माँ बहुत ही खुश थी। अपनी बहू का स्वागत करने लगी थी। आगे-आगे चलकर बहू को अपने घर में प्रवेश करा रही थी। अपनी सासु माँ के पीछे-पीछे चलकर बहू घर के चौखट तक पहुँच गयी थी। घर में प्रवेश कर ही रही थी तभी उसकी दृष्टि द्वार के पास कोने में रखे झाड़ू की ओर पड़ी। आहत होकर वही से पीछे मुड़ गयी। पलटते ही रेन् से कहने लगी कि यदि वह चाहता है तो अपनी माँ के साथ रह सकता है परंतु वह इस घर में क्षणभर भी रुक नहीं सकती और वहाँ से चलने लगी। रेन् धीरे-धीरे अपनी माँ के पास बढ़ा उनसे अपनी पत्नी को दिया वचन से बद्ध होने की भावना को प्रकट किया। साथ ही खासी संस्कृति से बद्ध होने का एहसास भी अपनी माँ को दिलाने लगा, जहाँ खासी परिवार का पुरुष अपनी पत्नी एवं उसके भावी

संसार की रक्षा, भरण-पोषण एवं संवर्धन के लिए उसके साथ अथवा उसे लेकर अपनी माँ का घर छोड़ता है। अपनी माँ को दिलासा देकर कहने लगा कि यदि मैं जीवित हूँ तो वर्षा के ऋतु में आपको 'वेङ्कयान' नदी से अंगड़ाई नुमा गूँज सुनाई देगी अतः यही गूँज मेरे जीवित होने का प्रमाण होगा। रेन् अपनी माँ को अंतिम बार सीने से लगाकर विदाई लेने लगा एवं अपनी पत्नी के घर चलने लगा।

आज भी 'उम्यु-त्मार' एवं 'वेङ्कयान' के ग्रामवासी का मानना है कि वर्षा के ऋतु में रेन् की गूँज कभी-कभी सुनाई देता 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.



एहसिंग खिएवताम् : एम.फिल. शोधार्थी, नेहू

आखिर कब तक

दया शर्मा



मैं जब भी सुबह की सैर के लिये निकलती तो रास्ते में सड़क की ढलान पर स्थित हवेलीनुमा घर पर मेरी नज़र अनायास टिक जाती मानो बाहर की वीरानगी अन्दर की कुछ कहानी कहना चाहती हो। एक दिन जब मैं वहाँ से सुबह गुज़र रही थी तो एक दर्दनाक चीख सुन मेरे पैर वहीं ठिठक गये। आवाज़ घर के अन्दर से ही आई थी। ढलान से ऊपर आती एक औरत मुझे देख रुक गई और बोली, "मैडम, शायद आपने भी वही चीख सुनी है।" फिर कुछ रुक कर बोली "यहाँ तो आए दिन कुछ न कुछ होता रहता है। पता नहीं ये लोग बहू के साथ ऐसा बर्ताव क्यों करते हैं। खैर, हम तो ठहरे गरीब आदमी ऐसे झंझटों में खुद को डालकर मुसीबत क्यों लें।" यह कहकर मेरी प्रतिक्रिया देखे बिना मुड़ गई। पता नहीं क्यों उसकी बात सुनकर मन कसैला हो गया और मैं बिना गये वापस घर की ओर लौट आई। उसी शाम मुझे कुछ ज़रूरी काम के लिए बाज़ार जाना पड़ा। मैंने उसी घर की तरफ से रूख किया जबकि जाने का दूसरा रास्ता भी था। जैसे ही उस घर के नजदीक पहुँची वहाँ से कुछ लड़ाई-झगड़े की आवाज़ सुनी। सामने जो दो चार छोटे-छोटे मकान नज़र आ रहे थे वहाँ ठण्ड में लोग अपने अपने घरों में दुबके पड़े थे। सड़क पर भी इक्का दुक्का ही आदमी नज़र आ रहे थे। मैं भी भारी मन से आगे की ओर चल पड़ी। नित्य की भान्ति मैं दूसरे दिन सुबह की सैर के लिये निकल पड़ी। उस हवेलीनुमा घर के जब नजदीक पहुँची तब मन बहुत घबराया सा था। देखा बाहर कुछ लोग जमा थे। पूछने पर पता चला कि कल रात घर की बहू चल बसी है। "क्या हुआ था बहू को?" मैं पूछे बिना न रह सकी। उसी व्यक्ति ने जवाब दिया "ज्यादा तो मुझे भी पता नहीं। घर के लोगों का कहना है कि काफी दिनों से बीमार चल रही थी।" न तो मैं घर के लोगों से परिचित थी और न ही बहू को कभी देखा था फिर भी अन्दर से एक आवाज़ आ रही थी कि बहूत से घरों के न जाने और कितने ऐसे अनकहे राज़ होंगे जो मनुष्य की मौत के साथ ही दफन कर दिए जाते हैं। न ही कोई केस और न ही कोई पैरवी बस अनकही दास्तान बन कर रह जाते हैं। जैसे ही मैं वापिस अपने घर की तरफ मुड़ने को तैयार हुई ऐसे लगा मानो मेरी अंतरात्मा मुझे धिक्कार रही हो। मैंने उसी क्षण निर्णय लिया कि मैं इसे



अनकही दास्तान नहीं बनने देंगी आखिर बहू की मौत का रहस्य उजागर होना ही चाहिए ताकि कुसूरवार को सजा मिल सके। मेरे हाथ स्वतः मोबाइल की ओर उठे ताकि मैं पुलिस को सूचित कर सकूँ। इसके लिए मैंने अपने आप को ज़रूरत पड़ने पर 'महिला सेल' जाने के लिए भी तैयार कर लिया। मुझे आन्तरिक प्रसन्नता हुई कि मैं एक माँ व एक नारी होने के नाते एक सही निर्णय ले रही हूँ। आखिर कब तक बहू - बेटियाँ ससुराल में शारीरिक और मानसिक पीड़ा झेलती रहेगी उन्हें भी तो तथाकथित सभ्य समाज में जीने का हक और अपनी निष्पक्ष बात कहने का अधिकार मिलना चाहिए।



श्रीमती दया शर्मा: गृहिणी महिला काव्य मंच मेघालय इकाई की सदस्य रचनाएं समाचार पत्र व पत्रिकाओं में प्रकाशित हो चुकी हैं। पूर्व इम्फाल (मणिपुर) AIR मे casual announcer के तौर पर कार्यरत रह चुकी हैं। शिलांग AIR में भी विभिन्न विषयों पर कार्यक्रम देती हैं।



गुड़िया की ओढ़नी

तूलिका श्री



बुआ आपने तो बोला था- “आज राजकुमारी स्कूल जरूर आएगी, उसकी मम्मी से आपकी बात हुई है वह नानी के घर से वापस आ गई है।”

मीनल एक सांस में सब बोले जा रही थी बुआ कुछ जवाब देती कि पास में चावल फटकती हुई दादी ने अपना सूप रोक दिया, ‘मीनल तुम तो कितना अच्छा चावल चुनती हो, आना बेटी जरा दादी को मदद कर दो।’

‘ओ दादी’, रूआंसी होती हुई मीनल बोली- ‘मुझे भूख लगी है, माँ आप कहाँ हो?’ जोर जोर से आवाजें लगाती हुई मीनल माँ को ढूँढने लगी।

पांचवी कक्षा में पढ़ने वाली मीनल की सबसे अच्छी दोस्त थी राजकुमारी दोनों साथ मिलकर मीनल की हवेली की तीसरी मंजिल से भी ऊपर की ओर छत पर जाने वाली सीढ़ियों पर छुप कर बैठ जाते, पकी हुई इमली, लाल मिर्च भरी हुई अमरूद, बड़े सुख से खाते। उन दोनों की जिंदगी का सबसे बड़ा खुशहाली का वक्त वही होता था। दोपहर में जब सब सो जाते थे तो राजकुमारी के आंगन में जो अमरूद का पेड़ था, जिसका स्वाद कच्चे नारियल जैसा था, मिलकर खाते थे। वाह कितना अच्छा था सब कुछ! और अब 15 दिन बीत गए। सब्र की हद हो गई। एक दिन सुबह-सुबह ही सहेली के घर जा पहुंची वो। आँगन में सिलबट्टी पर पड़ी गीली हल्दी जैसी उसकी रंगत अलग ही दीख रही थी। ‘राजकुमारी कहाँ हो तुम? अरे आंटी जी ! बहुत दिनों से

वो स्कूल क्यों नहीं आ रही है? बहुत ज्यादा पढ़ाई हो रही है’ उसकी मम्मी अपनी आँखों से आँसू पोछती हुई दूसरे कमरे में चली गई। भैया ने बोला ‘चिंता मत करो हम उसे खबर कर देंगे।’ भोली मीनल उदाससी अपने घर लौटी, तो माँ ने डाँट लगाई- ‘सुबह-सुबह भला किसी के घर जाते हैं क्या? अब से वहाँ गई, तो समझना।’

रूआंसी मीनल की साँसे अपनी गुड़िया की ओढ़नी में अटकी हुई थी। राजकुमारी उससे बोल कर गई थी - ‘मैं इस गुड़िया की ओढ़नी सजाऊँगी। बस नानी के घर से जल्दी ही लौट कर आऊँगी तुम सब सामान जुटा कर रखना।’ कितनी मिन्नतों के बाद दादी ने थोड़ासा गोटा दे दिया था, देते हुए बोली थीं- ‘यह ठाकुर जी (कृष्ण भगवान) के लिए मँगाया है,



दे रही हूँ तुम्हें, खराब मत करना।’ छत पर अकेली बैठी मीनल का मन नहीं लग रहा था। उसने सोचा चलो क्यों न दादी से ही किरन, गोटा लगवा लेते हैं। वह सारा सामान लेकर गुड़िया को खूब सारा प्यार कर उसे दुपट्टे में लपेट वह सीढ़ियों से नीचे उतर रही थी कि बाबा की आवाज सुनाई दी, ‘हमारी मीनू बिटिया उदास हो जाएगी, अभी मत कुछ बताना।’

सन्नाटा था बरामदे में, दादी ने उसे यह कहकर वापस कर दिया कि ‘मैं थक गई हूँ, बाद में कर लेंगे।’ बुआ को भी जाने क्या हुआ था बोली- ‘आँखों में दर्द है और मम्मी, अभी उनके आराम करने का वक्त है।’ उदासी, दुख और गुस्सा सब मीनल के सिर पर नाचने लगे थे तभी बाबा ने प्यार से सिर सहलाते हुए कहा- ‘कल मिथिला आएगी न काम पर बस सबसे पहले तुम्हारे गुड़िया की ओढ़नी, ठीक है।’ मीनल को मन माँगी मुराद मिल गई थी अपने सपनों को दुपट्टे में समेटे नाचते-कूदते यह बात अपनी छोटी बहन को बताने चली गई।

अगले दिन स्कूल में हिंदी का पीरियड था और कक्षा में काव्य पाठ का आयोजन, जो कि हिंदी की अध्यापिका हर महीने करवाती थी। कोई भी कविता देखकर पढ़ने का मन हो या याद करके बोलने का मन हो, खूब अच्छे ढंग से अभिनय के साथ जो पढ़ता उसे टीचर अपनी तरफ से इनाम देती। मीनल से भला कोई कहाँ जीत पाता था पर आज सदा मुस्कुराने वाली मीनल पनियाली आँखें लिए बैठी थी। सारी लड़कियाँ एक के बाद एक कविता पढ़ रही थीं लेकिन टीचर की आँखें तो अपनी प्यारी मीनल अभिनेत्री को ढूँढ रही थी तभी उनकी नजर उस पर पड़ी, ‘क्यों उदास क्यों बैठी हो अभिनेत्री?’ (टीचर हमेशा इसी नाम से उसे बुलाया करती थीं)

‘टीचर वो राजकुमारी आज-कल स्कूल नहीं आती, घर पर भी नहीं है मम्मी बोलती हैं वह नानी के घर चली गई है।’ पल भर में ही टीचर को सारी वस्तु स्थिति समझ में आ गई थी। उनकी भी आँखें भर भरा उठी, बोली- ‘बेटी जो लोग भगवान के घर चले जाते हैं वह वापस कभी नहीं आते तुम्हें किसी ने बताया नहीं, उसको ब्लड कैसर हो गया था। बेटा इस रोग का इलाज अभी तक नहीं निकला है। उसके लिए प्रार्थना सभा तो रखी थी स्कूल में, शायद तुम उस दिन नहीं आई थी।’ मीनल को अपनी गुड़िया, ओढ़नी, गोटा-किरन, अपनी सहेली सब धुँधले होते नजर आ रहे थे।



तूलिका श्री : बड़ौदा से प्रकाशित हिंदी त्रैमासिक पत्रिका नारी अस्मिता में समीक्षक के रूप में कार्यरत। अखिल भारतीय साहित्यकार अभिनंदन समिति मथुरा द्वारा राष्ट्रीय अंतरराष्ट्रीय कवि का सम्मान प्राप्त। संप्रति- ऑक्जिलियम कन्वेंट हाई स्कूल, बड़ौदा में हिंदी संस्कृत की अध्यापिका के रूप में कार्यरत।



REVIEW



पुस्तक समीक्षा

डेजी शर्मा

पुस्तक- साक्षात्कार: संभावना और यथार्थ (पूर्वोत्तर के हिंदी रचनाधर्मियों से साक्षात्कार)

लेखन - पंकज मिश्र 'अटल'

प्रकाशक - बोधि प्रकाशन, जयपुर (राजस्थान)

प्रकाशन वर्ष - जुलाई 2020

पूर्वोत्तर का नाम लेते ही एक सुंदर और मनोरम जगह का एहसास होता है। असम से लेकर मणिपुर तक पूर्वोत्तर के आठों राज्यों में जनजातीय लोगों तथा शेष अन्य जातियों के लोगों ने अपनी साहित्यिक, सांस्कृतिक तथा ऐतिहासिक विरासत को संभाल कर और संजो कर रखा है।

यहाँ पूर्वोत्तर में अनेक ऐसे महान व्यक्तित्व हैं, जिन्होंने अपनी कलाकारी से, अपने लेखन से, अपने अन्य योगदानों से पूर्वोत्तर के राज्यों को प्रगति और प्रसिद्धि के शिखर पर पहुँचाया है।

यहाँ ढेरों ऐसे प्रतिभाशाली लोग हैं, लेकिन कुछ तो हमेशा पर्दे के पीछे ही रहे हैं। ऐसे ही लोगों की सोच को, उनके हिंदी भाषा और साहित्य के प्रति योगदान को हमारे सामने साक्षात् करने की कोशिश की है पंकज मिश्र 'अटल' जी ने।

पंकज जी ने साक्षात्कार: संभावना और यथार्थ नामक पुस्तक के माध्यम से पूर्वोत्तर भारत में हिंदी लेखन को भी एक नई दिशा देने की पहल की है। पुस्तक में उन्नीस रचनाकारों की मनोवृत्ति को, उनके हिंदी में लेखन को उजागर किया गया है। पंकज जी मानते हैं कि अगर वे यहाँ के रचनाकारों से जुड़ेंगे, तो यहाँ की मिट्टी से जुड़ेंगे। रचनाओं के माध्यम से यह जानने की चेष्टा की गई है कि यहाँ अर्थात् पूर्वोत्तर के आठों राज्यों में हिंदी के विकास की संभावनाएँ यदि हैं तो किन रूपों में हैं।

अनुवाद के माध्यम से भी यहाँ की सभ्यता, संस्कृति दूर-दूर तक जा चुकी है। कुल मिलाकर इस पुस्तक के माध्यम से हम विभिन्न

कलमकारों के विचारों से अवगत होंगे। पुस्तकें तो हम कई पढ़ते हैं, लेकिन कई साक्षात्कारों को एक साथ किसी धागे में मोतियों की तरह पिरोना एक नई पहल के रूप में ही है यह साक्षात्कारों पर केंद्रित पुस्तक।

पंकज जी ने इसको एक नया रूप दिया है। वर्तमान में पंकज मिश्र 'अटल' असम के बरपेटा में जवाहर नवोदय विद्यालय में कार्यरत हैं और अपनी लेखनी से हिंदी के विकास के पथ पर अग्रसर हैं।

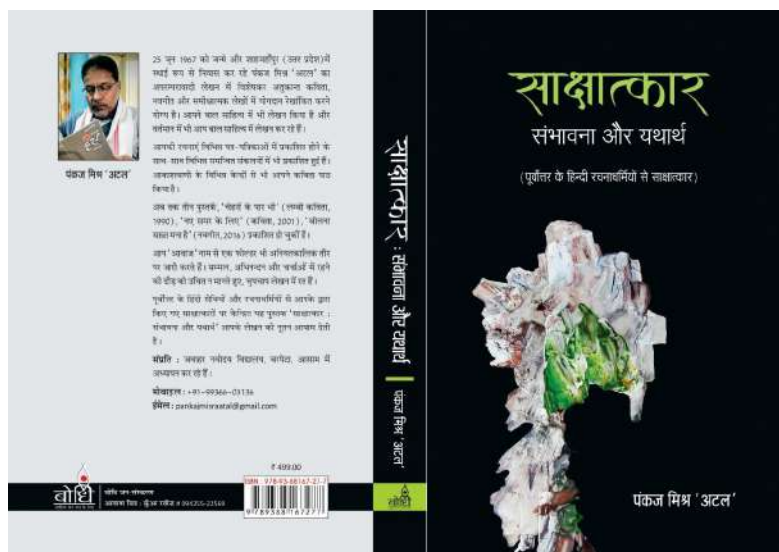
पंकज जी विशेषकर अतुकांत कविता, नवगीत और समीक्षात्मक लेख लिखते हैं। बाल साहित्य में भी उनकी लेखनी चली है। ये आकाशवाणी से भी जुड़े हुए हैं।

आइए, पुस्तक की गहराइयों में अवगाहन करते हैं। सबसे पहले मैं इसकी भूमिका पर अपने विचार प्रस्तुत करना चाहती हूँ। इसमें पूर्वोत्तर के कई रचनाधर्मियों से लिए गए साक्षात्कार हैं। यहाँ पूर्वोत्तर के आठों राज्यों के रचनाकारों को समेटा गया है। इन साक्षात्कारों में अगर अतीत का विवरण है, तो वर्तमान की विवेचना और व्याख्या भी निहित है तथा भविष्य में झाँकने की जिजीविषा भी समाहित है। पंकज जी ने अपनी कलम से इन साक्षात्कारों में ऐसी जान फूँकी है कि पाठक उनकी लेखनी में डूब जाएंगे।

पहला साक्षात्कार अरुणाचल प्रदेश की लेखिका डॉ. जमुना बीनी तादर का है। पढ़ने के बाद हम लेखिका के व्यक्तित्व, कृतित्व और विचारधारा से रूबरू होंगे। दूसरा साक्षात्कार सिलचर के रचनाकार गुलशन राय मोंगा का है, जो कि एक बहुमुखी प्रतिभा के धनी रचनाकार हैं। इनकी रचनाओं में वर्तमान व्यवस्था, सामाजिक विकृतियों और नारी शोषण के खिलाफ हुंकार दिखाई देती है। वहीं डॉ. देवेन चंद्र 'सुदामा', रूनू बरुवा 'रागिनी तेजस्वी', मदन सिंघल, कुंतला दत्त, किशोर कुमार जैन, जीना बरुवा, सौमित्रम्, हरकीरत हीर, डॉ. प्रवीन कोच, डॉ. नवकांत शर्मा, एमी मेहजाफी हुसैन 'आयशा', डॉ. बी.पी. फ़िलिप जुविचु, राधा गोविंद थोंडाम 'कविराज', डॉ. अनिता पंडा, डॉ. वानलाल रेमरुअता राल्ते, अर्जुन चामलिड, 'यावा', रमेंद्र कुमार पाल के विचारों को पढ़ लेते हैं तो हम समग्र पूर्वोत्तर को जान जाएंगे। इस प्रकार यह पुस्तक अपने नए सोच और विचारों के साथ हमारे सामने आई है।

पंकज जी ने इन समस्त साक्षात्कारों के माध्यम से पूरे पूर्वोत्तर को साहित्यिक दृष्टि से एक धागे में पिरो दिया है, जो कि एक अनूठा कार्य है।

पंकज मिश्र 'अटल' द्वारा पूर्वोत्तर भारत में हिंदी की स्थिति, हिंदी में लेखन, अनुवाद कार्य की स्थिति आदि को स्वयं जानने और पूर्वोत्तर में हिंदी में हो रहे लेखन से शेष भारत के बुद्धिजीवियों और हिंदी रचनाधर्मियों से परिचित कराने हेतु किया गया यह कार्य पूर्वोत्तर के तमाम साहित्यिक संदर्भों में अपना विशेष स्थान और महत्व रखता है। इस प्रकार कई



लेखकों को एक साथ एक जगह पर प्रस्तुत करना, वह भी अलग-अलग राज्यों से, एक दुर्लभ कार्य है।

पंकज मिश्र 'अटल' ने बुद्धिजीवियों द्वारा साक्षात्कारों के रूप में दिए गए विवरण के अलावा इस पुस्तक की भूमिका में समय पूर्वोत्तर को ही व्याख्यायित सा कर दिया है। आपने पूर्वोत्तर भारत में जो जनजातीय भाषाएं हैं उनके साहित्य, उनकी भाषाओं, बोलियों, उन भाषाओं में जो साहित्य है उसके हिंदी में अनुवाद की स्थिति, पूर्वोत्तर की बहुरंगी संस्कृति, लोकसाहित्य, और हिंदी में हो रहे लेखन की गुणात्मकता तथा क्षेत्रीय भाषाओं में हिंदी साहित्य के अनुवाद की स्थिति को भी उभारने की चेष्टा की है।

पंकज मिश्र 'अटल' ने भूमिका के माध्यम से ही इस पुस्तक और इस वृहद कार्य के सन्दर्भ में अपने मनोभाव और कार्य की महत्ता और अवश्यकता को भी स्पष्ट कर दिया है। सर्वाधिक महत्वपूर्ण यह है कि बहुत से स्थापितों के साथ नए हस्ताक्षरों को भी आपने राष्ट्रीय फलक पर अपने आपको स्थापित करने और साबित करने हेतु अवसर भी दिया है, कहीं न कहीं साक्षात्कारों के माध्यम से पूर्वोत्तर भारत के ये रचनाकर पूर्वोत्तर में बुद्धिजीवियों के मध्य चर्चा में आए, उनकी पहचान को मजबूती मिली और विस्तृत साहित्यिक फलक भी मिल सका।

साक्षात्कार विधा को चुनने के संदर्भ में पंकज मिश्र ने कहा है कि, “मेरा ध्यान सीधे-सीधे साक्षात्कार विधा की ओर गया, क्योंकि साक्षात्कार विधा ही वह माध्यम है जिसके द्वारा व्यक्तित्व से कृतित्व तक की गहराइयों का अवगाहन किया जा सकता है, आदर्श से यथार्थ तक की दूरी तय की जा सकती है, और किसी भी व्यक्ति के योगदान को सूक्ष्मता से विश्लेषित और व्याख्यायित भी कर सकते हैं।”

पंकज मिश्र 'अटल' इस पुस्तक के संदर्भ में अपने उद्देश्यों को स्पष्ट करते हुए कहते हैं कि, “इस पुस्तक के माध्यम से मैं कई महत्वपूर्ण उद्देश्यों को आधार बनाकर चला हूँ। इन उद्देश्यों में पूर्वोत्तर में हिंदी की जमीनी हकीकत को जानना, हिंदी के संदर्भ में किए जा रहे प्रयासों को परखना, पूर्वोत्तर के हिन्दी लेखन पर समीक्षात्मक चर्चा करना, पूर्वोत्तर की क्षेत्रीय भाषाओं के साहित्य तथा जनजातीय लोक साहित्य के हिंदी में हो रहे अनुवाद से जुड़कर अनुवाद तथा अनूदित साहित्य पर विश्लेषणात्मक और विवेचनात्मक संवाद करना आदि मुख्य हैं।”

अंत में मैं यही कहना चाहूँगी कि पूर्वोत्तर में हिंदी लेखन और हिंदी के प्रचार तथा प्रसार की अपार संभावनाएँ हैं।

अगर इस प्रकार के साहित्यिक कार्य होते रहे, तो पूर्वोत्तर किसी भी परिचय के लिए मोहताज नहीं रहेगा और यहाँ के भी रचनाकारों की गिनती पूरे भारतवर्ष में होने लगेगी।

अंततः मैं यही कहना चाहती हूँ कि साक्षात्कार विधा पर जारी यह पुस्तक जिन मन्तव्यों और संदर्भों को केंद्र में रखकर लिखी गई और प्रकाशित की

गई है, पूर्ण रूप से पूर्वोत्तर भारत में हिंदी की वास्तविकता को जानने और समझने में सहायक है।

शोधार्थियों को पूर्वोत्तर में हिंदी लेखन के सन्दर्भ में यह पुस्तक सन्दर्भ ग्रन्थ के रूप में मार्गदर्शन भी करेगी। पंकज मिश्र 'अटल' ने पूर्वोत्तर भारत काफ़ी गहराई और गंभीरता के साथ न केवल स्वयं महसूस किया है अपितु साक्षात्कार विधा की इस पुस्तक को पूर्वोत्तर वासियों और शेष भारत के तमाम-तमाम बुद्धिजीवियों तक पहुँचा कर बौद्धिक स्तर पर पूर्वोत्तर और शेष भारत के प्रबुद्ध वर्ग को, साहित्यिक समाज को एक-दूसरे को समझने और एक-दूसरे से जुड़ने में सेतु की भूमिका भी निभाई है।

पूर्वोत्तर भारत में हिंदी भाषा और साहित्य की स्थिति को जानने और परखने की मनोभावना के साथ-साथ यह पुस्तक पंकज मिश्र 'अटल' के साहित्यिक तथा साकारात्मक सोच, पूर्वोत्तर भारत के प्रति उनकी आत्मीयता को तो उजागर करती ही है पूर्वोत्तर में हिंदी के संदर्भ में अपार संभावनाएँ और हिंदी के उज्ज्वल भविष्य की ओर भी संकेत करती है। क्योंकि पंकज मिश्र 'अटल' की मनोभावनाओं और पुस्तक के संदर्भ में निहित विचारों को समाहित करते हुए आगे बढ़ तो बेहतर होगा।

पंकज मिश्र 'अटल' लिखते हैं कि, “पुस्तक 'साक्षात्कार: संभावना और यथार्थ (पूर्वोत्तर में हिंदी रचनाधर्मियों से साक्षात्कार)' पूर्वोत्तर में हिंदी भाषा और साहित्य को लेकर चर्चा और संवाद की पर्याय माल न होकर नवीनतम संदर्भों में परिष्कृत दृष्टि की परिचायक है और स्वयं में अनंत अपेक्षाओं और संभावनाओं के साथ उस कल की ओर उन्मुख है जो कि पूर्वोत्तर के बुद्धिजीवियों, हिंदी प्रेमियों का संभावित सच है।” पंकज मिश्र 'अटल' का यह कथन उनकी व्यापक दृष्टि, उनके बहुआयामी सोच और वैचारिक गहराई का द्योतक तो है ही, साथ ही साथ यह साक्षात्कार ग्रंथ इन आधारों, तथा मानकों पर भी खरा उतरता है। यही नहीं यह पुस्तक पूर्वोत्तर भारत में हिंदी को, हिंदी लेखकों और उनके लेखन को सुदृढ़ आधार भी प्रदान करता है।

निश्चय ही पूर्वोत्तर भारत के हिंदी रचनाकारों, हिंदी सेवी विद्वानों के हिंदी के प्रति योगदानों और हिंदी लेखन को साहित्य के फलक पर उकेरने और आकार देने की दृष्टि से पुस्तक “साक्षात्कार: संभावना और यथार्थ (पूर्वोत्तर के हिंदी रचनाधर्मियों से साक्षात्कार)” एक महत्त्वपूर्ण सन्दर्भ ग्रन्थ तो है ही साथ-साथ पूर्वोत्तर के संदर्भों में पूर्वोत्तर वासियों को एवम शेष भारत के प्रबुद्ध वर्ग को पंकज मिश्र 'अटल' की अप्रतिम साहित्यिक भेंट भी है।



डेजी शर्मा: आप स्वयं एक लेखिका भी हैं, अनुवाद विधा में भी आपकी विशेष रुचि है, लेखन के अतिरिक्त आपकी पत्रकारिता में अभिरुचि है। आपने गुवाहाटी से प्रकाशित हो रहे हिंदी समाचार पत्रों पूर्वांचल प्रहरी तथा सेंटिनल (हिंदी) में उप सम्पादक के पद का दायित्व निर्वहन किया है। वर्तमान में आप गुवाहाटी (आसाम) में अध्यापन के साथ लेखन भी कर रहीं हैं।



English

How Secure Are Your Assets?



Control Critical Assets through Automation

Conventionally, assets are guarded using lock & key



We Convert Your Key
to a **Smart Key**



Smart Keys get
tracked electronically

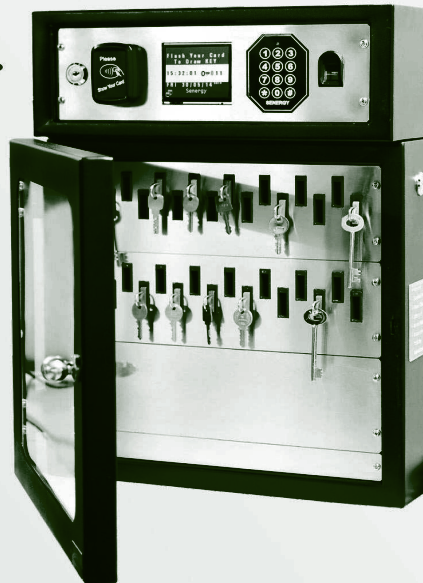
KEYGUARD

Electronic Key Management System



Features

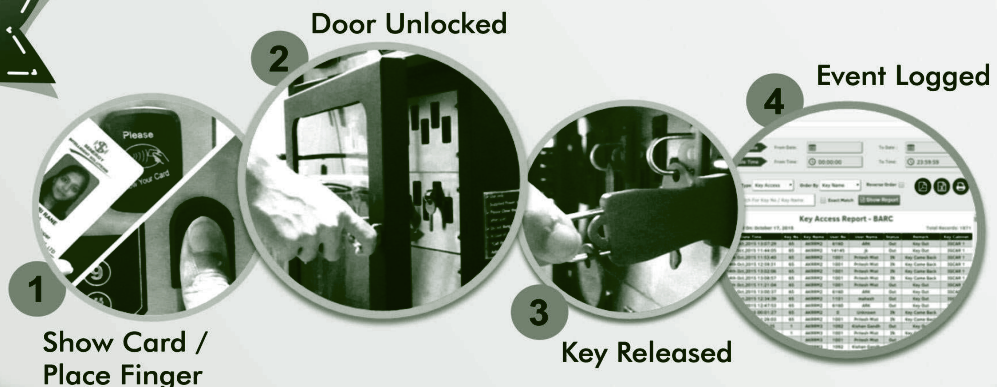
- 👍 Automatic User Identification
- 👍 Quick Key Dispensing
- 👍 Each Key Activity Logged
- 👍 Quick Return on Investment
- 👍 Made In India & Life Time Support



Widely used In

- ✓ Hotels & Hospitals
- ✓ Laboratories
- ✓ Malls
- ✓ Factories
- ✓ Airports, Ships, Railways

How It Works



How Can You Benefit?

Contact Now

📍 Senenergy Intellution P. Ltd, Mumbai

☎ +91 9833132511

✉ info@senenergy.net.in  www.senenergy.net.in

TO BE OR NOT TO BE

Paramjit Bakhshi



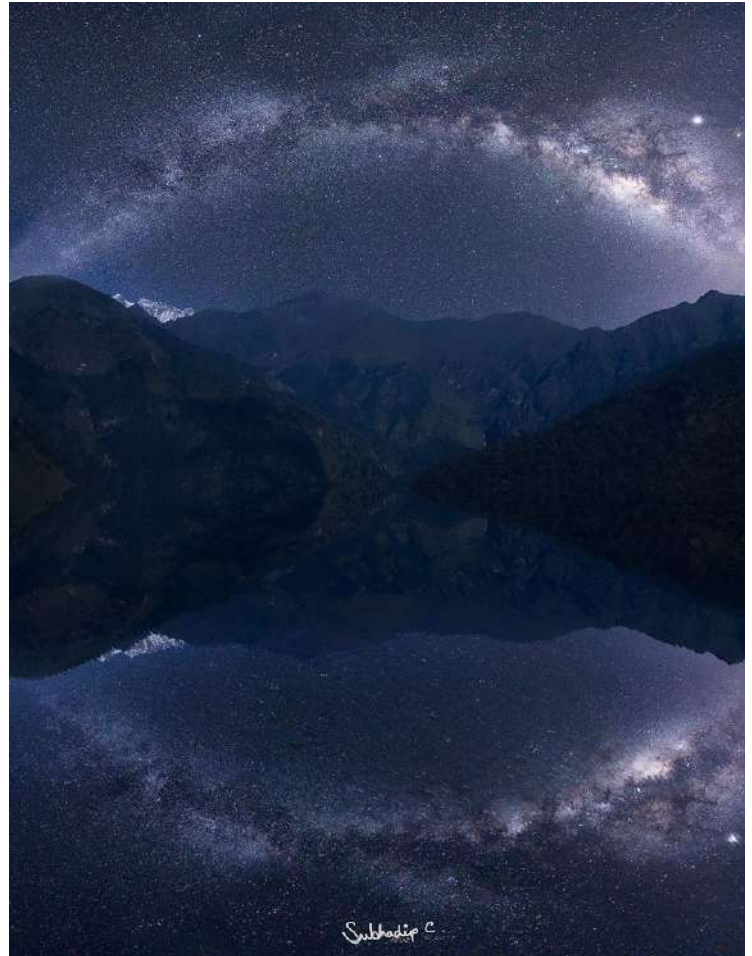
Image: Circle of Eternity by Shubhodip C

Ironically the song “Be yourself”, is sung by a group called “Audioslave”. The track released in 2005, has great emotional appeal and was loved by many, including both my children; the elder one singing it very well and with great passion. Its repeated exhortation is “be yourself, is all that you can do” even though one maybe “separate or united, healthy or insane” and even if one “may win or lose”. It is an assertion of individuality. Modernity places great value on individuality and freedom of choice. But established societies value conformity, often going out of their way to stamp out individuality, frequently seeing it as something akin to a rebellion.

It would be worthwhile to point out that the path of individuality came to be better defined, since the European Age of Reason or Enlightenment (1685 to 1815). Its main tenet called rationalism, emphasized the idea that we should use reason to acquire knowledge, as opposed to the old thought that the scriptures and the Church, were the only fountainheads of facts. It is in this era that philosophy and science (together with its close cousin: technology), replaced religion or the “word of God” from its pivotal position in society. “God is dead. God remains dead. We have killed him,” wrote Fredrich Nietzsche a few decades later. It would not be unfair to say that it was this shift of emphasis on reason as opposed to that on belief, that heralded the Industrial Revolution (1760 to 1840 according to Arnold Toynbee) as also the American Revolution (1765-83) and the French Revolution (1789-90). This shift is best symbolised in the statement of Rene Descartes who said ‘I think, therefore I am.’

The political and lifestyle changes brought about by this movement were many: including the emergence of the nuclear family, the rise of large factories and cities, the emphasis on individuals’ political rights and liberty, the increased mobility of people due to mechanized transport and the spread of diverse ideas aided by the invention of the printing press. But in short what this did was, to place the individual at the forefront of society, freeing him from the ages-old subservience to feudal structures, monarchy and church. Man, now became not just the master of his fate, but also the captain of his soul: free to decide on his career, on where to live, openly voice his world view, reason about religion and even elect a government of his choice.

Individualism got a major boost from this period onwards and a number of great discoveries and



inventions are the result of individual effort and creativity. Ayn Rand is quoted to have said: “Throughout the centuries there were men who took first steps down new roads armed with nothing but their own vision. Their goals differed, but they all had this in common: that the step was first, the road new, the vision unborrowed, and the response they received — hatred. The great creators — the thinkers, the artists, the scientists, the inventors — stood alone against the men of their time. Every great new thought was opposed. Every great new invention was denounced. The first motor was considered foolish. The airplane was considered impossible. The power loom was considered vicious. Anesthesia was considered sinful. But the men of unborrowed vision went ahead. They fought, they suffered and they paid. But they won.” But if you notice all the invention she mentions, happened in and around this period.

Individuality though bestowing upon man (or a woman), great freedom and creativity, nevertheless places inordinate responsibility on the person. It is

AUTUMN 2021

certainly not easy being an individual. More than a century ago the poet A E Housman wrote a poem, "The Laws of God and the Laws of Man" affirming the same message, in the words *"let God and man decree Laws for themselves and not for me; And if my ways are not as theirs Let them mind their own affairs."* But even he confessed to being *"a stranger and afraid. In a world I never made"*. Being the master of your fate is a lonely business, considering the fact that every choice has to be made by oneself. One is also left to face the music alone, if one chooses unwisely. In a fast-changing world that we live in today, it is not easy to make decisions and always make the right ones. And with globalization offering a mind-boggling array of careers, services, options and goods, choosing itself takes a lot of our energy and time.

For the common man, individuality largely means a freedom of choice. But is choice always such a good thing, and is choice necessarily good for individuals, in all societies? One would be inclined to say yes. But Professor Sheena Iyengar who did a comprehensive study on how choice affects outcome, points out that this is not the case. She says, "Americans tend to believe that they have reached some sort of pinnacle in the way they practice choice. They think that choice as seen through the American lens best fulfills an innate and universal desire for choice in all humans. Unfortunately, these beliefs are based on assumptions, that don't always hold true, in many countries and many cultures. At times they don't even hold true at America's borders." Her study found that "the assumption that we do best when the individual self chooses, only holds true when that self is clearly divided from others" such as the American populace is. But when it came to first generation Asian Americans her study brought forth a surprise. It demonstrated that in closely knit Asian communities where "two or more individuals see their choices and outcomes as intimately connected, then they may amplify one another's success by turning choosing into a collective act. To insist that they choose independently might actually compromise both their performance and their relationship." Yet, as she points out, "that is exactly what the American paradigm demands. It leaves little room for interdependence or an acknowledgement of individual fallibility. It requires that everyone treat choice as a private and self-defining act. People who have grown up in such a paradigm might find it motivating, but it is a mistake to assume that everyone thrives under the pressure of choosing alone." In other words, assuming that mere individuality is responsible for success universally is a mistake.

Sadly, individuality also carries with it a heavy psychological cost. Ernest Hemingway once said, "happiness in educated people is the rarest thing I know" Education and individuality are closely connected. It is the educated person who is the most discerning and judgmental as far as relationships are concerned. It is thus quite common for the educated westerner to be unhappy in most relationship and continually seek newer ones. The high divorce rates in

the West are proof of that. Individuality in a way, cuts us off from other people, making us often feel lonely and depressed. In more advanced nations, where individuality is worshipped, loneliness and depression are rampant. According to a 2017 report by Jo Cox commission on loneliness, Britain suffers a serious problem with loneliness, with more than nine million people often or always feeling lonely. The very next year the country saw the appointment of a minister for loneliness. In February this year, Japan too appointed a minister of loneliness, in a bid to tackle the rising rate of suicides. According to World Health Organization's earlier estimates depression was to have become the second biggest disease in the world, by last year itself.

In India we are still torn between tradition and individuality. This struggle happens in many parts of the world but is somewhat more obvious if one happens to live in India and especially in the Northern and North Eastern part. The conflict appears to be between development and retaining one's cultural identity. People on one hand desire the latest lifestyle changing goodies that capitalistic society brings to their door but at the same time are not comfortable stepping outside the threshold of tradition. The struggle appears in my forms. It can be seen as a struggle between individualism and tribalism, or between egalitarianism and capitalistic hierarchy, between modernity and conformity, and between social stability and progress. It is a conflict which is quite visibly tearing societies apart but what is often missed is the psychological conflict that lies at the heart of most human beings. It is apparent in a young tribal woman who wears skin tight jeans, has her hair dyed blond and yet is part of the agitation demanding steps to preserve their ancient culture. It was equally mystifying to see, during the ongoing farmers agitation, one of my countrymen driving a BMW SUV to the protest site and joining protestors, demanding that the old socialist MSP system be not just retained but reinforced. On another level it is also quite apparent in the city bred tourist looking to destress by spending his holidays in a completely rural setting. To borrow Randy Newman's words, "it a jungle out there" with ideas and counter ideas co existing in conflict.

If this article leaves you confused about the benefits and dangers of being individualistic, I am truly sorry. As with most problems in life there are no easy answers to this dilemma. I think the only practical solution emerges through experience as we walk with awareness on this confusing road to individuality. And as with everything we do it is important that we retain our balance and resist the temptation to be overly swayed by either side.

To begin with we could start our journey by listening to Rudyard Kipling who said: "The individual has always had to struggle to keep from being overwhelmed by the tribe. To be your own man is hard

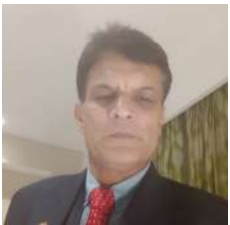
business. If you try it, you will be lonely often, and sometimes frightened. But no price is too high to pay for the privilege of owning yourself."

And perhaps end in agreement with Swami Vivekananda who said:

"Some people are so afraid of losing their individuality. Wouldn't it be better for the pig to lose his pig-individuality if he can become God? Yes. But the poor pig does not think so at the time. Which state is my individuality? When I was a baby sprawling on the floor trying to swallow my thumb? Was that the individuality I should be sorry to lose? Fifty years hence I shall look upon this present state and laugh, just as I now look upon the baby state. Which of these individualities shall I keep?"

I began this piece by referring to a popular sad song and would like to end it on a happier note with a bit of a laugh. So here it goes:

Descartes went to McDonalds to buy a Big Mac. The cashier asked if he wanted fries with it. He replied "I think not." And poof, he disappeared.



Paramjit Bakhshi has worn many hats. Starting out at the National Defence Academy, Pune which he had to leave, after two years training on account of an illness, he has been a tea planter, a consultant, an entrepreneur. He also writes poems, columns and short stories.



If I have one road

Priyanka Raj

YOUTH
SPEAK

Ever in my life, once for all.....

If I've the option to choose one road
To the one, I wanna tread

With all the good walks, I've dreamt of

I would be one of soul with one single wish.

On this beautiful earth, where.....

Every sunrise is different each day

And where every single night takes your breath

With the millions of stars twinkling with divine light.

Ever in my life, once for all....

If I've the option to choose the one and only road

To the one, I wanna leave my footprints

On the wet muds, I've planned to stepped

I would be one of the souls with one single wish

In this mystic universe, where.....

Angels bless you with the infinite energy of love

And each time when heart beats, gives you

The joy of living life without thinking of tomorrow.

Ever in my life, once for all.....

If I've the option the one and only road

To the one, I wanna travel the whole world

Across the sea of dreams, in my little ship

I would be one of the souls with one single wish.

On this beautiful earth, where springs are mine,

And winters are fine, cherished with all pleasure.

One life wouldn't be enough

To paint the entire chapters of my dreams.

And remember, this road will bring unfortunate plights

Where my feet will get pricked

With the different diversion, with broken paths

May break the strength of walking

Yet, I wouldn't be scare of walking on the road

The world might turn little rude

But memories will fill the path with soft green grass

And I would definitely walk, not to bring smiles on my face

Ever If I had only one road to, decide the walk of my destiny.

ACROSS
BOUNDARIES

RAMAKRISHNA AS EXAMPLE, GUIDE AND PRESENCE

Gordon Walker

I am a Western secular adherent or aspirant, and my talk was based on reading the many accounts of Ramakrishna. In addition, I want to comment on the presence of Ramakrishna which is part of my meditative practice and everyday life. We have many written accounts but we each only have our own everyday experience.

I find that the written and the everyday experiences penetrate each other. Without the written, the everyday loses its context, substance and logic. But without the everyday, the written is more abstract and less meaningful. Both are necessary. I suggest that one can't meditate using the process of the Ramakrishna tradition without being exposed to his life in whatever detail makes the most sense to the aspirant.

For the non-Hindu Westerner, however, there are two aspects of his life that are puzzling: his devotion to Kali, and his status as an avatar. His devotion to Kali is the source of his understanding of himself and of his realisation of himself as God in a man's body. His devotion explains many if not all of his actions and the basis of his discrimination. Was this devotion necessary for him? Scholars may debate this. I can say that I had a powerful very brief moment at Dakshineswar walking by statue, which had a resonance unlike other holy objects at the compound. As for his status as an avatar, I believe this is specific to Indian tradition and foreign to Westerners, and perhaps to those in some other countries with meditative traditions. For example, Tibetans (and Buddhists in general) have a belief in incarnation but not in god in man in a repeated way. One could say that the role of an avatar is to induce devotion and help mankind become more spiritual. Christianity thinks of Jesus in this way but would not use the word avatar to characterize him. These two

aspects of Ramakrishna are therefore somewhat alien and perhaps outside the core of his meaning for Western aspirants.

For me Ramakrishna has three roles: an example, a guide, and a presence. Let me discuss these in turn.

I will start with Ramakrishna as an example. To illustrate this, we can use four of his well-known characteristics, his austerity, his rejection of false reasons for devotion, his openness to all paths to God and his personal renunciation.

As for austerity, there are many stories. He spent six months in thrall being fed by an itinerant monk, who struggled to relax him enough to stuff some food in his mouth by force. Ramakrishna experienced long periods of nirvikalpa samadhi. And he went through a range of rituals over twelve years (Tantric, Vedantic, Vaishnaic and Islamic) leading to extraordinary experiences.

He also rejected false reasons for devotion. First, he had a visceral opposition to anyone who came to him seeking siddhis and used them as a test. In a well-known story about Narendra, Ramakrishna asked whether he was interested in powers or God and was pleased to hear that Narendra was focused on God only, a good and right answer. Finally, Ramakrishna was averse to anyone trying to fulfill a wish through him. He could feel the wish in any gift he was offered and rejected it.

Regarding his catholic attitude towards the path to God realization, he was markedly inclusive. His path included the realisation of God through Kali, the practice of rituals in a wide variety of spiritual traditions. He experienced Jesus and Buddha and sensed the location of Chaitanya's temple under water. My guess is that if something else had come up, he would probably have tried that too.

Last, he strengthened his personal character through renunciation. He was able to attach his mind to whatever was apparent to him at a particular moment. He therefore focused on his own personal achievement as an individual.

Next, Ramakrishna is a guide. He was devoted to anyone who was devoted and provided direction for future aspirants.

As for his openness to different degrees of devotion, there are three examples ranging from the most disorganized to the most organized individual. The most disorganized was Girish Chandra Ghosh, an actor in Calcutta who came to see Ramakrishna wanting to build a spiritual practice.

Girish asked Ramakrishna: what should I do? Ramakrishna told him to just keep doing what he was doing and think of God in the morning and at night. Girish said – I can't do that, my schedule doesn't allow me to have a morning and a night practice. So Ramakrishna said okay, how about thinking about God when you eat and when you go to bed; and Girish said, I'm sorry I can't do that, I eat at different times and I sleep at different times, so it's too confusing for me. Ramakrishna then said just give me your power of attorney, basically meaning that he himself would be the way. And that worked. Girish said alright - you'll just take over my life.

Then, moving up in terms of an organized life there is the example of Hriday, his cousin and factotum. Hriday was not known to be a spiritual person but the more time he spent with Ramakrishna, the more interested he became in ecstasy. Ramakrishna put him off repeatedly, saying - serving me is all you need. But Hriday was persistent, and one night Ramakrishna went out to meditate and Hriday followed him. Hriday looked at Ramakrishna and saw that he was luminous. He then looked at his own body and saw that it too was luminous. This caused him to panic and he started yelling. Ramakrishna became upset with him because Hriday might wake everybody. In one telling of this story, Ramakrishna rubbed Hriday's chest to calm him down, reducing the pain of the ecstasy he was feeling.

Finally, an example of the most organized spiritual aspirant is Gopal Ma, an elderly woman who lived in Kamarhati near Calcutta and worshipped Gopala - Krishna as a child. Gopal Ma had become attached to Ramakrishna and one night had a vision of him. The next day Gopala appeared at her house, and

for two months she played with him in delight. The young god had been manifested by Ramakrishna. After their sojourn together, Gopal Ma and Gopala went to visit Ramakrishna and she saw Gopala enter into Ramakrishna's body and come back out. Gopala then vanished, and Ramakrishna told Gopal Ma that her sadhana had been completed. She didn't need to repeat japa any more and so on. She was upset about that but he was quite clear.

Thus, there is the spectrum from Ghosh through Hriday to Gopal Ma in terms of daily discipline and God focus. Ramakrishna was there for each one of them in a different way. I think that is important because when you think of him as a guide you need to understand that he is there for you in the same way, no matter what your life may be at a particular moment.

Also associated with Ramakrishna as a guide are two lists of directions – in a sense - for life and meditation – the eight tethers and the five moods. The eight tethers - to be conquered - have been listed in several ways, but a composite includes: shame, hatred, fear, pride, good conduct, ego, fame, hesitation, secretiveness, and grief. When you read the list, you see that it comprises what you face in meditation. The five moods are part of the Vaishnava tradition: peace, parenting, the role of a lover, friendship, and being a servant. These moods are obviously not to be conquered but describe the emotional tenor of the mind, singly or in combination, when you are meditating at any particular moment.

In contrast to Ramakrishna as an example or a guide, his role as a presence is perhaps more straightforward since it involves current personal experience. In an interesting way, he is a constant in a calm, attractive way that induces trust and acceptance in meditation. He can also be present exterior to meditation, an awareness that is however inextricably linked to meditation itself. For me the meditation creates the presence that can be called upon in daily non-meditative life, but his presence can also be involuntary.

Ramakrishna talked about his bite as like a cobra, not a non-poisonous snake. I think that is a good metaphor for his insertion into a particular life. It's not something you can get better from. You are either bitten or you are not. There is no half-way.

Finally, I would like to present some valuable instruction that exists on a panel outside

AUTUMN 2021

Ramakrishna's room at Dakshineswar, which you have likely also seen. The panel is called Om Tat Sat - the absolute truth. I don't know who wrote this panel, but probably not Ramakrishna, although he conceivably inspired it. The panel contains a list of principles in threes. I will present them in order:

In human life we should not have: embarrassment, pride and fear; worth pride: compassion for living beings, respect for elders, love for God; worth respect: love for justice, humility, equanimity; worth praise: helpful to others, good behavior, good company; worth happiness: beauty, simplicity, freedom; worth love: knowledge, wisdom, dispassion;

worth disgust: saying ill of others, backstabbing behavior, ingratitude; temporary: wealth, life, youth; things that will certainly happen: disease, loss, death; deliver us from: lust, anger, greed; things we should give: kind words, forgiveness, good treatment to others; worth defending: truth, friendship, self control; worth removing: sloth, overactivity, decadence; worth suspicion: sycophancy, deception, untested friendship; worth wishing for: health, positive disposition, good character; worth interacting and living with: a saint, good books, good thoughts; scarce things: humanity, desire for higher goals, and the blessings of great men; worth praying for: respect for god, love, peace.



Prof Gordon Walker, is Bobby B. Lyle Professor of Entrepreneurship and Chair of the Strategy and Entrepreneurship Group at the Cox School of Business at SMU. His executive training programs include senior management seminars at SMU, the Wharton School, Yale University and INSEAD. He has been listed in Who's Who in America and Who's Who in the World. He was named among the best Business Policy teachers in the U.S. in 1994 and 1998 by Business Week magazine and received the President's University Teaching Award in 1999 at SMU. He is closely associated with the Vedanta Society, Providence.



IAPNGAR: ANCIENT FORTRESS REJUVENATED

The ancient fortress of the legendary Raij Iapngar province is endangered due to encroachment of human habitation and farming expanse. The fortress is located on a hill top where the apex enclosure consists of the sanctum sanctorum and the sacred grove which is fenced by stone boulders and an entry through the arch stone. It is a province whose history is woven in legends, the most significant of which is the rice sowing ceremony known as Ka Shad Lukhmi. The ceremony during the festival is connected to the celebration of prosperity.

The deity Lukhmi may be referred to the Hindu goddess Lakshmi. For a few years now, The week long festivity had been discontinued due to lack of proper resources. At the site of the Lukhmi dance, all remnants and ossuaries of the major clans are still intact, though few others are in a dilapidated condition. One of the elders of the province, Wanbha Kupa Rymbai narrated about the creation of Raij Iapngar and the legends connected to the province. One of the legends talks about the proud queen Iong Saring who lost her throne and province to an ordinary lady, Luh Shadap during a contest to display their urge for appetite. The queen demonstrated her lavish cuisine of sumptuous meat and vegetables, while the poor lady displayed her basket of lemons. As Luh Shadap consumes one

after the other of the slices of lemon, the queen, Iong Saring's mouth started drooling with saliva as she watched the poor lady relishing the lemons and eventually, Iong Saring lost the contest. Luh Shadap became the queen and on several occasions the Jaintia chieftain attempted to invade the province for her beauty and of course that of other damsels in the area. The Raij Iapngar is under the administrative supervision of the five clans, the Rymbai, Shadap Marpan, Sohshen, Maklai and Sumer. Later, they adopted another three clans for ceremonial purposes and the tradition prevails till today, even as the ancient rituals and ceremonies could no longer be performed due to various factors of modern intrusion. In this regard,

the Indian National Trust for Arts and Cultural Heritage, Meghalaya Chapter had recently intervened in the preservation of the ancient heritage site and in the revival of the ceremony and festival.



MARRIAGE RITUALS OF THE TRIBES OF MEGHALAYA



Continued from previous issue

MARRIAGE RITUALS OF THE JAINTIAS OR THE PNARS

Dr Moushumi Dey

The Jaintias who are the descendants of the Mongolian race are related to the Shaan tribesmen of Manipur. The Jaintias are said to have migrated to the present habitat from South East Asia and in all probability from Mongolia via West Asia. They appear to be the earliest waves of migrants to North East India leading more or less a settled way of life. The early history of the Jaintias, Pnars or the Syntengs as they are also known as, are extremely sketchy as they are also known not to have any recorded history. Even the British officials had considered both the Khasis and the Jaintias as one tribe. Though the two tribes possess a lot of common traits but there are a number of distinguishing cultural traits between the two as well. Scholars believe the existence of a kingdom called Jaintiapur now in present day Bangladesh. Jaintia hills was the name of predominantly Pnar inhabited area, and Jaintia was the substitute of the term called Pnar. The word Jaintia was the term referred to all these hill people. The tribal inhabitants of Jaintia hills district call themselves as Pnars. The language they speak are from the Mon Khmer origin and they are said to belong to the Austro-Asiatic linguistic group. The social structure of the Jaintias are a matrilineal one where the line of decent is traced from the mother to the youngest daughter. The social and the organisational system in this matrilineal structure however does not ignore the man who also plays a crucial role especially in social, economic and political sphere of the society. Family, kinship, religion, customs, traditions, economic institutions all play a vital role in the maintenance of the social harmony and the cohesive nature within the Jaintia society.

Marriage is the foundation of the family unit. Marriage among the Jaintias is an elaborate system. The Jaintia marriage is a socially approved and arranged union. Marriageable relations is very carefully observed among the Jaintias. There are also limitations and prohibitions on the selection of a mate. Like the Khasis, among the Jaintias too there is prohibition to marry within the same clan and marriage with a paternal uncle or aunt. Marriage within the same clan is a taboo and if

this happens a couple is excommunicated from the land and the society. In case of death the widower can marry the younger sister of the deceased wife but not the elder sister. Marriage among the Jaintias is strictly monogamous. Though the Jaintias are strictly endogamous but these days endogamy is not rigorously adhered to.

The Jaintias are unique and they have traditionally an altogether different system of marriage. There exists the 'night visit marriage system', in which the husband comes to the wife's house after dusk and leaves for his mother's house before dawn. This practice is maintained as long as the marriage bonds remain. However with the advent of Christianity, urbanisation and modernisation this system of marriage is losing its ground. Traditionally the Jaintias are animists. Their traditional religion is known as Niamtre. Though there are a good number of people who practice the Christians faith, many Jaintias since earlier times have been converted to Hinduism under the patronage of the Jaintia kings. They are specially found in a village called Nartiang. Marriage among the Jaintias is a pre-arranged one. Even though the boy and the girl may have known each other and consented to marry yet, their marriage would have to be arranged by their clans. When the boy reaches a marriageable age the parents or the uncle would make efforts to find a suitable girl for him. When a suitable match is found through friends and relatives a formal proposal or I Kyllat Kurim is made. The family of the girl looks into all aspects of the boy and the suitability of the match before they accept the proposal. If the proposal is accepted a suitable date and time for an engagement is arranged. On engagement day a ring made of brass or gold is presented to the girl. Once the engagement ceremony is over, the engaged couple is not permitted to meet each other till the day of the marriage. However very few abide by this traditional rule any longer and couples these days usually do spend time with each other prior to the marriage. In case the engagement is broken or breached a taboo is established between the two clans

AUTUMN 2021

and no marriage ever takes place between the two clans.

A day before the marriage is solemnised, the groom's family provides a sum of money to the bride's family for the special mat called U chylliah chlain on which the groom sits on the night of the wedding day. Traditional marriages among the Jaintia is held in the night though these days marriages are also held during the day. In the afternoon of the marriage day there is an exchange of cooked food between the groom's and the bride's family. In the same afternoon, two bunches of firewood are prepared by both the sides to serve as torches of flames at night when the marriage ceremony would take place. Relatives, friends and guests who visit the bride and the groom's house are all served with feasts. Feasting consisting of different items of fish and meat continues well past sunset.

Just after sunset on the same evening the torches are brought to the bride's house where the marriage is to be solemnised. One of the two bunches of firewood is lit and taken by the maternal uncle or U Kni of the bride while the other bunch is taken by the bride's brother in law without being lit. On reaching the groom's residence the two bunches of firewood are kept along with the two bunches prepared by the groom's side in the room called I Tre Thlong. All the four bunches are now lit. Thereafter they sit together for some time while chewing betel nuts offered by the groom's family. After this, the Kni or the maternal uncle of the bridegroom along with the groom starts the procession to the bride's residence with the four torches. One of the two torches from the groom's side takes the lead followed by one of the torches brought by the bride's party. The second torch from the groom's side is in the third position while the third torch is carried by the bride's brother-in-law in the rear position. The torches of flames signify to the people that the couple are becoming husband and wife from the night after the marriage. On the way, the marriage party shouts 'he has come' repeatedly. When the marriages are held during the day torches are still used just the same.

On reaching the bride's house the procession is given a cordial welcome and all of them thereafter take their seats in a room arranged for the purpose. The four pinewood torches are kept in the room for some time and then removed outside. A gourd of fermented rice beer are kept near the Kni of the bride and another gourd with rice beer near the Kni of the groom. After this there is an exchange of betel-nuts between both the parties of the bride and the groom. After the chewing of the betel nuts, plate full of meat and dishes

of dried fish are brought and each person eats to the heart's content. The Knis from both the side pour the fermented rice beer in two to three bowls made of brass. The rice beer or the Kiad is then served along with the meat to all present in the room. After the meat, dried fish and the beer is consumed by all, an important ritual is conducted. Water in a basin is brought to wash the feet of the bridegroom which is dried and anointed with oil. This task is performed by either the brother-in-laws or the uncles from the mother's side. In the meantime the mother or the mother's sister spreads the 'special mat' or U chylliah chlain where the bridegroom would sit. Care is taken not to touch the mat with the foot. After the groom sits on the mat, the solemnisation of the marriage takes place.

The dress of the bride usually consists of clothes with white raiment. She wears a bunch of flowers on her head and uses a wrapper. A groom on the other hand wears a sleeveless coat, a turban and a dhoti looping down the waist. During the solemnisation of the marriage the appointed Knis from both the bride and the groom recite the marriage contract one after another. The Kni of the bride begins the recitation. Before doing so, he solemnly appeals to the Gods in a short prayer for the prosperity of the couple. He then continues to exhort the groom that he would take great care towards the bride. When the Kni of the bride has finished with his recitation, the Kni of the groom recites in the same manner as the Kni of the bride had done. He urges upon the bride and the family not to listen to any gossip against his nephew or the groom from any sources. After the marriage ceremony is over, friends, relatives and the guests all leave for their respective homes. Thereafter the bride's family including her parents, brothers, sisters and other close relatives, sit together and there takes place a round of introduction and exchange of pleasantries. When this is over all the relatives and guests depart and the bride enters the room where her husband is seated and stays with him the whole night.

A week after the wedding, the bride accompanied either by the grandmother or the aunt, pays a visit to the house of the husband. She brings along with her a gourd of fermented rice beer. This visit is called I Lie Kiad Pynche. On reaching the husband's house the rice beer is received by the groom's mother or either of the aunts. The relatives who accompanied the bride thereafter leaves after the chewing of betel nuts offered. Subsequently the male members of the groom's family start drinking the rice beer after invoking the blessings of God on the couple and their off-springs. The bride

remains in the husband's house till the evening after which both return back to her house.

It may be mentioned that some local variations in the marriage ceremonies with regard to the details and formalities do exist depending upon the village they come from. However excluding minor variations, the marriage ceremony has the same religious and socio-civic significance. Though traditional marriages are on the decline because of the larger population following the Christian faith, however it is noticed that most times the Christians too follow the customary laws of marriage as described above. The concept of marriage among the Jaintias is not just an institution for procreation and legalising children but it is also considered a social and religious institution that is revered by all. However the legalisation of such customary and traditional marriages among both the Khasis, Jaintias and the Garos would go a long way to preserving the good elements of the traditional custom of marriages among the people of Meghalaya.

MARRIAGE RITUALS OF THE GAROS

The Garos are the second largest tribe in Meghalaya after the Khasis. Garo hills are one of the constituent districts of the state of Meghalaya. It is bounded on the north and west by the districts of Goalpara, on the east by the Khasi Hills and on the south by the Mymensing district of Bangladesh. Ethnically and linguistically, the Garos belong to the great Bodo family. The Garos have a number of dialects and cultural groups. Each of them originally settled at a particular area of the Garo Hills and outlying plain lands. But though Garos are ridden with dialectical groups and varied cultural traits, their roots are basically the same and all of them have the same tribal consciousness. There are five clans or exogamous steps called chatchi among the Garos, with a number of sub-clans called Ma'chong. Originally there were only two clans namely Sangma and Marak. Later, Momin, Areng and Shira have been evolved out of the two original clans. Each of these clans has a number of sub-clans called Ma'chong or motherhood. Literally ma'chong means a group of people descending from one common mother. Ma means 'mother' and Chong means a 'heap or group'.

The Garos also have a matrilineal system of society though in its practice the system slightly differs from that of the Khasi-Jaintias. The individuals take their clan titles from their mothers. Traditionally, the younger daughter or Nokna chik is the heiress who inherits the property from her mother. But these days the

ancestral property can be inherited not necessarily be the youngest daughter as among the Khasi-Jaintias but any of the daughters that the parents who they think can serve them best. The decision to choose the Nokna is largely therefore on the parents specially on the mother. The other daughters go away from the parents' home with their husbands after their marriage to form a new and independent family. Though property is owned by the daughter, yet the men in the family do play an important role both within the family and in the management of the property. Traditionally sons would leave the parents' house at puberty, and trained in the village bachelor dormitory known as the Nokpante. However, today the culture of modern Garo community has been greatly influenced by Christianity. Nokpantes are the glory of the past and in the modern family structure, all children are given equal care, rights and importance by the modern parents. Among the Garos the smallest kinship group is the nuclear family, and the family is initiated with marriage. Among the Garos, although marriage regulations are determined by the clan level, and ma'chong or sub clan has nothing to do with it, yet ma'chong is the basis of the Garo social organisation.

Traditional Garo culture gave ample opportunity to the young people for meeting each other in annual festivals such as the Wangala and other social occasions, however this freedom in selecting a mate was not open to all young men and women. Marriage among the Garos is regulated by two important laws namely, exogamy and Akim. In the hills as well as in the plains, the Garo marriage is a contract between the clans, whereby the husband is from one clan and the wife from another clan. According to the law of exogamy no marriage contact may be made between people belonging to the same clan. Thus a 'Sangma' is not permitted to marry a 'Sangma', or a 'Marak' to another 'Marak'. Like the Khasis and the Jaintias if marriage takes place between the same chatchi or clan they are looked down upon by the society as Bak dong or marrying his or her own relation. Bak means 'a part of the relation' and Dong meaning 'to live together'. Though no ostracism takes place, however they tend to lose their prestige and respect in society. Though marriage is regulated at the level of the clan, however marriages within the ma'chong are much less regulated. Through marriage a permanent bond is established between the clans of the spouses, that is, between the husband and the wife. The bond is known as A'kim which remains intact even after

the death of a spouse since the replacement of the deceased are found among the same clan members for the second marriage.

Like other communities of the world, marriage is an important occasion in the Garo social and cultural life. In the Garo community the mode of selecting a mate however may differ from place to place. Both love and arranged marriages exist among the Garo community. Among them the most popular type of marriage is the arranged marriage. All Garo marriages are often arranged with the boy whom the girl discloses as her choice for a life partner. In traditional Garo custom, it is the girl who proposes a match to the boy but this too has changed with time. Parents can also look for a suitable match for a girl to marry.

It may be of interest to know that before conversion to Christianity, the Garos were practicing the Songsharek rules of marriage in which there was a traditional practice of 'bridegroom capturing'. The Garo girls desiring to enter into marital bond with their loved ones often influenced their parents to seek him as their son-in-law. Once the choice is made clear to her parents and relatives, they then wait for an opportunity to get hold of the boy and capture him. This process known as bridegroom capture is considered as the only proper way to invite a man to become a husband. The boy who is to be captured remains ignorant of their motive till the time when he is actually kidnapped and brought before the girl's family. But his family must be consulted if he is to marry an heiress. The father of the girl takes the help of certain youth of the village who are often referred as brothers of the bride. In most cases they belong to the girl's chatchi though exceptional cases may be there. In the groom capturing event married men occasionally take part but young unmarried and energetic males are more involved in this process. The first attempt of suddenly attacking or kidnapping might not always result in marriage as the captured boy may put up an elaborate display of reluctance and escape from captivity. Only after the boy finally agrees for the marital bond can a marriage take place. He may however also show his reluctance and is then free to enter any other marital bond. Once the boy is captured he is brought to the house of the bride by late afternoon or a little earlier for the ceremony to be held while everyone drinks rice beer. The ritual is performed by a person called Kamal who acts as the priest. The ceremony is held in the presence of the bride's parents, relatives and friends. The parents of the boy are conspicuous by their absence. The girl's

father and the Kamal sit on one side of the fireplace while the boy sits opposite to the fireplace, against the wall. All this while his captors guard him to prevent his escaping. The men assemble at the rear of the house while the women gather at the front in order to help with the cooking. As per custom, the bride cooks both rice and curry in order to serve the first meal to her prospective husband. A pig is slaughtered only if the girl's family is confirmed about the alliance. Three fowls of which one must be a hen and other roosters are put in a basket before the priest. While chanting incantations the priest strikes on the back of the boy and the girl with the roosters and the hen, respectively. Then the priest cuts the neck of the chickens and eventually the entrails of the fowls are studied through divination in order to predict the future of their union. After this event the girl cooks the third fowl and serves to the boy along with rice. The boy might refuse to accept the food if he is not interested in the alliance. The other fowls sacrificed are also cooked and served to the guests. Thereafter the captors take the 'new man' around the village and return to the girl's house. The 'groom' is taken to the girl's room where he has to spend the night with the girl under the watchful eyes of his captors lest he escapes. Those consenting to be the husband finally settle down thus ending the supervision by the bachelors. At this juncture it is considered as a permanent marriage. The newly wedded couple visits the husband's parents in his village. On the way back the husband takes his personal belongings and tools. A boy who marries an heiress stays with his wife's family. However, non-heirs couples shift from the parental house of the girl after a few months to a separate plot of land assigned to them.

Despite this traditional practice of marriage that had existed once upon a time among the Garos, it is pertinent to mention here that in present times, the Songsharek solemnization of marriage is extremely rare and may exist in isolated cases in the rural villages. In recent decades, the Garo people have been influenced by many factors such as conversion of large number of Garos to Christianity, occupational diversification, exposure to the Hinduized culture of the plains etc which have brought comprehensive changes in many aspects of the Garo lives, their traditional practices and attitudes, including their traditional marriage system and rituals. Marriages now among the Garos are mostly held in the church according to the Christian rites in the presence of the Pastor or Priest, the relatives such as the Mamatang or the uncle, Adatang or the

brother and Pajong or Awing or the elderly relatives of both the bride and the groom and the well wishers. A wedding is generally followed by a large feast involving all the relatives from both the bride and the groom and plenty of merry making. Some couples however may also include a few traditional rituals along with the rituals of a church wedding. Today among the Christian Garos marriage has taken an institutionalized form.

Other features of customary marriages are also changing. For instance, while the proposal is still initiated by women, it is usually through an exchange of letters especially among the Christian Garos. The practice of bridegroom capture-escape-recapture has been replaced by the girl proposing more than once, and the boy initially refusing before accepting. Divorce

continues to be common among those who are not converted. The Christian Garos are governed by the Indian Divorce Act of 1869, under which divorce involves court proceedings and is therefore difficult to obtain. Adultery while tolerated among the non Christian Garos is not accepted by the Christians.

Thus the Garos like the Khasis and the Jaintias of Meghalaya have their own unique customs and rituals which have transcended over time and space. Though a considerable portion of the distinctive traditional practices have eroded with time specially after the coming of Christianity in the hills but nonetheless it has to be admitted that just like the amazing natural beauty of the land, the Garos are rich in their distinctive tradition which makes them stand tall among

the tribes of the North East India.

Notes and References:

Tribal Institutions of Meghalaya, Edited by S.K Chattopadhyay, Spectrum Publication, 1985

The History and Culture of the Khasi People, Dr Hamlet Barch, Spectrum Publication, Guwahati, 1997

Readings in History and Culture of the Garos: Essays in Honour of Milton S Sangma, Edited by Mignonette Momin, Regency Publication, New Delhi, 2003

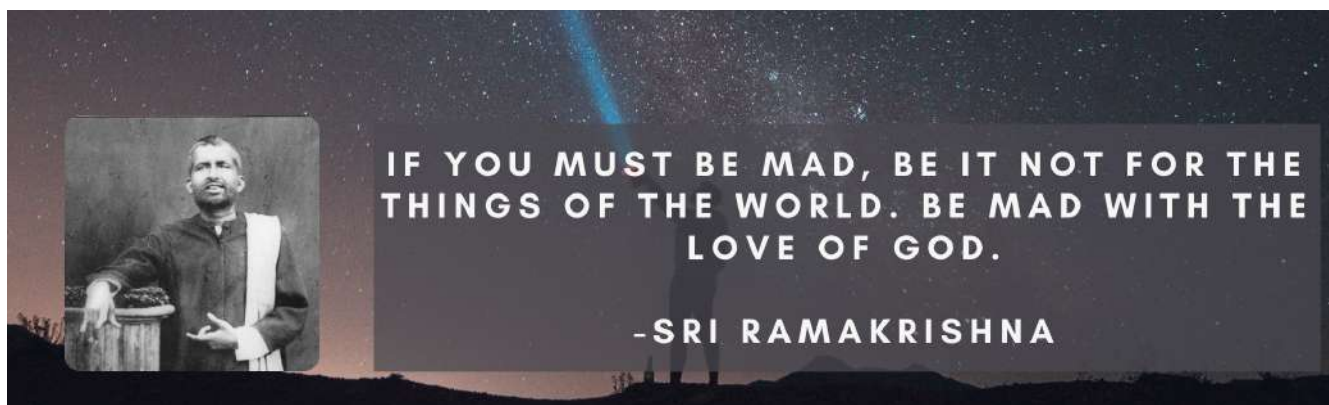
History and Culture of the Garos, Milton S.Sangma, Books Today, New Delhi, 1981

Social Institutions Among the Khasis with Special Reference to Kingship, Marriage, Family life and Divorce, Mrs Helen Giri, from Tribal Institutions of Meghalaya, Edited by S.K Chattopadhyay, Spectrum Publication, 1985 among the Jaintia Tribe of Meghalaya by P Passah, from Tribal Institutions of Meghalaya, Edited by S.K Chattopadhyay, Spectrum Publication, 1985.

Garos Music and Musical Instruments: Socio Cultural Implications by Iris Watre Thomas, Readings in History and Culture of the Garos: Essays in Honour of Milton S Sangma, Edited by Mignonette Momin, Regency Publication, New Delhi, 2003



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.



SENG KHASI - AN OATH TO THE TRUTH

Hammarsing L Kharhmar



The Khasi people reside in the central and eastern part of the state of Meghalaya in North East India. They are known to be one of the oldest inhabitants of the Indian subcontinent and a significant number also live in the state of Assam and in Bangladesh. The word Khasi includes the various sub tribes of this pristine part of the world: Pnar, Bhoi, Khyntiam, Maram, War, Nongtra, Muliang, Lyngngam. The language and dialects spoken by the Khasis belong to the Austroasiatic family of languages (Mon-Khmer) at their root, but words derived from Sanskrit, Arabic and Persian are found in common usage and have enriched the language. Anthropologists and scholars have offered many theories as to the origin of the Khasi people but no single theory has been accepted conclusively. However, there is no dispute as to their mythological origins. According to Khasi mythology they descended from the celestial abode of the Divine Creator, U Blei. The foundations of the indigenous faith 'Niam Khasi-Niamtre' are lodged deep in the story of these origins. The spiritual truth of the faith shines within the inner meaning of the legend of 'Ka Jingkieng Ksiar halor U Lum Sohpetbneng' (The Golden Bridge at the Navel of the Universe).

*All religions of this world convey their meanings through parables and so too does our religion.*¹

(H O Mawrie)

The story begins at the dawn of consciousness, when the Sun and the Moon were young, and the world was silent and calm. Sixteen families of Man (Ki Khadhynriew Trep) lived in the celestial realm beyond the visible sky, beyond the stars, in cosmic harmony with the Divine Creator (U Blei). The Earth remained quiet and desolate until, Mei Ramew (Mother Earth) and U Basa (Guardian spirit of the World) were blessed with three children- Air, Water and the youngest, Fire. With time, the world began to grow. Rivers flowed, mountains grew, birds sang, flowers bloomed, the creative fires of Biskorom grew brighter- Natures song had begun. The deafening quiet was replaced by the sound of life bursting open. However, Mother Earth would



need help in governing the chaos that ensued, so she pleaded to U Blei and she was answered. It was decreed in a Grand Assembly of the Gods (Dorbar Blei) that Seven families would be entrusted with the sacred task of nurturing life on Mother Earth. The seven - U Hynñiewtrep - are believed to be the progenitors of the Khasi people.

Before the seven families descended to begin their sacred duty they were blessed by U Blei with their own Way of Life and Worship (Ka Niam ka Rukom), and they made an oath to never lose their spirituality. They traversed the two worlds through a Golden Bridge (Ka Jingkieng Ksiar) that stood at the summit of the sacred hill, U Lum

Sohpetbneng - the Navel of the Universe. The bridge was a divine link that connected Man, Mother Earth and the Divine Creator. This period of harmony and unison is known as Ka Sotti Juk (Age of Purity) or Ka Aiom Ksiar (Golden Age). But, the clear conscience of the Hynñiewtrep would soon be gripped and swallowed by greed and envy (U Thlen). Man grew distant from himself, his fellow man and his sacred duty. The Golden Vines (Tangnub Tangjri) were severed. The seven had grown in wealth and numbers but they had also grown distant from their spiritual bond. The joyous soul was broken.

If they were to rebuild the divine connection they would have to look within, guided by the three tenets of Ka Jutang Sohpetbneng. The Golden Bridge (Ka Jingkieng Ksiar) now resides within a Golden Heart (Mynsiem Ksiar) - a place where the limitless energy of a joyous soul grows with and in, Truth. U Lum Sohpetbneng, stands witness

to this heritage and to the spiritual reality of the 'Hynñiewtrep'. It is the unshakable foundation of the indigenous faith, *Niam Khasi- Niamtre*, and a light for all to find true inner peace.

The Khasi way of life, worship, philosophy, spirituality, identity are all tied to Lum Sohpetbneng and the three tenets of the indigenous faith:

Kamai ia ka Hok

Tip Briew Tip Blei

Tip Kur Tip Kha

'*Kamai ia ka Hok*' means to earn righteousness. Only a path of Truth brings Divine Blessings. It is stressed in the teachings that righteousness can not be given or taken - it must be earned.

*'As nothing material can be carried to the House of God, the emphasis is on earning righteousness, which is the only thing that can be associated with one forever. Hence living on Earth is a blessing as it offers greater opportunity to earn righteousness.'*²

(Sib Charan Roy jait Dkhar Sawian)

Tip Briew Tip Blei literally translates as 'Know Man Know God' but there are an infinite number of interpretations. However, they all converge into the wisdom that in order to reach the Divine, one must first search *within oneself* and strive to understand our fellow man. An understanding of one without the other is to fail at *self-realisation*.

'*Tip Kur Tip Kha*' stresses the importance of knowing both Matrilineal (Cognates) and Patrilineal (Agnates) lines. The religion is practiced based on knowledge of these relationships. The descent system is matrilineal but knowing and understanding both lines are crucial, particularly in matters pertaining to Marriage. Graceful manners are imbibed as one follows this system of respect.

The tenets weave into and greatly inform the conduct of Khasi rites, rituals and ceremonies especially in:

Ka Jer Ka Thob- Khasi Naming Ceremony

Ka Poikha Poiman- Khasi Marriage Ceremony

Ka Iap Ka Dub- Cremation and last rites of the deceased.

The Khasi identity is tightly bound to the traditional faith, and the social systems, traditional forms of governance, custodianship and kinship all sprout from its foundations. *Niam Khasi-Niamtre* is a spirituality, philosophy, a way of life, guided by *Truth* - it leads, and it stands above all. A single word of Truth is greater than all untruths put together.

"Teng ka Hok ka Shi Kyntien khylllem ka Pop Shi Byllien"
(Motto of Ka Sengbah Nongshat Nongkheñ Hynñiewskum Hynñiewtrep)

"To revive the true faith of our forefathers; to understand the true meaning of conscience and truth as handed down by them, which were being neglected, misled and blinded by the teachings of foreigners".³

The need to protect and preserve the ancient yet timeless wisdom and knowledge of the land led to the formation of the *Seng Khasi* on November 23rd, 1899 by sixteen young Khasi men, all under the age of thirty. The Khasi way of life was being uprooted and replaced at a rapid rate by the imperialists who had gained control of most of the land by the latter half of the 19th century. Initially called 'Khasi Young Men's Association' it took shape as the custodians and protectors of Khasi religion and culture under the guidance and mentorship of U Jeebon Roy Mairom, a pioneer, social reformer and spiritualist, described by many as the "Father of Modern Khasis".

The Seng Khasi movement is driven not only by the aim to protect and preserve ones roots but also to progress with them intact. The founders wished to instill a true sense of pride in the Khasis, for their unique way of life and worship. They foresaw that this would bring confidence, clarity and strength to the lives of future generations. It is said that a divine thread connects the culture, traditions and values that have developed over centuries. The sixteen understood that for the religion to survive, and for peaceful and positive growth to be achieved, then this thread must be kept intact. The strength and resilience of Seng Khasi is drawn from this belief.

The last century saw a large decline in the population of *Niam Khasi-Niamtre* faithful. The most significant factor contributing to this fall is the proselytisation that occurred with the advent of Christianity in these hills. It began in the mid 19th century, when the British colonists ruled India and it flourished under their aegis. It continues to be seen in present times. High rates of conversion were achieved using this method in conjunction with a control over education. Education leads to material betterment in any society and in this field there was a clear monopoly. Not only was there a monopoly, a cap was kept on the level of education given. The motive for imparting education, in the early years, was to teach the natives how to read the holy book of the colonial masters.

Efforts by Seng Khasi to establish schools of their own met several hurdles. Funding was often denied unless their curriculum conformed to the ideology of the mission schools. A circular written by the first Seng Khasi Chairman, U Rash Mohon Roy Nongrum, decrying the bias in allocation of funds even reached the hands of Mahatma Gandhi, who published the circular in his magazine 'Harijan' and concluded with this statement:

AUTUMN 2021

*"If what is stated here is true, it enforces the argument often advanced by me that Christian missionary effort has been favoured by the ruling power. But I advertise the circular not for the sake of emphasising my argument. I do so in order to ventilate the grievance of the Secretary of the school. Surely he has every right to object to teaching proselytising literature prepared by the missionaries. It should be remembered that the School has been in receipt of a grant from the Government. It is not clear why the question of the missionary books has now cropped up. It is hoped that the school will not be deprived of the grant of the Secretary's very reasonable objection".*⁴

(Mahatma Gandhi, Harijan Magazine, 9th March, 1940)

As proselytisation through education progressed swiftly, the aspirations of those who had converted began to also change quickly. Khasi beliefs were deemed backward and a harsh rejection of the traditional culture and its values set in. This seed planted in the days of divide and rule has not fully withered, but the work of Seng Khasi and its sister organisations has awakened younger generations to the beauty of their ancestral faith and its universal wisdom. Self discovery through the prism of ones own culture has magnified the uniqueness as well as revealed similarities with other cultures in the subcontinent, diminishing significantly the sense of alienation and distance from fellow countrymen.

Abandonment of the traditional faith was also caused by the de-stabilisation of the unique traditional family structure, with the arrival of external forces of change and the onset of urbanisation. In the traditional set up, the eldest uncle (U Kñi Rangbah), is the caretaker, the mediator of the family, and the youngest daughter (Ka Khatduh) is the custodian of family property. The ancestral home is a place that upholds the sanctity of the lineage. It is in this home that all important family matters are discussed and religious ceremonies performed. As families relocated, maintaining this system posed many challenges, subsequently leading to a breakdown in the completion of important rites, rituals and ceremonies. This caused a withering in spirituality and in the understanding of the deeper meanings within the teachings of the religion.

By the late 1960's, as calls for statehood started to resound, so too did a non-secular political ideology. A Christian state was envisioned by some in the chambers of power. A political wave energised by religious fervour disregarded the sentiments of the population who still belonged to the indigenous faith of the land. Even today, it is not uncommon to find articles and letters in local newspapers projecting and claiming Meghalaya as a Christian state, while simultaneously defending the need to keep India secular and decrying anyone or anything that may suggest otherwise. The existence and growth of Seng

Khasi always serves as a gentle reminder that there is a religion born of this land that carries a universal ethos and fosters co-existence. This was eloquently described by an outstanding leader of Seng Khasi, U Hipshon Roy Kharshing: *"The world of religions is a garden of flowers and each religion with all its settings blooms with all its beauty and fragrance and each adds to the beauty and glory of the whole garden. Theirs is to supplement and theirs is not to supplant"*.

The last 122 years have seen active steps taken by the Seng Khasi to address these issues.

Several working bodies and committees have been formed over the years that have all helped to keep the movement and its spirit alive. Today there are over three hundred branches of Seng Khasi in the Khasi Hills. In the field of education a great milestone was achieved this year as The Seng Khasi Higher Secondary School celebrated its centenary.

The working bodies of the Seng Khasi, armed with greater spiritual understanding and organisational power, have been able to revive ancient rituals and mass movements.

Amongst the most successful and powerful of revivals is the annual pilgrimage to the sanctum sanctorum at the summit of Lum Sohpetbneng (Kiew Pyneh Rngiew), held on every first Sunday of February. On June 18th, 1989, U H Onderson. Mawrie, who was president of Seng Kihlang at the time, wrote a letter urging U Dipshon L Nongbri to conduct a survey of the summit of Lum Sohpetbneng, for the purpose of holding a gathering there for the Niam Khasi Niamtre faithful. Thus began the process of securing the sacred hill. Respected Seng Khasi elder, U Sumar Sing Sawian, one of the greatest Khasi minds, through his writings, brought great clarity to the origins of the faith which are found in the legend of this sacred hill. With the combined efforts of these individuals in particular and countless other, who can't all be named here, the first pilgrimage was held on 20th February, 2000. Thousands climbed to the top of Lum Sohpetbneng on that day and now even greater numbers continue to participate, growing with each passing year. The pilgrimage has created an awakening that has strengthened the spirituality of the followers of Niam Khasi Niamtre. With Lum Sohpetbneng secure under the guardianship of Seng Khasi, the indigenous religion 'Niam Khasi-Niamtre' it can be safely said, will never be lost.

The Seng Khasi and its sister organisations follow a philosophy of preservation through practice. The fruits of which are showing in the growing participation in religious festivals. 'Shad Suk Mynsiem' (Dance of the Joyful Hearts), a spring dance festival held across the Khasi hills, is witnessing increasing numbers of participants on the grassy fields. The

dance is a form of public worship where peaceful souls exhibit love for their culture and offer gratitude to the Almighty. *Behdein̄khlam* and *Chad Sukra*, organised by *Sein̄ Raij* (a socio-religious organisation focussed on the spiritual awakening and preservation of the traditional faith in the Jaintia Hills region) are celebrated by thousands. Indigenous festivals banned by the British and kept suppressed after they departed are steadily being revived.

Beginning in the late 70's, a mass contact programme was initiated by Seng Khasi. Dynamic and fearless leaders such as Hipshon Roy Kharshing, H O Mawrie, and R T Rymbai, toured all over the Khasi and Jaintia Hills, lecturing about the ideology of Seng Khasi and the philosophy of the traditional faith. They wanted to instill a sense of pride in religious identity by awakening the people to the wisdom and beauty of the ancestral faith. In 1981, they founded *Seng Khiblang* (The United Endeavour Society), a branch of Seng Khasi which comprises of members of *Sein̄ Raij* too. Two invaluable pieces of literature on Khasi religion, traditions and the history of Seng Khasi were commissioned by its Executive Committee: '*Where Lies the Soul of our Race*' and '*The Essence of Khasi Religion*'. Another congregation aimed at inspiring and educating the future generations is *Ka Lymphung ki Khyannah* (a gathering of Seng Khasi and *Sein̄ Raij* youth). *Ka Sengbah U Nongsbat Nongkebein̄ Hyn̄nienskum Hyn̄niemtrep* (Grand Organisation of Diviners) was also born out of the mother organisation and their contribution in keeping the religion alive especially in the rural areas is outstanding. The social and spiritual aspects of the ancestral faith, deeply entrenched in the teachings of its forebears, have stayed relevant to each generation due to such congregations. All these branches stem from the mother, *Seng Khasi Kmie*, and each one strives towards the same goal, encapsulated in the slogan "*Im Ka Niam, Im Ka Jaitbyn̄rien*", which carries the message that if the religion survives, so too will the Khasi.

*"The founders of the Seng Khasi, however were firm in their resolution and steadfast in their aims and objectives. So also, in their thoughts, words and deeds. They took up the leadership with an amazing unique statesmanship to establish the organisation in a humble way. They had in their simplicity, a deep concern for the future of the Khasi race - its traditional faith, its social structure, its moral ethics; its cultural heritage and highest of all 'Human Right' as a Khasi."*⁵

Inspired and guided by the great work laid down by those who have come before, a revival grows energised by a positive philosophy directed at

awakening the spiritual truth of the land. The internal strength drawn from this has brought spiritual upliftment and community progress. Niam Khasi Niamtre, will continue to bloom in a harmonious garden of flowers, growing in strength with the spirit of Mother India. Khasi spiritual knowledge is gaining recognition as a treasure of humanity and the Seng Khasi momentum set into motion on November 23rd, 1899 grows stronger into the future.

Always take heed

O ye elders, you the youths,

All around keep vigil,

The wisdom of forebears,

Remain visible like the Sun

For Truth to ever prevail;

Cling to the Roots

Blessings from Divine Creator would shower
(Poem by Sumar Sing Sawian)

Bibliography

1. H.O. Mawrie: "The Essence of The Khasi Religion". 1981 Edition.

2. H.O. Mawrie: "The Khasi Milieu".

[Translation of moral commandment in "Ka Niam ki Khasi"- Sib Charan Roy Sawian.

1981. Introduction. Pg 11]

3. Seng Khasi Series No. 2: "Where Lies the Soul of Our Race".

Selections from the Sneng Khasi English Supplements on Khasi Culture and Religion. 1982. Page 11.

4. Seng Khasi Series No. 2: "Where Lies the Soul of our Race". Selections from the Sneng Khasi English Supplements on Khasi Culture and Religion. 1982. Page 17.

5. Sweetymon Rynjah- "The Living Patriotism: A Khasi Thought" Seng Khasi Centenary Celebration Souvenir. (1899-1999). Page 126.

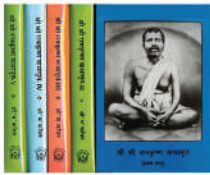
The article was scripted and compiled in consultation with Sumar Sing Sawian (Author and Scholar on Khasi Culture), Paia B. Synrem (Secretary, Seng Khasi Literary Committee) and elders of Seng Khasi (Kmie).

Hamarsing L Kharhmar, President of 'Ka Tbian Ki Sur Hara', a Performing Arts School of Seng Khasi (Kmie).



Sri Ma Trust Publication List and Audio Pen Drive

HINDI SECTION



**Sri Sri
Ramakrishna
Kathamrita**
Volumes I to V
Rs. 1000 (postage
150) = 1150

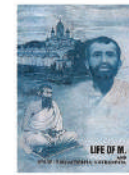


Sri Ma Darshan
Volumes I to XVI
Rs. 1440 (postage
150) = 1590

ENGLISH SECTION



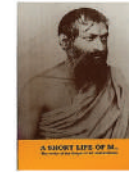
**Sri Sri
Ramakrishna
Kathamrita**
Volumes I to V
Rs. 1000 (postage
150) = 1150



**Life of M. and Sri
Ramakrishna
Kathamrita**
Rs. 150 (postage
35) = 185



**M., the Apostle
& the Evangelist**
Volumes I to XVI
Rs. 2200 (postage
225) = 2425



**A Short Life
of M.**
Rs. 50 (postage
25) = 75

BENGALI SECTION



Sri Ma Darshan
Volumes I to XVI
Rs. 1440 (postage
150) = 1590

PEN DRIVE



**Audio Pen Drive – Bengali
Volumes 1 to 5 of Sri Sri
Ramakrishna Kathamrita**
Rs. 590.00



ALL ENQUIRIES AND PAYMENTS SHOULD BE MADE TO:

SRI MA TRUST

579, Sector 18-B, Chandigarh – 160 018 India

Email: SriMaTrust@yahoo.com

Phone: +91-172-272 44 60,
+91-8427-999-572

To buy books online, visit: <https://www.kathamrita.org>



Truth can be stated in a thousand different ways,
yet each one can be true.

-Swami Vivekananda

WITH BEST COMPLIMENTS
FROM
PAKYALA BHASKAR RAO
MANAGING DIRECTOR



SVISS LABSS
PRIVATE LTD

(MANUFACTURES OF BULK DRUGS/DRUGS
INTERMEDIATES)

NO.88-89, PHASE - II SIPCOT INDUSTRIAL COMPLEX,
RANIPET - 632 403, TAMIL NADU.
PH.NO.04172-244820 & 244818
WEB SITE : WWW.SVISSLABSS.NET
E-MAIL : RAO@SVISSLABSS.NET

AN ISO 9001:2015 CERTIFIED COMPANY



ISO 9001:2015



www.tuv.com
ID 9105036334



CRYSTAL AWARD 2021 ON ART FOR WANHI-I CHALLAM



government to provide necessary support in this regard. Other guests who spoke on the occasion included Commissioner & Secretary, Arts And Culture Department, Frederick R Kharkongor and Chief Art Director, Riti Academy of Visual Arts, Mr Raphael Warjri. The Commissioner & Secretary, Arts And Culture Department, Frederick R Kharkongor, also lauded the Chief Art Director of Riti Academy, Raphael Warjri for his continued efforts in not only promoting art but also identifying

The Crystal Award 2021 for excellence in art hosted at Raj Bhavan was conferred by the Governor of Meghalaya Shri Satyapal Malik to Mr Wanhi-i Challam of Chilliang Raij, Jowai at Raj Bhavan today the 12 of August, 2021. The fourth edition of award instituted by Riti Academy was awarded to Wanhi-i Challam for his excellence in animation film. Speaking as chief guest during the occasion, Shri Satya Pal Malik, Governor of Meghalaya emphasised on the need for art education in the state for graduate, post graduate courses and advanced studies in visual arts. He lauded the efforts of Riti Academy and urged upon the State



and nurturing upcoming artists in the field. He reminded those present that art is immortal and lives beyond generations and praised the novel cause of Riti Academy that had instituted the Crystal Awards to celebrate the works of various upcoming artists across the State. The chief art director of Riti Academy, Raphael Warjri in his address expressed his gratitude to the Governor of Meghalaya for having hosted the award ceremony at the Raj Bhavan, Shillong. Raphael Warjri further expressed his desire for an art college to be set up in the state as potential expertise and other prospects are available except for certain resources that would require the support from the State Government and other private initiatives and stakeholders.



TIROT SING MONUMENT ERECTED AT MAIRANG

AZADI KA AMRUT MAHOTSAV 47TH CULTURAL COMPETITION



Ramakrishna Mission, Shillong organised the 47th Annual Cultural Competition this year in collaboration with the Department of Arts & Culture, Govt. of Meghalaya as a part of the celebration of India @ 75 Azadi Ka Amrut Mahotsav and also to commemorate the 50th year of statehood of the state of Meghalaya.

Cultural competitions were held online in the wake of the COVID-19 pandemic. The competitions included Recitation (in various languages), Essay, Content Writing, Khasi Folk Song, Mocktel and Ideathon competitions inviting entries from nursery to college-level students. Additionally, webinar interviews were held under “Be with a Beacon” to identify the achievers from Meghalaya. Ramakrishna Mission, Sohra conducted a weaving exhibition and showcased the techniques and products produced by the weavers.

The events attracted a large number of participants with 1079 enrollments and 77 prizes were announced. The competitions were telecasted live on Youtube at youtube.com/c/VivekanandaCulturalCentre. The prizes will be awarded at the Prize distribution ceremony to be held on 11th September 2021. All the participants will also receive digital participation certificates. Detailed information about the events and the results are available at the following URL: acc.rkmshillong.org

NEWS



NEWS CLIPPINGS FROM 28TH APRIL: 120TH ANNIVERSARY OF SWAMI VIVEKANANDA'S VISIT TO SHILLONG



YOUTH
OPPORTUNITIES

Powered by DexConnect

Chevening Scholarship

Eligibility: College Graduates

Deadline: November 02, 2021

Link: bit.ly/cheveningindiascholarship

Resources: MIT's Guide to Writing Effective Essays: bit.ly/mitessayguide

Stanford's Guide to Resume and Cover Letters: bit.ly/resumeprep2

Chevening is the UK Government's global scholarship programme that offers future leaders the unique opportunity to pursue a fully funded one-year master's degree in any subject at any UK university. Applicants will need to submit academic transcripts, essays, two reference letters and must have at least two years of work experience. The scholarship will cover full university tuition fees, a monthly stipend, travel cost and costs of visa application.

New York Times Personal Narrative Writing Contest

Eligibility: 11- 19 years

Deadline: November 17, 2021

Link: bit.ly/nytnarrativecontest

Resources: New York Times Narrative Writing Guide: bit.ly/narrativewritingguide

Previous Year Winning Essays: bit.ly/pastwinningessays

Students are invited to submit a short, powerful, true story about a specific experience, event or incident from their lives. Submissions should not be of more than 600 words. Winning entries will be published on The Learning Network and become eligible to be published in the print New York Times.

Smithsonian Magazine Photo Contest

Eligibility: 18 years or above

Deadline: November 30, 2021

Link: bit.ly/smithsonianphotocontest

Resources: Photography Guidebook: bit.ly/photographyguidebook

Photographs can be submitted in any of the six categories- Natural World, Travel, People, The American Experience, Altered Images and Mobile. Participants can submit up to 15 photographs per category. The grand prize winner will receive USD 2, 500 in prize money and six category winners will receive USD 500 each.

The New York Times Annual Student Review Contest

Eligibility: 11- 19 Years

Deadline: December 15, 2021

Link: bit.ly/nytstudentreview

Resources: The New York Times Guide to Review Writing: bit.ly/reviewwritingguide

The contest invites students to play critic and write an original review for a book, movie, music, TV show, restaurant etc. The review must be fewer than 450 words and must express an opinion- whether positive or negative. Winners will have their work published on The Learning Network and become eligible to be chosen to have their work published in the print New York Times.



Powered by DexConnect

New Media Writing Prize

Eligibility: Open to all

Deadline: December 17, 2021

Link: bit.ly/newmediawritingprize

Resources: Suggested Resources:

Harvard's Guide to Storytelling: bit.ly/storytellingguidebook

New York Times Short Story Guide: bit.ly/nytshortstoryguide

The prize aims to celebrate exciting stories and poetry that integrate a variety of formats, platforms, and digital media. Participants can submit a short story, novel, poem, narrative game, documentary, or transmedia work using words, images, film or animation. Entries can be submitted through the online form and all submissions must include a short biography of the writer. The grand prize winner will receive 1,000 Pounds in cash prize.

Dorothy Marchus Senesh Fellowship

Eligibility: Women Graduates

Deadline: January 15, 2022

Link: bit.ly/dorothyfellowship

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

The International Peace Research Association Foundation is inviting applications for the Dorothy Marchus Senesh Fellowship in Peace and Development Studies for Women. Applicants must have been accepted to a graduate program and will need to submit 3 letters of recommendation along with the fellowship application. Selected fellows will receive USD 5,000 per year for school expenses up to a period of two years.

IBM Master The Mainframe Challenge

Eligibility: Above 13 Years

Deadline: January 17, 2022

Link: bit.ly/ibmmainframecontest

Suggested Resources:

Harvard's Introduction to Computer Science: bit.ly/harvardcodingcourse

Google's Guide to Programming: bit.ly/foundationsofprogramming

The contest consists of three levels- level one helps students learn the fundamentals of the mainframe; level two builds on the fundamentals by teaching how to program with modern languages; and level three puts participants to test in a "real world" situation. Winners from each region will receive a USD 2,500 travel stipend to visit an IBM event and three global winners will receive USD 3,000 each as an educational scholarship.

OUR PATRONS

Anil Chandra Das

Asish Kumar Bandyopadhyay

Goutam De

Jagadish Choudhury

Jaiyoti Dhar

Jaya Gupta Choudhury

Jayantee Chatterjee

Papiya Ramanujam

Suvra Kanti Chakraborty



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.

Truth does not pay homage to any society, ancient or modern. Society has to pay homage to Truth or die...

If society is not fit for the highest truths, make it so; and the sooner, the better.

~Swami Vivekananda

The treasure of spirituality, art and culture of the North-eastern India, especially of Meghalaya, has a lot to offer to the world. All the stakeholders of 'Ka Jingshai - The Light' - a trilingual ezine of Ramakrishna Mission Shillong, are trying to unearth the gems buried in the soul of this land and broadcast them to the masses. The ezine is being brought out in a tangible printed form to be distributed among the youths and intellectuals. If you feel the need to fund such a noble cause, then pitch in your support. Donate, and if you can't send in your prayers!

More ways to donate: bit.ly/2VllYnW



**Subscribe to 'Ka Jingshai
The Light' and let the light flow**

Term	Issues	Cover Price
3years	6	₹ 300

**Scan the QR Code to Subscribe to the Magazine
(Print version)**

Once done send an email to shillong.vcc@rkmm.org and let us know the details along with the postal address where the magazine will be received.



✂ Or send with payment details ✂

Name: _____	Email Address: _____
Address: _____	Mobile No: _____
Pin: _____	Date: _____
Details of DD/ Cheque _____	

Advertise with us

Should you wish to publish an ad of your esteemed organisation, the rates are as follows.

New Advertisers	Price (Regular)	QR Code
Full page	15,000 bit.ly/3thdJ2l	
Half page	7,500 bit.ly/3tg4kOS	
Quarter page	4,000 bit.ly/3l0ra9o	

Regular Advertisers	Price (Discounted)	QR Code
Full page	9,000 bit.ly/3yHsBi0	
Half page	4,500 bit.ly/3BLtxUp	
Quarter page	2,500 bit.ly/2VjQUVF	

In addition to the print edition, advertisements will also appear on our Ka Jingshai website. A full page advertisement of the print edition would correspond to Leaderboard (728x90) in Desktop and Mobile leaderboard (350x50) in the first visible display of the home page of the ezine. A half page would similarly occur at the bottom of the home page.

You are free to read 'Ka Jingshai - The Light'
on the web at kajingshai.rkmmshillong.org



DEPTH OF MY HEART

Ferdinand Rani

Ferdinand Rani aspired to pursue his art career but was distraught by the lack of guidance from his family at his hometown of Nongkhlaw village in West Khasi Hills District. He was compelled to engage in the conventional course of studies, even as Art haunted his psyche until he succeeded in his Post-Graduation and expressed his desire for advanced studies on Art at the Philosophy Department of NEHU. Still, he was once again rejected for the inadequacy of qualified faculty at the university. Meanwhile, he followed his passion for motorbikes. He was absorbed with indigenous designs and modified several motorbikes in town for fun and with whatever meager support he received from the wheeler fraternity. Simultaneously, he was occupied in recurring employments at various avenues, while his focus and dedication to Art are never deterred. He was depressed for the time being and uncertain of his career prospect, although he reluctantly worked for the sake of livelihood; until one fine day, the senior faculty at the Philosophy Department of NEHU revealed the probability of his academic pursuit for Art. By then, he had already diverted his interest for something else, but the stark impoverishment of Khasi visual art tradition pained him. Ferdinand Rani took it as a challenge and decided to enroll as a Ph.D. Scholar of North Eastern Hill University with the topic on Philosophy of Art. An assemblage of scrap metals from the remnants of motorbikes parts titled Depth of My Heart is an artwork to reckon with that the artist has to share with the vast horizon of the art world.



Front Cover Picture:

Mario Pathaw

Art work & Back Cover Picture:

Ferdinand Rani

Cover Design:

Riti Academy of Visual Arts