



THE LIGHT ज्योति *Xa Jingshai*

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Ka Jingshai - The light ज्योति *Ka Jingshai*

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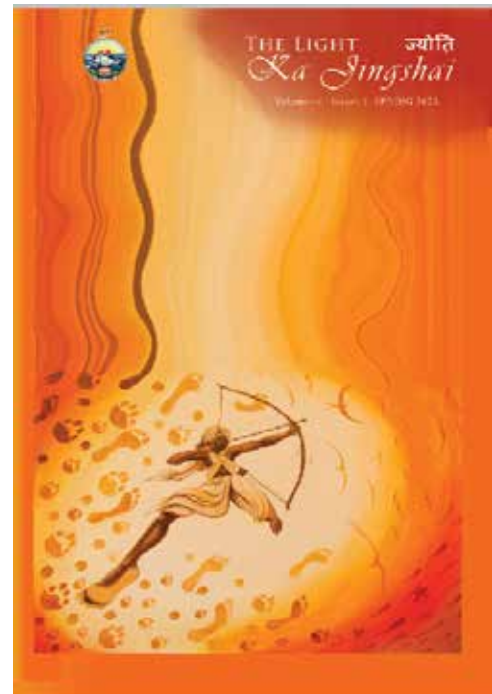
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Raphael Warjri's painting portrays the legendary tribal warrior Birsa Munda, who bravely fought against the British invasion of India. The painting draws a parallel with the character of Ekalavya from the epic Mahabharata, who achieved excellence in archery despite being from an underprivileged stratum of society, owing to his unflinching faith in his teacher and exceptional hard work.

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Highlights Of Autumn 2023 Issue

Ka Rukom Ialur Samla bad Poikha Poiman
u Khasi ha ka Shnong Wahkhen by Wanjop
Kurbah

Ha ka pyrkhath u Khasi, ka poikha poiman ka dei
ka bynta kaba kyrpang bad kyntang haduh katta
kata. U Khasi u kheifn ba ka dei ruh ka bynta
jong ka jingsdang jong kal ongiingl ongsem ha
ka ban pyniar ia u tnun u tyndai jong ka. . .

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वास्तव में ज्योति ('Ka Jingshai- the Light') पत्रिका अपने नाम को चरितार्थ करती हुई साहित्य क्षेत्र में ज्ञान की रोशनी फैला रही है। हिन्दी, खासी और अंग्रेजी तीन अलग भागों में प्रकाशित रचनाओं में ऐतिहासिक घटनाएँ, किसी विशेष महान व्यक्ति की जीवनकथा, लोककथाएँ और प्रमुख स्थानों के बारे बहुत कुछ जानने को मिलता है। सच कहा जाए तो गागर में सागर भर दिया जाता है। यह पत्रिका अपने आप में मनोरंजन और ज्ञान समेटे हुए है।

दया शर्मा, शिलांग, वरिष्ठ लेखिका

Ka Jingshai magazine is a multilingual magazine of Meghalaya that covers the spiritual teachings of Sri Ramakrishna, Maa Sarada Devi, and Swami Vivekananda. It depicts the unique culture and tradition of the Khasis and Jaintias, the Khasis' folk tales, the contributions of the great men to society and beautiful poetry. It provides research materials to anyone interested in learning about Khasi culture, tradition, and philosophy. The magazine is filled with magnificent art and photographs related to the subject. The magazine's cover is with a deep meaning related to culture or beliefs. The magazine's language is simple but engaging. It is appropriate for everyone, including new readers.

Assunta Jala, Teacher, St. John Bosco School

VIVACIOUS



For good or for evil, the religious ideal has been flowing into India for thousands of years; for good or for evil, the Indian atmosphere has been filled with ideals of religion for shining scores of centuries; for good or for evil, we have been born and brought up in the very midst of these ideas of religion, till it has entered into our very blood and tingled with every drop in our veins, and has become one with our constitution, become the very vitality of our lives.

-Swami Vivekananda

Greetings!

The epic Mahabharata as a legend is considered the foundation of Indian history and philosophy. With 2,111 chapters, 100,000 verses, 18 books (or “parvas”), 107 sub-parvas, and the appendix Harivamsha, is the longest epic in existence. The magnitude of this work is eight times larger than the size of Homer’s Iliad and Odyssey combined. Not only is it a captivating story, but it also holds a wealth of profound knowledge and understanding about Indian culture and values. It has enthralled generations and remains an inspiration to people today.

The great sage Veda Vyasa, also known as Krishna Dvaipayana, is credited with writing this epic according to folklore. The Mahabharata introduces us to a wide variety of human characters, ranging from the sublime to the absurd. No human emotion, act of bravery, charity, selflessness, or malice is overlooked in this epic. Śrī Krishna is undoubtedly the most brilliant and picturesque personality projected by the epic. He appears on the scene suddenly at the time of Draupadi’s svayamvara and continues to appear throughout the story. All his energies are channelised in one direction: protection of the right and the good, and punishment or destruction of the wicked. His remarkable prowess, matched only by the bewitching beauty of his perfect form, sage counsels, superb stratagems, and immensely superior statesmanship, captivate our hearts. The epic portrays him as God Himself coming down to save mankind, as he himself admits in the Bhagavad Gita, which is a part of this great Epic.

In this edition of Ka Jingshai- The Light, we are delighted to present the Khasi rendition ‘Ka Mahabharata’ translated by Sri H L Pde and Prof Streamlet Dkhar in 1988. This timeless classic had been lost to the annals of history.

In the English section of this edition, we bring you a rich variety of articles. You can read about the Vivekananda Cultural Centre from the memoirs of Smt Champa Sen Choudhury, reminiscences of the late Dr. Bidhu Bhushan Dutta, and an exclusive interview with Prof. Ruth Harris from Oxford University. These articles offer unique perspectives on Indian culture and provide readers with valuable insights into the cultural legacy.

In the unexplored pages of history, tribute is paid to the freedom fighters of Northeast India – ‘Pa Togan Nengminja Sangma’ of Meghalaya and ‘Pioli Phukan’, a freedom fighter of Assam, who sacrificed their lives. This issue also raises serious contemporary issues such as the increasing migration from villages. The review section features the wonderful character of Mateen in the book ‘Jheeni-Jheeni Beeni Chadariya...’, while short stories ‘Catherine’ and ‘Moch’ are devoted to social concerns. The arrival of the season of spring ‘Basant’ and strength ‘Shakti’ are celebrated in Poesy.

We express our gratitude to the authors for entrusting us with their extraordinary works, allowing us to share them with our esteemed readers. With this edition of Ka Jingshai, we present a wonderful opportunity for our readers to explore the multifaceted and vivacious culture of India. We sincerely hope that this edition brings you immense pleasure and that the articles within it touch your hearts and inspire you to develop a deeper appreciation for the rich cultural heritage of India. Kindly keep sending us your suggestions. 🙏



Ki Kyntien Ba Kyntang U Ramakrishna

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)

(ka ba bteng...)

Kynrad bad u Nongbud
Rymphang 1882



“**T**e, phi dei ban pyrsad-pyntieng ia ki riawnsiew. Phi dei ban pyntieng ia ki lym kumta kin pyn-mynsaw iaphi. Hynrei phim dei ban puh pyn-mynsaw ia ki, ym dei ban puh pyn-mynsaw ia kiwei pat.”

“Ha kane ka jingpynlong jong u Blei, don bunjait bun rukom kiei kiei: Ki briew, ki mrad ki mreng, ki dieng ki siej, ki jingthung-jingtep. Napdeng ki kynja mrad don katto katne kiba bha bad kiba sniew. Ki don ki mrad kiba i-shyrkhei kum u khla. Don ki dieng kiba sei bad pynmih ki soh kiba thiang kum ka um ngap bad kiwei pat kiba long bih haduh katta katta. Kumjuh, hapdeng ki bynriew bapher, don kiba bha bad kiba sniew, kiba khuid bad ki bym khuid. Don katto katne kiba aitulut ialade ha u Blei bad kiwei pat kiba shah teh ha ka jingim pyrthei. “lah ban pyn-kyrdan ia ki briew ha ki saw-kyrdan: Kito kiba shah teh ha ka jingsngewbha jong ka pyrthei, kiba wad blei ha ka jingim laitluid, kiba la laitluid bad ki bym don jingshahteh.”

“Napdeng ki bym don jingshah teh ei ei, ngi lah ban nïew ia ki, ki riwkhuid ne ki riwblei kum u Narada. Ki im ha ka pyrthei na ka bynta ka bha ka miat jong kiwei, ban hikai ia ki briew sha ka hok bad ka jingshisha ba kynja-mynsiem.”

“Kito kiba im ha ka jingshahteh, ki la ngam ha ka jingim sngewbha pyrthei bad ka jingklet noh ia u Blei. Ym da kaba bakla ban kum pyrkhat shaphang u Blei.”

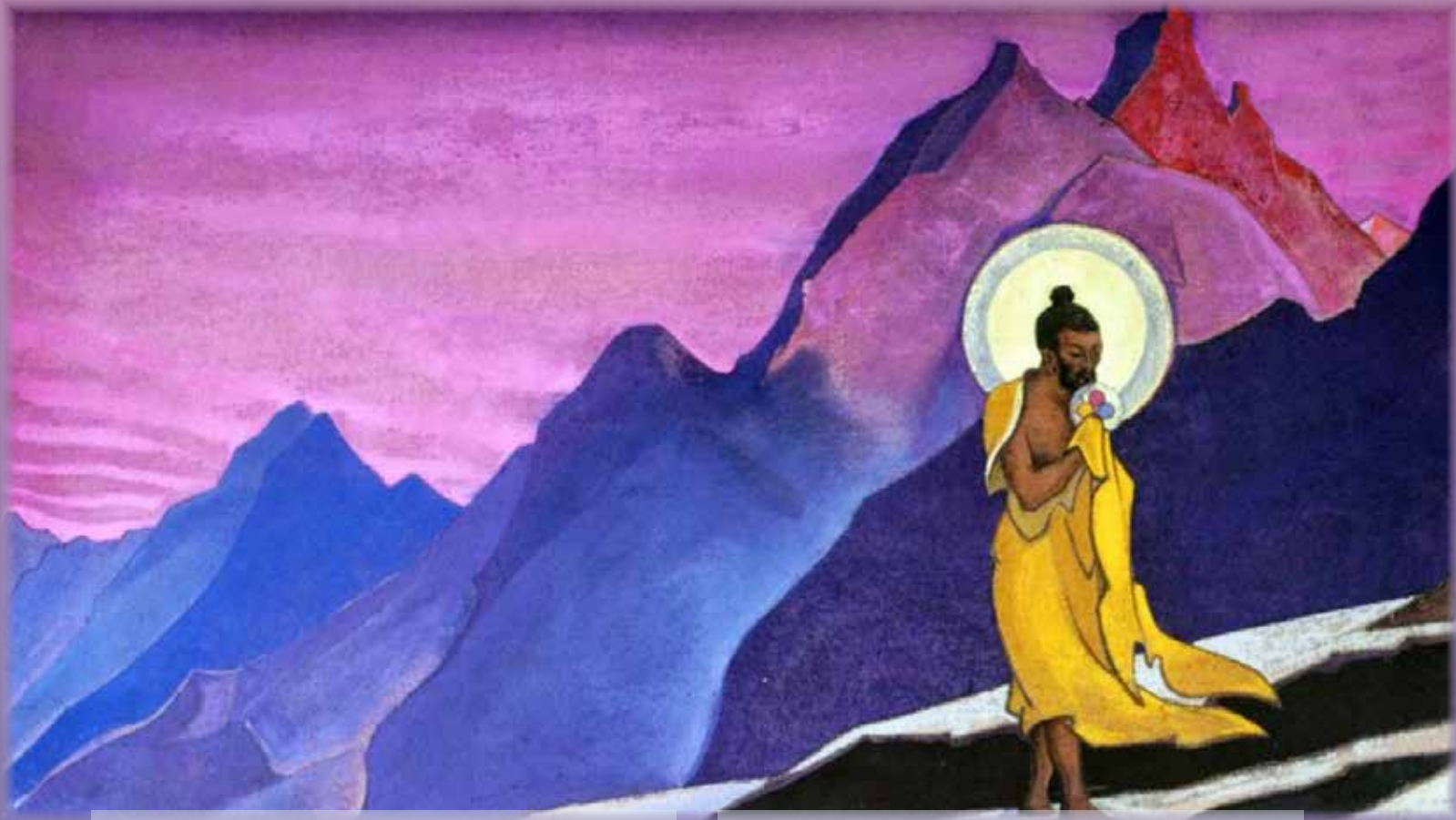
“Kito kiba wad jinglaitluid hadien ba ki la ioh ia ka jinglaitluid na ka jingim bakynja-pyrthei, ki kwah ban pyn-laitluid ialade na ka jingshahteh ha ka pyrthei. Don katto katne kiba jop bad kiwei pat kim lah.”

“Ki mynsiem ba la laitluid, kum ka jingim ki sadhu bad ki riw-wadblei ba la aitulut, kim shah teh ne shah khring ha ka jingim pyrthei, ha ka kynthei bad ka ksiar.” Ki jingmut jingpyrkhat jong ki, ki laitluid na ka jinglong-jingim pyrthei. Nalorkata, barabor ki ngam ha ka jingpuson blei ha ki slakjat syntiew lotus jong u Blei.

“Shu ong noh, lada ia ka pung la ker da ka jar ban tong dohkha. Don ki dohkha kiba sianti haduh katta kata ba kim ju ngat ha ka jar. Ki long kum kito kiba la laitluid jynduh. Hynrei bun na ki dohkha kiba la ngat ha ka jar. Don napdeng jong ki, kiba pyrshang ban pynlait ialade na ka, bad ki long kum kito kiba wad ia ka jinglaitluid. Hynrei ym baroh ki dohkha kiba ialeh ban lait kin lait. Khyndiat eh kiba ryngkang shabar ka jar, da kaba kynthih sha jrong um. Ba kumta, ki nongtong dohkha kin pyrta, ‘Peit’ kato ka dohkha ba heh ka la lait. Hynrei bun bah na ki dohkha ba la ngat kim lah lait shuh, hynrei ba kin ialeh pyrshah ban lait nangta. Ha kawei pat ka liang, ki ngam hapoh ktieh lem bad ka jar ha ki shyntur jong ki pat bad ki dem lyngngai hangta, ha ki jingpyrkhat. ‘Ngim dei ban tieng ei ei shuh, ngi la lait lut na ki jingma hangne.’ Hynrei, kiba pli, kim poi pyrkhat ei ei ba ki nongtong dohkha kin tan lang ia ki hapoh ka jar. Kine ki long kum kito ki briew kiba la shah teh ha ka jingim-pyrthei.

“Ki mynsiem ba la shah teh ki la shah teh ha ka pyrthei da ka jingkhring ha ka kynthei bad ka ksiar. Ki la shah teh bad kti bad kjat. Da kaba pyrkhat ba ‘ka kynthei bad ka ksiar’ kin ai jingsuk-jingkmien bad jingia da ia ki, kim sngewthuh ba kan ialam ia ki sha ka jingjot. Haba u briew u la shahteh kumta ialade ha ka pyrthei, u la long kum ban sa iap noh, ka tnga la jong ka ong ia u, ‘Phi la jan leit, hynrei aiu phi la leh na bynta jong nga? ‘Shuh shuh, la katta ruh u la shu shah khring ha kiei kiei ki jong ka pyrthei, ba haba u iohi ia ka jingtyngshaiñ ka sharak, u ong! ‘Pyndum kato ka jingshai. Phi la thang pynheh eh ia ka. Bad ma u pat ha tmier jingiap.

“Ka mynsiem ba la shah teh te ka la shah teh kam ju pyrkhat shuh ia u Blei. Lada ki ioh ban ia kyrsum ha ka jingsngewbha pyrthei, kin pyngngam ialade ha ki jinglorni jaipdeh bad ki khana jler suda, ne kin pynbunkam ha



ki jingtrei bym lar kam. Lada phi kwah kylli ia uwei na ki ia ka daw, u jubab kumne, Oh! Ngam lah ban shu shong khop, kumta nga shu shna ka jingker. Haba ka por ka ban khia ha kti jong ki te ki sdang sa ka jingiakhelai.”

la don ka jingsngap jar hapoh kamra.

U Nongbud: “Babu, ym don jingiarap ei ei ia uba kum uta u riew-pyrthei?”

U Kynrad: Da shisha, ka don. Na ka por sha ka por, dei ban im ka jingim ryngkat-ryngkat bad ki brieve bakhuid bad na ka por sha ka por dei ban leit sha ka jaka ba kynjah ban shong puson ia u Blei. Nangta shuh shuh, u dei ban pyrshang ban pyniapher bad duwai ha u Blei. “Ai ia nga ka jingngeit bad ka jingshaniah.” Shisien ba u brieve u la don ka jingngeit te u la ioh pdiang lut nadong-shadong. Ym don ka ban kham khraw ban ia ka jingngeit.

(Ha u Kedar) “Phi la dei ban iohsngew shaphang ka bor jingkhelai bakhraw jong ka jingngeit. La ong ha ka khana puriskam ba u Rama uba long ma u hi u Blei – uba long uba lahduh naduh-haduh – u la dei ban tei ia ka jingkieng lyngba ka duriaw bah sha Ceylon. Hynrei u Hanuman, uba aitulut ha ka kyrteng u Rama, u lah ban kam ia ka duriaw na shiliang sha shiliang tang shisien kam. Ym da donkam ban shna jingkieng ei ei (baroh ki iarkhie).

“Shisien la don uwei u brieve uba la mut ban iaid lyngba ia ka duriaw. U Bibhishana u la thoh ia ka kyrteng jong u Rama ha kawei ka sla-dieng, u la teh ha kawei ka tduh jong uwei u brieve uba phong ia kata ka jaiñ, bad u la ong ia u. “Wat tieng. Don ka jingngeit bad iaid halor ka um. Hynrei khmih shane – ha kano ma ka khyllipmat

ba phi duh ia ka jingngeit te phin ngam jyllop.” Te, uta u brieve u la sdang iaid da kaba suk halor um. Shen shen, u la don ka jingpynshoi kaba jur ban iohi aü lateh ha tduh ka jaiñ ba u phong. U la plied ia ka bad u la shem tang ka sla-dieng lem bad ka kyrteng jong u Rama ba la thoh halor jong ka. Kaei kane? U la pyrkhath. “Tang ka kyrteng u Rama!” Mar shu wan ka jingartatien ha ka jingmut-jingpyrkhat u la ngam jyllop hapoh um.

“lada u brieve u don ka jingngeit ha u Blei, te watla u la leh pap katno katno ruh – kum kaba pyniäp ia ka masi, u brahmin ne ka kynthei – te da shisha un ioh lait lyngba ka jingngeit jong u. To ai ba un kynnoh ia ka kyrteng u Blei. ‘Oh Kynrad, ngan ym mlien shuh kum kata ka jingmlien bad um dei ban sheptieng ei ei shuh.

Haba u la kren ia kane, u Kynrad u la rwai:

*Tang lada nga lah ban khlad noh syndon da kaba iai
khot ia kyrteng ka Mei Durga,
Te kumno Men ym lah, ko ba la kyrkhu,
Daba snoh na nga ba la pynlait im,
Haduh katno la nga long uba la jot-la pra
Nga lah ban long ba la ioh diu tuh ia ka kyriad, ne pyniäp
ia i khyllung bym pat kha,
Ne ba la pyniäp ia ka kynthei ne ia ka masi
Ne watla pynlong ka daw ka jingpyniäp ia u brahmin
Hynrei, watla baroh ka long kaba shisha.
Kane kam lah ban pynsngew pisa jingmut ei ei ia nga
Naba lyngba ka bor ka kyrteng ba thiäng jong Me,
Ka mynsiem ba la jot jong nga ka iai ai mynsiem
Wat ha ka kyrdan jinglong riew bashisha (Brahman).*

Image: Blessed soul by Nicholas Roerich

Da kaba kdew ha u Narendra, u Kynrad u la ong: “Phi iöhi baroh ia une u khynnah. U pynpaw ha kane ka rukom hangne. U khynnah runar ruh u i kumba uba jemnud eh haba u don lem bad la u kpa. Hynrei u long da uwei pat u khynnah haba u tem ia ka jingduwai lehniam kyrpad (chandri). U Narendra bad ki briew kiba kum kine ki jinglong ki dei na ka kyrdan kiba laitluid khlem pud. Kim ju shah teh ha ka jingim-pyrthei. Haba ki la kham rangbah ha ka rta ki sngewthuh ia ka jingkyrsiew mynsiem ba na shapoh la ka dohnud bad shem beit beit ia ka lynti sha u Blei. Ki wan long briew sha kane ka pyrthei tang ban ioh hikai ia kiwei pat. Kim ju pyrkhatei ei ei shaphang ka pyrthei. Kim ju shahteh ne shah khring ha ‘ka kynthei bad ka kshar.’

“Ki jaitbynriew vedas ki kren shaphang ka sim homa. Ka im hajrong eh jong ka sahit bneng bad hangta ka kha pylleng. Mar ia kha, ka pylleng ka hap noh, hynrei naba ka hap na suiñbneng kaba jrong haduh katta katta ka shimpur bun bun sngi. Ha ka por ba hap kumta, ka puh artad bad i khun sim i hap. Haba hap kumta i khun sim i plied la ki khmat, i pynmih ki thapniang. Mar shu plied la ki khmat, i sngewthuh ba i hap bad iai hap kumta bad ba in phret lyngkhot-lyngkhai da i hap ha khyndew. Ba kumta, shisyndon i her shalor sha ka kmie kaba don ha suiñbneng.”

“Hamar kata ka por u Narendra u la mih noh na kamra. U kedar, u Prankrishna, u M bad bun kiwei pat ki la ia don hangta.

U Kynrad: “Phi iöhi, u Narendra u tbit haduh katta katta ha ka jingrwai, ka tem jingtem, ha ka jingpule bad ka kiei kiei baroh. Ha kawei pat ka sngi, u la don ka jingiatania lem bad u Kedar bad u la tar lyngkhot lyngkhai ia ki jingwohnia-woh daw (baroh ki iarkhie).

(Ha u M): Don kano kano ka kot phareng kaba kdew ia ka jingwohnia-wohdaw?”

M: “Hooid, babu, ka don. La khot ia ka, ka kot logic.”

U Kynrad: “Iathuh ia nga, ka ong kumno.”

M: U la lyng-a jingmut. U la ong: “Shi bynta na ka kot ka kdew shaphang kaba iadei salonsar sha kaba iadei kyrpang. Kum ka nuksa: Baroh ki briew kim im sah. Ki riewstad ki dei ki briew. Namarkata, ki riewstad kim im sah. Sa shi bynta pat, ka kdew shaphang ki jingmut-jingpyrkhat kat kum ki daw ba dei ban long na kiba ia dei kyrpang sha kaba ia dei salonsar. Kum ka nuksa: Kane ka tyngab kaba iong. Kato ka tyngab ka long kaba iong. Namarkata, baroh ki tyngab ki long kiba iong. Hynrei ka lah ban don ka jingbakla ban pynkut ha kane ka rukom, naba ynda haba wad bniah bha lah ban shem ba don ka tyngab lieh ha katto katne ki ri. Ka don sa kawei pat ka jingpynshai: lada don u slap, la dei de ban don u lyoh.

Namarkata, ia u slap la pynlong na u lyoh. Lah ban long ruh sa kawei pat ka nuksa: Une u briew u don 32 tylli ki bniat, Utai u briew u don 32 tylli ki bniat. Baroh ki briew ngi iöhi ki don 32 tylli ki bniat. Namarkata, ki briew ki don 32 tylli ki bniat. Ka kot logic ka kdew ia kum kita ki bynta kiba thew ha ka jinglong salonsar na ka jinglong ba kyrpang (induction) bad ka rukom wad jingtip ba bniah na ka jinglong salonsar sha ka raikut ba kyrpang (deduction).

U Ramakrishna um ju kham ioh sngew koit ia kum kine ki ktien bad kyntien. Haba u shah shkor ia ki u dum ka buit. Ba kumta ka jingiatania kam shym la bteng slem.

Haba ka jingialang ka la sangeh, ki nongbud ki la ia iaid suki jai sha ka kper jong ka iing mane. U M u la leit shaphang ba don ka Ophis jong ka Panchavati. Ka la long kumba 5 baje janmiet. Hadien shipor u la wanphai noh sha ka kamra u Kynrad. Hangta ha baranda ba shaphang shatei, u la iöhi ka jingiohi baphylla.

U Ramakrishna u la shu ieng khlem khih, ba la ker saw dong da katto katne ki nongbud, bad u Narendra u dang rwai. U M um pat ju ioh sngew iano iano ruh lait tang u Kynrad uba rwai sngewbang-sngewthiang kumta. Haba u la peit ia u Ramakrishna u la shu ang lyngngoh ba u Kynrad u la ieng hangta khlem khih, lem bad ki khmat ba peit seh. Um shym la iöhi ba un ring ne pynhiar mynsiem. Uwei na ki nongbud u la iathuh ha u M ba u Kynrad u la ngam ha ka jingkyntang u Blei (Samadhi). U M um pat ju iöhi ne iohsngew mynno mynno kane ka jingjia-jinglong jar jar ha ka jinglyngngoh, u la mutdur. Ka lah ban long ia u briew ban ym tip briew ei ei ia kane ka pyrthei ha ka jingngam jylliew jingmut ha u Blei? Haduh katno ka jingjylliew ka jingmut bad ka jingpuson blei ka dei ban pynlong ha kane ka kyrdan jinglong!”

U Narendra u dang rwai:

*To ngam ko mynsiem jong nga ha u Kynrad Hari,
Ko bym thohbria ei ei, lyngba ka Mynsiem bashlur
janai,*

*Haduh katno ka jinglong riewkhrav, ka jingshai ba
phalang ka tyngshaiñ ha U,*

*Haduh katno ka mynsiem ba i-ngiew ka long, ka
jingkylla dur ba phylla jong u.*

*Haduh katno U u ieid ia baroh ki nongbud jong u,
Kham bha briew shuh shuh ha ka jingieid ba i-phuh
samrkhie*

*Kaba pyn-lehrain ia ki millian ki dur bnai ba
i-shynrang dur,*

*Kum u pyrthat ba talaiñ wait da ka jingjop ha la ka
dur ba paw jong U,*

*Ba da pynieng beit la u shñiuh da kaba sngewkmen
shibun eh.*

U Kynrad u la khynñiuh haba u la rwai ïa kane ka lain ba khatduh. U shñiuh jong u, u la ïeng natduh-hatduh, bad ki ummat kmen ki tuid kum ka wah duid ha ki ngab jong u. Teng teng ki rmiang shyntur jong u ki pyn-i ka dak phuh samrkhie. La u ïohi kum ïa kajuh ka jinglong khuid jong u Blei, “ba ka pyn-lehraiñ ïa ka jingshynrang dur jong ki million ki dur bnai”? La kane ka dei ka jingïohi-paw ïa u Blei, ka jingpynpaw jong u Mynsiem? Haduh katno kaba shitom ban long ha kane ka jinglong shisur mynsiem bad kata da kaba bud thik-pa-thik, haduh katne ka jingngeit bad ka jingpynleit jingmut ka long shisha kaba da donkam ban poi haduh kane ka kyrdan ba lah ban ïoh ïa ka bor jingïohi!

Ka Jingrwai ka la ïai bteng:

To nguh ha ki sla-kjat jong U da ka mynsiem ba khuid tam kum u tiew lotus.

Da ka jingmut ba sngur khilir khilir bad ki khmat ba tyngshaiñ thaba.

Da ka jingieid ba kynja Blei ba pynpaw ïa ka bor jingïohi bym lah ïa nujor.

Pat, da ka jingphuh samrkhie ba pynshoh bieit tam eh. Ka met pat ka neh sah kumjuh khlem don jingkhieh ei ei, ki khmat ki khapbrip, kumta ka da pynpaw ïa ka jingïohi ba phylla hapoh dohnud.

Ka jingrwai ka lajan poi sha kaba kut. U Narendra u la rwai ïa ki laiñ ba khatduh.

Ba la ïoh kem ha ka bor baphylla jong ka jingieid Blei bakyntang tam jong U.

Ba la pyn-ngam jylliew ïalade ha ka jinglong Blei bym lah khlad, O mynsiem

Tang ha U uba long ka jingstad ba kyntang bad ka jingkyrkhu ba kyntang.

Ka jingïohi-paw ïa ka ïing shongneh (samadhi), bad ïa ka jingkyrkhu ba kyntang ba u la ïohi da la ki khmat, ka la paw tyngkreiñ ha ka jingmut-jingpyrkhat jong u M. U la wanphai sha la ïing da ka jingshem mynsiem. Teng teng u la ju ïoh sngew hapoh la mynsiem ïa ki sur sawa jong kito ki kyntien jingieid buaid Blei.

To pyn-ngam jylliew ïalade ha ka jinglong Blei bym lah khlad O mynsiem

Tang ha U uba long ka jingstad ba kyntang bad ka jingkyrkhu ba kyntang.

(yn dang bteng...)

Ka Sarada Devi: Ka Kmie Bakhuid



(ka ba bteng...)

HA DAKSHINESWAR

Da ki spah snem ki kynthei jong ka Mei-ri India ki dei ban shah shibun kiei kiei, kum kaba duh ia ka jingnang jingstad, ka jingshah ban bein ha ka liang ka imlang sahang bad kane ka la khang lad shibun ia ki ban roi ban san shaphrang bad ban pynpaw ia kiei kiei kiba don ha ki. Ngim lah ban len ba u Sri Ramakrishna u long u ba sngewthuh bha ia kane ka jingkhlanglad. Dei na kane ka daw ba u shah shitom bad kit khia bha naka bynta ki kynthei, bad dei kane kaba la pynpyrkhat ia ngi ba haba u mane ia ka Kmie Bakhuid, bad ba u ai ki jingaingu thang, ym namar ba ka long ka kmie ba kynja blei hynrei lyngba jong ka, u mut khamtam eh ia ki kynthei jong ka ri India bad jong ka pyrthei hi baroh kawei. Kum u soh jong kane ngi iohi ba shibun na ki kynthei jong ka ri India ki la kyndit bynriew, bad ngi kyrmen ba kane ka jingkyndit jingmut kan pynlah ia ki ban kit khlieh ia ki kam ym kiba dei tang ha iing ha sem hynrei ha ka jingim ba ia dei bad ka pyrthei hi baroh kawei. Bad da ka ba bud ia ki dienjat jong ka Kmie Bakhuid kin lah ban long ki kmie jong ka jaidbynriew. U Sri Ramakrishna u la pyni shibun kiei kiei ia ka Kmie Bakhuid shaphang ka jingim ba kynja niam, bad dei da ka jingialam lynti jong u, ka la lah ban leh ia kiei kiei ki ba kynja mynsiem bad ban pynlut ia ki por mynstep bad janmiet ruh ha kaba duwai. Ka ju khie thiah ha ka por lai baje mynstep bad ka leit sum sha ka wah Ganga bad nangta ka pynlut ia ka por mynstep baroh ha kaba duwai bad teng teng ka ju klet ia ka pyrthei. Ka la ong, 'Ha ka por ba shai bnai nga ju phai ia la ki khmat sha u bnai ban duwai nguh arti arjat', 'Ah Trai, ka don ka jingthoh dak ha u bnai hynrei wat ai ban don ka jingthoh dak ha ka jingmut jong nga'. Ka la ong ruh, 'lada mano mano ruh kin aitulit ha kaba duwai, kin lah ban iohi ia u Blei ha la ka dohnud bad ban iohsngew ia ka jingsawa jong u'.

Ka jingim jong ka ha baroh ki liang ka long kaba itynnad bad shida. Ka long kaba lehraiñ bad ba leh khia thew, bad ka im jar jar ha la i kamra rit bad bunsien ki briew kim ju da kham tip ia ka ba don ha iingmane. Ia ka jingbam jong

ka la buh ha kajuh ka kamra, bad ka leh iing shetja artad hangta. Ia ka baranda ka ba don sawdong ka kamra, la ker da ki jingker kiba jrong kiba la shna da u siej. Hangne ka shong ka sah, ka thiah ka dem, ka trei ka ktah, ka mane bad duwai. Ki kynthei ki ba riwspah jong ka Calcutta kim ju rung ha ka kamra jong ka. Ki shu khongngoid bad ong, 'Katno i long i kamra i babit na ka bynta i khynnah rit ba bha. Ka i kumba ka im ka jingim ba la shah pynryngkang par kum ia ka Sita'.

Ka Kmie Bakhuid ka ju phikir bha ia ka jingdonkam jong u Sri Ramakrishna ha ka liang ka met kum ba ki ju leh ki kynthei Hindu ia la ki lok. Da lade hi ka shet bad ai jingbam ia u kum ia i khyllung rit. Ka shakri hok ia la ka kiau tymmen bad ka ia leh katba lah ban pynhun ia ka. Haden pat ka lah hap ban shet na ka bynta ki nongbud ruh bad bunsien ka hap ban leh ha ka por ka ba la dier. Ka hap ban shet ruh shibun ki

jingbam bad ban khylliap tympew.

Ka hap shet slem ia ka

dud namar ba u Sri

Ramakrishna u

bang ia kaba

la ih bha.

Kam ju

pynsyrrwa

ei ia ka

por

bad ka

hap ban

leh laiphew

jait ki jait kam,

kum kaba

niad lynten,

kaba ai

ia ki nongbud

khubor

haba u Sri

Ramakrishna um don bad

ka shna tyllai na u sai nalia ban wah ia ki khiew.

U Sri Ramakrishna u burom bad sngewthuh bha iaka.

Shisien u la ong ia ka, 'ki briew ki im ha syndah jong phi kum ki niang-rusom haba dum'. U la phah ia uwei u nongbud u ba dang samla ban shim ia ka jingbthah jong ka da kaba bthah lypa iaka jingkhraw mynsiem da kaba ong, 'ka Radha ka long ka bymjukut bad kaba phylla.

Da ki khlur kum u Krishna bad Rama la thaw hynrei la pynjot da ka.'

(yn dang bteng...)



U Swami Vivekananda: U 'Riewshlur jong ka ri India

(ka ba bteng...)

Hadien u Sri Ramakrishna u la kem pang bad la pynkynriah noh ia u sha Cossipore ban sumar, kane ka la long ka por ha ka ba u Narendranath u ioh ki jinghikai bad jingtynjuh ba bun rukom na une u Nonghikai bakhraw. Ka dei ka por ha kaba ia ka bor ding mynsiem jong u nongbud ba khynnah dei ban pynrhem bha. U Kynrad jong u ruh u la pyntrei kam bha iakane ka por da bun ki rukom bad jingtynjuh. U la hikai ia u Narendranath kumno ba un long u nongialam jong ki ba bun ki synran jong u. Hakawei ka por u Narendranath u la kyrpad ia u kynrad jong u ba un kyrkhu ia u khnang ba un ioh iaka jingsuk bneng da lade. Hynrei u Kynrad u la mai bad ong ha u; "Nga nang pyrkhat ba men long uba heh bad iar kum u dieng Banyan, ban long ka jaka rieh ia ki ba bun, mynta pynban me wad jingpynim tang la ka met." Hadien kane u Narendranath u la sngewthuh ia ki jingmut u Kynrad jong u. U Sri Ramakrishna u la ong ha u Narendranath ba un sa ai ha u ia u shabi ka jingkhong jong ki jingthmu jong u tad haduh ba u Narendranath un da lah ban pyndep ia kiei kiei baroh ia kiba la phah ia u ban wan kha shane sha pyrthei. Katto katne sngi shuwa ba u Narendranath un pyndep ia kita ki jingpynkhreh jong u, u Sri Ramakrishna u la ong ha u Narendranath, "Ka bor jong nga baroh ban leh ia kiei kiei ki kam bakhraw, nga aiti lut ha me; tad ynda me la pyndep iakita baroh men sa leit phai pat sha ka jaka na kaba me wan mih."

Hadien ka jingiap u Kynrad jong u ha u Naitung, haka snem 1886, ki nongsynran jong u baroh ki la ialum lang ha iwei i iing trep hapoh ka jingialam u Narendranath. Ha ka janmiet jong ka sngi Christmas, 1886, u Narendranath,

ryngkat bad ki nongsynran jong u baroh ki la leit sha Antpur. Hangta, sawdong ka ding barhem, habar, ki la smai ban long ki Sanyasa ne ki riewwad-Blei. Shuwa ba kane ka snem kan kut u Narendranath ruh u lah mih ban leit wad-Blei. Dei hakane ka por ba

la sdang ban buh ia u mawdong mawnongrim jong ka Seng u Ramakrishna. U Narendranath, ynda u la mih noh napdeng ki nongsynran jong u ban leit iaid riewblei, u la shim bun ki kyrteng kum u pukir wad-blei. Haba u la shang na kawei ka jaka sha kawei pat u la sngewthuh ha la ka mynsiem ba ka jingkwah jong u ym dei ban ioh jingpynim ia la ka met hynrei na ka bynta ki paitbah ba bun. U Narendranath, u la shang na kawei ka jaka sha kawei pat. U la peit iaka Varanasi, ka shnong ba khuid tam ki Hindu. Nangta u la peit ia ki shnong, Lucknow, Agra, Vrindaban, Hathras bad Rishikesh. Ha shnong Hathras u la iakynduh ia u Sarat Chandra Gupta u ba la kylla long u nongbud ba nyngkong eh jong u, (Hadien la tip ia u kum u Swami Sadananda). Dei ha une, ba u Narendranath u la pynpaw iaka jingthmu ba la aiti da u kynrad jong u, u Sri Ramakrishna. U Sarat Chandra Gupta u dei uwei naki nongtrei ha steshon re lha Hathras; hynrei u la sangeh noh nakaba trei kam ban bud ia u Nonghikai jong u.

(yn dang bteng...)

Ha ka janmiet jong ka sngi Christmas, 1886, u Narendranath, ryngkat bad ki nongsynran jong u baroh ki la leit sha Antpur. Hangta, sawdong ka ding barhem, habar, ki la smai ban long ki Sanyasa ne ki riewwad-Blei.

Statue of Swami Vivekananda at Chicago



Ka Mahabharata: Bui - I

la pynwan sha ka khasi da

U L Hardinge Pde bad Ka Streamlet Dkhar, 1988

TANG KUM BAN RUID DAK SHUWA

Ia ka Mahabharata la thoh ha ka ktien Sanskrit bad ka don kumba shiphew lak tylli ki dkhoh, bad ka long ka jingthoh kaba jrong tam ha ka pyrthei. Wat lada buh lang ia ka Iliad bad Odyssey ka dang jrong hi ka Mahabharata haduh 8 shah.

Dei u Vyasa uba thoh ia kane ka jingiathuhkhana kaba la ai kyrteng nyngkong eh ka Jaya, kaba mut ka jingjop. Da ka jingaiei u Brahma, u Blei Nongthaw, u Vyasa u la ioh ka jingiohi paw.

U Ganesha u la pdiang ba un nang thoh ma u katba u Vyasa pat u nang iathuhkhana. La ong ba u la thoh ha ka jingsted kaba khraw katta katta. Haba u Vaishampayana u la iohsngew dalade hi na u Vyasa ia ka Jaya u la leit iathuh kylla ha ki nongsngap ha ka iing syiem u Janamejaya bad la pynkylla kyrteng Bharatta. Haden kane bun ki nongiathuhkhana ki la nang pynneh shuh shuh ia ki katto katne ki jingjia, ki phnang-pyrkhat (Philosophy) bad ki jingsneng haduh ba ka heh katkum ba ka long mynta. Dei ha ka snem 400 A.D, eiei ba la jer kyrteng ka Mahabharata, kaba mut ka jingkhraw. Kaei kaba kham sngewtynnad ha kane ka jingiathuhkhana, ka long ba u Vyasa u nongthoh, u long ruh uwei na ki tyngshop u ba don shibun ki bynta bad ba u tip ruh ia kaba la dep bad ka ban sa wan jong ki tyngshop ki puron jong u bad uba da ai ki jingiarap de.

Ngi ngeit ruh ba kane ka jingpynkylla khasi ha ka rukom prose jongngi kan lah ban iarap shuh shuh ia ki nongpule bad ki khynnah skul ban puson-duriap ha ki phnangpyrkhat bad ki jingsneng kiba don ha kane ka kot.

Ngi dang pyrshang mynta pat ia ki Blei ki dken bad ki ksuid kiba la paw ha ka Mahabharata kum ka Draupadi, Harichandra, Nala, Savitri etc.

Shuwa ban pynkut ngi ai katto katne ki symboh pyrkhat u Thomas A' Kempis

"Ia ka jingshisha dei ban wad ha ka jingthoh bakhuid, ym ia ka jingpnah ktien. ia ka jingthoh bakhuid dei ban pule da kajuha ka mynsiem da kaba la thoh ia ka. Ngi dei ban kham wad ia ka jingmyntoi ha ki jingthoh bakhuid, ban ia ki jingkren ba jylliew. Wat peit ia ka bor ka iktiar jong u nongthoh; kam pher la u long uba stad khyndiat ne uba stad shibun, hynrei to ai ba ka jingieid ia ka jingshisha banylla kan ring ia phi ban pule.

lada phi kwah ban myntoi te pule da ka jingsngewrit, da ka jingpalei bad da ka Jingshaniah; bad wat ju kwah ban paw stad."

(Thomas A' Kempis in Imitation of Christ 5:1-2),

Kiba burom,

Namasteyam, Khublei.

24th May 1988.

L H Pde & Streamlet Dkhar.



U KHYLLUNG BA PHRA

U Santanu¹ u dei u nongsynshar ka Hima barim tam bad ka Hastinapura ka dei ka nongbah. (Hastinapura-kumba ka long mynta pat, kane ka don ha ka jylla Uttar Pradesh kumba 2 km na shatei lam mihngi na Delhi). Ha kawei ka sngi katba u dang leit beh mrad, u iöhi ia kawei ka thei samla hajan ka wah bad hangta hangta hi u iapmat noh ia ka. Ynda u la pynithuh ialade, u la kylli, “Phin long ka tnga jong nga?” Ka ruh ba ka iapmat kumjuh ia u ka la ong, “Hooïd. Hynrei kynmaw ia kaei ba ngan ong mynta. Ynda nga la ia poikha bad phi nga dei ban iöh leh katba mon katba nga kwah. Phim dei ban mushlia ia kaei ba ngan sa leh. Ngan long ka tnga jong phi katba phi dang bat ia kine ki kyndon.” U Santanu ruh u la kular ban bat ia kine ki kyndon. Bad ki sa iashong kurim.

Ynda la poi ka ia, ki la iöh khun bad tang shu la lah ieng, ka la sbim ia ita i khyllung bad bret sha ka wah. Kane ak la pynkyndit lyngngoh bad pynkulmar ia u Santanu uba shu sngap la ka sngap. Ka long kumjuh ia wei pat i khyllung bad kumta shi kumta ka leit bret bad wan phai sha iing syiem da ka jingrkhie bad jinghun. U tnga jong ka te um shym la nud kylli namar u tieng iöh u duh ia ka ba ka long da shisha ka tnga kaba u hun. Ynda la kha ia i khun ba phra ka la khreh ban leit biang, u pat u bud sia bad ynda um lah shah shuh, u dumok “Ka kam shyrkhei aiu kane phi ju leh. Sangeh seh!” Da kaba jaijai ka la jubab, “To, ngan ieh ia ine I khyllung. Tangba ka por ban iakhlad ka la poi.”

“To iathuh te balei, iathuh shua ba phin leit.”

Hangta ka la batai kumne, “Sa tip ia nga kum ka Ganga², ka blei kane ka wah. Nga la wan shim ka dur briew ban kha ia kine ki phra ngut kumba la thoh lypa. Nga la ia poikha bad phi namar tang maphi uba lah ban pynmih khun. Ki khyllung ki dei ki phra ngut ki Vasu. (Ki phra ngut ki blei kiba ia synran ia u Indra³). Ha ka jingim ba mynwei jong ki, ki la tuh ia ka Nandini ka masi ba kyntang u stad Vasishta bad la tim da kaba pynkha ha pyrthei. Ynda la ia kyrpad la shah ia ki hynniew ngut ba ki lah ban iehnoh ia ka kynja met ba kynja doh ha pyrthei tang shu kha ban iöh leit sha bneng. Hynrei ia uba phra na ki u ba la pyndep ia ki jingkwah ka tnga jong u kat haduh ban da leit tuh ia ka masi- une uba nga bat mynta

1 Santanu-U Syiem jong ka Hastinapura

2 Ganga-Ka tnga nyngkong jong u Santanu

3 Indra-U rangbah jong ki blei

un sa nang sah ha pyrthei kum u briew u ban sa pyndep ia ki kam khraw, hynrei uba la thoh ba u dei ban im ka jingim sotti. Ngan ialam lang ia une u khyllung bad nga bad ngan phah hadien pat.” Katba un dep ban kylli da ka jingkyndit, “lano, hangno, shano?” Ka lah da jar jar shapoh wah. Hadien shisnem, ha kajuh ka jaka u syiem u la ia kynduh ia ka Ganga ha kajuh ka jaka bad ka sa ai ia uta u khyllung uba mynta u la san la samla. “Nga la sumar bha ia u, mynta u lah ban leit bad phi. La ai kyrteu u u Devavrata⁴. U la pynjanai ialade ha ka Vedas hapoh ka jinghikai u stad Vasishta hi. Une un sa long u khla ka wait uba tbit ha kaba pyndonkam ia ki astra. (Ki tiar ialeh ba la pyndonkam da ki bor maian). U don ka bor jabieng bad bor mynsiem ba phylla. Khie leit ialam ia u sha iing,” ka noh artad pum sha um. U Syiem Santanu u la lyngngoh jlang shiphang, hynrei u la kmen pat bad ialam sha la iing Syiem ban kyntiew ia u kum u nongmih bujli jong u.

Saw snem hadien, u Syiem Santanu katba u dang leit beh mrad bad beh thong ia ka skei, u la iöh ia ka thei bhabriew hangta ha khlaw. Tang iöh ia ka, u la thrang hir hir ban iapoi kha bad ka. “Phi dei kaei. Balei phi don hangne?” u la kwah tip. “Nga dei ka khun u nongtong dohkha. Nga, ju iarap ia i Pa, ban pynpoi ia ki nongleit riwblei shatei sha shiliang wah.” U Syiem khlem pyntud, u la leit sha u kpa ban pan iathoh. U kpa ruh U la kohnguh pynkloi, tang lada u khun ba nyngkong ban kha u dei ban long u nongmih bujli jong phi,” u la dawa. U Syiem te um lah ban kohnguh ia kane ka jingdawa bad u wan phai sha la iing Syiem u briew u ba duh jingkyrmen. Ha ki sngi ba bud nangtai u khun Syiem Devavrata u iöh ia ka jingbysuk u kpa u la kylli noh, “Kaei sha Pa kaba pynshitom jingmut ia phi?” U Syiem u la ong, “Nga khuslai ia ka ban wan, kumno kan long kane ka jait jong ngi, namar phi long u khun marwei. Lada jia eiei iaphi, ka thymeï jong ngi ka la leit. Ka jingthoh ka ong ba ban don

4 Devavrata-U khun jong u Santanu

Ynda la poi ka ia, ki la iöh khun bad tang shu la lah ieng, ka la sbim ia ita i khyllung bad bret sha ka wah. Kane ka la pynkyndit lyngngoh bad pynkulmar ia u Santanu uba shu sngap la ka sngap. Ka long kumjuh ia wei pat i khyllung bad kumta shi kumta ka leit bret bad wan phai sha iing syiem da ka jingrkhie bad jinghun.

tang uwei u khun, ka long kumba ym don khun eiei. Wat la phi phi don, phi bun kam ha ka ialeh thma bad phin sa long u khla ka wait. Hynrei phi tip kumno ki khla ka wait ki kut.” U khun Syiem u la jngan hi tiaw ban iohsngew ia kita ki ktien bad u la leit ia syllok ban ioh buit na ki myntri kiba la tip ia ka daw. Ki la batai ba u kpa jong u u kwah ban iapoikha bad ka khun u nongtong dohkha, hynrei um shym lah ban pdiang ia ka jingdawa u kpa ka khynnah. Kumta hi u khun u la leit sha ka trep kata ka khynnah bad u sa kular ba ki khun kata ka khynnah kin sa long nongmih bujli u Syiem. Hynrei, u nongtong dohkha uba la iohi jngai u kwah ban ia sngewthuh shai, “Hynrei mano ban mih bujli ia u ksiew jong nga?” u Devavrata u la ong, “Wa, ki khun jong u hi kein. Phi tieng that ba nga ioh iapoikha bad ba ki khun jong nga kin ialeh ban ioh ia ka khet. Hynrei nga kular ba ngan im bad iap kum u rang sotti. Kane ka jingsmai baskhem jong nga, ” U nongtong dohkha u la kmen. Naduh kata ka por, ia u Devavrata la sin u Bhisma¹-kaba mut ka jingsmai baskhem. Hangla u la ona ia kata ka briew, “Ia noh kein, kiew ha ka kali iapom jong nga. Naduh mynta ka sngi phi dei ka kmie jong nga.”

Ka Satyavathi- ka kyrteng kane ka tnga ba ar U Syiem-ka la kha arngut ki khun shynrang U Chitrangada² bad U Vichitravirya³, U Chitrangada ynda la dei kapor, u la mih bujli ia u Santanu. Hynrei u la shah pyniap ha ka thma pyrshah u Syiem ka Gandharva. La pynkiew khet ia u Vichitravirya uba dang rit ha kata ka por bad u Bhisma pat kum u Syiem nongrap pateng da ka jingkyrpad ka Satyavathi hi.

U Bhisma ba u tieng ioh ka jait kan duh noh u la shu swar bad ap tang ia ka por ba biang na ka bynta ban pynpoikha ia u Vichitravirya. Ha ka ia kaba biang, u Syiem ka Kasi u la pynbna ka Swayamwara-(ka por ba ki kynthei ki jied ia ki shynrang ban long ki tnga jong ki) na ka bynta ki

laingut ki khun kynthei jong u, kiba kyrteng ka Amba⁴, Ambika⁵ bad Ambalika⁶. Ha kata ka sngi ba la ialum lut ki paidbah bad ki khun Syiem kylleng, u Bhisma snodet syndet u pyrta, “Kat kum ka jingbatai ki tymmen ki san don bun jait ki rukom ban jied ia ki thei samla. Hynrei kaba kham donburom eh ka long ban rah da ka bor ia ka theisamla napdeng kat une u paid bashlur ba ialum hangne!” Tang mar ia dep ong ia kine u rah ia baroh lai ngut ki thei samla, u pynshong ia ki ha ka kali iapom bad pynswut noh ia ka kali nangta. Kane ka jia tang shiphang haba u paidbah um pat sngewthuh ia ka bang ka buid. Ki khun syiem ba ia don hangta bad u kpa ki thei samla ki la ia beh wut wut bad ialeh. U Bhisma ruh um riej u ialeh bad ki bad poi tiap ha Hastinapura bad kita ki thei samla na ka bynta u Vichitravirya. Hynrei ynda poi ka sngi iathoh, kaba nyngkong eh ka Amba ka ong, “Nga te ngam lah ban shongkurim bad u para jongphi namar nga la iapmat bad u Syiem ka Salwa bad ngam treh iano iano ruh.” U Bhisma u mynjur ia kane ka jingjied jong ka bad phah noh ia ka sha Salwa. La pyniathoh ia ka Ambika bad u Vichitravirya bad ki iashong suk haduh 7 snem hadien kata u sa ioh ka jingpang ba shyrkhei bad u iap khlem khun. la ong ba ka Salwa kam treh pdiang shuh ia ka Amba. Ka Amba ka la leit phai biang sha u Bhisma bad ka tyrwa ialade ha u. Hynrei namar ba u kular ban shong samla sah, u phah biang ia ka sha Salwa, hynrei ka shah kyntait biang bad kumta shi kumta. Ka mba ynda ka la jlep hi thui ia kane ka jingleh, ka kynnoh beit ia u Bhisma na ka bynta kita ki jingshah lehbein bad jingshah leh poh. Ha kaba khatduh haba ka jingleit jong ka kam seisoh shuh, ka la smai ban pyniap ia u. Ka jingkylla jong ka kum u nongialehthma uba kyrteng Sikandi kan sa long ka jingkut u Bhisma hi ban sa iohi ha ki sla kane ka kot. Ynda la jia kumne, ka Satyavathi ka la ia said bad u Bhismna da kaba sdang, “Kat kane ka jingjia ha ka kur,

1 Bhisma- la pynkyrteng hadien da u Devavrata

2 Chitrangada- U khun jong u Santanu da da ka Satyavathi

3 Vichitravirya- U khun jong u Santanu da ka Satyavathi

4 Amba- Ka khun u Syiem ka para jong ka Ambika bad ka

Ambalika kaba la pynkylla sha u Sikandi, u nongialeh thma

5 Ambika- Ka tnga jong u Vichitravirya

6 Ambalika- Ka tnga jong u Vichitravirya

kat kum ki jingshem bad jingbit hi, uno uno u lah ban nang pynbteng ia ka thning kur lyngba kine ki tnga u para hi namar ki jingthoh (Shastra) ruh ki kubur ia kane. Wat ai ba kine ki khynnah kin shu kut kum ki thei lyngki. Kane ka jait ka khong ka dei ban iai bteng. Ka jingsngew u Bhisma ka la nang pyneh shuh shuh bad u sngew ka um lah poi ha ryndang, hynrei khlem riej u ong, “Hukum ia nga ban leh ia kaei kaei kawei pat. Hynrei ia kane em, bad ngam lah ban pynkhein ia ka smai ban shong samla sah.” Kane ka la pynduh jingkyrmen shuh shuh ia ka Satyavathi. “Mano te,” ka la ong, “ban ai jingtyrwa ia ki kpa ki kmie tymmen jongngi. Mano ban pyndep ka leh niam leh rukom ha ki sngi kynmaw iap ia ki? Pynim ia ka jait ka khong jong ngi. Dei da ka jingleh bha jongphi mynta ba lah ban pynioh ia ka bynta ba halor ia ki. Nga dei ka kmie jongphi. Phi dei ban ngeit ia ka hukum jong nga. Pynmih ia ki khun ki kti na kine ki arngut ki pyrsa kurim ba bhabriew jong nga. Phi dei ban kiew hi ia ka khet Hastinapara ban synshar hi. Baroh ka shong haphi ban pynim ne pynjah ia kane ka jait ka khong ‘Kuru’, (kaba mut ia ka Kaurava bad ki Pandava). Ka dei ka kamram jong phi ia kane ka kur ka jait ka khong bad ia kito kiba la leit noh.”

“Em, em, em” la pynbud u Bhisma, “Ngam lah te ban pynkhein ia ka jingsmai jong nga wat lada phi hukum. To pyrkhat da kiwei pat ki lad.” Ka Satyavathi ka iai ong, “Phi long uba kuman. Phim tip kan long ka jingtnen ia kito ki arngut ki khynnah kiba mynta ki sngewsih palat tang bym ioh khun.” U Bhisma u iai ban, “shisien ba la smai ka long junom jingim. Dei ban pyrkhat da kiwei pat ki lad namar ka jingsmai ym lah ban pynkhein ne pynkylla.”

Ynda ka la pyrkhat bha shipor, ka la wan jingmut bad ka leit biang sha u Bhisma. “Sngap shane, ngan iathuh kane ka jingiathuhkhana ngam tip ka long ne em ba phin pyrkhat. Bun snem mynshuwa, nga ju kit ia ki briew sha shiliang wah ha ka lieng. Ha kawei ka sngi, nga la king ia uwei u kynja riewhok (Rishi) uba kyrteng u Purusar. Katba nga nang khawa ia ka lieng, u la peit ia nga da ka jingisynei bad u sdang pyrsia pynban ia nga. Nga la khynniuh bad tieng. Nga la tieng, namar un tim ia nga lada ngam pyndem ha ki jingkwah jong u, bad kumjuh ia ka jingshla i Pa lada i tip ia kata baroh. Nga la iasaid bad kyrpad da kaba batai, “la kha ia nga na ka dohkha, bad ka jingsma dohkha ka don sah bad nga.”

“Nga tip ia kata baroh,” u la ong pynban, “Kumno la pun iaphi ha kpoh ka dohkha. U kpa jong phi u dei u kynja rngiew (supenatural) bad katba u nang her lyngba ka wah, u la kum pyllait ia u symbai u ba la hap ha ka dohkha kaba

dang tan lyer. Kumta la kha iaphi bad u nongtong dohkha u la ri la sumar iaphi. Ka jingsma dohkha ha phi ka dei na kane ka daw. Hynrei ngan sa beh bad pynjah noh.” Da ka bor jadu jong u u la pynjah noh ia ka jingsma dohkha, bad ym tang katta, u la ai pynban da ka jingiwbi bymjukut shuh ia nga. “Hoooid, nga la kynmaw,” la ong u Bhisma, “I pa i ju iathuhkhana hana ba dei ka jingiwbi ba wan naphi ba i la bud haduh ban da iashem bad phi.”

“Ban siew kylliang ia ki jinglehbha uta u riewhok, nga la shah sngewbha ba un pyndonkam ia ka met jong nga, tangba u da pynkah da u lyoh ia ngi ban ym pyniohi iano iano ruh. Uta u riewhok u la ong, “Sa sah ha katei ka dewlynnong bad sa kha khyllung, bad yn sa pynsah ia ka jinglong sotti jongphi. Hangta nga la kha ia u Vyasa¹. Une u dei u stad bad u la kular ban wan ha kano kano ka por ba nga donkam. Tang da kaba shu pyrkhat, nga lah ban khot ia u. Ha ka jingshisha u dei u khun nyngkong jongnga. Lada phi mynjur, ngan khot ia u.” U Bhisma u la lyngngoh, hynrei u la ong, “leh katba phi mon. Phi kham tip maphi.”

Tang mar ia pyrkhat, u Vyasa ula wan mih dngung. Ka Satyavathi ka sa batai ia ki jingjia baroh bad kyrpad ia u ban iarap pynroi ia ka jait lyngba kita ki pyrsa kurim. U la mynjur hynrei u la ong ba ki dei ban ap shisnem namar um pat long ban leh kumta ba u dang don ha ka samoi shah thngan bad Un ym long ban ia kynduh kynthei kum ha kita ki por. Hynrei ka Satyavathi ka la pynbor ia u Vyasa bad um don lad shuh da kumwei. “To pynkhreh ia ki kynthei,” u la ong. “Ngan sa wan kumne.” Ka Satyavathi ka la hukum ia ka pyrsa kurim banyngkong ka Ambika ba kan riam bad pynphuh pynphieng ialade bad ban ap ha kamra thiah. Haba u Vyasa u la wan rung, ka Ambika ka la lyngngoh ban iohi ia ki jain. ka dur ka dar bad ka jinglehsih ba haduh ba ka Ambika ka shu khapbrip sah ki khmat katba ka dang ioh lok bad u Vyasa. Haden kane, u Vyasa u la pynbna ha ka Satyavathi, “Ka Ambika kan sa kha u khun bhabriew bad un sa synshar ia ka Hima. Hynrei un sa long uba matlah namar ka Ambika ka la khapbrip ki khmat ha ka por ba seng ia u.” Ka Satyavathi ka la sngewsih, hynrei ka la khroh biang ia u ba kan ai pat da ka pyrsa ba-ar, ka Ambalika. Ka ruh ka la riam bad pynphuh pynphieng ialade bad ap ha jingthiah tang mar ia rung u Vyasa, ka la khaweit bad kylla dur pynban, bad ioh lok bad u Vyasa da ka jingtieng bym banse. ia kane, u Vyasa u iathuh lypa kumjuh ha la ka kmie. “Ka Ambalika ruh kan sa ioh khun u ban long uba shlur bad pawnam, hynrei un long uba

¹ Vyasa-U khun jong u Parasar bad u long u nongpynbeit ia ka Mahabharata

blaid blaid.” Khlem salia, ka Satyavathi ka la khroh ia ka Ambalika ban ailad sa shisien ba u Vyasa un lah ban wan biang ha ka sien balai. Ynda la dei ka por, ka Ambalika ka la pynriam pynbeit pynban ia la ka jong ka shakri bad phah thiah bujli ha ka jaka jongka. Kane ka shakri ka la long kaba shlor bad ka theh lut ialade bad u Vyasa u la hun bad kmen palat. U khun bakha na kane ka jingshongkha u la long uba biang nadong shadong.

Ia u khun uba kha matlah la ai kyrteng u Dhritarashtra¹. Uba ar uba namar ba tieng eh ka kmie, la ai kyrteng u Pandu². Uto u khun balai ba la kha na ka shakri pat uba biang pura nadong shadong la ai kyrteng u Vidura³ uba ka jingstad, ka jingbishar bad jingshlur ha ka ktien bad ki kam u la long u briew uba pawkhmat bha ha ka jingiathuhkhana Mahabharata kaba ha ka jingshisha la sdang da kine ki laingut ki khun.

la pynheh pynsan ia u Dhritarashtra da u Bhisma hi, bad ynda u la heh la san, la pynbeit ruh ka tnga na ka bynta jong u da kawei ki khun syiem kaba na Gandhara kaba kyrteng Gandhari. Ka jingieit jong ka pat la u tnga bamatlah, ka long haduh ban teh ia la ki khmat da ka jain ban ia ryngkat pyrta. Kane pat kam iarap ia u Dhritarashtra uba dang sngew ba u la nang duh bor kat haduh ba u ai noh ia ka bor synshar ha u para jong u u Pandu. Une u Pandu u don arngut ki tnga, ka Kunti⁴ bad ka Madri⁵. Ka jingkieu khet u Pandu la mynjur bad sngewtynnad da baroh. U la long uba shlor bad bahok. U la lah ban kyntiew rasong ia ka burom ka jait Kuru da kabtt pyndem ia ki Hima ba marjan. Ynda la dep kine ki jingpyndem bad jingjop Hima, u la kwah ban leit shong jah thait hapdeng ki khlaw dieng sa lkiba don ha kjat ki lum Makashang.

Ha kawei ka sngi katba u Pandu u dang leit beh mrad u la kum siat ia ka skei kaba dang iapoikha bad u skei samla. Kane ka skei ha ka jingshisha ka dei ka jingthaw ba kynja bneng, ka la tim ia u Pandu, “Ka jingkut, jong me kan sa wan urlong ha ka khyllipmat ba men mut ban ia thiah tnga bad ka tnga jong me.” Ban lait na kane, u Pandu, u la kiar maitang maitait na ka tnga jong u. U la khuslai shibun bad u la thmu ban kyntait noh ia kane ka pyrtnei na ka jingpyrkhat ba triem ba un sa iap khlem khun khlem kti.

1 Dhritarashtra -U khun jong ka Ambalika bad ka Ambika da u Vyasa

2 Pandu- U khun jong ka Ambika bad Ambalika lyngba u Vyasa

3 Vidura - U khun jong ka Ambika bad ka Ambalika lyngba u Vyasa

4 Kunti-Ka tnga jong u Pandu

5 Madri-Ka tnga jong u Pandu



Leslie Harding Pde was a playwright, writer, translator, and humourist who wrote over 20 books and translated the “Bhagavad Gita”, “Ramayana”, “Mahabharat”, and “Upanishads” into Khasi. He also wrote the first Khasi sitcom, “Ki Kam U Bah Besbha”, which debuted on television as a TV serial. He served as the Meghalaya government commissioner and passed away on at the age of 79. He was best known for his portrayal of Bah Best-Bha. He was also one of the country’s oldest radio jockeys.



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Ki Sur Tynrai ha ka Put ka Tem Khasi

Prof Chosterfield Khongwir

In this article, the author discusses folk music and how it emerged from every society's rural life. He also narrates that folk music is composed by ordinary people who engage in various daily activities. The lyrics of the songs were not written in a book, but were passed down from generation to generation through oral traditions. He believes it is critical to preserve them and include it in literature before it is lost. Finally, he discusses how important they are as they teaches moral lessons to the younger generation.

Ki sur tynrai ¹ki dei ki sur put sur tem kiba don ha kano kano ka kynhun jaitbynriew, kiba kdew bad pyni ia ka jinglong kyrpang jong kata ka jaitbynriew. Ha kajuha ka por ki long ruh ki sur kiba kata ka jaitbynriew ka pynithuh ialade sha ka pyrthei baiar ia la ka kolshor ha ka put ka tem ka rwai ka siaw ne ka shad ka kmen. La ju ong ba kawei pa kawei ka kynhun briew kaba paw ka don la ki jong ki sur².

Ngin ia phai sha ki sur tynrai ha ka put ka tem Khasi. Ha kane ka liang ki don ki sur ksing sur dhah, kiba long ki sur tem snieh lyngba ka bom ka nakra. Ka ksing shynrang ksing kynthei, ksing padiah ksing nalai, ka singphong bad ka kynshaw ia ka sur³ la pyndonkam da ki jingput kum ka tangmuri, ka sharati ka shangwiah haba tem had ka bom ka ksing. Don ruh ki jingtem kum ka duitara, ka marynthing, ka maryng-od, ka mieng, ka put sla, ka besli, ka tanglod ka donglod, kaba lah ban tem bad ka jingrwai.

U longshuwa u la pynwandur ia ka rukom tem ia ki ksing ha ki skit bapher bapher. Ki don ki skit niam bad ki skit rong kiba long ki skit tem sngewtynnad khamtam ha ka shad ka kmen. Ki skit niam ba kham paw khmat ki long kita ki shiphew ksing arphewñiew sur ha ka lehniam lehrukom, ki don ruh ki khat-ar skit ha ka thepmawbah bad lai skit ka nguh heh ka nguh rit bad ka kyntang wai wot ha ka nguh meikha pakha.

Ki skit rong ba tem sngewtynnad ha ka kmen ka sngewbha ki bun jait bad kine ki iapher na kawei ka thaiñ sha kawei pat namar ki don ka jingidei kaba jan bad ka rukom trei rukom ktah ki briew la ka rep ka riang ne ka rukom im rukom man. Ki skit tem ksing kiba kham paw ki long ka dum dum, ka tyngkoh, ka padiah, ka nalai, ka lyngngai sngi, ka mastieh, ka shad wait ka ksing lynti, ka ksing rong ka kyntui, ka dong dong, ka rah kynthei, ka sing mareh, ka krud ksing rep, ka sing sur maw bad kumta ter ter. Ka rukom tem ka don ka shi dieng ka ar dieng, ka khrup, ka shikhup ka arkup, ka pynthap bad kiwei kiwei.

Kine ki sur tynrai ki dei kijuh kiba la khot kum kita ki folk music namar ki dei kiba don la slem ha kata ka jaitbynriew bad la sam pateng la pateng lyngba ka jingkyrmaw da kaba khlei ktien⁴. Ka jingbatai ia kine ki folk music la pdiang da ka International Folk Music Conference kunne harum:

Folk music is a music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection.

Ki sur jingrwai nylla⁵ ruh ki dei ki sur tynrai kiba don ha ka traditional music. Kat kum ka jingbatai kaba don ha kylleng ka pyrthei shaphang ki sur tynrai ki sur jingrwai nylla, lah ban ong ba kine ki sur ki dei ki sur nongkynti jong kano kano ka jaitbynriew ne ka kynhun briew kaba long kum ki atiar bakhlañ ba ai ka jingsarong, ka jingphuhmut phuhmat bad kaba tehsong ia ka jingiatylli jingialong kawei bad jingkyrpang jong kata ka jaitbynriew. Ha

1 Traditional music

2 Every known human group has music of its own

3 Melody

4 Oral transmission

5 Folk songs

Katba ka ding ka sah kumjuh ha ka jinglong tynrai jong ka naduh kulong-kumah haduh mynta, bad naduh kawei ka kut jaka sha kawei pat, ka ktien pat, namar ba ka mih na ka jabieng bad ka dohnud briew, ka duh noh ia ka jinglong kawei ne shitylli jong ka, bad ka shah saiñdur bad ka paitpnat katkum ka jinglong-jingman jong ki jaka ba kano-kano ka kynhun bynriew ka poi buhai shnong ne poi shong shipor.

man ki khep ba iohsngew lane tem bad rwai ia kine ki sur kata ka jaitbynriew, ka sngew khie im bad iohbor. Ki sur nylla ki lah ban long ruh kito kiba don bad ki kyntien kita ngi ong ki jingrwai, ki phawar ki phadong, ka kynhoi ka duhoi bad kumta ter ter. Ia ki kyntien kam pher ki lah ban long ki kyntien shnong jong kawei ka thaiñ bad kiba lah ruh ban kylla ha ka ktien skur ne sku lne kyntien thoh bad pule mynta. Ha kane ka liang ngim lah ban iaid lait ia kaei kaei kaba ki stad ki jhad ka pyrthei baiar ki batai bad ong shapang kane:

Folk songs are the spontaneous songs composed and sung by the common people of long ago, commemorating personal experiences of everyday life or uncommon events or characters of local interest.

Haba pynwan shaka ktien Khasi ka mut:

Ki sur jingrwai nylla ki dei ki jingrwai kiba mih hi kumto na lade kiba la thaw bad rwai da u luk u lak u thab dab jong ki por naba rim naba jah, kiba pynsah nam sah kynmaw ia ki jingshem ba shimet jong ka jingim ba man ka sngi lane ki jingjia bym ju kham jia koit lane ia ki briew kiba ia pur ia khana ia tip ia ithuh da ka dong ka thaiñ ne ka shnong ka thaw.

Ngin shim ruh sa kawei ka dang ne ka lyngkhot ba la pynshai da u Cecil Sharp, uba long u nonglum jingtip uba khraw ha ka liang ki sur nylla ka ri Bilat¹. U kren kumne ha ki kyntien jong u hi:

Some experts maintain that folk songs, like other songs, were composed in the past by individuals, and have been handed down more or less incorrectly by oral traditions.

Ha ka Khasi:

Don ki stad ki jhad kiba shim ne ñiew ba ki sur nylla kum kiwei pat ki jingrwai, la thaw ha ki por barim bajah da ki katto katne ki riw shimet, bad la ai pateng ia ki malu mala ha ka rukom ka bym biang lut da kaba shu iathuh ktien.

Hangne ngi iohkem ba ki sur nylla jong kano kano ka jaitbynriew ne kynhun briew kim long janai shuh kum na ba sdang ba dang kynthong kita ki sur bad namar ba la iathuh pateng ia ki da ka ktien² lah ban don ka kum lait kum let hangne hangtai bym lah kynmaw shuh ia ki jnit ki jnat ki skit ki sker baroh kumba long mynnyngkong. Hynrei, kawei kajingmaian jong kine ki sur ka long ba wat la ki kamra ki lah ban pher ne la pynkha tok hangne tok hangtai, u mawkhurum bad ka shynrong pdeng pat ba la oh tynrai uba rim bajah ki neh ki sah. Haba peit najngai³ ne khamtam haba ia nujor bad kiwei ki iing thymmai kiba mynta, ngi iohi ba kata ka iing ki sur nylla ka dang don ka matti ba la oh shrong u hyndai hynthai. Dei hangne ba kawei na

ki bynta kiba pynlong ia ka kolshor ka trei kam. Kata ka long ba ka kolshor kaba khlaiñ kam dei ban sah hajuh⁴ hynrei ka shim kylliang la kiei kiei kiba bha jong ka mynta khlem iehnoh ia ka jor tynrai jong ka mynnor.

Ngi la iohdak lehse, ba ki sur nylla ki dei ban long kiba la rim la jah, kiba don ka tynrai jong ka mynnor. Ki dei ban don ki nongthaw ia kita ki sur bad ki shu wan hi kumto lehse ha ka jingiakynduh lang ha ka rong ka tamasa jong ki kur ki kha, ki kher ki mer, la ha ka shongkha shongman, ka rkai khynraw mynraw, ka rong ha thaw ha shnong ha thaw, ne ha ka hima sima ha ka lehniam leh rukom ruh. Ki lah ruh ban long ki sur ba kyoh mynthi ne ki sur ba pyn-ang muid, pynjaw ummat ne pyn iapler iap-ang jong u nongbiria nongphawar ban pynjah ia ka thait ka jrem ka shnong ka thaw ha ka por prem miet hadien ba la wan phai na ka trei ka ktah. Lane, ka lah ban long ruh ki sur ba kyrsoi na ki krem synnia ka Marynthing ka Maryng-od ne na ki thymbrong ki saimuka ka Duitara kaba u longkñi u sneng u kraw ia ki pyrta ki para sawdong ka lyngwiar dpei. Nalor kine, ngim dei ban klet ba kin long nylla dei ban pdiang salonsar da ka jaitbynriew ne ka kynhun jaitbynriew bad dei u luk u lak u thab u dab uba long u nongbishar ba sngewhun ban ai ia ka rai ba kata ka sur ka dei ka makynti jong ka jaidbynriew kaba ma u u long ka bynta.

Katto katne ki sur ba la lum bad wad bniah yn ai hangne. Kasur Kyntang wai Wot ki Nongtung Khasi sha ki khappud thaiñ ri Bhoi, ka pynkynmaw ia ngi ia ka dustur u barim uba jah haba ki khun kha khunlong ki phur ki siang ki nguh ki dem ia la ki meikha pakha.

Da poi phi mo Beikha Da poi i oi khonkha

Da poi te ino ji joh Da u sympih wa ka lama

Adu kattu hi ne Bei te adu kattu hi ne pa

Da wai kyntang wai wot ka piling bamja.

Katei ka jingrwai ka ktah ia ka jingsngew myllung naduh dohnud bad iohi ruh ia ka tynrai ba itynnad jong ka jaidbynriew. Ki kyntien khia thew mar iarwai ki plie war ia ki khuiñ ki synrang jong ka prang maw ba dum ka pyrkat briew bad bak ka rah ia ki nongsngap ban jngi sha kiwei pat ki por. Ka jingjanai lane ka quality jong ka literashor ong u William J. Long, ka dei ka jingai jingmut ne ka jingkdew jong ka⁵, ka jingkyntu kaba ktah ia ka jingsngew bad jingmutdur. Tang mar ia rwai 'Ka nguh meikha' hato kam ktah bad rah ia ngi ban mutdur kumno ki meikha bad ka khunkha ki ia kren iaphar ktien syllok hyndai lyngba ki jingrwai? Hato ngim iohi bad sngew kumno kita ki meikha ki ong 'ngin leh kumno khun haba poi kumne bad phi ngim don spah ei ei ban ai lait tang u sympi ka lama, kaba mut ka jingkoit

1 English folk songs

2 Word of mouth

3 Imagery

4 Static

5 Suggestiveness



jingkhiah suda? Kaei pat kaba kordor kat ka jingkyrkhu ban ioh ia ka jingkoit jingkhiah? Hato kane kam don ki symboh pyrkhat jinghikhai ba sngewthiang kiba ngi ong ki *ideals* kaba ki khunkha ki nguh bad ioh pdiang jingkyrkhu na ki meikha pakha? Lada ka long kumta, katei ka jingrwai haneng ka don ka literashor namar ka jingmutdur ia kiei kiei kiba itynnad ka ai ruh ia ki jinghikai kiba bha.

Khmiha sa kane kawei ka jingrwai phawar kyoh mynthei ia ki shynrang bym don knup ban kup ha ka por slap ba rep lyngkha da kaba pynrem biria ba me ioh kurim da ka bym nang thain knup, namarkata me hap shah slap wat ha ka por lur masi. Ha ki kyntien Khat-ar lyngdoh ki phawar kumne:

U Sohparu basuk basuk lei buh me ha lad luti

Ioh chiku mar nang thain knup shah slap me por lur masi.

lane kumno ki samla shynrang ki rwai biria pynrem ia ki samla kynthei ha ka por ia trei rep bara kyliang sngi ha lyngkha. Ki ong ia ki hana ba ki lapmiet ka peit shynrang haduh ba kim lap por shuh ban lum ia ki skum kba ha lyngkha:

Khar khoit khoit u skum chi phi pynsah heh re duh ha I

Mah u skum phi te sah klang im duh ba mah shynrang

Ki samla kynthei pat ki jubab bad haba sngap sngewbang hi ngai bad ka iapler iap-ang haba ki pynphai ktien da ki sur phawar ba ialade ki shynrang ki buh kti ha u mohkhiew katba ki khmat pat sha ki thei samla ba bhabriew:

Puh syon syon se lukai shynrang pynsah re uto u phlang

Mah yng ktien phi te khai ki blei im duh sharai kynthei

Sngap katno sngewtynnad bad ioh jinghikai haba ki kynthei Raid Nongtham ki pynrem biria da ki sur phawar ha ka khwai doh ia ka briew kaba kob sop ha shnong ha thaw.

Dohbyrthih kaba haw haw pha ha ktien hali

Sariah pha te haw shi haw ngat pha duh san tyrli

Haba phai pat sha lum, haw sngap ia ka phawar rep ki nong Mynsei ka thain Sohryngkham ha ka shohkba shohkhaw. Ka phawar kit kba ki Mawpyrshong, ka rukom bet kba ki Diengpasoh ha ka Dot Arkynda.

(Ka kylla sbai)

To liem nge wei lup nge wei Ha ka mon jong pheii arkynda

Ban dap u thir bad dap u sup Haba mon pheii Arkynda

(Ynda la khie ka Dot)

Dot tynrew marew la tip ma pheii ko Arkynda

lup iwei liem phra liem iwei lup phra

la tip ma pheii ko Arkynda

Tang dep kane ka don sa ka Shad Wir kaba rah kti ia risa kynhoi ia biria pynrem sngewbha khlem iamong iathut da ki sur phawar. Uno uno uba rem katta nang ia phawar pynrem shuh shuh tang ban iakmen ia sngewbha hadien ka shohkba shohkhaw. Ka phawar ka neh shimiet shia iashai hui shi hui tang ka biria birai tang ioh ia khana myllen ha shnong ha thaw.

Ka long kumta, ki sur tynrai ki don ha ki ia ki jinghikai kiba iar ha ka longbriew manbriew. Kaei kaba ngi iohkem hangto hangto haba iohsngew ia ki ka dei ka jinglong shisur bad jingshida. Kane ka ktik ia ka jingmut ki nongsngap ban jngi sha ki thwei ka mynnor kiba long ka tynrai jong ka jaitbynriew. 🕯️

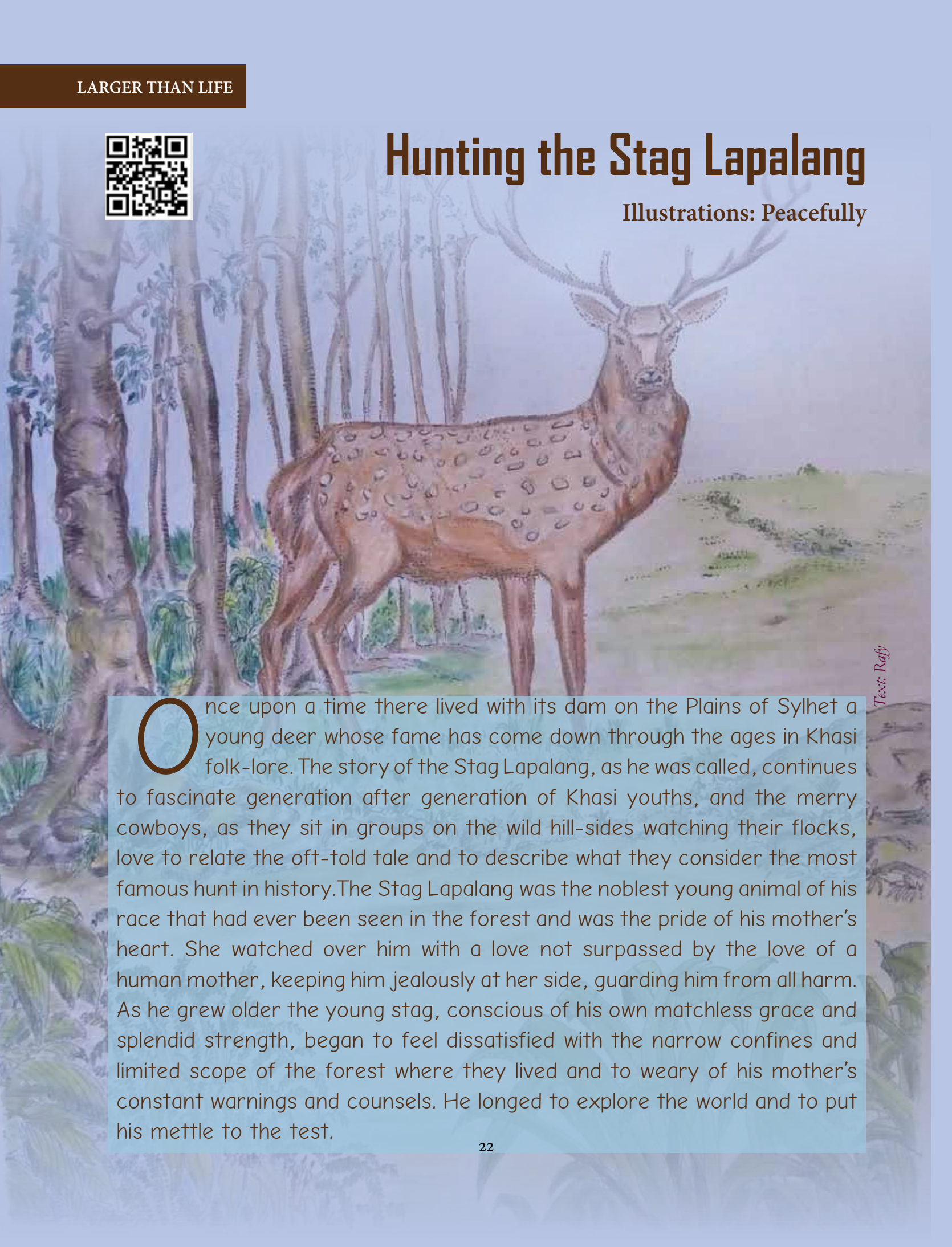


Prof Chosterfield Khongwir is a retired professor of Music Department NEHU, Shillong. He is an expert in khasi music and has written numerous songs and have set them into tune.



Hunting the Stag Lapalang

Illustrations: Peacefully

A detailed illustration of a Stag Lapalang, a mythical deer with large, multi-tined antlers and a brown coat covered in white spots. The stag is standing in a forest with tall, slender trees and a grassy clearing. The illustration is done in a soft, painterly style with visible brushstrokes.

Once upon a time there lived with its dam on the Plains of Sylhet a young deer whose fame has come down through the ages in Khasi folk-lore. The story of the Stag Lapalang, as he was called, continues to fascinate generation after generation of Khasi youths, and the merry cowboys, as they sit in groups on the wild hill-sides watching their flocks, love to relate the oft-told tale and to describe what they consider the most famous hunt in history. The Stag Lapalang was the noblest young animal of his race that had ever been seen in the forest and was the pride of his mother's heart. She watched over him with a love not surpassed by the love of a human mother, keeping him jealously at her side, guarding him from all harm. As he grew older the young stag, conscious of his own matchless grace and splendid strength, began to feel dissatisfied with the narrow confines and limited scope of the forest where they lived and to weary of his mother's constant warnings and counsels. He longed to explore the world and to put his mettle to the test.

Text: Rafy



His mother had been very indulgent to him all his life and had allowed him to have much of his own way, so there was no restraining him when he expressed his determination to go up to the Khasi Hills to seek begonia leaves to eat. His mother entreated and warned him, but all in vain. He insisted on going, and she watched him sorrowfully, as with stately strides and lifted head, he went away from his forest home.



Matters went well with the Stag Lapalang at first; he found on the hills plenty of begonia leaves and delicious grass to eat, and he revelled in the freedom of the cool heights. But one day he was seen by some village boys, who immediately gave the alarm, and men soon hurried to the chase: the hunting-cry rang from village to village. The hunting instincts of the Khasis were roused and men poured forth from every village and hamlet. Oxen were forgotten at the plough; loads were thrown down and scattered; nothing mattered for the moment but the wild exciting chase over hill and valley. Louder sounded the hunting cry, farther it echoed from crag to crag, still wilder grew the chase. From hill to hill and from glen to glen came the hunters, with arrows and spears

and staves and swords, exited in pursuit of the Stag Lapalang . He was swift, he was young, he was strong—for days he eluded his pursuers and kept them at bay; but he was only one unarmed creature against a thousand armed men. His fall was inevitable, and one day on the slopes of the Shillong mountain he was surrounded, and after a brave and desperate struggle for his life, the noble young animal died with a thousand arrows quivering in his body. The lonely mother on the Plains of Sylhet became uneasy at the delay of the return of the Stag Lapalang , and when she heard the echoes of the hunting-cry from the hills her anxiety became more than she could endure. Full of dread misgivings, she set out in quest of her wanderer, but when she reached the Khasi hills, she was told that he had been hunted to death on the slopes of Shillong, and the news broke her heart.





Staggering under the weight of her sorrow, she traversed the rugged paths through the wildwoods, seeking her dead offspring, and as she went her loud heartrending cries were heard throughout the country, arresting every ear. Women, sitting on their hearths, heard it and swooned from the pain of it, and the children hid their faces in dismay; men at work in the fields heard it and bowed their heads and writhed with the anguish of it. Not a shout was raised for a signal at sight of that stricken mother, not a hand was lifted to annoy her, and when the huntsmen on the slopes of Shillong heard that bitter cry their shouts of triumph froze upon their lips, and they broke their arrows in shivers. Never before was heard a lamentation so mournful, so plaintive, so full of sorrow



and anguish and misery, as the lament of the mother of the Stag Lapalang as she sought him in death on the slopes of Shillong. The ancient Khasis were so impressed by this demonstration of deep love and devotion that they felt their own manner of mourning for their dead to be very inferior and orderless, and without meaning. Henceforth they resolved that they also would mourn their departed ones in this devotional way, and many of the formulas used in Khasi lamentations in the present day are those attributed to the mother of the Stag Lapalang when she found him hunted to death on the slopes of Shillong hundreds and hundreds of years ago.



Dr. Peacefully Kharkongor is an Assistant Professor, Department of Anthropology, Women's College, Shillong. She also has a passion for art.

Requiescat in Pace

Swami Vivekananda



Speed forth, O Soul! upon thy star-strewn path ;
Speed, blissful one! where thought is ever free,
Where time and space nolonger mist the view,
Eternal peace and blessings be with thee!

Thy service true, complete thy sacrifice,
Thy home the heart of love transcendent find ;
Remembrance sweet, that kills all space and time,
like altar roses fill thy place behind!

Thy bonds are broke, thy quest in bliss is found,
And one with That which comes as Death and life;
Thou helpful one! unselfish e'er on earth,
Ahead! still help with love this world of strife!

Ka Jingduwai Īa Ka Jingwan Mihpaw Ba Jar-Jar U Mynsiem Ba la Īap Naduh Mynhyndai

la pynkylla khasi da I Bah P S Lyngdoh

Īaid pynkloi, Ko mynsiem! Hapoh ka lynti u khlur- ba la
pynsaphriang jong me;
Pynkloi, ko ba la kyrkhu kyrpang! Hangno ba ka jing-pu-
son ka laitluid junom,
Ha kaba ka samoi u lyoh dum um lah shuh ban kah ia ka
jingiohi,
Ka jingsuk bad jingkyrkhu pateng-la-pateng ka long lem
bad me!

Ka jing-shakri jong me ba hok, ka jingaitilut jong me ka
long pura,
Phin shem la ka ĩng ha dohnud da ka jingied ba lait na ka
jingim pyrthei;
Ka jingkyrmaw bathiang, ka pynduh noh ĩa ka samoi
baroh,
Kum ki 'tiew-kulab ka duwan-blei ki pyndap ha ka jaka
nadien jong me!

Īa ki jingshateh jong me la pynpra noh, ĩa ka jingsliang
jong me ha jingkyrkhu la shem pat
Bad Uta uba wan kum ha ka Jingiap bad ka Jingim;
Me long u briew ba ĩrap ei, u bym bishni ei ei ha sla
pyrthei,
Sha phrang! Īai ĩrap shuh da ka jingieid ha kane ka pyrt-
hei ka jing-ĳaleh!

U Myllung ka Mynnor, Mynta bad lawei Kong Silbi Passah

¹Myllung ba stad ba iohi jngai,
Jylliew pyrkhat naei ban shai,
Aiom tyllun ki sngi u bnai,
Na ka mynnor u lum jingshai.

Myllung u iaied kylleng ka ri,
Da la ki khmat u kwah iohi,
Mariang buhrieh kan sei ia ki,
Naduh kynthong mynta iohi.

Shwa ba phin rung sha Soso Tham,
Myllung u shna ka dur sahnem,
Jingkieng jyrmi iathain dani,
Dur ba phylla bym juh iohi.

Ka wah napoh jingkieng ka tuid,
Tlang bad lyiur ki sur kynud,
Pynthor ki nur kine jyrngam,
Ki shalynnai ki jngi ki ngam.

Ha ki diengbah tiew dieng ki pur,
Ki shat syrngiew ha um ba sngur,
Ki mrad kine ki wan dih um,
Ki shong jahthaid ha maw bajngum.

Ki khun bynrrew shong dih duma,
Ki shong jahthaid harud jong ka,
Kynthei kit soh na thiep ki kiew,
O khlem khulai ki hiar ki kiew.

Ko ma kylli shong dih duma?
la ki pyrta khynnah samla,
Halor ki maw khlem khulai,
Hapneh mariang kine kynjai.

Myllung u peit shano kan ingi
Kam kwah ban ioh jingkieng jyrmi,
Ka kup ki rong da i jemnud,
Ban khlad na ka jingkieng bynnud

1 Īa kane ka poitra la shna da u myllung na ka bynta ka jingsngew burom ĩa ka Riti Academy of Visual Arts ba la long khlieh da I
bah Raphael Warjri.



ज्ञान के बारे में माई का अंतर्ज्ञान

भरत प्रसाद

किताबें फर्फटेदार पढ़ जाना
अपराध से कम न था माई के लिए
कहती-हड़बड़-तड़बड़ बांचने से
झुरा जाते हैं शब्द, मर जाते हैं भाव
बिना रुके-थमे पढ़ जाना
सरासर अपमान है-अक्षरों का।

शब्दों को हिक्क भर निहारती थी माई
शब्दों को शब्द कहना अज्ञानता थी उसके लिए
मन ही मन शब्दों से
न जाने किस भाषा में बतियाती
अर्थ से बहुत वजनी थे एक-एक शब्द
पांच लाइनें पढ़ जाना
पांच नदियाँ डूबकर पार करना था,
पूरी किताब पढ़ जाने की हिम्मत
माई चाहकर भी न जुट पायी
न जाने किस मोड़ पर
भीतर जमे बादल बरस पड़ें।

मुंह से बोलते समय
रोवाँ-रोवाँ बज उठते थे शब्द
किताबों से पेश आने का सलीका
धुर चौकीदार से बढ़कर था
वक्त की क्या मजाल
जो जम जाय, धूल-धक्कड़ की शक्ल में
माई के रहते हुए।

पन्नों पर हाथ फेरती
मानो पांव छू लिया हो
साक्षात विचारों की आत्मा का।

किताबें बिना पढ़े ही
ज्ञान के बारे में माई का अंतर्ज्ञान
सदैव अज्ञात ही रहा हमसे।

श्री राम वन्दना

राजेश तिवारी “विरल”

श्री रामचन्द्र दया निधान,
दयालु हे! जगदीश्वरम्।
तम तोम तारक सुर सुधारक,
सौम्य हे! सर्वेश्वरम्।

मन मणि खचित रवि निकर
सम, छविधाम आप जगत्पते।
सौन्दर्य की उस राशि के
आधार हों सीतापते!
लखि रूप मोहित देव सब
ब्रम्हा, उमा-महेश्वरम्।
श्री रामचन्द्र दया निधान,
दयालु हे! जगदीश्वरम्।

शत् काम लज्जित राम तव
आनन निहारि निहारि के।
सँग नारि सीता रूप छवि,
नव कलित रूप निवारि के।
अस सुयश गावहिं जगत के
सब मनुज हे! अखिलेश्वरम्।
श्री रामचन्द्र दया निधान,
दयालु हे! जगदीश्वरम्।

शक्ति

डॉ चन्द्रकान्ता शर्मा

भौतिकता की
अर्थनैतिक शक्ति
नैतिकता की
आदर्शात्मक शक्ति
आध्यात्म की

अटल-अगाध शक्ति

व्यक्त-अव्यक्त
चेतन-जड़ शक्ति
और भी अनेक
रूपों में शक्ति
'शक्ति' शब्द अनायास ही
भर देता है मन में
सकारात्मक छवि

और हम
नमन कर मगन हो जाते हैं
परंतु
यही शक्ति
जब नकारात्मक हो जाए
तब
शक्तिवान के अहंकार
की शक्ति

प्रलयवान के
ध्वंस की शक्ति
मानव से दानव बने
दम्भ की शक्ति
रक्षक से भक्षक बने
स्वामित्व की शक्ति
क्रूरता से भरी
वीभत्सता की शक्ति

और भी न जाने
कितने अधोरूप में शक्ति
इनका विस्तृत प्रसार
बन कर ज्वाला की आग

कर रहा है सावधान ...
'शक्ति' को नमन करो
पर देख-भाल कर!

अर्थ का अनर्थ न हो
'नमन' दुरूपयुक्त न हो
हर पल विवेकयुक्त
रहना है हो सतर्क
यही है युग का धर्म!



बसंत

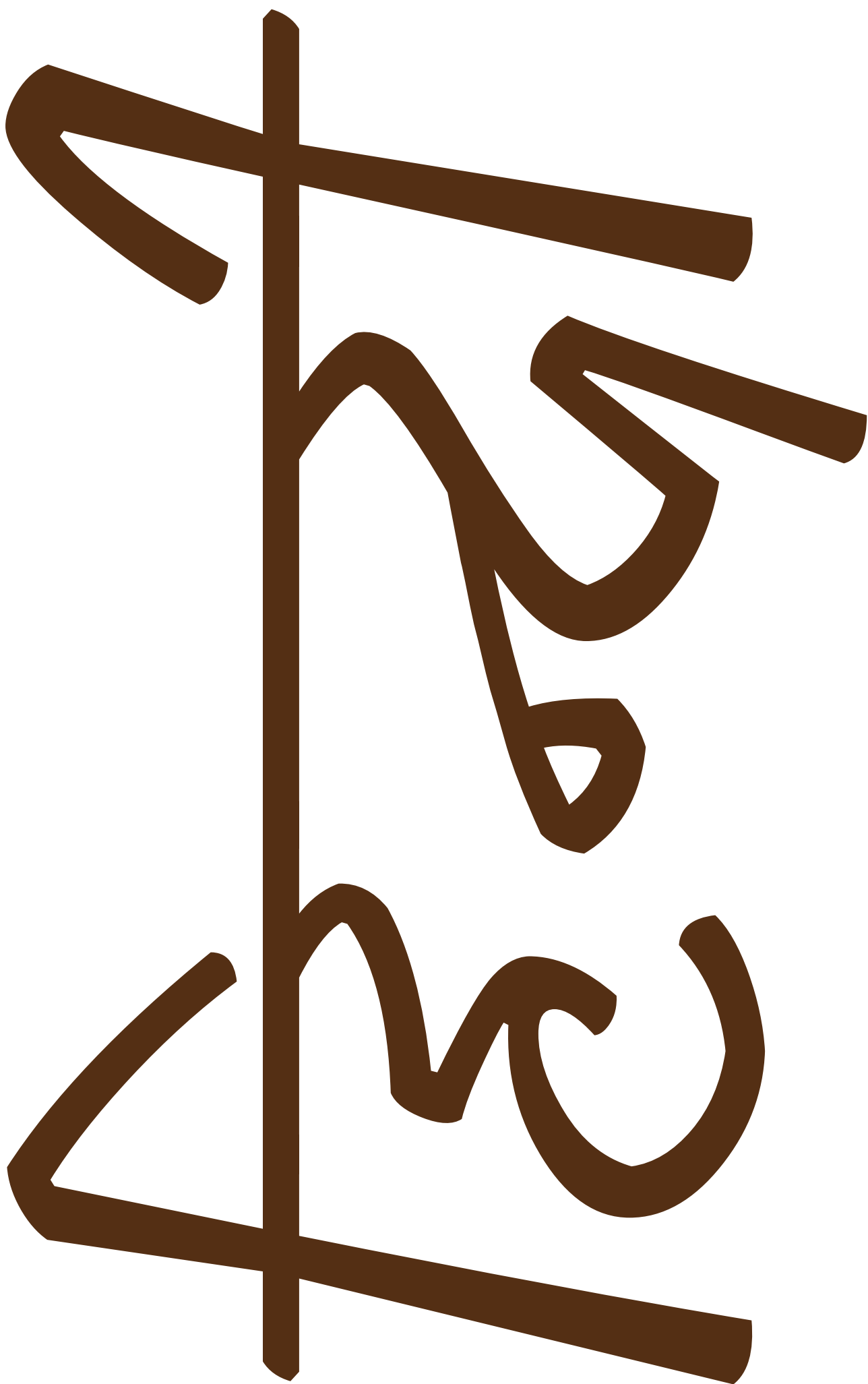
मंजु बंसल "मुक्ता मधुश्री"
धानी चुनर ओढ़ कर धरा है मुस्काई
पीले खेत सरसों के ले रही अँगड़ाई।
चली बसंती बयार ऋतुराज आगमन
फिजा पे छाया खुमार महका है चमन।

पुष्पित हो रहे बाग में सुमन हैं अनंत
बेला, जूही, गुलाब खिल रहे दिगंत।
पेड़ों में लगे हैं बेर बौरा गये आम भी
हरियाली छाई चहुँ ओर झूम रही डाली।

हलधर भी प्रफुल्लित हो दे रहे हैं ताल
मना रहे बसंतोत्सव बजा रे हैं झाँझ।
माँ शारदे की करें वंदना देती विद्या ज्ञान
वीणा के मधुर स्वर में छेड़े अद्भुत तान।

हंसवाहिनी सरस्वती माता बुद्धि की दाता
मन का तिमिर दूर कर है भाग्य विधाता।
भ्रमर, तितली, पखेरू कर रहे गुंजार
प्रकृति का स्वरूप देख कर रहे मनुहार।

ज्ञान ज्योतिस्वरूपा चेतना उर में भर दे
सद्भावों का दीप जला राग-द्वेष हर ले।
श्वेतवस्त्र धारिणी माँ के चरणों में वंदन
करते अर्चना, पूजा जय जयते बसंत।



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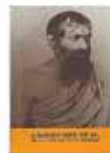
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Truth can be stated in a thousand different ways,
yet each one can be true.

-Swami Vivekananda

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असम के शहीद पियली फूकन

रुनू बरुवा 'रागिनी'

भारत की स्वाधीनता संग्राम में शहीद होनेवाले असम के पहले शहीद थे पियली फूकन। पियली फूकन की फांसी १४ सितंबर, सन १८३० में हुई थी।¹

Assam District Gazetteers Sibsagar District के एक चैप्टर में पियली फूकन के बारे में सन १८३० में स्वाधीनता के लिए ब्रिटिशों के विरुद्ध युद्ध करने का उल्लेख है।

Determined to liberate the country from foreign domination before it was too late, Numali of the Dihingia Buragohain family, in collaboration with another dianitary of the old realm Peoli Borphukan, son of Badon Chandra Borphukan made in 1830 a large scale preparation for a massive armed attack on the British so as to expel them from Assam."

ब्रिटिशों के विरुद्ध पहला विद्रोह किया था गोमोधर कोंवर ने। गोमोधर कोंवर ने सशस्त्र विद्रोह किया और तरातली के युद्ध में ब्रिटिशों के हाथों पराजित हो तिरुपहाड़ के भीतर सुरक्षित स्थान में आश्रय लिया था।

ब्रिटिशों को जब पता चला तो उन्होंने गोमोधर को राजा बनाने का झांसा देकर धोखे से बंदी बनाकर घाटी के रंगपूर जेल में रखा।

गोमोधर की यह हालत देखकर रोंगाचिला के दुवरा वंशज पियली बरफूकन विद्रोह का नेतृत्व लेने के लिए आगे बढ़े।

पियली फूकन में साहस, देशप्रेम, कर्तव्य निष्ठा, कूटनीति और आत्माभिमान कूट-कूट कर भरा था। वे लोगों में जोश भरने की काबिलियत भी रखते थे। उन्होंने किसी को भी कोई काम करने का आदेश नहीं दिया। हर कोई अपने दायित्व को समझ अपना कर्तव्य करने लगे। पियली के साथ युद्ध में साथ देने आए कछारी, मिचिंग, खामति, चिंग्फो, चुतीया, मटक आदि अनेक जनजातीय और संप्रदाय के लोग। मटक के बड़े सेनापति का बेटा खाछि चियेम सिकत् सिंग, चिंग्फो गाम वाकुम आदि प्रत्यक्ष रूप से पियली के साथ थे। यह सब देखकर गोमोधर कोंवर के सैनिक जो ब्रिटिशों के साथ हुए युद्ध के बाद अस्त्र-शस्त्रों के साथ नगा पहाड़ में छुपे हुए थे, वो सब आकर पियली के संग जुड़ गए।

गेलेकी के तिरुपथार के शिविर का दायित्व था हरनाथ पानीफूकन पर। इसके अलावा

हरनाथ को जबका के खारघर के शिविर में अस्त्र-शस्त्रों के तैयारी का भार भी सौंपा गया। गोरे अफसरों के वहां पियली के जासूस थे जो सारी खबरे दिया करते थे। अजला कोंवर नाम का एक युवक गोरे साहब के वहां रसोइया था। वह और गदाधर कोंवर नाम का एक युवक दुश्मनों की खबरे नियमित रूप से पियली को दिया करते थे।

हरनाथ पानीफूकन ने पहाड़ी जातियों के साथ स्वाधीनता संग्राम को लेकर संपर्क बनाया। एकदिन ब्रिटिश सैनिक ने संदेहवश हरनाथ को पकड़ लिया और युद्ध के षड्यंत्र का भेद खुल गया। हरनाथ के बंदी होने की खबर से सब को लगा कि युद्ध का समय आ गया है, और सब तैयार हो गए।

रोंगाचिला के खेतों में खेती करके रसद का इंतजाम किया गया। तिरुपहाड़ में युद्ध के लिए लोहे से अस्त्र-शस्त्र बनाने के लिए कारखाना बनाया गया। तिरुपहाड़ के भीतर अस्त्र-शस्त्र से लैस हो युद्ध के लिए प्रशिक्षण दिया जाता और अभ्यास किया जाता था। गोरो के विरुद्ध

1 असम से साहित्यकार, लेखक अनुज दुवरा ने प्रांतिक पत्रिका के १ अक्टूबर २०१५, में एक मुद्दा उठाया था कि भारत के पहले शहीद मंगल पाण्डे थे या पियली फूकन ! क्यों की मंगल पाण्डे को फांसी सन १८५७ की ८ अप्रैल में, अर्थात पियली फूकन की फांसी के २७ साल बाद हुई थी।

Image: Piyoli Phukonor Doul by Mayoori Gogoi

नगा, आबर, खामति आदि जातियों को साथ लेकर चलने का यह निर्णय अति दूरदर्शी सोच का वाहक था।

इस विद्रोह को जनवरी सन १८२९ को शुरू करने का निर्णय लिया गया। इस विद्रोह में पियली के साथ थे धनंजय गोंहाई, रुपचंद्र कोंवर, बम चिंगफो, नूमली गोंहाई, नूमली गोंहाई की बेटी लाहोरी आईदेओ, चिकन डेकियाल फूकन, जिऊराम दुलिया बरुवा, मोइना खारघरिया फूकन, बेनुधर कोंवर, देउराम दिहिंगिया, रुपचंद्र कोंवर, चुरण कोंवर, ब्रजनाथ कोंवर के अलावा भी कोई दो सौ नगा युवाओं ने सहयोग दिया था। देश के हर श्रेणी के लोगों ने इस विद्रोह में साथ दिया था। यहाँ के लोकगीत में इसका उल्लेख मिलता है जैसे...

खामटि, नगाटि
गारो, खाछियाटि
संग डफला मिरि
रंगाचिला वन में
बड़ी मिटिंग में आए
तय करने कैसे
वध करेंगे फिरंगी का!
रंगाचिला वन में
किसने बजाई शिंगा'
भात खाते सुना
अचल वन को
लोग चल पड़े
गमन के शोर से
चले पता !
रिक्किटि मिरिकिटि
हिरिंग रिंग रिंग
पर्वत पर की धिटिंग टिंग
आ दे हम आवाज दे!



पहले तय किए प्लान के अनुसार २५ मार्च, सन १८३० की शाम युद्ध के आरम्भ का निर्णय लिया गया। इसबार तरातलि के शिविर में घाटी न बनाकर बरफूकन के बाड़ी के दौलबारी² में शिविर की स्थापना की गई।

गेलेकी दौल के घाटी से बरफूकन के गली से निकलकर जयसागर पुखुरी³ के किनारे घाटी बनाकर वहीं से गोरो के बारुद के गोदाम तथा छावनी में आग लगाकर गोरे पल्टनों को मारने के लिए पहले से तय किए प्लान के अनुसार २५ मार्च, सन १८३० की शाम युद्ध के आरम्भ का निर्णय लिया गया।

प्लान के मुताबिक पियली फूकन और जिऊराम दुलिया बरुवा ने अपने सैनिकों के साथ एक ही समय में तेल से भीगे सूखे अमड़ा की गुटी में आग लगाकर धनुष-बाण के सहारे बारुद-भंडार में दो तरफ से हमला बोल दिया। ऐसी आग लगी मानों दिन निकल आया हो! चारों तरफ रौशनी छा गई थी।

बहुत समय तक युद्ध चला। बहुत सारे ब्रिटिश सैनिक मारे गये। मगर और बहुत सारे ब्रिटिश सैनिकों के आ जाने से पियली के सैनिकों को निरापद स्थान के लिए दिखी नदी के पार लौटना पड़ा। वहाँ पहले से नाव का इंतजाम किया हुआ था। मगर किसी देशद्रोही ने नाव की रस्सियों को काट दिया था जिसके कारण पियली के सैनिक लौट न सके! ऐसे में ब्रिटिश सेना ने गोली चलानी शुरू कर दी। इस गोलीकांड में भवा कोंवर, बेणुधर कोंवर, नूमली गोंहाई, चिकन डेकियाल फूकन, लाहोरी आईदेओ, मोइना खारघरिया फूकन और कई खामटि तथा बहुत सारे नगा युवकों की मौत हो गई।

इसी समय में नाजिरा और दिखौमुख में गोरे सैनिकों के शिविर पर आक्रमण कर के पियली के सैनिकों ने बहुत सारे ब्रिटिश सैनिकों को खत्म किया था। उनके नावों को डूबा दिया था।

आग की रौशनी में पियली बैसाखी के सहारे भागते हुए पकड़े गए और बंदी बना लिए गए। निउविल साहब ने २६ मार्च की सुबह प्रसन्न दत्त, सुबेदार ज़ालिम सिंह, जयपाल सिंह आदि सैनिकों को साथ पीछा करके जिऊराम दुलिया बरुवा, बम चिंगफो, हरनाथ पानीफूकन, रुपचंद्र कोंवर, देओराम दिहिंगिया फूकन आदि सब को बंदी बना लिया। ब्रजनाथ कोंवर और चुचम कोंवर मणिपुर भाग गये।

धनंजय बरगोंहाई अपने एक बेटे के साथ नगा पहाड़ पलायन कर गए।

१४ सितंबर सन १८३० में पियली फूकन को फांसी दे दी गई। शिवसागर पुखुरी के पास उनकी समाधि देखी जा सकती है।

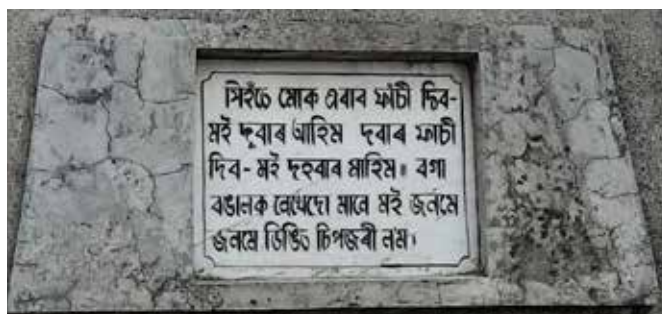
1 भैंस के सिंग को बजा कर युद्ध की घोषणा। हिन्दी में रणभैरी भी कहते हैं।

2 गुम्बद के साथ बना आराधना का एक मंदिर जैसा भवन।

3 पोखर से बड़ा और सरोवर से छोटा जलाशय।



डॉ. (मा) रूनु बरुवा “रागिनी तेजस्वी” अखिल भारतीय साहित्यकार सम्मान, साहित्य रत्न सम्मान, साहित्य श्री सम्मान, साहित्य गौरव सम्मान, मात्सुओ ‘बासो’ सम्मान, सरस्वती सम्मान आदि से सम्मानित डिब्रूगढ़ की प्रतिष्ठित साहित्यकारों हैं।



चित्र : पियली फूकन का यह उद्घोष शिवसागर में स्थित शहीद उद्यान में उनके मूर्ति के नीचे उत्कीर्ण है।



मोच

डॉ. सुशीला ढाका

कई दिनों से पाँव में दर्द होने के कारण खाना बनाने वाली बाई केवल सुबह ही आ पाती है। और उसमें भी बीच बीच में नागा कर लेती है अतः रात का खाना हम दोनों माँ-बेटी मिल कर ही बनाती हैं इसीलिए रात का भोजन एक साथ बैठ कर ही कर लेते हैं।

इन्होंने हम दोनों से पहले खाना खा कर अपनी थाली खिसकाते हुए कहा... ये भी रख देना और तुरंत खड़े हो कर सिंक की ओर मुड़ गए।

बेटी जो विदेश से कुछ महीनों पहले ही कोरोना के चलते मेरे पास यहाँ आई हुई है, तपाक से बोल पड़ी... पापा अपनी थाली खुद रखा करो, आप के जूटे बर्तन उठाते-उठाते मेरे हाथ में मोच आ गयी!

सुनते ही मुझे हँसी आ गयी!

सच में ही बेटी के हाथ में मोच आ गयी थी या आज कल के बच्चों की उड़ड़ता झलक रही थी। या कि उसने भारतीय मर्दों की सोच पर प्रहार करना चाहा था। रात को बिस्तर में देर तक नींद नहीं आयी, जाने कितनी ही पिताजी की बातें एक मधुर एहसास लिए हुए, चलचित्र की भाँति दिखाई देने लगीं। वो हमेशा ही अपने जूटे बर्तन उठाते ही नहीं, बल्कि माँजा भी करते थे।

इतना ही नहीं वे हमेशा अपने पहनने के कपड़े धो कर प्रेस खुद ही किया करते थे। एक बार मेरे आग्रह के बावजूद बटन भी अपने आप ही टाँका था। और न जाने कितने ही कार्यों में वो माँ का हाथ बँटाया करते। दही बिलौना तो जैसे उन्हीं की जिम्मेदारी हो। मैं जब दसवीं में थी तो उन्होंने मेरे हिस्से का काम भी सहर्ष किया था ताकि मुझे पढ़ने के लिए अधिक समय मिल सके। मेरे नौकरी पेशा पिता भी पूर्णतः भारतीय ही तो थे।

आज सुबह ही बाई का फ़ोन फिर आ गया उसकी बेटी ने उधर से कहा माँ के तेज बुखार है आज नहीं आएगी। मैं कुछ कह पाती उससे पहले ही फ़ोन काट दिया। अच्छा हुआ ऐसे में कहने को मेरे पास था ही क्या? और मैं रसोई की तरफ जाते हुए सोचने लगी मेरे हाथ की मोच तो यूँ ही बर्तन धोते हुए ठीक हो जाएगी, हमेशा की तरह।



सुशीला ढाका रसायन विज्ञान श्री कल्याण राजकीय महाविद्यालय सीकर की अध्यापिका होने के साथ-साथ कई पुरस्कारों से सम्मानित एक नामचीन कविली हैं। इनकी कई पत्रिकाओं में कविताएं छप चुकी हैं। इनकी कविताओं का संग्रह बंदी से नामक पुस्तक में पाई जा सकती हैं। नियमित तौर पर आकाशवाणी से इनकी कविताओं का प्रसारण होता है।



कैथरीन

मंजु श्रीवास्तव 'मन'

देख लल्ला मैं तेरे लिए दो साल से चाँद सी बहू ढूँढ रही थी, पर अब तूने अपनी मर्ज़ी से शादी विदेश में कर ली। चल कोई बात नहीं, तू खुश तो हम भी खुश। पर तूने तो बहू की फोटो भी नहीं भेजी अब सीधे मुँह दिखाई ही होगी। सारे मेहमान घर पर होंगे, बहू से कहना घूँघट डाल कर ही कार से उतरे। मुँह दिखाई के बाद ही पल्ला सिर से हटेगा अब इतनी रीत तो निभानी ही पड़ेगी।' माँ की बातें विपिन के दिमाग में घूम रही थी। शादी तो उसने अमेरिकन अफ्रीकन कैथरीन से कर ली पर अब अम्मा की फरमाइश पूरी करने के लिए अमेज़ॉन से मंगाई गई रेडीमेड साड़ी में सजी जब कैथरीन के साथ वो कार से उतरा तो माँ सीता देवी तो उसका डील डौल देख कर बेहोश होते होते बची, ऐसा विपिन ने परख लिया।

दरवाजे पर आरती के बाद कोहबर पूजने की रस्म हुई फिर मुँह दिखाई शुरू हुई। एक एक कर मुँह देखने के बाद सभी महिलायें एक कोने में फुसफुसा कर बात कर रही थी

“हाय हाय कोयले की खान से निकाल कर लाया है क्या।”

“ओँठ तो ऐसे जैसे सुअरिया का मुँह।”

“हथिनी लग रही है।”

“सीता बहन जी के तो अरमानों पर बेटे ने पानी फेर दिया।”

सभी की बातें सीता जी के कान तक भी पहुँच रही थी। अचानक से उठी बहू का घूँघट हटा दिया बोली-

“काली है, मोटी है तो क्या? यह क्यों भूल रही हो एक विदेशी लड़की मेरी खातिर साड़ी पहन कर, सिर ढक कर इतनी देर से सारी रस्में जो उसे समझ भी नहीं आ रही होंगी पूरी कर रही है क्या कम है? मेरा बेटा खुश है तो मैं भी खुश हूँ। कैथरीन, गो, चेंज योर क्लोद्ज़। रिलेक्स इन योर रूम।”

सीता देवी की बात सुनकर सभी महिलाओं के मुँह उतर गये और विपिन के चेहरे पर माँ के लिये श्रद्धा का भाव द्विगुणित हो गया था।



मंजु श्रीवास्तव 'मन' संप्रति भारत सरकार के राजभाषा सेवी है। आलोचना और लघुकथा संग्रह सहित १४ पुस्तकें प्रकाशित, कतिपय यंत्रस्थ। अर्द्धशताधिक लघुकथाएं प्रतिष्ठित पत्रिकाओं में प्रकाशित, कुछ पाठ्यक्रम में समाविष्ट। २०२१ का राष्ट्र भाषा भूषण सम्मान से सम्मानित।

Image: Sergio Souza



Traditional art in Mizoram is primarily known by sculptures, monoliths, carvings and statues. The artist attempts to bring in all those elements of folk motifs into a canvass. In the present work, the artist has combined the traditional art of Mizoram along with the modern element of Christian Religion.



Mr. Lalremruata Varte, is a young artist from Aizawl, Mizoram. He participated in the Tribal Art Workshop conducted by ministry of Art and Culture, Government of India conducted at Ranchi, Jharkhand. He also received the Young talented Artist Award from Government of Mizoram. In his paintings he tries to bring in the sculpting elements, with a three dimensional appearance.

Mizos even boast of some of the prehistoric rock carvings. The which is ink on canvass he attempts to unify the cultural variety of

झीनी झीनी बीनी चदरिया: अमरचरित्र 'मतीन'



डॉ. मधुकर देशमुख

पुस्तक- 'झीनी झीनी बीनी चदरिया'

लेखन - अब्दुल बिस्मिल्लाह

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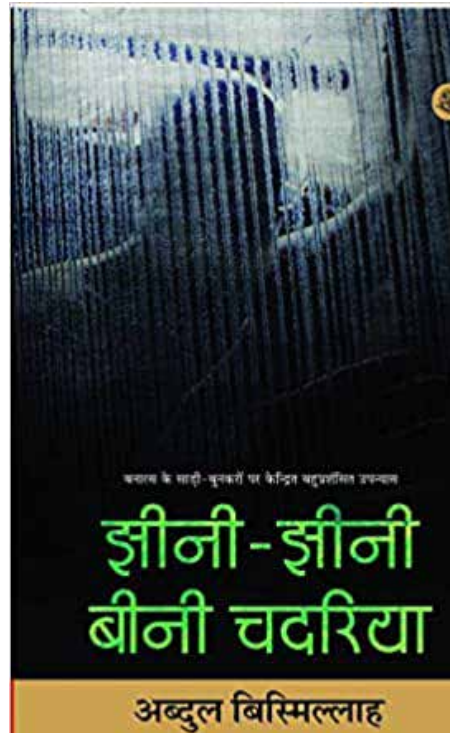
वही साहित्य श्रेष्ठ माना जाता है जिसमें सत्य, हित, एवं प्रिय का सहज सन्निवेश हो। सत्य, हित, एवं प्रिय को ही क्रमशः सत्य शिव एवं सुन्दरम् की संज्ञा से अभिहित किया जाता है। सामान्यतः यह माना गया है कि साहित्य के सभी गुण इन तीनों में समाहित हैं। सत्य से ही साहित्य में स्वाभाविकता आती है। हित (शिव) इस तत्व में लोक-रक्षण की भावना निहित है और जिन विशिष्टताओं के कारण साहित्य अपने पाठकों को आकृष्ट कर अपने में उलझाएँ रखता है उसका प्रिय (सुन्दरम्) गुण है। कृति की श्रेष्ठता इन तीन तत्वों के समन्वय में होती है। ऐसी श्रेष्ठ कृतियों में उभरा हुआ चरित्र आदर्श और अमर चरित्र की पंक्ति में समाहित होता है। ऐसे चरित्रों में लोक-रक्षण की भावना सुन्दर ही नहीं शिव भी हो, प्रिय ही नहीं हितकर भी होनी चाहिए। जैसे महादेव ने हलाहल प्राशन कर संपूर्ण संसार को अमृत सौन्दर्य दिया जिसके मूल में लोक-सृष्टि का रक्षण कल्याण एवं मंगलकामना ही रही है। समाज में ऐसी मनोवृत्ति वाले चरित्र हिमनग की भांति मानव के अंतस में उभरते हैं।

'अमर' शब्द का संबंध अंशतः अमृत से है। सामान्यतः भारतीय जन-मानस की यह धारणा है कि अमृत सेवन से अमरत्व प्राप्त होता है, जिससे मनुष्य कालजयी बनता है। समुद्र मंथन में निकले अमृत को प्राशन कर राहु-केतु भी देवताओं की पंक्ति में जा बैठे अर्थात् अमर हो गए। साहित्यिक दृष्टि से पौराणिक सन्दर्भ में अमरत्व अलौकिकता को समेटे हुए हैं, तो भौतिक (लौकिक) जगत् के सन्दर्भ में यही अमरत्व उदात्त जगत् के सन्दर्भ में यही अमरत्व उदात्तता की और संकेत करता है। इसप्रकार अमर चरित्र कहने से हमारे सामने सचरित्र, उदात्त एवं कालजयी चरित्र की छवि उभरती है।

परिवर्तन सृष्टि का शाश्वत नियम है। परिणामस्वरूप साहित्य में भी स्थल-काल सापेक्ष परिवर्तन होता रहता है। वैश्वीकरण के इस युग में अमर चरित्र की संकल्पना में काफी मात्रा में परिवर्तन हुआ है। आज अमर चरित्रों में उन सभी चरित्रों को समाहित किया जाता है, जो आदर्श या उदात्त नहीं प्रत्युत तामसी वृत्ति से चरित्र के संखलन के कारण वितेषणा, दारेषणा और लोकेषणा का शिकार होकर खलनायक के रूप में सामने आते हैं और आदर्श चरित्रों के प्रतिकूल दिखाई देते हैं। कहने का तात्पर्य यह है कि आज खलनायक या खलनायिका को भी अमरता की श्रेणी में रखा जाने लगा है। मातृ प्रसिद्धि ही इस अमरता की पृष्ठभूमि है। ये चरित्र अपने कृत्यों-कुकृत्यों से प्रसिद्ध हो जाते हैं और स्थल-काल सापेक्ष निरंतर उभरते हैं। जैसे 'राम' तथा 'पांडवों' के सन्दर्भ आते ही क्रमशः 'रावण' और 'दुर्योधन' का चरित्र भी उभर आता है। क्योंकि 'रावण' का 'रावणत्व' में तथा 'दुर्योधन' का 'दुर्योधनत्व' के विरोध में ही क्रमशः 'राम' का 'रामत्व' और 'पांडवों' का 'पांडवत्व' है। अर्थात् 'असत्' पर 'सत्' की, 'अधर्म' पर 'धर्म' की विजय दिखाई देती है। आजकल हिंदी साहित्य में अमर चरित्रों की एक और श्रेणी दिखाई देती है। इनमें उन चरित्रों

का समावेश होता है जो जीजिविषा हेतु संघर्षरत हैं, जो शोषण के प्रति जाग्रत हैं, जो अन्याय और अत्याचार के विरोध में आवाज उठाने की क्षमता रखते हैं। इतना ही नहीं वे पीड़ित, शोषितों के प्रति सहानुभूति से पेश आकर शोषणकर्ताओं के प्रति कड़ा रुख अपनाकर संघटित होकर संघर्ष तो करते ही हैं, साथ ही संघटित होने पर बल देते दिखाई देते हैं। इसके पीछे जन-सामान्य के कल्याण एवं मंगलकामना की भावना प्रमुख होती है। ऐसे चरित्र भले ही लौकिक हो किन्तु वे अपने आदर्श कार्य के कारण अलौकिकता को प्राप्त करते दिखाई देते हैं।

हिंदी साहित्य पर एक नजर डालने से पता चलता है कि कबीर जैसे महान संत की कार्य-प्रणाली इसका प्रमाण है। कबीर ने अपने जीवनकाल में धर्म-निरपेक्ष और मानवता का समर्थन किया, सांप्रदायिकता से ऊपर उठकर सामाजिक अन्याय, अत्याचार, शोषण, अंधविश्वास, कुरीतियों एवं सभी कुप्रथाओं का कड़ा विरोध किया, जिसके फलस्वरूप कबीर, महात्मा कबीर बने। अब्दुल बिस्मिल्लाह का 'झीनी झीनी बीनी चदरिया' उपन्यास पर कबीर के 'झीनी झीनी बीनी चदरिया' का अर्थात् ब्रह्मा, जीव और जगत् का दार्शनिक प्रभाव दिखाई देता है। विषय विकारों के मखमली लिहाफ में लिपटे जगत् में कर्तव्य-अकर्तव्य, क्रिया-प्रतिक्रिया के चक्र में घूमता हुआ जीव 'ब्रह्म' अर्थात् परम तत्व मोक्ष प्राप्ति की ओर अग्रसर होता है। उसी ब्रह्म की ओर जिसने जीवात्मा को जीवन रूपी ताने-बाने से बीनी हुई चदरिया ओढ़कर इस मायावी जगत् में भेजा है। कबीर के इसी दार्शनिक चिंतन का प्रभाव परोक्ष रूप से उपन्यास पर परिलक्षित होता है। मानव (मतीन का चरित्र) अर्थात् जीव का जीवन, जीवन की विविध गतिविधियों, उतार-चढ़ाव के ताने-बाने से बुना हुआ जगत् अर्थात् समाज में निरंतर संघर्षशील रहता है। इसका लक्ष्य केवल 'ब्रह्म' अर्थात् अपना लक्ष्य, आदर्श, सच्चाई, शोषण मुक्ति आदि को प्राप्त करना रहा है। स्पष्टतः यह कहा जा सकता है कि उपन्यास के प्रमुख चरित्र 'मतीन' पर अप्रत्यक्ष रूप से कबीर दर्शन का प्रभाव दृष्टिगोचर होता है जो संपूर्ण उपन्यास में



मतीन के जीवन दर्शन के रूप में प्रतिबिंबित हुआ है। इस विशिष्ट जीवन दर्शन के द्वारा उपन्यासकार अब्दुल बिस्मिल्लाह ने पथ-प्रदर्शन का कार्य करते हुए मतीन के माध्यम से बुनकरों के विद्रोह और जीवन के मुक्ति संघर्ष के जीवंत दस्तावेज प्रस्तुत कर बदलते भाव-बोध को दर्शाने का सफल प्रयास किया है वर्तमान की युवा पीढ़ी प्रत्येक क्षेत्र में बदलते परिवेश और जीवन-सन्दर्भों के प्रति सजग दिखाई देती है। आज की पीढ़ी को परंपरा की लीक पर चलना स्वीकार नहीं है क्योंकि जीवन की हर समस्या उनके लिए प्रश्नचिह्न बन जाती है।

‘झीनी झीनी बीनी चदरिया’ उपन्यास में बुनकरों के मुक्ति संघर्ष का जीवंत दस्तावेज प्रस्तुत है। प्रस्तुत उपन्यास में बुनकरों की अभावग्रस्त और रोग जर्जर दुनिया में हम मतीन, अलीमुन और नन्हें इकबाल के सहारे प्रवेश करते हैं जहां उपस्थित है रऊफ चाचा, नजबुनिया, नसीबन बुआ, रेहाना, कमरून, लतीफ़, बशीर और अल्ताफ़ जैसे अनेक चरित्र, जो टूटते हुए भी हालात से समझौता करना नहीं चाहते। बावजूद इसके उनसे लड़ना और उन्हें बदलना चाहते हैं और मजबूत है। वे अंततः अपनी इस चाहत को जनाधिकारों के प्रति जागरूक अगली पीढ़ी के इकबाल को सौंप देते हैं। इस प्रक्रिया में लेखक ने शोषण के उस पुरे तंत्र को भी बड़ी बारीकी से बेनकाब किया है जिसके एक छोर पर है गिरस्ता और कोठीवाल, तो दूसरे छोर पर भ्रष्ट राजनितिक हथखंडे और सरकार की तथाकथित कल्याणकारी योजनाएं हैं। साथ ही बुनकर-बिरादरी के आर्थिक शोषण में सहायक उसी की अस्वस्थ परंपराओं, सामाजिक कुरीतियों, धार्मिक जड़वाद और साम्प्रदायिक नजरिये को भी अनदेखा नहीं किया है उपन्यास का नायक मतीन है, जो पेशे से बुनकर है। बुनकर शोषण के शिकार हैं। मतीन बुनकरों पर हो रहे अन्याय, अत्याचार और शोषण के विरुद्ध आवाज उठाता है लेकिन शोषकों द्वारा उसकी आवाज दबाई जाती है। शोषण के विरुद्ध उसके प्रयास असफल हो जाते हैं किन्तु अपनी बिरादरी पर हो रहे अन्याय अत्याचार के खिलाफ अपने समाज को सचेत और जागृत करने में मतीन सफल हो जाता है। मतीन के व्यक्तित्व का एक पहलू यह भी है कि पराजित होने के बाद, उसकी लड़ने की इच्छाशक्ति और अधिक प्रबल हो जाती है।

मतीन के माता-पिता बचपन में खो जाते हैं; इसलिए वह अत्यंत कम उम्र में ही रोजी-रोटी के लिए काम करना शुरू कर देता है। मतीन एक सामान्य बुनकर के रूप में पाठकों के समक्ष उभरता है। जैसे-जैसे वह अपने काम में कुशल हो जाता है वैसे ही वह अन्य बुनकरों के समान शोषण की दोहरी चक्री में पिसता जाता है। एक ओर गिरस्त तो दूसरी ओर कोठीवालों द्वारा शोषण का शिकार हो जाता है। अर्थात् भाव के कारण वह अपनी खुद की कतान नहीं खरीद सकता इसलिए दूसरों की बानी पर ही बीनने के लिए मजबूर होता है। मतीन गिरस्त हाजी साहब से कतान लेता है यहीं से उसका जीवन हाजी साहब जैसे सेठ पर निर्भर रहने लगता है। कड़ी मेहनत करने पर उसे एक हफ्ते बाद माल नब्बे रुपये मिलते हैं। इसमें भी कई प्रकार की कटौतियां होती हैं जैसे - “गिरस्त जो है साड़ी में ऐब दिखाता है।” (प्रका. २००३ : पृ. क्र. १७) पत्नी अल्मुनिया क्षयरोग (टीबी) से ग्रसित है। पत्नी के इलाज के लिए हो रहे खर्च के कारण खाने के लाले पड़े हैं। इसलिए दुबारा हाजीसाहब जैसे सेठ से ऋण लेना पड़ता है। मतीन जीवनभर कर्ज में डूबा रहता है। उसका जीवन केवल ऋण चुकाने में ही व्यतीत होता है। ऐसी परिस्थिति में भी मतीन अपने बेटे को पढ़ा-लिखाकर बड़ा बाबू बनाना चाहता है क्योंकि उसे ऐसा लगता है कि बेटा अगर पढ़-लिखकर बड़ा बाबू बनेगा तो अपना जीवन ऋणमुक्त होकर समाज की उन्नति और कल्याण के काम आयेगा। बुनकर मतीन कड़ी मेहनत से साड़ियाँ बुनकर तैयार करता है लेकिन बदले में क्या मिलता है- “सिर्फ एक लुंगी, भैंस का गोष्ठ और नंग धडंग जाहिल बच्चे।” (अब्दुल बिस्मिल्लाह : ‘झीनी झीनी बीनी चदरिया’ प्रका. २००३ पृ. क्र. ५४) लगभग सभी बुनकरों की यही स्थिति है इसप्रकार बुनकरों पर हो रहे अन्याय, अत्याचार और शोषण के निवारण हेतु तथा मुक्ति के लिए संघटन (सोसायटी) बनाकर शोषकों का माल विरोध करना ही नहीं चाहता बल्कि संघटन के माध्यम से सरकार से अपील कर आर्थिक सहायता हेतु गुहार लगाना चाहता है। मतीन को लागता है कि संघटन के माध्यम से सरकार से गुहार करने पर आर्थिक सहायता मिलेगी तो कतान खरीदकर संघटन के नाम पर साड़ियाँ बुनने का कारखाना आरंभ किया जा सकता है जिससे बुनकरों की आर्थिक स्थिति में सुधार आ सकता है। यह सपना लेकर संघटन आरंभ करने हेतु तीस सदस्य और सदस्य शुल्क जुटाता है। सदस्य शुल्क जुटाने के बाद बैंक

पहुँचने पर पता चलता है कि इन लोगों के नाम पर पहले ही फर्जी संघटन गठित हो चुका है। इस सन्दर्भ में बैंक मैनेजर मतीन को सलाह देते हुए कहता है कि “जनाब अब्दुल मतीन अंसारी साहब, जाइए और चुपचाप अपनी साड़ी बिनिये। फ्राड करना बहुत बड़ा जुर्म है।” (अब्दुल बिस्मिल्लाह : ‘झीनी झीनी बीनी चदरिया’ प्रका. २००३ : पृ. क्र. १०३) फर्जी संघटन बनानेवाले हाजी अमीरल्लाह के खिलाफ लड़ने में मतीन अपने आप को असमर्थ पाता है क्योंकि इन गिरस्तों की बहुत लम्बी पहुँच है।

इसप्रकार मतीन इस लड़ाई में पराजित होता है। उसका सपना टूट जाता है बावजूद इसके वह बनारस की जिन्दगी से समझौता नहीं करना चाहता और कुछ बेहतर बनने के लिए तथा अच्छी परिस्थिति में काम करने के लिए बनारस छोड़कर मऊ चला जाता है। मऊ आने पर मतीन को पता चलता है कि यहाँ की परिस्थिति और बनारस की परिस्थिति में कोई अंतर नहीं है। अर्थात् अन्याय, अत्याचार और शोषण में कोई फर्क नहीं है। इस सन्दर्भ में मतीन का कहना है कि “मऊ और - बनारस में फर्क ही क्या है? गरीब तो हर जगह एक जैसे है।” (अब्दुल बिस्मिल्लाह : ‘झीनी झीनी बीनी चदरिया’ प्रका. २००३ पृ. क्र. १४४) अतः यह कहना अनुचित नहीं होगा कि बनारस हो या मऊ या फिर देश का कोई और शहर गरीबों पर अन्याय, अत्याचार होता ही रहता है। भारत में मजदूरों का शोषण होना आम बात है, फिर चाहे वह मजदूर कल-कारखानों का हो या फिर खेत में काम करनेवाला हो। इतिहास साक्षी है कि अपने देश में शोषित, पीड़ित, अत्याचारित समाज कितना भी संघर्ष करे देश की सामाजिक, राजनीतिक एवं आर्थिक व्यवस्था इतनी मजबूत है कि वह विजयी नहीं हो सकता। ‘झीनी झीनी बीनी चदरिया’ उपन्यास का केन्द्रीय पात्र मतीन शोषकों का विरोध करने में अपने आपको असमर्थ पाता है। परिणामतः मतीन मुक्ति संघर्ष की लड़ाई में पराजित होता है। किन्तु फिर भी मतीन के व्यक्तित्व अपने आपको असमर्थ पाता है। परिणामतः मतीन मुक्ति संघर्ष की लड़ाई में पराजित होता है। किन्तु फिर भी मतीन के व्यक्तित्व की यह खास विशेषता रही है कि कई बार संघर्ष की लड़ाई हारने पर भी मतीन निराशा की गर्त में जीवन जीना नहीं चाहता बल्कि वह बार-बार संघर्ष कर जीत हासिल करना चाहता है। कई बार टूटने पर भी मतीन में विद्यमान व्यवस्था के खिलाफ लड़ने की इच्छा -शक्ति जाग्रत होती रहती है।

‘झीनी झीनी बीनी चदरिया’ उपन्यास बनारस के साड़ी बुनकरों के कठिन संघर्ष का बयान है। प्रस्तुत उपन्यास केवल बुनकरों के मुक्ति संघर्ष की कथा नहीं है बल्कि देश के समस्त शोषित वर्ग के मुक्ति संघर्ष की यशोगाथा है। उस फिनिक्स पक्षी के सामान शोषित वर्ग नया जीवन जीना चाहता है किन्तु भारतीय व्यवस्था उन्हें उड़ने (जीने नहीं देती यह भारतीय समाज की त्रासदी है। ‘झीनी झीनी बीनी चदरिया’ उपन्यास में चित्रित मतीन का संघर्ष बुनकरों के जीवन का अर्थ भी है और सौन्दर्य भी।

सारांश रूप में यह कहा जा सकता है कि, प्रस्तुत उपन्यास का प्रमुख पात्र मतीन अपने त्रासदी भरे जीवन में आदर्श समेटे हुए है जो उसे कालजयी बनाने में सहायता प्रदान करता है। शोषण चक्र में निरंतर पिसते हुए भी मतीन का जीवन के प्रति दृष्टिकोण अत्यधिक सकारात्मक रहा है बावजूद इसके वह आगामी पीढ़ी की चिंता करते नजर आता है। मतीन ने अपने जीवन में कभी सांप्रदायिकता को महत्त्व नहीं दिया। मतीन सांप्रदायिकता के संकुचित दायरे से बाहर आकर एकजुट होकर अराजक सामंती व्यवस्था के प्रति केवल आक्रोश व्यक्त नहीं करता बल्कि शोषण चक्र में पिसते हुए असाहाय्य गरीब मजदूरों, बुनकरों का जीवन संवारने का काम करता है, वह एक प्रतिमान के रूप में खड़ा होता है। अतः यह कहना अनुचित नहीं होगा कि मतीन गरीब मजदूरों, बुनकरों को अपने हक के लिए लड़ने की ताकत ही नहीं देता बल्कि उन्हें प्रेरित भी करता है। अपने अधिकार के प्रति उन्हें सचेत ही नहीं करता बल्कि दीपस्तंभ के रूप में खड़ा होता है। अतः मतीन समकालीन पीढ़ी के लिए आदर्श तो है ही साथ ही आनेवाली पीढ़ी के लिए भी आदर्श एवं प्रेरणास्रोत बना रहेगा। अतः यह कहना अनुचित नहीं होगा कि मतीन का जीवन-दर्शन युवा चेतना के लिए पथ-प्रदर्शक का पर्याय है। 🙏



डॉ मधुकर देशमुख हिंदी विभाग इंद्रायणी महाविद्यालय के अध्यक्ष हैं। इन्होंने सात खंडों में प्रकाशित कवि महेंद्र भटनागर की कविताओं का संपादन किया है। अनेकों लेख हो सहित इनकी 3 पुस्तकें प्रकाशित हैं।

पाठ्य पुस्तक के सारे गुण समाहित हैं 'इनसे हैं हम' में

दिवाकर पांडेय “चित्तगुप्त”

पुस्तक- 'इनसे हैं हम'

संपादक - डॉ अवधेश कुमार अवध

प्रकाशन वर्ष - मार्च 2022

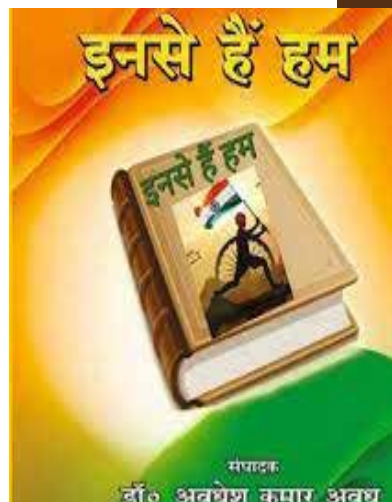
मैं बार-बार सोचता हूँ कि अगर जगनिक न होते तो आल्हा-ऊदल जैसे वीरों का नाम समय के साथ समाप्त हो गया होता। राजा परमाल का नाम तो इतिहास की किताबों में मिलता है लेकिन आल्हा-ऊदल का नहीं मिलता। इतिहास सिर्फ शासकों का लिखा जाता है। सेनापतियों का लिखा जाता है। वार जनरलों का लिखा जाता है। सारा खेल तो राजा-रानी के इर्द-गिर्द ही घूमता है न? अब उसमें प्यादों, घोड़ों, ऊटों को भला कौन याद रखे? जबकि उनके बिना किसी भी सम्राट का कोई अस्तित्व नहीं। नींव के ईंट कब तक गुमनाम होते रहेंगे!

आज हम जो भी हैं, ऐसे ही नहीं हैं। उसके पीछे प्रत्यक्ष या परोक्ष उन तमाम लोगों की कुर्बानियाँ हैं जिन्होंने इस धरती को उर्वर रखने के लिए अपना सर्वस्व न्योछावर कर दिया। ये कुर्बानियाँ सिर्फ खुद को गर्वित महसूस करने के लिए याद रखनी जरूरी नहीं होतीं बल्कि इन्हें पढ़कर और सुनकर अपना आगे का मार्ग प्रशस्त करने में भी सुविधा होती है। भविष्य की गलतियाँ याद करके अपने पूर्वजों को कोसने से बेहतर है, उनके प्रति अहोभाव रखकर उनकी गलतियों से सीखें जिससे उनका दुहराव होने से बचा जा सके।

यह देश दधीचि का देश है जिन्होंने असुरों को मारने के लिए अपनी अस्थियाँ दान कर दी। यह देश गौतम बुद्ध का देश है जिनके एक इशारे पर अंगुलिमाल जैसा डाकू बौद्ध हो गया। यह देश नेताजी का देश है जिनकी गुमनामी भी शत्रुओं के लिए भयावह बनी रही। यह देश भगत सिंह और आजाद का देश है जिनकी जवानी ने खून की होली खेली तो देश में उबाल आ गया। यह देश रानी लक्ष्मीबाई और दुर्गावती का देश है जिन्होंने तलवार उठाया तो अंग्रेजों की चूल्हे हिल गईं। ये देश पन्ना धाय का देश है जिसने अपने राज्य के युवराज को बचाने के लिए अपने बेटे को तलवार के नीचे रख दिया।

ऐसे ही अपने इक्यावन पूर्वजों की कहानी से सजे हुए संग्रह का नाम है 'इनसे हैं हम' जिसका संपादन डॉ अवधेश कुमार अवध जी ने बेहतरीन ढंग से किया है। जिसका हर पाठ प्रतिभा संपन्न किंतु हिंदी साहित्य के बड़े मठों से दूर रहने वाले साहित्यकारों ने बड़ी ही सहजता और सरलता से लिखा है। जिसे पढ़ना नई पीढ़ी के लिए न केवल ज्ञानार्जन का एक महत्वपूर्ण स्रोत है बल्कि हर पुस्तकालय में इस प्रकार की पुस्तकों की उपस्थिति अपरिहार्य भी है।

संपादकीय से लेकर अंतिम पाठ तक हर अध्याय पठनीय है। संपादकीय के लिए संपादक की अलग से तारीफ भी बनती है, जिसमें उन्होंने



पुस्तक की जरूरत और पूर्वजों की भूमिका पर वृहद लिखा है। संग्रह की सहजता इसकी उत्कृष्टता भी है जिसमें इस देश की महान विभूतियों के बारे में संक्षेप में किंतु दुर्लभ जानकारीयों उपलब्ध करवाई हैं। बिना किसी अतिरिक्त फैट्टेसी और काल्पनिकता का सहारा लिए इस प्रकार संग्रह तैयार करना इसे पाठ्य पुस्तकों की श्रेणी में रखने के लिए पर्याप्त है। उम्मीद है कि सक्षम व समर्थ लोग ध्यान देंगे।

आज के इस अंतर्जालीय युग में ज्ञान जितना सुलभ हुआ है उतना ही सत्य और प्रामाणिकता से दूर भी हुआ है। ऐसे समय में किताबों की अहमियत और बढ़ गई है। इंटरनेट माध्यमों पर लोग कुछ भी लिख दे रहे हैं। ऐसे में सही और गलत का फैसला कर पाना बहुत मुश्किल होता जा रहा है। खासकर नई पीढ़ी के लिए यह समय और भी दुविधापूर्ण है। ऐसे समय में 'इनसे हैं हम' जैसी किताबों की उपलब्धता उनके लिए एक मार्गदर्शक का काम कर सकती हैं, जिसे पढ़कर वे सही और गलत का फैसला बड़ी आसानी से कर सकते हैं।

एटा जिले के कासगंज तहसील में जन्मे महावीर सिंह का नाम हममें से ही कई लोग होंगे जिन्होंने सुना भी नहीं होगा। जिन्होंने बाहर तो छोड़िए जेल में रहकर भी अंग्रेजों की नाक में दम करके रखा था। अंडमान जेल की सुविधाओं के विरोध में आमरण अनशन करते हुए जब जेल अधिकारी उन्हें जमीन पर पटककर नाक में नली डालकर जबरन दूध पिलाने की कोशिश कर रहे थे। इसी समय वह नली उनकी आंतों में न जाकर फेफड़ों में दाखिल हो चुकी थी। अधिकारी उनके फेफड़ों में ही दूध उड़ेलकर दूसरे कैदी के पास चले गए और महावीर सिंह ने वहीं तड़पकर अपना दम तोड़ दिया। (स्वाधीनता संग्राम के महावीर – डॉ राकेश दत्त मिश्र 'कंचन')

बप्पा रावल का नाम तो काफी सुना-सुना सा लगता है लेकिन वो कौन थे कब जन्मे थे उनका अपने इतिहास में क्या योगदान है आदि बातें मुझे प्रस्तुत संग्रह में संग्रहित उनकी जीवनी पढ़कर ही पता चली। इस अध्याय के लेखक डॉ पवन कुमार पांडेय जी हैं।

ऐसे ही वीर कुँवर सिंह और उनके भाई अमर सिंह और उनके रिश्तेदार बेनी सिंह का योगदान इतिहास से ओझल है। (डॉ अवधेश कुमार अवध)

वीरबाला कनकलता बरुआ के बारे में बहुत कम ही लोग जानते होंगे। जबकि उनका योगदान किसी भी नागरिक का सिर माथे पर बिठा लेने के लिए काफी है। वो असम की पहली महिला थीं जो आजादी की लड़ाई में

शहीद हुए थीं। अधिक जानकारी के लिए इस संग्रह में संकलित डॉ रूनु बरुआ जी के लेख को पढ़ा जा सकता है। डॉ अनीता पंडा द्वारा लिखित मेघालय के जयंतिया हिल्स से कियांग नांगबाह का शौर्य एवं सूझबूझ पठनीय है।

युद्धवीर सुकालू, लाचित बरफुकन, सती जयमती, चाफेकर त्रिबंधु, प्रफुल्ल चंद्र चाकी, बलिदानी तिरोत सिंह, मांगी लाल भव्य, मणिराम देवान, रानी नागनिका जैसे कई ऐसे नाम जिनके बारे में पहले कभी नहीं पढ़ा था। पढ़ने सुअवसर उपलब्ध कराने के लिए एक बार फिर से संग्रह के संपादक और उनकी पूरी टीम का बहुत बहुत आभार।

निश्चित रूप से यह संग्रह पठनीय और संग्रहणीय है। एक बार मेरे सर्वकालिक और सर्व प्रिय मिल ने कहा था कि हमें करोड़ों में बिकने वाली दो-दो टके की अभिलेखियों के नाम तो याद हैं लेकिन गणतंत्र परेड में

परेड का नेतृत्व करने वाली पहली महिला कमांडर का नाम याद नहीं है। ये इस देश का सबसे बड़ा दुर्भाग्य है।

बात भी सही है। लेकिन उनके बारे लिखने या खोजकर पढ़ने का किसी ने शायद जरूरत ही नहीं समझा होगा इसलिए यादों पर धूल जम गई। जरूरी है उस धूल को हटाना ताकि आने वाली पीढ़ी को रास्ता मिल सके। इस हेतु भी इनसे हैं हम एक सार्थक पहल है। 🙏



दिवाकर पांडेय “चित्तगुप्त” भारतीय सेना में कार्यरत है और खाली समय में लिखने का शौक रखते हैं। इनकी लिखित आलेख, लघु कथा और कविताएं कई पत्रिकाओं में छप चुके हैं।

शहरों का आकर्षण-होता गाँवों से पलायन



को

मनोरमा जैन “पाखी”

कोरोना काल में जिस बहुतायत से शहरों, महानगरों से अपनी जमीन, गाँवों, अपनी जड़ों की ओर वापसी हुई, वाहनों की अनुपलब्धता, कोरोना के नियम यथा दूरी, सेंनीटाइज हेंड आदि को देखते हुये मीलों पैदल यात्रा जिसमें नन्हें बच्चे, गर्भवती स्त्रियाँ भी थी, यह सोचने को विवश करते हैं कि लगभग 50-70% आबादी वापिस होने से क्या अर्थव्यवस्था पर असर हुआ? क्या शहरों और गाँवों का तालमेल बैठा? क्या जो ठिकाने महानगरों में जुटाये थे या पाँव के नीचे जमीन जुगाड़ने की कवायद थी उसे छोड़ना किस आर्थिक विषमता को जन्म दे गया?

इन सब प्रश्नों के उत्तर खोजने से पहले यह देखना आवश्यक है कि आखिर गाँवों से पलायन के क्या कारण थे? अपनी जड़ों को छोड़ कर जाने में क्या खोया -क्या पाया? बदलती जीवन शैली, उन्मुक्त जिंदगी और सपनों की उड़ान, देखने सुनने में आज बड़ी बात न लगे परंतु इनके दुष्प्रभाव अपनी जड़ों से दूर हो रहे व्यक्तियों में देखे जा सकते हैं। हताशा, तनाव के साथ एकांगी होती सोच, परिवार की अवधारणा को कहीं न कहीं विघटित ही कर रहे हैं। मनोरंजन के नाम पर महानगरीय रहन-सहन और जादू की छड़ी घूमते ही सभी परिस्थितियाँ सुधर जाना युवा व ग्रामीणों को चकाचौंध कर रहा है उस समय यह विचार नहीं आता कि बिना आजीविका के यह सब कैसे संभव है?

जहाँ गाँवों का खुला परिवेश और पुश्तैनी काम- धंधे व खेती आदि से परिवार बेहतर तरीके से जीवन यापन कर सकता है, वहीं शहरों में बढ़ती जनसंख्या के चलते, महँगाई का सुरसा मुख की तरह मुँह फाड़ने के कारण बहुमंजिला इमारतों में एक कमरे में रहना दुष्कर भी है।

आज गाँवों से कस्बों, कस्बों से शहरों की ओर पलायन लगातार जारी है। यद्यपि कोरोना काल ने कुछ लोगों की पुनर्वापसी की है परंतु गाँवों और शहरों के बीच बढ़ने वाला अंतर कम नहीं हो रहा। हर साल लाखों की संख्या में लोग ग्रामीण क्षेत्रों से शहरों की ओर पलायन करते हैं संभवतः इसका कारण क्षेत्र विशेष में जीवन यापन की मुश्किलें हैं।

देखने में आता है कि गाँव छोड़ने वालों में शिक्षित, सुविधा संपन्न लोग ज्यादा होते हैं। क्योंकि उनकी शिक्षा उन्हें पुश्तैनी काम करने से रोकती है। दूसरे वे लोग हैं जो गाँवों में मजदूरी आदि करके भी रोजी-रोटी की पूर्ति नहीं कर पा रहे। संसाधनों के बढ़ते दबाव में कम होते रोजगार अवसर भी एक बड़ा कारण है है सपरिवार शहरों की ओर पलायन का। इस पलायन के कुछ कारण कुदरती हैं तो कुछ सामाजिक, आर्थिक, सांस्कृतिक राजनीतिक के साथ तकनीकी भी। तकनीकी रूप से दक्ष या तकनीकी शिक्षा प्राप्त युवा ज्यादा अवसरों की तलाश में शहरों की ओर बढ़ जाते हैं। किस्मत साथ देती है तो वाणिज्य केंद्रों व शहरों के बड़े उद्योगों के कारण भी बन जाते हैं।

इसी पलायन ने विभिन्न समस्याएं पैदा कीं। जनसंख्या संतुलन बिगड़ने के साथ ही शहरों में आवास व रोजगारकी समस्या विकट होती जा रही है तो दूसरी तरफ गाँवों में उपजाऊ जमीन बंजर होती जा रही है।

लेखिका ने स्वयं दिल्ली प्रवास के समय विभिन्न एरिया में जाकर देखा है कि उचित प्रबंधन न होने से कचरा सड़ता रहता है और उससे उठने वाली बदबू माहौल को प्रदूषित करती है। बरसात के पानी की भी निकासी की उचित व्यवस्था नहीं जिसके कारण फैलते प्रदूषण की समस्या की चपेट में, गाँवों से पलायन करने वाले लोग हैं।

विकास का जो वैश्विक मॉडल पूरी दुनियाँ में चल रहा है, उसमें शहरीकरण को विशेष तरजीह दी गयी है। यक्ष प्रश्न है फिर गाँवों का पिछड़ापन और बढ़ेगा या गाँव का अस्तित्व ही खतम प्रायः होगा?

आइये समझते हैं विकासीकरण की अवधारणा को ...

विशेषज्ञों की मानें तो विकास का वर्तमान पैमाना अच्छी अर्थव्यवस्था का संकेत है। वहीं दूसरी ओर तेजी से होते शहरीकरण की वजह ज्वलंत बहस का मुद्दा है जिसमें पलायन और गाँवों में बुनियादी सुविधाओं का न होना, अशिक्षा, पिछड़ी लाइफ स्टाइल जैसे मुद्दे हैं।

ग्रामीण क्षेत्रों से होने वाले पलायन से जहाँ एक तरफ कृषि आधारित ग्रामीण अर्थव्यवस्था चरमरा रही है, वहीं शहरी ढाँचे पर भी इसका विपरीत प्रभाव पड़ है। अर्थशास्त्रियों की मानें तो यह शिक्षा प्रणाली में कमी के कारण है। वर्तमान शिक्षा गाँवों को अपने साथ नहीं जोड़ पा रही। यह शिक्षा युवाओं का गाँवों से मोह भंग कर रही है। पढ़ने लिखने के बाद गाँव उन्हें उबाऊ और अपनी शिक्षा के अनुकूल नहीं लगते। उच्च शिक्षा के साथ वह शहरों महानगरों में रहने के सपने संजोने लगते हैं। ग्रामीणों के लिए अपनी संतान को पढ़ाना

मुश्किल हो गया है। शिक्षित होने के बाद बच्चे पारिवारिक व्यवस्थाओं में हाथ नहीं बँटाना चाहते। जिस काम ने उन्हें लायक बनाया वही काम उन्हें अब ओछे और अपनी पोजीशन के खिलाफ लगते हैं।

ग्रामीण क्षेत्र के लोग संतान को पढ़ा-लिखा कर काबिल तो बनाना चाहते हैं, पर ऐसी शिक्षा नहीं दिलाना चाहते जो संतान के अंदर अलगाव का बीज बो दे। विकास की गति ने गाँव-जंगल उजाड़ दिये। नदियों पर बाँध बना कर उनका स्वाभाविक प्रवाह रोकने, बड़े कारखानों या खनन आदि परियोजनाओं के कारण भी लोग गाँव छोड़ शहर आते हैं।

जमीन पर बढ़ता दबाव, खेती के तौर तरीकों में बदलाव आने से भी हाथ का काम छिनने लगा। आपसी लड़ाई झगड़ो, आर्थिक व धार्मिक कारण एक बड़ा मुद्दा है गाँव छोड़ कर जाने का।

पर गरीबी, बिना व्यवसाय या धनोपार्जन के बुनियादी सुविधाओं से वंचित युवा शहरों में नारकीय जीवन जीने को विवश है।

अनुमानतः दो तिहाई से ज्यादा आबादी शहरों में अविकसित कालोनियों और झुग्गियों या झोंपडपट्टियों में रहती है।

गाँव शहरों की दूरी को कम करने के प्रयास में ग्राम पंचायतों को जागरूक करने व इन्हें और अधिक अधिकार देकर सक्रिय करने की योजना पर भी पलीता लग चुका।

क्यों कि आज की जरूरत अनुसार गाँवों के समग्र विकास हेतु आवश्यक है कि धनराशि देकर लघु एवं कुटीर उद्योगों को पुनर्जीवित किया जाए। जहाँ जिस कच्ची वस्तु का उत्पादन अधिक हो, वहाँ उसी से संबंधित उद्योग, छोटी मिल-फैक्ट्रियों को विकसित किया जाए। गाँवों के दर्जी, सुनार, जुलाहे, मोची, लोहार, बढई, तेली, कुम्हार, किसान आदि को प्रशिक्षण देकर वर्तमान समय से जोड़ा जाए। उनके माल की खपत हेतु बाजार सुनिश्चित किये जाये तो संभव है उनके बच्चे अपने पुश्तैनी व्यवसाय से पढ़ने लिखने के बाद भी जुड़े रहे। शहरों की ओर बढ़ता पलायन रुक जाए!

साथही शहरों के साथ ग्रामीण क्षेत्र, अंचल के विकास की तरफ भी ध्यान दिया जाए। मूल भूत सुविधा आज भी रोटी कपड़ा और मकान ही है पर आवश्यकता नुसार, सड़क बिजली पानी पर भी ध्यान दिया जाए तो कोई कारण नहीं बचता शहरों की ओर पलायन का।

इन्हीं सारी बातों का ध्यान रखते हुये हमारे भूतपूर्व राष्ट्रपति ए.पी.जे अब्दुल कलाम जी ने प्यूरा का विचार प्रस्तुत किया था। इसमें चार संयोजन शामिल है — भौतिक, इलेक्ट्रॉनिक, ज्ञान तथा ग्रामीण क्षेत्रों के गाँव की समृद्धि को बढ़ाने हेतु आर्थिक गतिविधियाँ।

प्यूरा के उद्यमी के पास इतना कौशल होना चाहिये कि वह बैंकों के साथ मिलकर व्यवसायिक योजना बना सके, बुनियादी ढाँचा तैयार कर सके। यथा — क्षेत्र में शिक्षण संस्थान, स्वास्थ्य केंद्र व लघु उद्योग, परिवहन सेवाएँ, टेलीएज्यूकेशन, टेलीमेडिसिन तथा ई गवर्नेंस सर्विसेस। ये सेवाएँ सरकार की ग्रामीण विकास योजनाओं जैसे सड़क संचार परिवहन और स्व उत्पाद और सेवाएँ बेचने के लिए राष्ट्रीय एवं विश्व बाजार के साथ घनिष्ठ सहयोग करेंगी।

वास्तव में गाँवों व शहरों के बीच के अंतर को पाटना मात्र एक आर्थिक कार्यक्रम नहीं है। गरीब वर्ग के आर्थिक उत्थान और समाज सुधार के कार्यों को आपस में जोड़ कर सार्थक और सटीक परिणाम हासिल किये जा सकते हैं।

पलायन गाँव के मान सम्मान का प्रश्न है तो उनकी भाई चारे की भावना को चुनौती भी है। भूख, कुपोषण, गरीबी उन्मूलन और अभाव दूर करने की जिम्मेदारी महत्वपूर्ण है साथ ही अगर गाँव व समाज स्वयं भी इस क्षेत्र में अपनी भागीदारी सुनिश्चित कर ले तो गाँवों का विकास कोई बड़ी बात नहीं। सामाजिक बुराइयों, आर्थिक विषमताओं को दूर करना भी एक बड़ा लक्ष्य है। इसके साथ ही जहाँ अच्छी सार्थक परंपरायें हैं उन्हें भी सींच कर नवजीवन देना होगा तभी गाँवों से पलायन रुकेगा और पृथ्वी का असंतुलन और अति दोहन भी।

कहने का आशय मात्र इतना है कि एक तरफ विकास के ऊँचे-ऊँचे सपने और दौड़ है तो दूसरी तरफ उजड़ते गाँव और सर्वहारा वर्ग की बर्बादी। विकास की गंगा सदैव गाँव, कस्बों और कृषि से ही बही है। खेतों को काट कर बंजर करना, उन पर प्लाट बना कर कंक्रीट में बदलने से विकास तो दूर दूर तक नहीं दिखेगा अपितु हम ऐसे जाल में फँसते जायेंगे कि उससे निकलना मुश्किल हो जाएगा। पोलीथिन तो वायुमंडल व पर्यावरण को लील ही रहा है ...। आज आवश्यकता है कि विकास के हसीन रूखाव दिखाने वाले उच्च स्तरीय, संबंधित अधिकारीगण वास्तविकता से आँखें न फेरें। धन लोलुप, स्वार्थी न बनें। तभी देश का भला संभव है। गाँव समृद्ध होंगे तो पलायन रुकेगा, पलायन रुकेगा तो छोटे धंधों को बढ़ावा मिलेगा जिससे आर्थिक स्थिति सुधरेगी। 🙏



मनोरमा जैन “पाखी” शारदा स्कूल पत्रिका की संपादिका और ‘बरनाली’ तथा ‘लघुकथा संग्रह’ की सहसंपादिका है।

इनकी रचनाएं स्पंदन, ‘शब्द बिथिका’ आदि पत्रिकाओं में प्रकाशित हो चुकी हैं।

कई साहित्य सम्मानों से सम्मानित, मनोरमा जी साहित्य प्रतियोगितायो विजेता रहीं हैं।

मेघालय का स्वतंत्रता संग्राम सेनानी - तोगन नेंगमिन्ज़ा या पातोगन संगमा



अनीता गोस्वामी



पूर्वोत्तर क्षेत्रों में जब अधिकतर कबीलों के सरदार, प्रमुख एवं राजा एक-एक करके ब्रिटिश सेना के सामने हथियार डाल रहे थे, वहाँ कुछ ऐसे भी रणबाकुरे भी थे, जिन्होंने अपने जीते जी अंग्रेजों की गुलामी स्वीकार नहीं की अपितु अंतिम समय तक सीमित और पारम्परिक हथियारों से उनका विरोध किया। उनमें हैं – गारो पहाड़ियों के आदिवासी स्वतंत्रता संग्राम सेनानी तोगन नेंगमिन्ज़ा तथा जैतिया पहाड़ी के उ किआंग नांगबाह। इन्होंने आधुनिक हथियारों से सुसज्जित ब्रिटिश सेना का सामना अपने मुट्ठी भर साथियों के साथ किया। सन् १८७२ में ब्रिटिश सेना घने जंगलों के बीचोबीच सड़क बना रहे थे, जहाँ गारो आदिवासी रह रहे थे। वे पिछले कई दशकों से गारो विद्रोही आदिवासियों को दबाने की कोशिश कर रहे थे परन्तु उन्हें सफलता नहीं मिलती थी। जबकि उस समय तक धीरे-धीरे पूरे भारत पर अंग्रेजों का अधिकार हो गया था और लगभग सभी कबीलों ने आत्मसमर्पण कर दिया था पर इनमें से कुछ कबीले अपनी आज़ादी के लिए लगातार संघर्ष कर रहे थे। यह १८७२ की आज़ादी के लिए अंतिम लड़ाई थी। अंत में ब्रिटिश उपनिवेशकों ने गारो पहाड़ियों पर तीन दिशाओं से आक्रमण करने का निश्चय किया। कर्नल हौघ्टोन (Colonel Houghton) ने अपनी सेना को तीन योग्य जनरल के नेतृत्व में विभाजित कर दिया। ग्वालपारा के डिप्टी कमिश्नर कैप्टन डेविस को बजेंगदोबा से होकर जाना था; कैप्टन डल्ली पुलिस अधिकार कछार को सिजू रेवाक से होकर दक्षिण से कैप्टन डल्ली (Dally) युद्धभूमि में पहुँची और उन्हें सिम्सोंग नदी के किनारे मत्छु रोंक क्रेक (Matchu Ronk Krek) पर डेरा डाला। जिस समय ब्रिटिश सिपाही वहाँ पहुँचे, कुछ गारो मुखिया थे, जिन्होंने अपनी जगह देने से इंकार कर दिया। वे अपनी भूमि के लिए हर तरह से संघर्ष करने के लिए तैयार थे। उस समय यह बात गारो मुखियाओं तक पहुँची कि सरकारी सिपाही छेददार भले के साथ आएँ हैं, जो दूर से आग उगलती है। घने जंगलों रहने वाली इस जनजाति ने ऐसा हथियार पहले कभी भी नहीं देखा था। अधिकतर मुखिया बहुत घबरा गए क्योंकि उन्हें नहीं पता था कि इस हथियार से खुद को और अपनी मातृभूमि को कैसे बचाएँगे? उन्होंने आपस में बहुत विचार-विमर्श किया और अंत में अंग्रेजों से तब तक युद्ध करने का निर्णय लिया जब तक एक भी गारो जीवित रहेगा पर जीते जी वे

अंग्रेजों की आधीनता नहीं स्वीकार करेंगे। अब समस्या यह थी कि आग उगलती स्टील की नलियों का सामना कैसे किया जाए? विलियम कारे के गारो जंगल बुक “Gowal” के अनुसार उनमें जो सबसे बहादुर था, उसने सोचा कि वह इसका हल निकाल लेगा। केले का तना फैलती आग के आगे टिक सकता है, यह बात उसे पता थी। इसके लिए उसने अपना जलता हुआ लाल लोहे के भाले को केले के तने में डाला तो वह तुरंत ठंडा हो गया। यह देखकर वह बहुत जोश में भर गया। उसे अपने योद्धाओं के लिए युद्ध करने का सही तरीका मिल गया। इस बात की जानकारी और लोगों को मिली तो वे भी जोश में भर गए। वह व्यक्ति था, उनका नेता ‘तोगन नेंगमिन्ज़ा (Togan Nengminza) और उसका साथी गिल्सोंग दल्बोत (Gilsong Dalbot)।

गारो योद्धाओं ने छिपकर आक्रमण करने की योजना बनाई। भोर होते ही पूरे जोश और आत्मविश्वास के साथ वे केले के दो-दो तने लेकर घने जंगलों में रेंगते हुए पहुँचे और शत्रुओं पर टूट पड़े। वे लगातार बढ़ते रहे और बंदूकों की आवाज़ पर ही रुके परन्तु वे घबराए नहीं। शत्रुओं का सामना करते हुए, अपने आप को बचाते हुए वे उनके खेमे में घुस गए। एक सेकेण्ड में बारूदों और गोलियों की बौछार होने लगी। उसका बहादुर मित्र गिल्सोंग दल्बोत, शहीद हो गया। उसे शहीद होते देख योद्धाओं का आत्मबल कम हो गया परन्तु वे हिम्मत नहीं हारे और युद्ध करते रहे। तोगन नेंगमिन्ज़ा भी युद्ध करते हुए शहीद हो गया। उसके बाद बचे हुए समूह ने आत्मसमर्पण कर दिया।

आज की पीढ़ी इस घटना का इसलिए हँसी उड़ाती है कि देशप्रेमी गारो जनजाति ने ब्रिटिश सेना के आधुनिक अस्त्र-शस्त्र का सामना केले के तने और भाले से किया परन्तु सत्य तो यह है कि घने जंगलों में आज़ादी से रहने वाले आदिवासी बाहरी सभ्यता से बिल्कुल अनजान थे। उन्होंने कभी बन्दूक नहीं देखी थी न ही उन्हें पता था कि उसे कैसे चलाया जाता है। उन्होंने सोचा कि बन्दूक एक ऐसा भाला है, जो आग उगलती है और उसे केले के तने के द्वारा रोका जा सकता है। इन सबके पीछे उनके त्याग, बलिदान और देश प्रेम की भावना प्रबल थी। मुट्ठी भर वीरों ने पूरी निडरता और साहस से गुरिल्ला युद्ध किया। इसमें कोई संदेह नहीं है कि तोगन नेंगमिन्ज़ा एक वीर, देशप्रेमी और सच्चे स्वतंत्रता सेनानी थे। जिन्होंने अंतिम साँस तक अंग्रेजों के आधुनिक हथियारों का सामना भाले और केले के तने से किया। मातृभूमि के ऐसे वीर सपूतों को सलाम। 🙏



अनीता गोस्वामी की कर्मभूमि सन १९८४ से मेघालय की राजधानी शिलांग रही है। यहाँ की लोक-संस्कृति आदि पर हिन्दी में लेखन तथा हिन्दी के प्रचार-प्रसार हेतु संलग्न हैं। आप कई साहित्यिक संस्थाओं से भी जुड़ी हैं।

सम्प्रति: वरिष्ठ लेखिका, अनुवादक, कविवित्री, समीक्षक एवं, दूरदर्शन मेघालय एवं पूर्वोत्तर सेवा आकाशवाणी, शिलांग में कार्यक्रमों का संचालन। राष्ट्रीय शिक्षक सम्मान २०१५ से सम्मानित। कई साहित्यिक संस्थाओं की अध्यक्ष।



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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!

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سید
میرزا
محمد
باقر



Remembering the Legacy of Bah Sumar Sing Sawian

Leit suk ban bam kwai ha dwar U Blei Bah Sumar Sing Sawian!

Ramakrishna Mission, Shillong mourns the loss of Bah Sumar Sing Sawian, who passed away on April 8, leaving behind a remarkable legacy that has left an indelible mark on the history of Meghalaya. Bah Sawian was a trailblazer in many aspects, being the first Khasi to join mainstream journalism and making significant contributions to the promotion of Khasi culture and heritage through his writings.

In the early 1990s, Bah Sawian was appointed as the Chief Bureau – Northeast of the prestigious Press Trust of India (PTI), where he displayed unparalleled dedication and professionalism in his work. Later, he joined the English daily Apphira, published by Ri Khasi Press, in the early 2000s and went on to become the Editor-in-Chief, succeeding the renowned writer Kynpham Sing Nongkynrih. His journalistic pursuits were widely recognized and earned him accolades from his peers and readers alike.

Bah Sawian's passion for literature was also evident in his work. He has written many books, including *Ka Jutang* and *Ki Khun Ki Hajar na Jingkieng Ksiar*, among others. He also translated the Nobel laureate Rabindranath Tagore's composition "Geetanjali" into Khasi. He authored numerous books on the indigenous Khasi faith and the culture of the Hynniewtrep community, reflecting his deep understanding and appreciation of his roots.

As an elder of the Seng Khasi Seng Kmie, Bah Sawian played a pivotal role in organizing the annual pilgrimage to Lum Sohpet Bneng peak, known as "Ka Kiew Pyneh Rngiew." He was instrumental in preserving and promoting the traditional practices and beliefs of the Khasi tribe, and his efforts were commendable in keeping the cultural heritage alive for future generations.

Bah Sawian's contributions were not limited to journalism and literature alone. He also made significant contributions to traditional archery, organizing competitions through the Apphira Archery Committee, further promoting indigenous sports and fostering a sense of community pride.

Throughout his illustrious career, Bah Sawian was associated with All India Radio, Shillong, and Doordarshan Kendra, Shillong, where he continued to inspire and mentor young journalists. His work was widely recognized, and he received numerous awards for his exceptional contributions to journalism and social service, including the prestigious Meghalaya Day Award – U Tirot Sing Award for Arts and Literature in 2017, which honored his outstanding achievements.

Bah Sawian's demise is a great loss to the literary world, and the Khasi community. We are grateful for the time we had with him, and we take solace in knowing that his legacy will live on through his works and the lives he touched. Our thoughts and prayers are with his family during this difficult time.



It is customary in different cultures around the globe to bestow a stole as a form of honour. Each culture has a unique objective for presenting a wrapped textile on a particular occasion. In specific ethnic communities in Nagaland, the Feast of Marriage is celebrated, and it is customary to gift a particular shawl to the bride or groom. The designs featured in each shawl carry a symbolic significance, representing the qualities necessary for an individual to thrive in society, such as power, integrity and social status, among other positive and beneficial aspects of people's lives. Florence Lohu, a self-taught artist from Kohima, Nagaland, reproduced the designs and symbols of the Naga traditional fabric on her canvas, resulting in a unique style and composition that is compatible with modern artistic expression



Naga artist **Florence Lohu** after completing her Master's degree in Sociology from Ambedkar University Delhi decided to follow her long cherished dreams. She started with pencil sketching in 2018, and evolved to become a watercolour painter, in between acrylic and oil paints. The Artist believes that her style is "always evolving" and the inspiration comes from people in daily life and mundane things around. Her work is mostly based on painting traditional costumes worn by people of Northeast India. The young Mao artist developed certain motifs from various Naga traditions creates an array on her canvas. She calls this genre FloArt.

Reminiscing Dr Bidhu Bhusan Dutta



Reminiscing Dr Bidhu Bhusan Dutta

Debasish Chowdhury

To muse over any life, especially a life that was lived as somewhat one of its kind in more than one sense usually is a self enriching exercise. At a time when the language of arrogance and hate regularly steals the show, revisiting a life that strived to be loving, gentle, compassionate, upright and not overbearing certainly serves to reaffirm our faith on the intrinsic attributes of civil and social life in the 19th century. Any scope to indulge in such an exercise also serves as an open invitation to have a trip down memory lane revalue the past in a newer perspective.

Time and people, we all know, once gone are gone forever. Yet, that hardly justifies us to lose sight of the fact that our present is nothing but a derivative of that bygone. In ceaselessly learning and unlearning from whatever we experience in the journey of life lies the scope of amelioration of our destiny. Lessons we may derive from some lives can indeed be of much help in this regard.

A host of people who knew him from close quarters would perhaps unhesitatingly agree that Dr Bidhu Bhusan Dutta was a witty, warm hearted and alert personality who wore many hats. He was caring, compassionate, firm and focused besides being a serious academic, social activist, institution builder, philanthropist, and seasoned politician. Unlike as it often happens in the present, a difference of opinion even if it erupted into fierce debates had never, ended up in a hurt feeling leading to a breakup in relations. Many times if someone used to have a different take on the way he chose to react, he used to say, "I cannot abandon anyone. If someone chooses to leave me it is their take."

Four decades of association with Dr Dutta was bound to have its own ups and turns. If that had never succeeded in denting the personal bonding of love and respect we mutually were privy to from day one, much of that credit rests on his composed and endearing personality.

Bidhu Bhusan Dutta was born at a time when the country was struggling hard to secure her freedom from the clasp of the colonial rulers. He was born to the Dutta family of Duttagram at Maulavibazar, Sylhet now in Bangladesh. Sri Bidhu Bhusan Dutta had his early education at Karimganj which by then had become a subdivision of the district of Cachar in a freed but partitioned India. After completing his early schooling, he came to Shillong and took admission in the Arts stream in St. Edmund's College from where he got himself graduated with honours in Economics. He came in contact with Dr Basudev Datta Ray, his teacher and hostel warden and Sri Hiteswar Saikia, one of his classmates as also his hostel roommate. As it had to happen, both Dr Datta Ray and Sri Saikia had played vital roles in the shaping of his life and activities in the years that followed.

Sri Dutta studied in Shillong, the capital of undivided Assam during his student days at St Edmund's college. The quaint hill city that it then used to be, was generally viewed as the educational hub and socio-cultural capital of the region. As such, he took full advantage through his active association with some such social, cultural and spiritual organizations to gain deeper insight into the dynamics of public relations. Subtly, and possibly unknowing, he was being prepared for his glory days in the realm of politics. After graduation, Sri Dutta left Shillong for a while and went to Calcutta to do his Masters from there. He began his teaching career as a professor of Economics at his college and served the institution for over three decades. His skills at teaching enthralled scores of his students over the years and contributed towards his establishing a lifelong bonding with many of them. Late Sri Purno A Sangma, formerly hon'ble Speaker, loksabha and the hon'ble Chief Minister of Meghalaya was one of his illustrious students.

Sri Dutta's keen interest to remain informed and alive on the developing trends in his subject prompted him to be in touch with legendary scholars and teachers of hard core economics such as Professor Amlan Dutta, Professor Bhabotosh Datta, Professor Tapash Shankar etc. It was this association that in the later days inspired him to edit and publish the 'Selected Works of Prof. Amlan Dutta' in five volumes.

The incisive academician in him had always driven him to write and research in the scores of published research

papers. Some of his select publications include the books Resurgent India (Edited), Land Use Pattern in North East India, Insurgency and Economic Development in North East India, Economic Development through Banking – A case study of Meghalaya, Shifting Cultivation in North East India amongst scores of others in which he did contribute a chapter of his own.

In this context, I fondly recollect the evening sessions I was privy to attend at his home at Laitumkhrah on days he could spare time to join in enlivening discourses to the general enrichment of all present there. During the time he was writing his doctoral thesis (he obtained his Ph. D. degree in Economics from Gauhati University under the supervision of Professor K. Alam). Such sessions used to be rather frequent with our very obliging boudi, Smt Krishna Dutta, his better half, generously supplying us tea and mouthwatering snacks.

In his tenure at St. Anthony's College, he was well appreciated by the management for being an exemplary teacher and also because he had always been thoroughgoing in his approach in extending support to the institution in its endeavour to live unto its maxim 'ever more, better ever'. The goodwill he enjoyed across a broad spectrum of academic, political, bureaucratic circles had often been of tremendous help for seeing issues in perspective.

He was a founding member of the Meghalaya College Teachers' Association and influenced the adoption of University Grants Commission (UGC) scales of pay for college teachers in the state. He also served as President of Shillong Academy and Women's College until his death. Despite his involvement with academic institutions, he was also associated with other social and Philanthropic institutions. One of his outstanding contributions to the people of Shillong in particular and that of the region in general and beyond was the establishment of the Sri Aurobindo Institute of Indian Culture. As its Founder Chairman and Managing Trustee, it was this initiative that kept him involved in bitter struggles at various levels for a long period, nearly till the time he breathed his last. Asian Confluence is another of the institutions of which he, as its founding Chairperson, shouldered the responsibilities of steering its activities all along.

As founder Chairman of the project Resurgent India, a think-tank comprising hundreds of prominent Indian personalities hailing from various disciplines of life. He steered to carry forward the Resurgent India Movement aiming to reclaim the lost glory the country once used to busk on. Divyo Jeevan Foundation Trust was another of his cultural units established and chaired by him till the last. Amongst the spiritual organisation he was linked with was

the North East Apex Body of Vyakti Vikas Kendra India (Art of living Foundation) of which he was a former Chairman and Chief Advisor.

Politically he was associated with Congress(I) and had held positions at different points of time such as the Secretary, MPCC(I), General Secretary, North Eastern Congress Coordination Committee and also as Member, All India Congress Committee. He became a Working Committee Member of the Nationalist Congress Party of which he also was one of the key founding members.

In 1993, he was nominated to the Rajya Sabha (Upper House). As a member of the Parliament he had served in various Parliamentary Committees that include the Consultative Committee of The Ministry of External Affairs, the Standing Committee of the Ministry of Defence, the Standing Committee of Human Resource Development, Standing Committee of the Ministry of Commerce and Petition Committee of the Rajya Sabha (Upper House). His insightful viewpoints and endearing attitude earned accolades across the political spectrum.

A deep understanding of the region and its people gathered over years of experiences and reading made him one of the pioneers to float the idea of opening the region up to the South Asian countries for economic, socio-cultural and commercial activities thus strengthening the nationalist political forces in the north-eastern region in his proactive role as the Founder General Secretary of the North East Pradesh Congress Coordination Committee. The root of the look East Policy of India, in a way, could be traced in that fore thinking which eventually facilitated the north east to realise its new found significance and the role it is capable of playing to support the cause of national development. He had the heart to do good for people but hardly strived to hog the limelight for himself.

As individuals, we all nurse our own dreams. Dr Dutta had his dreams, but his dreams far more inclusive in nature and wider in vision than most of us are capable of. Indomitable courage to take fresh challenges and a deep love for life had always inspired him to dare and take risks that, to many of us, often bordered on madness. Yet, with a tremendous capacity to persuade, he prevailed over us to be partners in his dream even if that seemed nothing but a utopia to us in the beginning. In the last phase of his life, he was actively dreaming to give shape to his pet project of establishing a quality liberal university in India.

Dr Dutta had departed from this worldly arena on the edge of a time that is undergoing substantial perception reorientation. The institutions he struggled to build are likely to lose their relevance sooner than he thought they actually would. The spirit that inspired him in the struggle would, however, remain ever relevant. It is an angry time that, even if someone deems foolish, tries to hold the bygone largely accountable for all the tribulations that define our present. The calmness of mind and thought is so essential to appreciate that it is not in blaming but in learning from the past that we are likely to find solutions to our predicaments of the present. Provided we care to calm our minds and pause a while to ponder over lives like that of Dr Bidhu Bhusan Dutta, we may hope to learn a few things from them that can be of use in mending the present in a meaningful manner. 🕯



Dr Debasish Chowdhury: former Principal of Women's College, Shillong, presently the controller of Examination in NEHU, loves to write and was in close association with Sri B B Dutta.



Rangpongpa

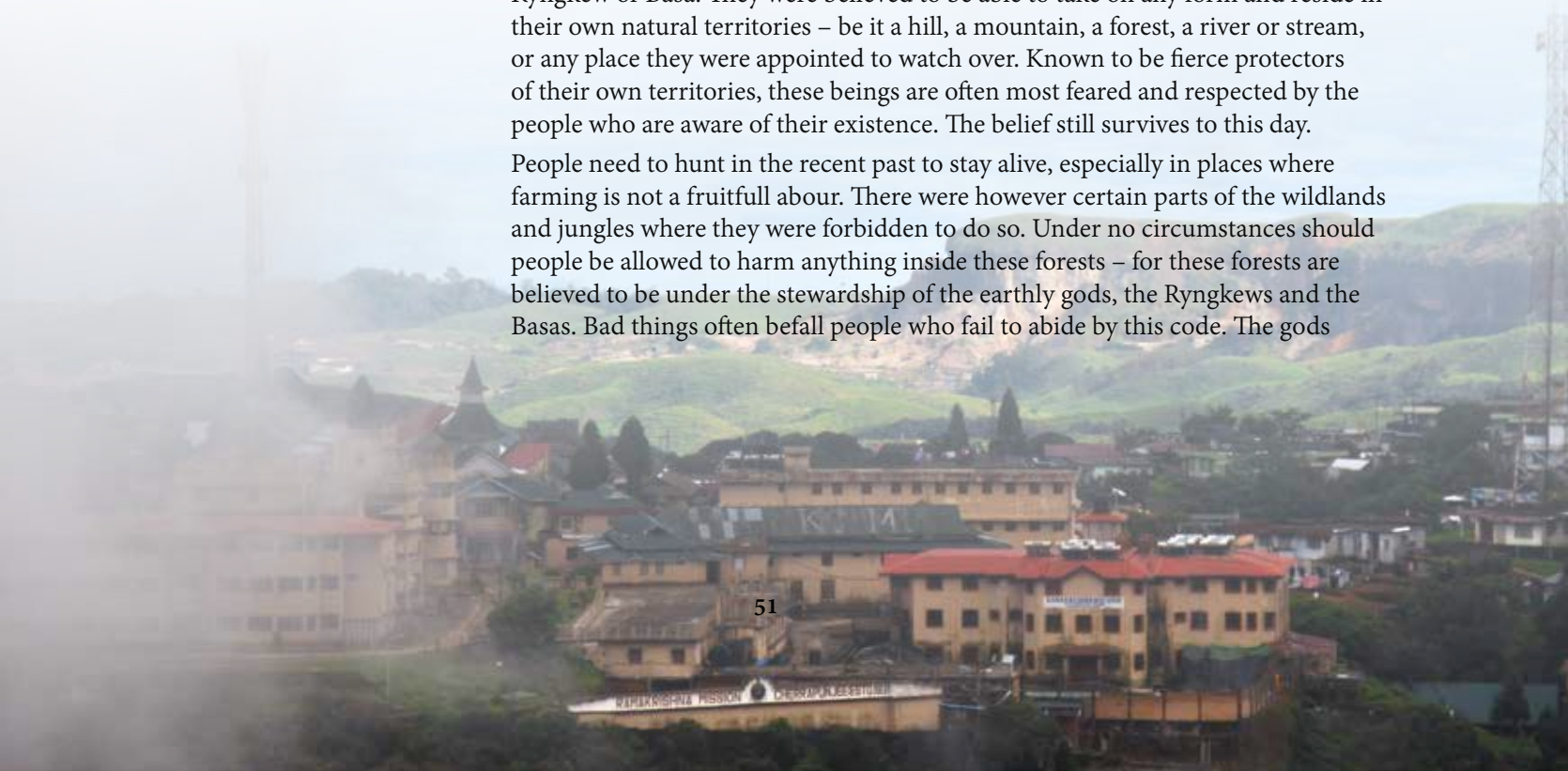
Donboklang Majaw



The Khasi people believe that men were not the only sentient beings sent to earth by the Creator God, the one whom they refer only to as U Nongbuh Nongthaw. There were other spirits and entities too, each with its own sense of purpose, wants and needs. Often deified as earthly gods, these powerful beings are of many kinds and tribes, living alongside human beings since the beginning of time.

The Khasis also believe that some of these beings were specifically sent to earth as custodians and caretakers of nature and the earthly realms. They call these beings Ryngkew or Basa. They were believed to be able to take on any form and reside in their own natural territories – be it a hill, a mountain, a forest, a river or stream, or any place they were appointed to watch over. Known to be fierce protectors of their own territories, these beings are often most feared and respected by the people who are aware of their existence. The belief still survives to this day.

People need to hunt in the recent past to stay alive, especially in places where farming is not a fruitful labour. There were however certain parts of the wildlands and jungles where they were forbidden to do so. Under no circumstances should people be allowed to harm anything inside these forests – for these forests are believed to be under the stewardship of the earthly gods, the Ryngkews and the Basas. Bad things often befall people who fail to abide by this code. The gods



(the Ryngkews and the Basas), they believed, can grant curses and also wishes to those who happen to meet them, although it is very rare for them to do so. Usually they like to be left alone and undisturbed. No one knows what happens if the Ryngkew or Basa gets disturbed and certainly no one would want to find out. This belief of the Khasi people too is still strong to this day, with some of these age-old reserved forests still intact and venerated.

Once, there was a person named Kani who lives in the town of Nongrim, who loves hunting more than anything else in the world. So great was his love for the sport that he would choose to devote many nights in the forest hunting, rather than spend quality time at home with his loving family and friends. Gradually his unbridled passion turned into an unhealthy addiction, while his fame as a crazed hunter of Nongrim never seems to stop spreading. As a hunter, he was lauded for knowing even the most obscure tracks in every forest in the region and for the wonderful trophies he brought back to the markets. As a person, however, he was heavily disliked by many, particularly by his family and folks at home for his insincerity, general indifference and lack of respect for anything but himself.

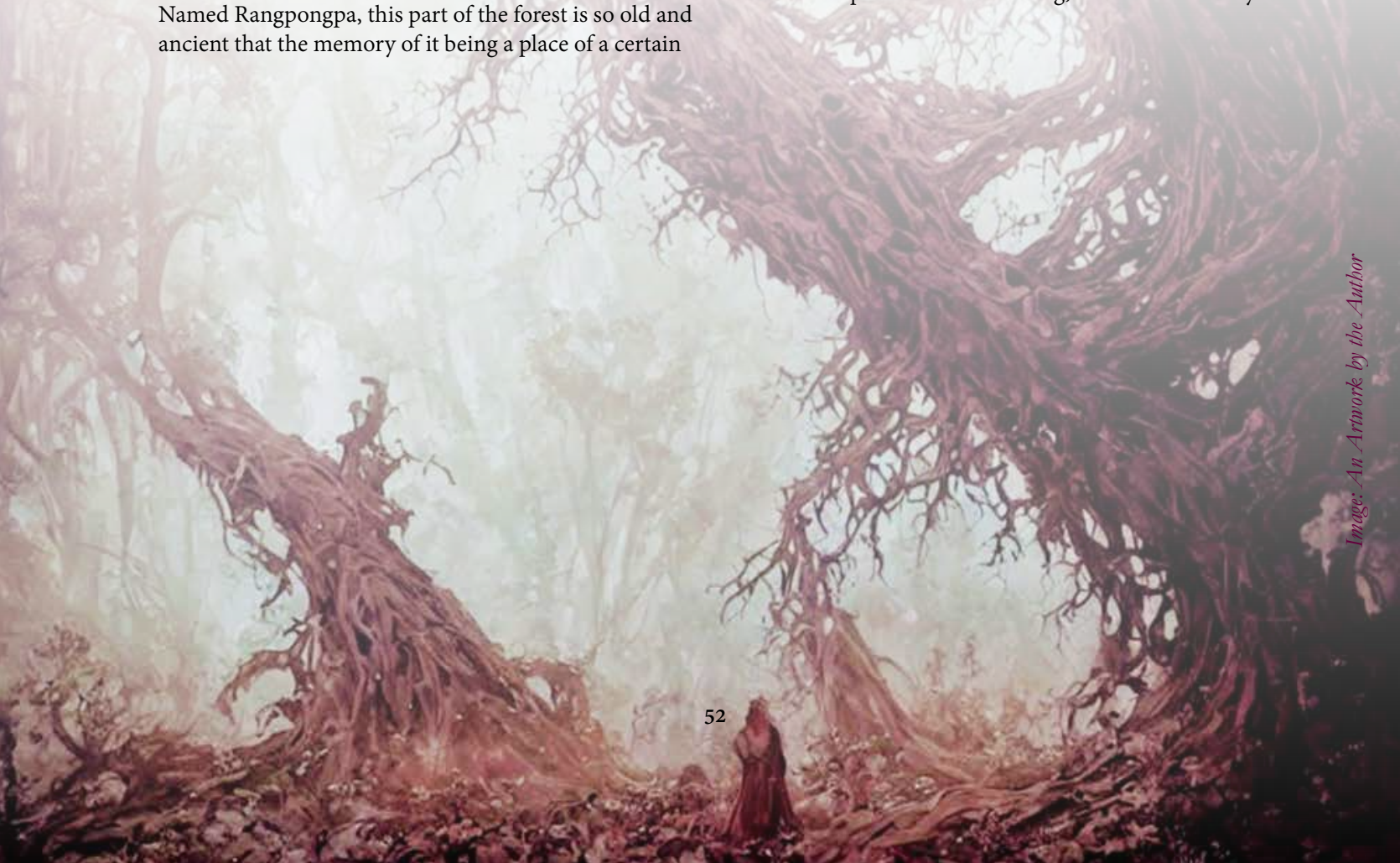
One day, while Kani was out again on yet another hunting spree, he accidentally crossed into one of these sacred parts of the forests not far from his village. Named Rangpongpa, this part of the forest is so old and ancient that the memory of it being a place of a certain

forest god has long passed away along with the memory of his name.

As an exceptionally experienced hunter, Kani knows his way around the forests as he knows the back of his hand for he is quite familiar with the areas around his village. Only this time however, he sensed that he had never been in that part of the forest before. Nothing seems familiar, except for the vegetation which seems to have grown a lot thicker and the trees which seem to have grown a lot taller. There was a certain kind of unusual dread in the air and Kani seemed to have sensed it too. Something strange was definitely afoot.

Usually, people would turn back when things like these happen but Kani isn't in the least afraid of these things. He is even more excited as ever because he had never hunted in this strange area before. Since this part of the forest seems thicker, he expected that there would be more exotic animals and hence, more trophies. Eventually, he found his perfect place near a waterhole as he perched himself on a branch of a very tall Soh-um tree and waited with his rifle – oiled and loaded.

As the sun starts to go down, the forest gradually loses its colour to an almost pitch blackness of the night. So far, no animal in sight, Kani thought as he remained there perching motionlessly on the branch, a skill befitting only a few men of his calibre. After another couple of hours of waiting, Kani was suddenly



awakened from his half-slumber by a white thing flashing out of the nearby thickets. He cocked his gun and aimed at the spot where the movement was seen.

What he saw surprised him so much that he nearly fell off the tree in excitement.

It was a fox with an especially bright white fur moving about in the bushes seemingly unaware of Kani's presence. The white fur is so bright; it shines – almost mimicking the half moon above it. Kani eventually regained his position as he aimed his gun at the white thing again. "A white ghostly fox..." He gleefully thought to himself. "... what a score! Imagine how much money they would give me for this!"

In his defense, the fox did look like something out of a fairy tale. White, spotless and ethereal, the enchanting animal stood out of the darkness like a well misplaced apparition. The sight is most otherworldly indeed.

Kani, fully regained, was just about to pull the trigger when he heard a very loud, booming and deafening voice that seemed to be coming from nowhere and everywhere at once.

"Go Home!"

Taken off guard, Kani relaxed his aim and listened to the strange voice for a few seconds. The source of the voice cannot be determined, neither is its direction. When no other sound was heard, he grudgingly took to aiming the rifle again, thinking that he was just simply imagining things. That it was all in his head.

When he was just about to pull the trigger, he heard the voice again. This time it was louder and a lot more terrifying.

"GO BACK HOME AT ONCE!"

And this time, Kani was scared because he had heard it loud and clear. He was definitely not imagining it. It was most definitely not in his head. It was real. No sooner than he realized this, he started hearing the loud thumping sounds that are slowly drawing closer. The thumping sounds raised several hairs on his neck as he panicked and quickly packed up his rifle and nap sack in an attempt to flee before things got any worse. But before he could leap from the tree branch into the ground below, he saw a shadowy figure of a very big animal approaching him with the same loud thumping sounds that could only have come from the animal's exaggerated footsteps.

As soon as he saw what it actually was, Kani froze. By then, the huge human-like thing had come out of the shadow of the trees and into the faint light feebly shone by the waning half-moon. This bizarre creature was so grotesquely huge that although it was standing with its feet on the ground below, all Kani could see were its big bare tummy and its pair of thick monstrous pillar-sized legs. And whatever this thing is, it is stomping towards Kani, slowly, threateningly, with a strange calculated intensity. The upper part of the body including the head cannot be seen as it was so high above the trees!

The frightened master hunter stumbled, lost his footing and fell from the branch of the tall Soh-um tree. Luckily the forest floor of thick fallen leaves broke his fall and he was unharmed. He quickly got to his feet and ran home as fast as his legs could carry him without ever looking back. Any thoughts of the white ghostly fox had completely left him by then as he ran towards home without stopping.

Upon reaching the village, the story of Kani's terrifying ordeal spread like wildfire. It was later ruled out to be a rare encounter with a Ryngkew, one of the guardian gods of the natural world. To make things even stranger, this specific part of the woods where the leaves are bigger and the trees are taller, was never found when villagers went to look for it in the following morning. It was also ruled out that Kani, who was once a proud man, was far too humbled by the supposed encounter to be lying about it, or so the villagers thought. But whatever it was that he saw, legend has that Kani never went hunting ever again. 🙏



Donboklang Majaw is a multimedia specialist with years of experience in development communications.

Donbok likes to read, write, sketch and paint in his free time. He also plays guitar and compose music for bands like Retrosage and ĩaiong.

Quinton Hall to Vivekananda Cultural Centre: Observations of a Septuagenarian

Champa Sen Choudhury



Every remarkable achievement has a modest beginning and that beginning is first born in people's dream. Erstwhile Quinton Hall turned Rama Krishna Mission Vivekananda Cultural Centre, a landmark in present Shillong, was no exception. The hall where Swami Vivekananda delivered his enlightening speech on 27th April 1901 that eventually was to be the last public speech of his life, had its initiation way back on 28th July, 1890. As the need of a public hall was being felt for some time, a meeting of a few like minded, prominent persons of the then Shillong was held in Babu Kirtiram Baruah's place on that date. A committee by the name of "Public Hall Committee" was formed as per resolution of the meeting. The participants were Babu Sarat Chandra Dhar, Babu Umesh Chandra Majumdar, Babu Shreesh Chandra Banerjee, Babu Keertiram Baruah and Munsee Mohammad Assanulla. The former Three were President, Secretary and Treasurer respectively, remaining two being the members.

The first meeting involving the general public of Shillong was held next year and with their liberal financial contribution this public hall was established in 1892.

This was ages before my father, late Jagadindra Nath Choudhury, who ultimately succeeded in reverting it back to its original purpose by handing it over to Ramakrishna Mission, saw the light of this world. It happened to be a difficult legal battle over thirty seven years, against its falling prey to commercial exploitation, with his untiring efforts. The series of unfortunate incidents that followed over a long span of time since its inception can be summed up at a later occasion.

Today, I would like to recollect my personal memories about the hall and its adjoining area, from late 1940s or early 50s till 1992 when this public property

had been successfully restored and handed over to this organisation for the purpose of social benefit.

It was a sprawling low land, bounded by Quinton Road on the west and north side running at a higher elevation, with a dilapidated structure known as "Singhania Talkies", a part of the building housing office of VCC today. Behind it two shabby sheds stood near east and west boundaries facing each other, where very few broken cars used to be parked with mechanics working on them. One or two trucks would occasionally be worked upon. Seemingly casual compared to the busy Bijoli Motors further up on Quinton Road, Nagi Motor Works in Police Bazar and Khan Motor Works on Keating Road to name a few close by, the main attraction being the cinema hall. The small shed on the eastern side of the land contained a space for a terribly noisy Dynamo to cater to the cinema during power cuts, completely shattering the silence of the locality.

Between two sheds there was an ill maintained space, parallel to Quinton Road on the west, which served as part of a straight thoroughfare between two sides of "I" shaped Quinton Road for some school going children of the locality or people who would compromise with potholes, grease, oil, and heaps of garbage for a shortcut to and from the hall or beyond. The southern most portion of the land, segregated from the other part with a shallow dent created by flowing rain water from the higher level, was a considerable open space for free neighbourhood boys to run about. Some archins loafing around would also venture in eavesdropping closer to back wall of the hall for their favourite dialogues from ongoing shows. Of course, they were often relieved of the effort when the sound box threw tantrums and the dialogues along with music did entertain the neighbouring houses as well. To humbly admit, yours faithfully picked up a number of light "film songs" in the process that were otherwise forbidden for her on consideration of tender age.

This whole property lay, between Quinton lane on the south and a wide open, deep, main municipal drain on the east, serving the greater locality. The west and the north, however, was bounded by Quinton Road, without a formal boundary on any of the sides. Leaving quite a wide space in between the cinema hall and a shallow drain in the west and an extremely narrow pathway separating the dynamo shed in the south, there was a lawn tennis court with a changing room and a pavilion attached, where the middle class Indian youth of the erstwhile society got a chance to learn

playing lawn tennis without seeking benevolence of the British dominated Shillong Club and continue to play. This piece of government Land, the present parking lot with garden, lying idle earlier, however, was added to the Quinton hall property since 1921, thanks to untiring efforts of U Dohori Ropmay. I remember observing at least two generations playing in that court. We would enjoy the game from our house, self, of course, without much knowledge about the rules, and supply drinking water for the players on their request.

In mornings the ball boys of the tennis club would prepare the court with roller, markers, net, etc. for the game in the afternoon. After the game of Tennis every evening, they would sit together on one grassy patch close to the court near the eastern boundary. They would play games, sing in chorus with tins containers for percussion accompaniment. Once in a while presence of bamboo flute would make it more interesting. They would not only have good time among themselves, but also cheer up the otherwise unhealthy atmosphere. In winter evenings they would have a bonfire lit there to warm themselves up, a red glow of fire brightening their faces and parts of limbs exposed to it. Watching their glowing contented faces in otherwise dark gloomy winter evenings that side from our confinement of comfortable rooms warm with electric heating, many imaginative young hearts used to pine for similar freedom, I assume. I, for example, nurtured a dream, for quite some time, of being born as a ball boy on my rebirth.

To their utter dismay, as expressed by the senior members in the neighbourhood, ambience of the locality deteriorated fast since the structure was converted in a cinema hall after 1946. Moreover, due to absence of essential facilities available to the cinema goers, the narrow pathway beside the tennis court served as a public urinal lined up by a class of the male audience, during interval, oblivious of public eyes in the residential area, stench and general hygiene. It continued over the years. At times this queue would extend along the edge of the main drain, defining the total eastern boundary of the land including the tennis court.

Yet, it was not devoid of innocent merriment, especially for the children. What was highly attractive to me as a child, was the southern most part of the property where a day or two before the Holi festival busy preparations would start for the ceremonial



“Holika dahan” attended by the Marwari population of the town or may be one large extended family only. Our excitement knew no bounds. No where have I seen so far such beautiful Holika made with a tall local pine tree supported by piles of log with heaps of dry pine leaves covering them.

The ladies of the community used to come in the morning before Holi with ritualistic offerings like pulses, flowers, garlands, rolls of thread, incense, sweets and, to the amazement of the children, garlands made of cowdung cakes. Placing them on the sacred pyre one by one with care and devotion performing rituals chanting the mantras, they circumambulated the pyre with the ball of thread in hand a number of times thus encircling it with the thread. The late evening used to host a gorgeous sizable gathering of the families arriving in hoards to burn the holy pyre. Ladies would arrive donning their colourful traditional attires with fineries, singing traditional tunes, all the while. Another set of rituals would follow before the fire was lit on the holy pyre. Merriment would continue till Holika was ablaze and the fire concluded leaving bright sparks of amber gleaming from dark ashes as a promise for the celebration next year. Most of the neighbours’ attention was drawn as a part of it from their individual compounds around. All became mentally one with the gathering on the field irrespective of race, caste and creed. We would come down to the lowest level of our house with our seats. There would be occasions when our guests from other localities would travel all the way joining us to watch this celebration.

Depending on auspicious timing, in some years this ritual used to take place late at night. We, being the closest neighbour and the senior members of our family being enthusiastic enough, were woken up by them to enjoy.

Next morning the male members of the celebrating community, mostly clad in spotlessly white crisp dhoti and kurta, would visit the spot in small groups to pay their homage by smearing handful of ashes left from the sacred pyre, on themselves.

Thus the open, cosmopolitan ambience with a number of significant minority communities in this small picturesque town opened our minds to the rest of the world as did the main annual festivities involving a large part of the society like autumn festival of DurgaPuja, local festivities of Sad Suk Mynsiem, Eucharistic Procession in November and cheerful Christmas with midnight carols and somber tolls of church bells drifting all over the town through rustling pines, celebrating the arrival of baby Jesus in December. It was much later that we got to know about the societal conflicts of interest, exploitation and divisions that led to so much of sufferings. Luckily, they could not tarnish the inner joy our togetherness imbibed in our hearts way back in childhood.

My past memory of this above mentioned location has gone through sea changes after 1992 and still continuing its journey forward with dedicated efforts from Ramakrishna Mission, the premier institution first established in Shillong in 1937 and even earlier in some other locations of Khasi and Jaintia Hills with an aim of service. Their contribution towards all round development of the people in this hill area is undeniable. The essence of their toil towards upliftment and assimilation with respect for diversity in language, faith and cultural heritage surely is a steady light of hope for brighter future. It is gratifying to watch the dream of a few persons flourish in a significant proportion over time and serve its purpose of upliftment of the people they loved so dearly, surviving through its long and chequered past. 🙏



Champa Sen Choudhury is an acclaimed author. She writes both in English and Bengali. She did her early schooling from Shillong and later from Calcutta. Apart from writing she taught in a school in Kolkata after completing her Masters in Economics from Calcutta University.



Manipur and Jagoi Ras

Tayenjam Bijoykumar



Manipur, an erstwhile kingdom, has a chequered history. In the beginning Manipur valley was a vast lake. When the lake started drying up people descended to the valley and settled there. The Meiteis of Manipur are said to be the descendants of a break-away group of the Shang Dynasty of Central China and the lei-hou tribe of Koubru hill situated in the north-west of Manipur valley. They established their principality in Koubru hill range sometime during the 15th century B.C. Over the centuries, many people belonging to Tai Shan groups from China and Burma (Myanmar) migrated to Manipur and settled in the valley.

Jagoi Ras on stage by Brojendro Thounaojam

King Loyumba (1074-1112 AD) instituted Loyumba Shinyen, a written constitution, which was essential in the reordering of the society to integrate the dominant groups. In many ways principles of this constitution still govern the Meitei social system.

The Ningthouja dynasty of the Meiteis founded by Nongdal airen Pakhangba in 33 AD ruled Manipur till the British took over in 1891. They installed a royal blood on the throne as a proxy ruler till they left in 1947. The reign of the Ningthouja dynasty continued until the monarchy was abolished in 1949 after the merger of Manipur with India.

Manipur's connection with Hinduism started when Hindu kingdoms in mainland India were overrun by invaders and people, especially the Brahmins, started running off to safer places to escape the onslaught. Starting from the 15th century A.D. waves after waves of the Brahmins entered Manipur and assimilated into the local population.

Besides the Meiteis, there are 33 recognised tribes in Manipur. Frequent intermarriages with different tribes have also enlarged the gene pool of the Meiteis. More often than not 'Manipuri' is used as a generic term to encompass all the peoples living in Manipur.

Image: Maharas at Shri Grindadi temple, Imphal by Kosygin Leishangthem

Doyen of Indian Theatre, Ratan Thiyam maintains, “Manipur is beautiful because of its syncretic culture. We have accommodated every culture, every religion, every ethnicity that came our way, and out of this fashioned a unique identity for ourselves. This is an outlook we inherited from our ancestors and this is precisely what has made our arts great and our society resilient. Why are we questioning this greatness inherent in us now?” Manipuri culture presents an amazing synthesis of artistic and moral aspects. Manipuri performing arts encompass dance, music, martial arts, drama, etc. To the Manipuris dancing is devotion and submission to God.

The tradition of worshipping pre-Hindu deities continued even after the coming of Hinduism. Meitei religion is centred on the veneration of deities. Lai Haraoba or pleasing of deities, ceremonial rites to appease deities, a pre-Hindu festival, is an important festival of Manipur. lai Haraoba has been preserved in its most pristine form — its dance forms and oral literary and poetic traditions are still intact even long after the Meiteis have become Hindus. Hinduism could not totally subvert the pre-Hindu Meitei religion. Even the kings who patronised Hinduism continued to worship pre-Hindu gods and goddesses. Meitei religion reached a modus vivendi with Hinduism. Rajarshi Bhagyachandra (1759-1760, 1764-1798) is considered to be the most devout of all the Hindu Manipuri kings. During his reign the image of Shri Govindaji at the temple in Imphal was carved out of a jackfruit tree as Shri Krishna had revealed in his dream. He also arranged to cast the image of Sanamahi, a pre-Hindu deity, in metal. He worshipped both the deities.



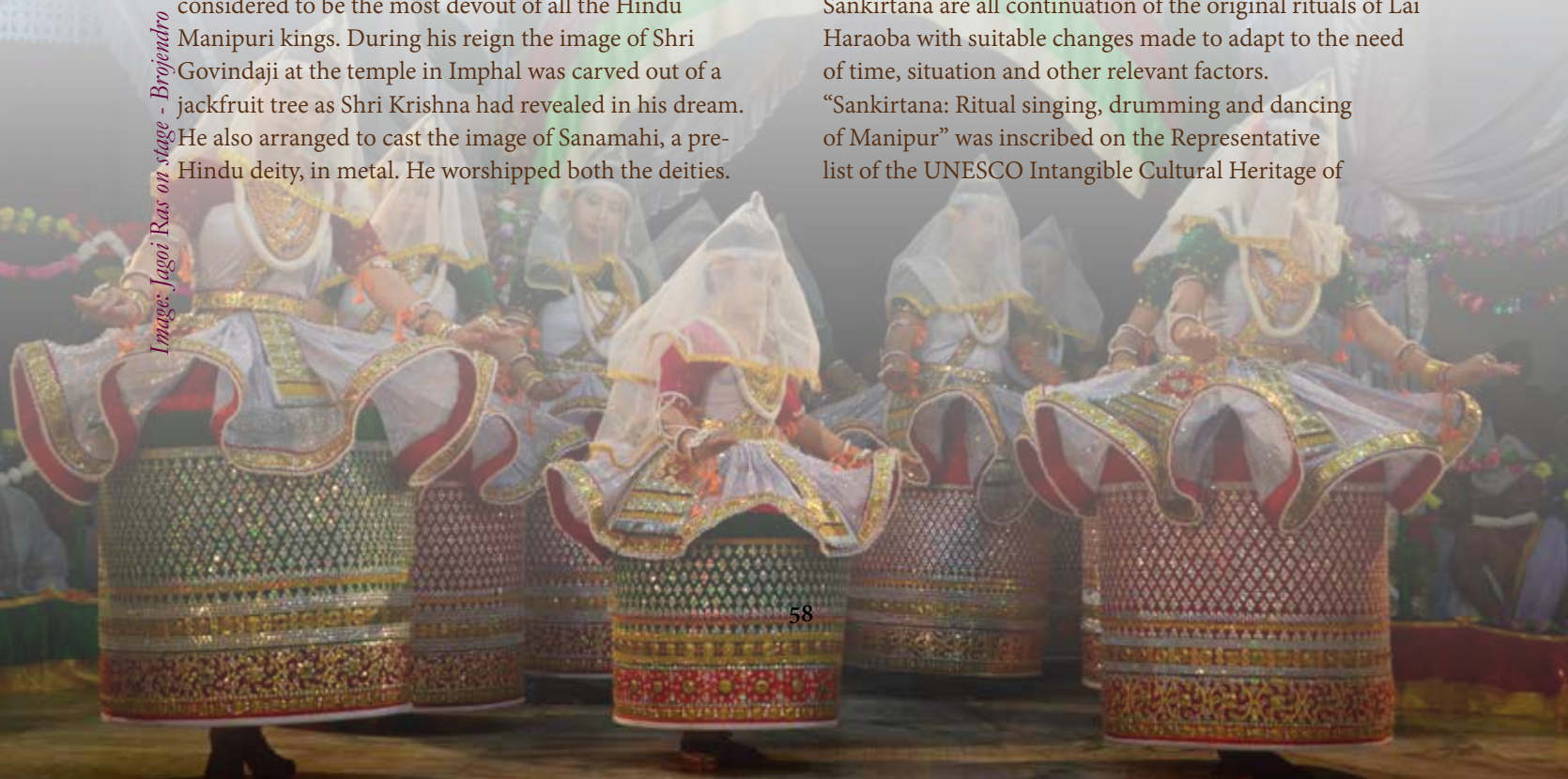
Classical dance is associated with spirituality and has a deep-rooted relationship with Natya Shastra. Manipuri Ras lila known as Jagoi Ras in Manipuri is one of the classical dances of India. During his lifetime Rajarshi Bhagyachandra founded three Ras lilas, viz., (1) Maha Ras, (2) Kunja Ras and (3) Basanta Ras. These original forms of Jagoi Ras belong to temples and are never performed outside the precincts of temples. His successors founded another two Ras lilas, viz., (1) Nitya Ras and (2) Diva Ras.

Three years after the installation of Shri Govindaji, for the first time Maha Ras in classical tradition was dedicated to Shri Govindaji

at Langthabal (Canchipur), on the full moon night of Hiyangei (October-November), in 1779 A.D. It continued for five days in which the chief queen and other members of the royal family took part with the young lady Vimbabati playing the role of Shrimati Radharani. King Bhagyachandra himself played Pung (Mridanga) while his uncle, Ngoubam Shai was the leader of the vocal group. Jagoi Ras customarily starts with a Sankirtana known as Nat Sankirtana. The term ‘Sankirtana’ signifies a form of song or chanting performed in public to praise God. Dance, song and music all combine with devotion in Sankirtana. In a typical recital, two drummers and many other singer-dancers with cymbals in their hands perform, supplemented by conch blowers. The rituals of Nat Sankirtana are all continuation of the original rituals of Lai Haraoba with suitable changes made to adapt to the need of time, situation and other relevant factors.

“Sankirtana: Ritual singing, drumming and dancing of Manipur” was inscribed on the Representative list of the UNESCO Intangible Cultural Heritage of

Image: Jagoi Ras on stage - Brijendra





Humanity during the eighth session of the UNESCO Intergovernmental Committee meeting in Baku, Azerbaijan, held from Monday 2 to Saturday 7 December 2013.

There are different costumes assigned to the dancers playing Shri Krishna, Shrimati Radhika, Brinda Devi and the Gopis. Jagoi Ras on stage by Brojendro Thounaojam Shrimati Radhika, Brinda Devi and Gopis wear potloi, a cylindrical costume made of layers of stiff starched cloths covered with a bright coloured silk cloth (either red or green) on which chamaki or bright metal pieces are sewn. Green coloured potlois are for Shrimati Radhika and Brinda Devi. It is tied to the waist of the female performer. Above it she wears another short skirt like garment called poshwal (poswan). Potloi is so designed that any movement of the legs of the performer is correctly transferred to it. In other words, potloi dances along with the steps of the performer. All the performers in the three Ras lilas associated with Govindaji Temple gather up and tie their hair on the top of their heads. Each dancer wears a koktumbi, a conical headwear, over the hair. Then the head is covered with a maikhumbi (semi-transparent white veil).

Khwang-goi, a belt, is tied to the waist. Khwang-nap, a flap, is placed on the front. The upper portion of the body is adorned with resham phurit or velvet blouse. Khaon, a strip of embroidered cloth, is put on across the upper portion of the body from left shoulder to right waist and the flap is dropped below the waist. Khaon is used for the performers in Ras lilas associated with Govindaji temple.

Shrimati Radhika, Brinda Devi and Gopis in Nitya Ras and Diva Ras can wear either koktumbi or another type of headwear called jhapa. But jhapa is not allowed in Govindaji temple. On their hands they wear khutnam topi (an ornament worn on the top of palm), khuji (bracelet) and khuji thak rattan zoor (an ornament tied to forearm and upper arm).

Shri Krishna wears golden-yellow silk pheijom (dhoti) with green borders. Two Khaons are put on across the upper part of the body from shoulder to waist, from right to left and left to right, with the flaps hanging below the waist on either side. Shri Krishna also wears Khwang-goi and khwang-nap. Shri Krishna's headgear comprises of chura, cherei and kajenglei. Chura is the crown of peacock feathers. Cherei or paper-flower is the thin strips of white paper on a string

worn at the back of the head. Kajenglei is the circular headdress consisting of numerous brass strips with red tufts. On the hand from the top of palm to arm, Shri Krishna wears khutnam topi, khuji popchaobi (thick bracelet), taan (plaque), tanthak (an ornament worn above taan) and tankha (an ornament worn below taan). On the bridge of foot and around the ankle Shri Krishna wears khong-gileiteng. It covers up sengao sarik or the string of small metal bells around the ankle.

The complete set of costumes for Shri Krishna is called natavaravesh.

Maha Ras is performed at Govindaji temple at night on the full moon day of Hiyangei, a month according to the traditional Manipuri lunar calendar falling in October-November. It corresponds to Kartika Purnima.

Shri Govindaji representing lord Krishna participates in Maha Ras. For this purpose, the deity is taken out of the temple in a grand ceremonial procession to the Ras Mandal after rituals. The deity is carefully placed on Vhadra Chakra, a revolving platform at the centre of Ras Mandal. The Gopis dance around while the deity revolves in all directions.

There are some basic differences between Govindaji temple and other temples including Bijoy Govinda. At Govindaji temple, the deity is present at the Ras Mandal. No dancer enacting the role of Krishna is present. At other temples, the role of Krishna is enacted by a dancer. The solo episodes of 'Radha and Krishna' or 'Krishna Nartan' are there. At Govindaji temple, instead of the episodes of 'Radha and Krishna' a significantly big Artika is offered in the beginning with the two deities of Shrimati Radharani and Shri Krishna installed on the Vhadra Chakra.

Historically, Maha Ras was performed in the precincts of Govindaji temple with the participation of the members of the Royal family. As it is more ritualistic and have certain practices to be followed, very little change has taken place in this form.

Kunja Ras is performed at Govindaji temple at night on the full moon day of Mera, a month according to the traditional Manipuri lunar calendar falling in September-October.

In Kunja Ras Shri Krishna meets the Gopis at a secret grove of their choice.

Basanta Ras is performed at Govindaji temple at night on the full moon day of Sajibu, a month according to the traditional Manipuri lunar calendar falling in March-April. The season of colours is enacted in the Ras. Chandravali, the second

Manipuri Ras lila have undergone many transformations since Rajarshi Bhagyachandra created Maha Ras. In the olden days traditional dancers, singers and artists could survive because of the patronage of kings and dignitaries. Now, they are left to fend for themselves to stay alive. To earn their livelihood they have to bend their ways and try to adapt to the present trend.

in devotional ecstasy to Shrimati Radharani too joins Basanta Ras. The episode of Mana signifying the discarding of Shri Krishna by Shrimati Radharani is the most thrilling and sympathetic portion of Basanta Ras. Nitya Ras was founded by Maharaja

Chandrakirti (1850-1886).

This Ras lila is not dedicated to Shri Govindaji. One of king's daughters, princess Sanatombi married and lived with her British husband major Maxwell, the then British administrative officer. This relationship was not approved by the Royal family. According to Manipuri custom at the time she was regarded as an outcaste. Princess Sanatombi organized the Nitya Ras founded by her father and celebrated it outside the temple premises with herself in the role of Makochingbi (a major in the Ras lila).

Nitya Ras can be performed in any month of the year except Sajibu, a month according to the traditional Manipuri lunar calendar falling in March-April. Female dancers of Nitya Ras were not allowed to use Koktumbi or the headdress of Shrimati Radha and Gopis for the three dance forms associated with Govindaji temple. Nitya Ras is also known as Nartana Ras.

Diva Ras was created during the reign of Maharaja Churachand (1891-1941).

Diva Ras is the youngest of the five Ras lila. It started during the reign of Sir Churachand Singh, the royal head during the British Manipur administration. The time was around 1940 A.D. before World War II.

This Ras lila is performed during day time hence called Diva Ras. The time of Diva Ras is scheduled ahead of the time of Shri Krishna's coming back home along with the cows from the pasture.

Manipuri Ras lila have undergone many transformations since Rajarshi Bhagyachandra created Maha Ras. In the olden days traditional dancers, singers and artists could survive because of the patronage of kings and dignitaries. Now, they are left to fend for themselves to stay alive. To earn their livelihood they have to bend their ways and try to adapt to the present trend. To attract tourists and entertain people Manipuri Ras lila have come out of temples.

Excerpts have also been adapted for stage performance. Performance lasting whole night has been squeezed into ten to fifteen minutes. 🕯️

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Tayenjam Bijoykumar Singh is a bilingual poet, writer and translator from Imphal, India. He writes poetry, short-stories and nonfiction in both English and Manipuri. His original writings and translations in English have

appeared in Oxford University Press Volumes, Sabd, Pratibha India, Interstate Commerce Commission Quarterly, Chandrabhaga, Imphal Free Press, North-East Frontier, Sentinel / Melange, Katha Volumes, Glimpses from the North-East (published by National Knowledge Commission), Marg etc. He is the Vice-president of, North East Writers' Forum, a life member, of Naharol Sahitya Premee Samiti, Imphal, and an advisor, Chorus Repertory Theatre, Imphal founded by Ratan Thiyam.



Ruth Harris on 'Guru to the World'

Ruth Harris has written a new book ["Guru to the World: life and legacy of Vivekananda", Harvard University Press, October 2022] that examines Vivekananda's life through his transformative relationships and the impact he had on transforming the Western understanding of spirituality and the global perspective as a whole.

Ka Jingshai (**KJ**) was in conversation with Prof Ruth Harris (**RH**). Here is an abridged version of the interview, which can be found in full at <https://bit.ly/3KgGkFk>

KJ: Your book about Vivekananda covers the importance of his philosophy from multiple perspectives in an interesting way. How did you discover Vivekananda, and why you decided to switch genres in your writing?

RH: Well, on one level, it was a tremendous shift, and I had to spend 8-10 years doing the book because I had no background. On another level, it wasn't because I came to it through French history. I was reading about the relationship between Romain Rolland and Gandhi and picked up two other books Rolland wrote, one Ramakrishna (*la Vie De Ramakrishna*), and another on Vivekananda (*la Vie De Vivekananda*). These books got me started.

The second reason is that I began understand to the importance of people like Vivekananda, who came from the colonial and imperial world to the Euro-American world, and who shifted our perceptions in ways that we did not yet recognise. I wanted to explore why somebody like Vivekananda had such an impact outside of India before he returned to India. I began to read letters, and I got a sense of him as a human being. That was very enticing.

KJ: When you read him first, what really struck you?

RH: What struck me was his capacity to express very harsh, fundamental truths through wit and humour, especially to his western audience and, at the same time, his openness to their preoccupations. I was stunned that he remained so compassionate, despite western stereotypes of Indians and insisted that westerners change their attitudes. There were times when he said, 'Please, don't speak of us as heathens, don't offer us stones when we need food.' I was also fascinated by his cultural ambidexterity. He could engage in any of the discussions Westerners were interested in, but could also translate important, even fundamental ideas about his own culture and religion. I began to wonder how he could encompass all this learning and translate so much so readily.

KJ: Did you ever feel like 'let me write on the Guru of Vivekananda?'

RH: Well, I have to say, of all the things I wrote, the chapter on Sri Ramakrishna was the most difficult. As a Westerner not brought up in this tradition, I read the Kathamrita, and I began to think

how hard it was to convey the message of Ramakrishna except through his devotees. They give some sense of Ramakrishna's rare charisma, humanity, and capacity to touch people with different psychological makeups.

I also wanted to tell the story of Ramakrishna and Vivekananda in a new way. Certainly it appears as a story of opposites but there were underlying and fundamental similarities as well.. Certainly, Ramakrishna comes across as Bhakta, and Vivekananda as a sceptical Jnani. But underneath, it was Ramakrishna's wisdom that he was learning. Vivekananda himself said, 'I am a bhakta'. It is a complex and transformational relationship, with Ramakrishna understanding on some intuitive level that he was teaching a young man capable of communicating to the wider world in a way that he was not.

I began to understand why Ramakrishna wanted to be a baby, and how he regarded the Atman as encompassing the innocence and play of babyhood. Certainly, he acknowledged Vivekananda's intelligence, but he was not overawed by it, and when Vivekananda reasoned too much, Ramakrishna said, 'you must go beyond that.' He loved all of Vivekananda, not just the rational knowledge-seeker.

KJ: What thoughts made you think that the concept of 'Swami Vivekananda and America' needs a new light?

RH: There was a personal dimension that brought many things together for me. Of course, I am American, ended up in Britain, and married an Englishman. It was interesting that working on Vivekananda brought my American, British and Indian friends together.

Most of my American friends used to say when they were growing up, 'we're not religious; we're spiritual.' I thought, 'Where does that come from? What do they mean by this?' Many of them were Jewish or Christian, but they all thought of themselves as 'spiritual'. Yet, they knew on some level that the spirituality they professed had come from India, even if very circuitously.

I realized that people had not grasped the connection between Vivekananda and William James, who is considered in America to be the founder of psychology. Romain Rolland, in his discussion of Vivekananda, writes about William James and recognised that Vivekananda was part of a greater shift in views of self, consciousness, and religious experience. I read a good deal of James' works and correspondence and realized that he was having a debate with Vivekananda, in which he continues to argue that Hinduism is metaphysical and transcendent, but not based on science. He continued to employ 'orientalist' clichés about Hinduism as a religion of passivity. Vivekananda resisted these views.

KJ: It's intriguing that you present and understand Indian ethos so delicately in this book. How challenging was that?

RH: I must confess that in the fourth year, I began to despair. I thought, 'Oh, this time, I've bitten off too much. This time, I'm going to get into trouble.' That's because I could not understand, but I was working hard. I was raised in a Jewish tradition and spent a year working on Catholicism to learn about the Virgin Mary, but thinking about Hindu metaphysical concepts was a whole new challenge.

I think the change came when I listened to a good translation of the Gita. I began to understand what it meant to Arjuna NOT to defend his family, precisely because families mean so much in India. This ethos of sacrifice astonished me, as did the requirement to sacrifice without thought of the consequences.

Interestingly, at the same time, some of my Indian friends began to recognize that we really can't understand politics, and of course, the Indian anti-colonial struggle without religion. I had been working on religion and science for many years, but what I was doing on Vivekananda was different. It was in exchanges with my friends that I began to get an idea of the relations between the struggle for spiritual and temporal freedom. I tried to be delicate, but I'm not sure I always managed.

I tried to use my historical imagination to enter this world and to investigate it within its own context, accepting that the ideas of theosophy, spiritualism, and Christian Science may well have provided important lenses through which Euro-Americans could understand Vivekananda's thought.

KJ: In Vivekananda's writings and speeches, there seems to be a convergence between modern science and Vedanta. He also cautioned against superstitious beliefs in both science and religion. What is the main lesson to be learned from these opposing ideas?

RH: What he's saying is don't accept claims from either religion or science as blanket claims. Each individual must find her own path through intellectual understanding as well as personal experience. No matter what he did, moreover, he was also criticised. The Orthodox didn't accept what he was doing, especially those who disagreed with his vision of the relationship of Karma Yoga to Advaita Vedanta.. There were others who do not want to give up rituals that Vivekananda viewed as 'don't touchism'. He wanted people to question. Though he did prioritize Advaita above other forms, he never lost sight of the fact that Ramakrishna had achieved everything through Kali.

KJ: Do you think Swami Vivekananda, in a sense, was more unique in his approach than Ramakrishna?

RH: Ramakrishna was utterly unique and is certainly unlike anyone I've ever encountered. And yet, Ramakrishna takes his places within traditions of

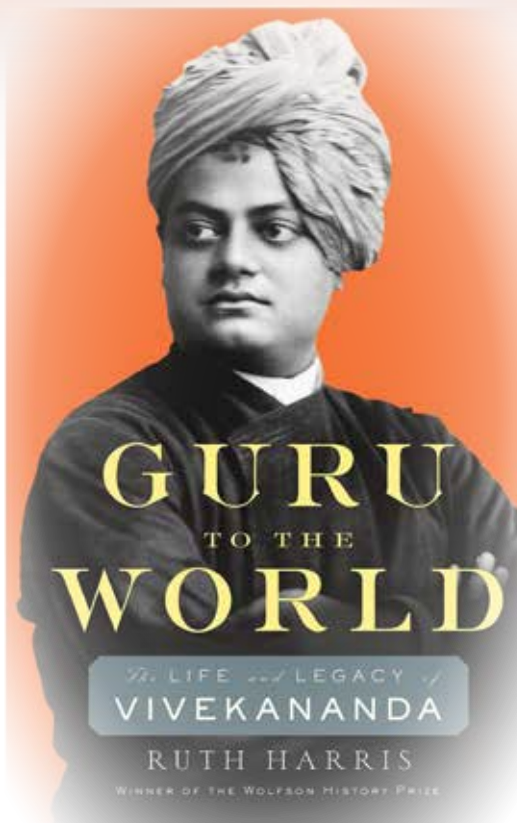
mystical experience that his audience understood – hence the constant comparisons between Ramakrishna and Chaitanya. But unlike Ramakrishna, Vivekananda became a global figure by going to Chicago and addressing all kinds of audiences that Ramakrishna could not even imagine addressing.

In his encounter with Ramakrishna, Vivekananda wants to see God and he realizes that Ramakrishna will help him accomplish this mystical aim. And, although he has been a Brahmo, he accepts Ramakrishna as his guru. In my view, this turn to Ramakrishna enables Vivekananda to undergo a spiritual reconciliation of the highest order. I think that's partially why he hopes to bring reconciliation when he goes to America. But he's also savvy, and quickly acknowledges that there are dynamics of power that he aims to shift.. He scolds the people in the West, 'You're brutal, you're materialistic. You don't listen, you don't see yourselves.' When he comes back to India, he says, 'You're timid, you're quarrelsome. You must learn self-reliance and commit yourself to Practical Vedanta.' Like a good Guru, he says different things to different audiences.

But despite the exhaustion of constantly re-calibrating his message, I do not think that there are two Vivekanandas. He remembered the spiritual heights of his time with Ramakrishna, but he knew that his role as a 'global guru' during imperialism requires a shifting of his inner rhythm and a re-arranging of his psyche. There is no doubt that the effort depleted him, and this is why his women friends – especially in America – worried so much about him.

KJ: Do you believe that the mental pressure and stress Vivekananda experienced was due to the obstacles and superstitious beliefs that he had to overcome?

RH: Yes, I do, but it was 'superstition' both in India and abroad. I was attracted to him above all because he accepted his failings and limitations and recognised that he was no Superman. His path was exhausting also because he wanted to go beyond 'imitation', as his own unique life-course revealed. He always admired Thomas à Kempis' book, the Imitation of Christ, but he came to understand that 'imitation' was not enough, and that people needed to BE Christ, or even be BETTER than Christ. He was especially concerned that Indians would



imitate the British, when they needed to remain themselves. In thinking along these lines, he asked an existential question – how can Indians exist in a global society and absorb positive influences from around the world while remaining authentically themselves? This was the quandary both for individuals and for nations.

KJ: How do you think these ideas about blending experience and reason are influencing the modern thought currents of the West?

RH: In this connection, we may remember his discussion with William James. They all were trying to blend experience and reason. When people say in America, I'm not religious, I'm spiritual, what they're trying to say, I think, is 'we're

not superstitious, we don't belong to the old ideas of conventional religion and we are open to many different paths.'

He was also interested in creating a Vedantic science, one which encompassed both the mundane and the cosmic in a manner that did not regard European rationality as the only universal. He did not think that it was a choice between atheism and science; indeed, in India, people retained their spiritual preoccupations despite their acceptance of and interest in western science and its developments.

In the West, there was more of a split, as the gulf between religious faith and scientific thought deepened. . By the end of the 19th century, however, there was a reaction against such polarised perceptions, and Vivekananda slotted easily into these wider discussion about the 'revolt against positivism', and what has been called the 'global idealist moment'. Vivekananda, for example, believed in biological evolution, but he did not believe that natural selection had a role in the higher mental and psychological faculties. Even Darwin's co-discoverer, Alfred Russel Wallace, would have agreed with Vivekananda.

KJ: There is a popular trend of using science to justify every religious ritual or practice. What was Vivekananda's stance on this matter?

RH: Vivekananda wanted everyone to find his or her own way. He didn't think that real spirituality was contained within the miraculous. He encouraged people not to search for 'getting powers'. He thought that a more enduring spirituality was based on perseverance and disciplined searching.

I think he'd learned that from Ramakrishna, and that's why I discuss Ramakrishna's throat cancer and his refusal – despite his disciples' distress – to cure himself. Ramakrishna says, 'I can't ask for that. As I spent all my time explaining that the body is nothing.'

These are things that Vivekananda knew and tried to convey to his American devotees.

One of the things about my book is to show how the vision of science changes very much over time. I still think that we have an overinflated view of science. It can explain some aspects of the world but not everything.

KJ: In your treatment of disciples of Swami Vivekananda, you have dealt with the Indians, the Americans and the British separately. Were their perceptions of Vivekananda different during his time? How do you look at this when the world is considered just one village?

RH: Even though it is one village, there are still a multiplicity of views. In India, there are many who regard Vivekananda through the eyes of family tradition; it's there in the bone, and this is especially true in Bengal. But go to other parts of India, and people have different perceptions of Vivekananda and his importance for the nation..

In America and in Britain, it's again, different because they see Vivekananda as basically the door-opener to many aspects of Indian spirituality. I was trying to get them to understand that there's a background to why he came to America.

I also wanted to suggest that America's reaction to Vivekananda had unique characteristics. The Chicago Parliament is important because America is not yet an imperial power, though it will be five years after in 1898.. He's glad to be in America because he speaks English but doesn't have to deal with colonists. In Britain, people have heard of Vivekananda but don't think of him through an imperial lens, but rather regard him as the founder of yoga, and have no idea that he had, and has, such a powerful afterlife in Indian society.

KJ: After reading Swami Vivekananda's teachings on Vedanta, the concept of Self, Atman, and oneness, as a Westerner, how revolutionary were those ideas for you to comprehend?

RH: Yes, they were really revolutionary for me. But I also have to say what I loved was the way that Vivekananda connected the high flights of Hindu metaphysics with parables and stories.

First, I only understood the parable side, and then, with time, I began to investigate the other side. I spent so

much time reading about American women because I was similar to the American women. But also because I've lived in Britain so long, I was like Margaret Noble, too..

Vivekananda has been spoken about as a great cosmopolitan or a great globalist. But I think, after the pandemic, we have come to realise that the 'global village' is a bit of a legend, that in fact we are very fragmented and tragically disconnected from one another.

KJ: Vivekananda was many things to many people. Ruth, why did you want to attribute the word Guru to him?

RH: It's very simple. I was saying that he was trying to be a guru to the world and explain that India was often placed in the position of being the world's spiritual teacher. This role may seem at first glance to be a mark of distinction, but the polarity of the West as materialistic and the East as spiritual is basically a civilisational cliché which straitjackets currents of thought and misconceives both societies..

We know that Indians are not purely spiritual and that Westerners are not purely materialistic. So while he enters into the Western world, by presenting himself as a guru to the world, he's also constrained by these very categories. No matter how many times he spoke of Hinduism as a religion of activism and engagement (Karma yoga), even brilliant philosophers and intellectuals like William James continued to regard Hinduism as somehow passive, if not nihilistic.

As you know I am not Indian, but I will dare to make a further observation. The characterisation of India as spiritual, 'mild' or tolerant means that the other kinds of feelings – aggression, violence, and exclusivism for instance, are not always properly explored or owned..

KJ: You mentioned that the book's purpose evolved over time. Have you ever travelled to India, and if so, for what reason?

RH: I did. I went to the archives. I also went all over America to look at documents. I was in St. Louis, Los Angeles, San Francisco, and Boston. I, of course, went to Calcutta and to Belur Math. Before I had been to Delhi and Pondicherry, and I also travelled Pondicherry to investigate the world of Sri Aurobindo. I had to go to all these places. Because if you don't have a sense of place, you can't understand history. Moreover, when you visit, everyone tells you stories and gives you their memories, what has been passed down to them. It is through this kind of contemporary dialogue that you learn how to approach the past.

KJ: Do you think Vivekananda's philosophy should be taught to school or college students for a better world tomorrow?

RH: I think it would be very interesting to have some aspects of his work on universalism and diversity in the

curriculum in our schools. In England, there is teaching in Christianity. But there's also a lot of emphasis on religious studies, and now they're starting to do courses on Hinduism.

I would recommend reading 'Practical Vedanta', the lectures in London, where he describes that everything can be in the service of this Self that is God, even in the most humble things. 🙏



Professor Ruth Harris is a Senior Research Fellow at All Souls' College and a Professor of Modern History at the Oxford University. She has been awarded Guggenheim Fellowship and Wolfson History Prize and was elected a Fellow of the British Academy. She has published widely in the history of science and medicine, the history of gender and religion, and the history of politics and emotion.

YOUTH SPEAK

Showers from the Lord

Surmita

Showers from the lord
Our Heavenly Father, Creator.
Touching everyone with the continuous down
pouring.
The welcoming of Dawn with the drizzling coupled
with fog and thunderstorm.
The slight sprinkles on the face having imagined.
laying on bed, waking up from this dream
the showers from the lord in reality, fills one with
Divine grace.
Announcement of morning with the light rain.
Starting out with daylight occupied with showers,
escaping the four walls of the room.
The warmth of the sun is not what the heart desires
but dampening the fires of anger, jealousy and
frustrations in this joyous showers.
Rain filled wind blends with the soul.
Making one complete and whole.
With the coming of noon, rain comes with force.
But the sense of peace and happiness remains intact,
in spite of the heavy violent pour.
The evening comes with a steady shower and the
mumbles of denizens offering prayers.
Rain drops at night lulls watchers to sleep where the
soul is bonded with a feeling of a new tomorrow and
more positivity as well as goodness to borrow.
Erasing the misery and sorrows are the Showers from
the lord.

Rush Hours

Rangkitbok C Dikrud

There's no cadence in morning rush hours
The frustration from the brevity of time
As anger burst like atomic bombs
and words splattered
like spilt tea on a white sheet;



Even self consciousness
becomes unconcious
as it swallowed benevolence
as it unchewed conversations
and devoured the serene day.
This wild madness
In morning rush hours
Ceased to numbness
as we rush in through the day-
May be the ritual of our madness
Pays salary to the oblivion
and owes debt to morning rush hours.
This wild madness
In morning rush hours.

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INDIA

PRESS RELEASE**KA ANNUAL GENERAL BA 113 MEETING JONG KA RAMKRISHNA MISSION**

Ka Annual General Meeting ba 113 jong ka Ramkrishna Mission ba la pynlong ha Belur Math ha ka sngi Robibar(Sunday) jong ka 18 tarik Nohprah 2022 ha ka por 3 shiteng (3:30 pm), ha kaba, U Swami Suvirananda, General Secretary jong ka Ramakrishna Math bad Ramakrishna Mission ka ai ia "Ka samari (report) jong ka Governing Body, ka Ramakrishna Mission ia ka rukom treikam jong ka kynthun ha ka snem (Financial Year) 2021-2022". Ka Synopsis jong ka samari ka long kumne harum:

1) Ki Award bad Recognition (Khusnam bad Jingithuh):

- i) Ha ka National Assessment bad Accreditation Council (NAAC) ka la ai A++ grade ia ka Belur Vidyamandira Residential College (West Bengal) bad A+ grade ia ka Narendrapur Residential College West Bengal, baroh artylli na ka bynta 5 snem.
- ii) Saw tylli ki degree college ka Ramakrishna Mission ki la ioh ia ka nam bad kyrdan ba shakhmat ha ka ri India ha u snem 2021 ba la pynbna da ka National Institutional Ranking Framework (NIRF), Ministry of Education (tnat pule puthi) ka ri India:
Belur Vidyamandira Residential College (West Bengal)- kyrdan ba 5; Rahara Vivekananda Centenary College (West Bengal)- ka kyrdan ba 15 Narendrapur Residential College (West Bengal) – ka kyrdan ba 21; bad Coimbatore College jong ka Arts bad Science (Tamil Nadu) ha ka kyrdan ba 48.
- iii) Iaka Higher Secondary School Viveknagar, Agartala (Tripura) la ithuh kum ka 'Cyber Smart School' da ka NITI Aayog, Govt of India.

2) Ki tnat ba thymmai (New Branch Centre):

- i) Ki tnat ba thymmai ka Ramakrishna Mission la sdang ha West Bengal (Krishnanagar, Nabadwip bad Somsar) bad ha Assam (Digboi).
- ii) Ki tnat ba thymmai jong ka Ramkrishna Math la sdang ha Gujarat (Ahmedabad), ha Karnataka (Madihalli) bad ha Tamil Nadu (Thanjavur).

3) Ki rukom trei kam ha India (Activities in India)

- i) Ka Ramakrishna Mission bad ka Ramakrishna Math, lyngba ki 216 tylli ki tnat treikam ba heh bad barit, ba la pynlut Rs. 943.18 klur tyngka ha man la ki jingdonkam kumne harum:

Ka kyrteng jong ki shlem treikam	Ka jingdon ki nongioh jingmyntoi	Ka jingpynlut
Ka jingai jingiarap bad	15.95	26.20
Ka jingpynbha kyllum	24.77	27.62
Ki Dawai	57.09	337.75
Ka jingnang jingtip	2.61	451.44
Ka jingpynroi ha Nongkyndong	29.80	87.16
Ka jingpynmih jingthoh jingtar		13.21
	Total	943.18

4) Ki jingtrei kam shabar India:

- i) Ka jingithuh ia ka Ramakrishna Math la sdang na Auckland, New Zealand.
- ii) Ka Ramakrishna Mission bad ka Ramakrishna Math, lyngba ki 97 tylli ki jingpyniasoh lem sa bad ki 24 tylli ki rib a shabar India, ki la iasoh lang ba ialap ia ka sain pyrkhat ka Vedanta bad ha kaba ai ki jingiarap ba bunjait.

Ngi shim ia ka kabu ban ai khublei ia ki nongialam jong ngi, ki nongkyrshan bad ki 'riewngeit niam/ nongbud na ka bynta ka jingkyrshan ba radbah jong ki bad jingiasnoh kti lang ha ka ban wanrah ia ka prokram ai jingiarap jong ka Ramakrishna Mission bad Ramakrishna Math.



Suvirananda
(Swami Suvirananda)

General Secretary

Ramakrishna Math and Ramakrishna Mission

18 tarik Nohprah 2022



Painters at Tribal Painting Camp Jharkhand

The Tribal Painting Camp organized by the Dr. Ram Dayal Munda Tribal Welfare Research Institute (TRI), Department of Schedule Tribe, Schedule Caste, Minority and Other Backward Classes Welfare, Government of Jharkhand was held at Patraru, 30km from Ranchi. Hundreds of folk artists and traditional artists from sixteen states across India participated in the weeklong event from 28 January to 3 February, 2023. The North Eastern region of India is represented by the Santhali tea tribe folk art by Mridu Moucham Bora, the Rabha folk art of Assam by Ranjit Rabha and Samudra Rabha, the folk arts of Mizoram by Lalhunkima and Lalremruata Varte, Florence Lohu of Nagaland, Ejum Riba of Arunachal Pradesh, Mrinmoy Debbarman of Tripura and Raphael Warjri of Meghalaya. The art event is meant to promote and preserve the tradition of tribal arts in India, but there is an amalgamation of both the folk elements and the modern medium of creative expression.



National Youth Day celebrated

Like previous years National Youth Day 2023, commemorating the 160th Birth Anniversary of Swami Vivekananda, was celebrated at Ramakrishna Mission Vivekananda Cultural Centre Shillong January 12.

Union Minister of State for Skill Development and Entrepreneurship, Information Technology and Electronics, Rajeev Chandrasekhar, was the Chief Guest on the occasion while former DGP, Govt of Meghalaya, B K Dey Sawian, was the Guest of Honour.

The programme started with the National Anthem followed by the lighting of the ceremonial lamp and the opening song in Khasi titled “Tawiar U Sohpet Bneng” presented by the students of Ramakrishna Mission Vivekananda Cultural Centre.

Dr Crystal Cornelious D Marak, member Sahitya Academy general Council 2023-27

The literary world of Meghalaya now has a new representative on the newly reconstituted General Council of the Sahitya Akademi in New Delhi. Dr. Crystal Cornelious D. Marak has been nominated to serve as Meghalaya's representative on the prestigious council. She is an Assistant Professor in the Department of Garo at the Tura Campus of North-Eastern Hill University. The General Council will be in office for five years, beginning January 1, 2023 and ending December 31, 2027. Dr. Marak is a well-known author with two books to his credit. He has also contributed to several journals and magazines. He received the State Literary Award in 2012 for his novel Singkam (2009). In addition to writing novels, Dr. Marak enjoys poetry, drama, and folklore.

Meghalaya runners up of Santosh Trophy



On March 4th at the King Fahd International Stadium in Riyadh, the Meghalaya Football Team made history by winning the Silver Medal and the Kamala Gupta Trophy in the recently concluded 76th National Football Championship Hero Santosh Trophy. For the first time since the state's inception, the Meghalaya football team advanced to the final round of the prestigious Santosh Trophy. The state's chief minister, Conrad Sangma, congratulated Team Meghalaya on their historic achievement. In Riyadh, Saudi Arabia, Meghalaya was defeated by Karnataka in a thrilling and tense final match. This was the best finish for the state team in the prestigious national tournament.

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PULITZER CENTER POETRY CONTEST

Eligibility: School students

Deadline: May 15, 2023

link: <https://bit.ly/3zsaRda>

SUGGESTED RESOURCES

Brief Guide to Writing Poetry:

bit.ly/poemguidebook

Harvard's Guide to Storytelling:

bit.ly/storytellingguidebook

The contest invites participants to use poetry as a response to current events and underreported stories and connect global issues to local and personal contexts. Participants are required to select a story from Pulitzer Center's website and write a poem on that. Poems can be of any length and in any form. The grand prize winner will receive USD 300, while the runners-up will receive USD 200 and USD 100 respectively.

DRUCKER CHALLENGE ESSAY COMPETITION

Eligibility: 18 - 35 years

Deadline: May 31, 2023

link: <https://bit.ly/3K77MnI>

SUGGESTED RESOURCES

MIT's Guide to Writing Effective Essays:

bit.ly/mitessayguidebook

Harvard's Guide to Storytelling:

bit.ly/storytellingguidebook

The competition invites essays on the theme "Bouncing Back: Emerging Stronger After Setbacks". Essays should be of 1500-3000 words. Essays should have a personal narrative that may be underpinned by research. The grand prize winner will receive 2,000 Euros in prize money and runners-up will receive 1,200 Euros and 1,000 Euros respectively.

GOI PEACE INTERNATIONAL ESSAY CONTEST

Eligibility: Below 25 years

Deadline: June 15, 2023

link: <https://bit.ly/40D2eIT>

SUGGESTED RESOURCES

MIT's Guide to Writing Effective Essays:

bit.ly/mitessayguidebook

Harvard's Guide to Storytelling:

bit.ly/storytellingguidebook

The theme for this year's contest is "Youth Creating a Peaceful Future". Submissions can be made in two age categories - Children (ages up to 14) and Youth (ages 15-25). Essays must be written in 700 words or less and can be submitted through the online portal or postal.

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HG WELLS FICTION SHORT STORY COMPETITION

Eligibility: Below 21 years

Deadline: July 10, 2023

link: <https://bit.ly/40VfkAN>

SUGGESTED RESOURCES

Brief Guide to Writing Poetry:

bit.ly/poemguidebook

Harvard's Guide to Storytelling:

bit.ly/storytellingguidebook

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

YALE DRAMA SERIES PLAYWRITING COMPETITION

Eligibility: Open to all

Deadline: August 15, 2023

link: <https://bit.ly/3K5UxUz>

SUGGESTED RESOURCES

A Brief Guide to Playwriting:

bit.ly/playwritingguide

New York Film Academy's Guide to Scriptwriting:

bit.ly/scriptwritingguide

Participants are invited to submit original, unpublished, full-length plays of minimum 65 pages. Plays must be written in the English language and participants can submit only one manuscript. The grand prize winner will be awarded the David Charles Horn Prize of USD 10,000 and the winning play will be published by Yale University Press.

ATLAS SHRUGGED ESSAY CONTEST

Eligibility: School and college students

Deadline: November 6, 2023

link: <https://bit.ly/3K9DEbo>

SUGGESTED RESOURCES

Research Guide for Atlas Shrugged:

bit.ly/atlasprep1

MIT's Guide to Essay Writing:

bit.ly/mitessayguidebook

Students are invited to submit essays on the given topics related to Ayn Rand's novel Atlas Shrugged. Essay must be in English and should be 800 - 1600 words in length. The grand prize winner will receive USD 10,000 in prize money and a total of USD 10,000 will be distributed among 8 runners-up.

mail. A total of 1,50,000 Yen will be distributed among 8 winners from each age category.

WORLD HANDWRITING CONTEST

Eligibility: : Open to all

Deadline: June 30, 2023

link: <https://bit.ly/3GdTlDM>

SUGGESTED RESOURCES

A Brief Introduction to Calligraphy:

bit.ly/calligraphyguide

Handwriting Guide Book:

bit.ly/handwritingguidebook

Entries can be made in 5 different age categories - Children (age 7 or below), Pre-Teens (ages 8-12), Teens (ages 13-19), Adults (ages 20-64) or Seniors (ages 65 or over). Participants are required to write a quote displayed on the contest's website and submit it through email or postal mail. Participants can submit either Functional Handwriting (cursive or manuscript) or Artistic Handwriting. The top two entries in each category will be awarded.

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