

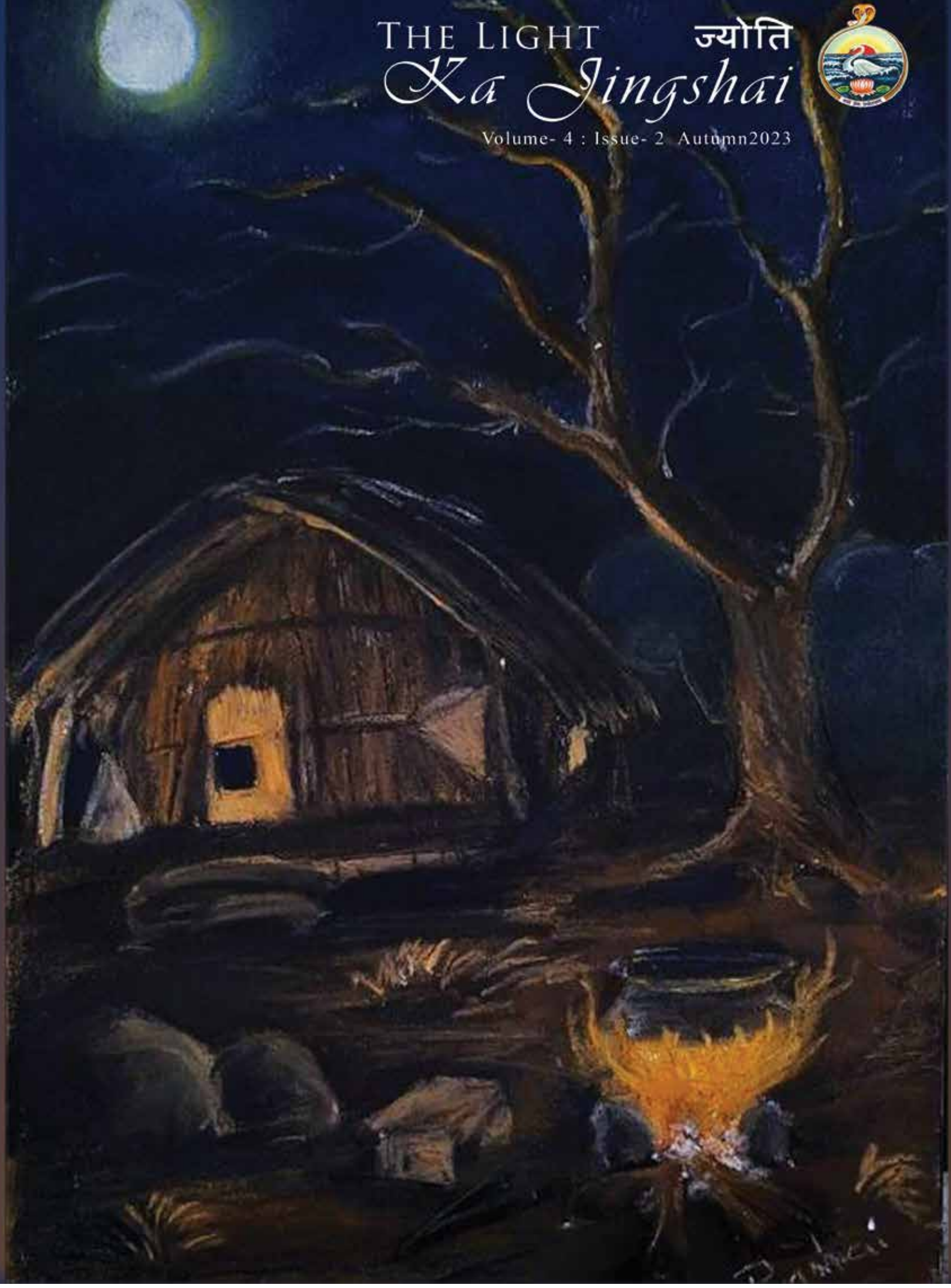
THE LIGHT

ज्योति

Xa Jingshai



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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.

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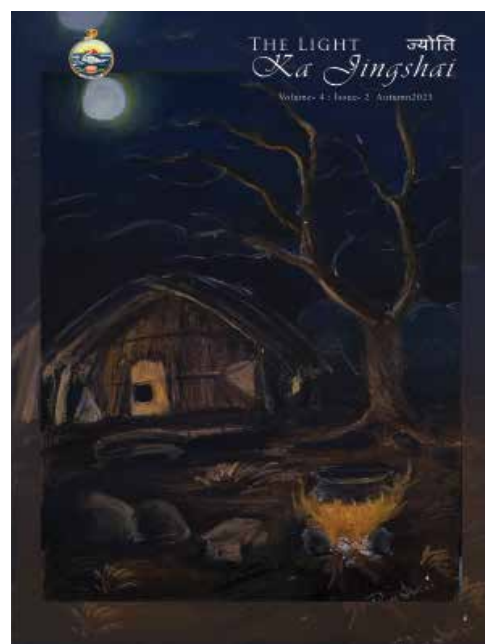
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The artist Pynshai Myrthong of Khmih Creative Society, Nongstoin in this soft pastel painting which he calls 'Peace in moonlit night' remembers a winter moonlit night during his childhood, when the moon gives light and the bonfire outside provides warmth, depicting the life is a balance of grace and self effort.

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Eternity

In this world we find that all happiness is followed by misery as its shadow. Life has its shadow, death. They must go together, because they are not contradictory, not two separate existences, but different manifestations of the same unit, life and death, sorrow and happiness, good and evil.

-Swami Vivekananda

In the age of global connectivity, the wisdom of ancient traditions transcends borders, capturing the attention and admiration of seekers worldwide. Among these profound legacies, the teachings of Vedanta have emerged as a beacon of spiritual enlightenment. As we delve into the depths of this ageless philosophy, we uncover the essence that has captivated not only the East but also the West.

With the arrival of Swami Vivekananda, the luminous message of Vedanta began to resonate beyond the shores of India. The question arises: what draws the Western world toward India in this neo-modern Vedantic era? The answer, undoubtedly, lies in the compelling lives and teachings of figures like Swami Vivekananda and his mentor Sri Ramakrishna. Yet, it's also the profound insights offered by Vedanta itself that magnetize minds—a philosophy that unveils the full spectrum of human potential.

Vedanta, at its core, asserts that truth can be perceived from myriad perspectives. It maintains that this truth is not an abstract concept but a tangible reality that can be directly experienced in the present moment. This revelation, when attained, signifies spiritual liberation, encompassing humanity's aspirations and dreams to an immeasurable extent. Within the tapestry of Vedanta lies the understanding of a singular reality—Brahman—an existence encapsulated in the timeless utterance of the Upanishads: “You are that.”

This edition of Ka Jingshai is adorned with insights from prominent Vedantins in the West. Revered Swami Yogatmanandaji, minister-in-charge of the Vedanta Society of Providence and well-known to the readers of Ka Jingshai, graces these pages with his wisdom. Additionally, Revered Swami Chetanandaji shares his profound knowledge, addressing questions related to Vedanta, Indian values, and interfaith harmony while highlighting the endeavours of the Vedanta Society of St. Louis in the “Across Boundaries” section.

This time the magazine also presents a historical narrative titled “Tales of Ancient Shillong: The Eerie Earthquake” by Uma Purkayastha. The article unveils the transformation of Shillong, the capital of Meghalaya, from a wilderness to a thriving city. The account vividly describes the devastating earthquake that shook the town on June 12, 1897, resulting in destruction and loss of life. This catastrophe prompted a shift towards more resilient construction methods, highlighting Shillong's ability to endure amidst adversities.

In the Hindi section, Dr. Rajiv Ranjan Prasad sheds light on “अरुणाचल प्रदेश की ज्ञान-संस्कृति और संकटग्रस्त भाषाएँ”. He underscores the importance of comprehending the sociology and folklore of Arunachal Pradesh's tribal communities. Dr. Prasad voices concern over the erosion of tribal culture, a concern exemplified through an interview with an elderly village elder. The article delves into the diverse tribal communities of Arunachal Pradesh, their rich linguistic heritage, oral folk traditions, and the profound connection they share with their mountainous environment.

Additionally, the Hindi section features an article titled “त्याग और बलिदान की जाग्रत प्रतिमूर्ति – सती जयमती” by Smt Kalpana Devi Atreya. The article resonates with Swami Vivekananda's vision of women as embodiments of strength, blending saintliness with heroism. The narrative highlights the inspiring tale of Veerangana Jayamati, an extraordinary woman from Northeast India. Enduring torture and refusing to betray her husband's location, she sacrificed her life to liberate her people from unjust rulers. Her legacy continues to shine as “Jaymati Diwas,” celebrating courage, sacrifice, and women's empowerment.

Turning our attention to the Khasi section, Wanjoplang Kurbah explores the intricate marriage customs of Wakhken Village. This section emphasizes the sanctity of inter-clan unions and underscores the role of upbringing in shaping these revered traditions.

As we traverse the realms of Vedanta, the pages of this magazine come alive with the symphony of ancient wisdom, contemporary insights, and timeless narratives. Vedanta's allure lies not merely in its philosophies, but in its ability to inspire a harmonious unity among diverse cultures and thoughts. In embracing Vedanta, we embrace a bridge that unites the past, present, and future—a bridge that guides us toward self-realization and universal understanding 🕯️





THE LIGHT Ka Jingshai

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

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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Folklore and Media Perspectives

Prof Desmond Kharmawphlang

Folklore and Media Perspective is the way in which the contested definition of folklore is being presented. At the outset, I would like to reiterate the refreshing observations made by Dan Ben-Amos and would like to quote it as a guiding mode for my thesis in trying to address the issue:

To define folklore, it is necessary to examine the phenomena as they exist. It is cultural context; folklore is not an aggregate of things, but a process—a communicative process, to be exact.

While this conception about folklore clearly delineates the collection that folklore was purported to represent, it lays stress on the contextual aspect of transmission, which in turn allows us to see folklore as a communicative process involving the producer of an item of folklore to share her or his product with an end-user. Thus, it follows that a storyteller can entertain an audience with a story, and while the three are distinctive entities, they are related to each other as components of a single continuum and it is in this way that folklore exhibits a splendid trait of the communicative process. Folklore should be understood as a social interaction which makes use of various modes of communication including the art forms and significantly, mass media.

Recognizing communication as the common denominator of folklore and media, it can be affirmed that no society exists without the activities attributed to it – surveillance of the environment to call attention to threats and opportunities, correlation of the various part of society in making a response of the environment and transmission of the social milieu to succeeding generations. In addition, modern media modes provide entertainment and even an escape from the tedium and grind of everyday life.

This conception of folklore also facilitates the much-needed academic debate on folklore the subject matter and folkloristics the study of that subject matter. If we are to grapple with the realities of our technology-driven civilization as significantly reflected in and perpetuated by information technology and mass communication, we need to be clear in



dealing with the scholarship of folkloristics and its very demanding applications.

The identification of communication as the criterion of both folklore and media is the critical point which will illustrate the exciting intersections that occur between the two seemingly autonomous and disparate disciplines. As stated above, folkloristics is the scientific study of folklore and a great part of it is related to the study of contemporary society which generates and sustains its own tradition through media at its disposal. At one point of time, it was widely held that technological media was detrimental to folklore but I feel that this is a naive assertion as the study of contemporary culture implies the use of a range of expressive and communication system which cannot exclude technological media.

Folkloristics is an inter-disciplinary and multi-disciplinary subject embracing the social sciences, humanities and the arts. Mass media, likewise, is an indiscriminate consumer of raw material, making use of anything and everything to achieve its objective of successful communication. In this, it has been observed that the material or products that folklore provides are adroitly used by the media and presented through its various modes. Mass culture or folklorismus is the industrial renewal of folklore. It is the process of channeling the traditional folk themes, metaphors, motifs, ideas and beliefs into the mass-produced industrial-commercial products, mass media and other forms of modern communication. Indian society, as we are aware, is not strictly speaking an industrial society at the present moment. However, as a developing country, industrialization is an important aspect of our growth and progress.

The marchen or fairytale has been used times out of number as advertisement material in the print as well as electronic media and again, while the fairytale have been serialized and moulded in comics and cartoon formats, legends and myths have been presented as news or human interest stories in papers and magazines. These latter examples have often been sensationalized to which accusation Henry G. Gray, a pioneer newspaperman was quick to defend saying "The purpose of a newspaper is to print the truth and make a profit, not necessarily in that order". I have observed that the tendency of newspapers and magazines to sensationalize has been when there is a "discovery syndrome" story involved.

A couple of years ago, The Telegraph did a story on the practice of name-giving and calling through tunes employed by people living in the remote villages of Khatar Shnong. The reports bordered on exoticizing the place, people and

the practice. Admittedly, the tradition is of great interest to readers but to say that the practice is unique is rather far-fetched. Name-calling through tunes is a system of traditional utterance employed by folk groups in different ways. The tradition is widely practiced by some ethnic communities living in the Andean heights of South America and the Tyrolean Mountains of Europe.

The comic book, as a genre of mass communication emerged sometime in the 1930s and the portrayal of the exploits of comic-book heroes completely absorbed the attention of the young and old alike, selling something like 600 million copies yearly and that too during the periods of the Great Depression in the United States. A discerning reader of comic books would easily detect Superman, Flash Gordon, Batman and assorted other comic book characters as spin-offs from mythic and legendary figures. I am tempted here to cite the example of our own folk hero, U Adadak, who is presented as the ideal comic hero in that he, along with his friends forming an alliance and going out to the world in search of adventure. His friends comprise of U Puh Shilum or Hill-plougher, Khwai Shynreh or Buffalo-fisher and Kynting Mawsan or Boulder-thrower. These Herculean figures are accompanied by a dwarf riding a cat. In the hands of a comic book artist or film animation artist, the exploits of these mythic figures would make for very interesting reading or viewing.

When Marconi equipped two US ships to report back to newspapers on the America's Cup Race in 1899, few thought that the wireless would dominate world airwaves for the next eighty years and bring to people's home news, music, stories and the market. The systematic development of commercial radio broadcasting was started by David Sarnoff who became famous for two reasons – one, he was the first person to have heard the distress signal from the sinking Titanic while being stationed on the East Coast of the United States. Second, David Sarnoff became the guiding spirit of Radio Corporation of America. Sarnoff's plan was to make radio a "household utility" and since then, radio has never looked back. What followed was a frenzied scramble for frequencies and churning out of programmes of which cultural productions such as radio plays, and songs formed a heavy component. The regeneration in folk music especially was largely sustained by radio stations all over the world. All India Radio Shillong commissioned in 1948 is a case in point. The huge collections of spools in its holdings represent one of the best repositories of folk music in the country.

Allow me to say that the first tentative steps I took in the field of folklore research was encouraged by All India Radio

in the mid-1980s. I was working on a part-time basis and under the supervision of the talented late A.N. Kharkongor, we produced substantial programmes by recording live ceremonies and performances. When the North Eastern Service of All India Radio started in the early 1990s, there used to be a slotted weekly programme called folklore retold hosted by Dr. Soumen Sen, a veteran folklorist of North-East India. It was a hugely successful programme and it did a tremendous job to generate interest among listeners.

Film has a pervasive influence on our culture. It shares certain principal elements with literature, another discourse that dominates our culture. The youngest of the art forms, film draws on techniques and conventions from theatre and music yet, all that being said, it has evolved its own narrative method by harnessing the support of technology.

Films are an important part of mass culture everywhere and more so in India where these films play a very important role in the society. This is substantiated by the fact that India produces more films in a year than any other country in the world. In the first place, popular films in India, irrespective of the language they are produced in, are more or less like “modern fairy tales.” Scholars have recognized that popular Indian films follow the same structural patterns as one notices in fairy tales and folktales. Popular films with love themes (boy meets girl plots) seem to fantasize love and adventure with themes of the hero winning against great odds through the strength of individual desire which are classified motifs in the celebrated Aarni-Thompson Index of Tale Types. The magic of the myth and the fairy tale has not died out completely- it survives in changed forms in the Indian popular cinema. While Jawaharlal Handoo talks of four broad categories in popular Indian cinema which seem to operate on folklore, there are more sub-categories which I shall discuss here:

- i. Full Myth Films in which traditional myths or folktales or their national or regional variants are incorporated without changing the basic plot structure.
- ii. Half Myth Films in which the myth or the traditional narrative is imposed on a non-traditional plot-structure or vice-versa. This form is also more appealing both to the city and the village people as it very appropriately establishes the relevance of the mythic metaphors in the modern context.
- iii. Mythic Theme Films represent such films which borrow one or many mythic motifs and use them according to the needs of the plot-structure, which may otherwise be completely non-mythic and non-traditional.

- iv. Fairy Tale Pattern Films are those popular films which exhibit a deep structure-pattern comparable to fairy tales. For example, the hero in such films, just like the fairy tale has to pass numerous tests before being able to trace his heroine, liquidate the villain, win back the heroine and marry her. The donor's and villain's actions, just like the fairy tale, are crucial in such films. The logic of the fairy tale pattern: from disequilibrium to equilibrium is an essential feature of such films.
- v. Fairy Tale Reversal films are those that employ folk motifs in a completely reversed format. The best example of this kind is Shrek, where we find the ogre cast in the role of a hero and the stereotyped prince is thoroughly undermined.
- vi. Urban legends with touches of the horrific are doing very well as Hollywood productions and there are a proliferation of films, made in Hollywood and Bollywood, which cater to the consumption fever of the young for the gothic.

Thus, the fairy tale, if not in its entirety, but in terms of structural frame and action patterns seems alive and thriving in one form or the other in the modern Indian celluloid industry. The cinematic jargon used to describe actors as celestial objects reveal a happy coincidence of folk speech and functional nomenclature. The Khasis refer to handsome males as Nai khatsaw synnia or the full moon which shares the firmaments with ki khlur or stars. Both the celestial objects are considered males and in both are fitting examples of luminosity.

The use of folklore in media is not only confined to borrowings from narratives and other performative genres but can also be detected in the structures and practices used in mass media. The cultural expressions of people's everyday life is the core area of folklore studies and folklorists are seriously studying how folk narratives, metaphors, customs and usages are integrated into community life. A very strong reflection of the process of integration of folk nuances with patterns in communication systems of society is found in television. The rise and spread of the T.V. phenomenon in India have been very fast. It has made a strong impact on Indian society and mass culture. Besides direct telecasting of great Indian epics (Ramayana and Mahabharata were great hits) and myths, and other forms of oral narrative including “frozen” forms such as, “Vikram aur Baital” (Vikram and the Baital) and living folktales in serials like “Dada-Dadi ki Kahaniyan” (tales of grandfather and grandmother), there

are numerous indirect forms in which T.V. as a strong medium of mass culture plays the role of renewing folklore and other forms of oral tradition in modern Indian society.

The modernization of the society led many scholars to believe that folklore was dying or would die out very soon. In fact, some genres did disappear from oral tradition due to the impact of the modernization, but they continued to live on in other forms of modern media. For example the television superheroes in many countries have taken some of the roles that traditional folk heroes have always had. Interestingly, this kind of change and continuity of tradition is more visible in modern mass culture and the heroes of this culture which have the same characteristics as the traditional animal tale heroes.

Similarly, in many countries the magic folktale is no longer transmitted orally, but through books, videos and television and now internet and email etc. "Television," writes Gary Alan Fine, "has apparently changed the temporal boundaries of entertainment, possibly more than it has altered the content of the stories." Parents more often than not use all these modern media and read or retell them to their children. The professional storytellers too adapt them from printed or oral sources. These storytellers are not bound by regional or national folk traditions, but feel free to use stories from any culture.

T.V. advertising is another area in which folklore metaphors, symbols, designs, motifs, and ideas are transformed to popularize or boost modern industrial products, and as such become an important part of mass culture. In the past FIFA World Cup, the Sports giant, Addidas, used an inverted proverb to promote its products. The visual showed a small boy playing football with many world cup football stars, past and present. When the boy scored a goal, the catch-line came as follows: Impossible is Nothing which is the inverted form of Nothing is Impossible.

A couple of years ago, my students and I did a survey of magazine advertisements (using Time and India Today as source material) with the intention of locating folklore metaphors and symbolism used in the advertisement visuals and texts. We discovered that forty percent of the material making use of easily recognized folk metaphors in products such as Bacardi rum where the bat is a central figure to Visa card, Singapore Airlines and the Allianz Insurance which some feminist group in South India, I think, felt was incestuous. There is even a computer virus named Trojan Horse which has affected my computer system.

Television portrays salient aspects of cultural life and though many programmes are created outside everyday life (News, Sitcoms etc.), they are patterned after experiences and impressions of real-life situations: Mie Berg on the introduction of television describes the phenomenon thus: "Television suddenly brought the whole world into the living room. One switched it on – and the living pictures flowed

into the family's circle..."

Through a mass-mediated production, we become part of a larger world whose influences work their way into our lives and altering our perspectives. As a cultural being, humans are obsessed with routines and rituals and as communication consumers, we structure our everyday lives on a necessity which we customize. I have observed that TV constitutes a very significant marker as far as domesticity is concerned. In a family, members will vie for viewing time and the remote becomes an object of authority even hegemony. Television is consciously anointed as the symbolic order we create out of and for our everyday culture. The invasion of our domestic and mental domain by television can best be illustrated by Michael Marsden who says: "the television receiver has quietly and smoothly assumed the role of household-god, becoming the focal point for interior designer and homeowner alike"

During the early nineteen eighties, very few families in Shillong had television sets and during important events such as Republic Day parades and I remember specifically, that during the Asian Games played in New Delhi, people used to congregate in homes that had TV sets and sometimes, the sets were placed outside to facilitate wider viewership. Naturally, TV was pronounced TB that is substituted by a voiced bilabial stop because the voiced labio-dental is not present in Khasi. That TB is a short form for tuberculosis is common enough knowledge and some wit would exhibit his familiarity with both the disease as well as the gadget by saying that TB is nowadays curable; the thing is when someone has colour TB meaning colour television, implying advanced stage of TB, then there is a real cause for concern! By a skillful twist of language, the wit has added to the store of colloquial speech. Another example of integration of a folk aphorism with contemporary lifestyle that I have heard is when a person dies, she or he is referred to as having gone to God's house to watch TV, deviating from the traditional practice of referring to such occurrences as having gone to God's house to eat betel nuts.

The intersections between folklore and the media cannot be underrated. The two domains are, by academic definition, autonomous yet they display an inter-connectedness that will open up more exciting work in this brave new century.

Prof Desmond Kharmawphlang: *A Professor of Cultural and Creative Studies. Desmond L. Kharmawphlang has published a number of books. A poet and a folklorist; he has published books of poetry and collections of theoretical essays on folkloristics pertaining to North East India. He has represented the country in numerous conferences outside the country notably in Switzerland, the United Kingdom and the Republic of Ireland, Norway, the United States, Finland and Greece.*



Where Lies the Soul of Khasi Music

Hammarsing Kharhmar

Often when we think about indigenous culture, amongst the first things that come to mind are indigenous music and dance forms. Every community has its own distinct sounds and melodies, rhythms and beats, words and poetry which preserve: Identity and Essence. So, where should we look, if we wish to find the answers to these questions: What is the foundation of Khasi music? Where lies its Soul?

The late Rangbah Rojet Buhphang, who was an exceptional musician and master craftsman, would tell his students at the Sieng Riti Institute in Wakhken, “Ka Tem ka Put ka ïaid ryngkat ryngkat bad ka Akor ka Burom” which can be translated as “Music goes side by side with good conduct”. This wisdom is a window into understanding the mind and soul of a Khasi. He left us much too early, but his knowledge and contributions will live on forever. His words help us realise that ‘Respect’ is one of the strongest foundations of Khasi music; Respect for oneself and one’s ‘Way of Life’.

The world today is more connected than ever before. Every style of music is at our fingertips. The world we live in offers infinite possibilities. However, there will always be a flip side. As we grow more connected, so too does homogeneity, putting at risk the vibrant diversity that exists. Fortunately, the world is also looking within, more than ever before. The need to connect and grow with the world is being counterbalanced by an innate sense of responsibility to preserve sacred roots and ancient inheritance. Staying rooted is imperative to progress in the churn of globalisation. A positive realisation has dawned. A fine balance must be found. The search and the solutions must come from within.

Shad- Dance, Suk-Peace, Mynsiem-Soul

It has been said that to understand the Khasi, one must go deep into the root of his religion. Similarly, to understand and find the soul of Khasi Music, one must dive deep into the sacred rhythms and melodies of the land. One must immerse oneself in the Dance of the Peaceful Heart, *Shad Suk Mynsiem*.

The traditional Khasi dance has existed since time immemorial. It is an integral part of the culture. The dance is a celebration and it is also a unique form of community worship. Several forms and names exist for the dance. However, the dance held by the Seng Khasi at the historic dance arena - *Lympung Shad Weiking* - in Jaiaw, Shillong is the most well known. Held annually in the month of April, the dance is a beautiful showcase of the depth of Khasi thought and belief and the richness of the culture that is born from this consciousness.

KI HYNÑIEW SKIT

The Khasi word for rhythm is *Skit* and there are Seven that are integral to the dance held at Weiking. The seven skits or “Ki Hynñiewskit” of the *Shad Suk Mynsiem* are:

Lumpaid, Ksing Lynti, Mastieh, Padiah, Dum Dum, Nalai, Klang.

These rhythms are also called by alternate names in different parts of the Khasi Hills of Meghalaya, India. Not only do they have different names, these beats are even played with slight variations, from traditional state to state and even, village to village. This diversity and depth flourishing in tandem within such a small area is rare to find in the world today. There are four types of traditional drums used to play the rhythms:

Ksing Shynrang, Ksing Kynthai, Padiah, Ka Bom, Kynshaw. The only melodic instrument is the wind instrument, *Ka Tangmuri*. The traditional musicians are known as *Ki Duhalia*.

ONE FOUNDATION, SEVERAL WAYS

The musicians who play at the dance are usually from the same village, town or region but sometimes they are brought together from different parts, assembled like a supergroup. All these factors influence the style of play and the sound produced. Every musician has a special touch or feel of their own. The *Shad Suk Mynsiem* held in Weiking, Shillong was for an initial period, the only dance organised by the Seng Khasi, but

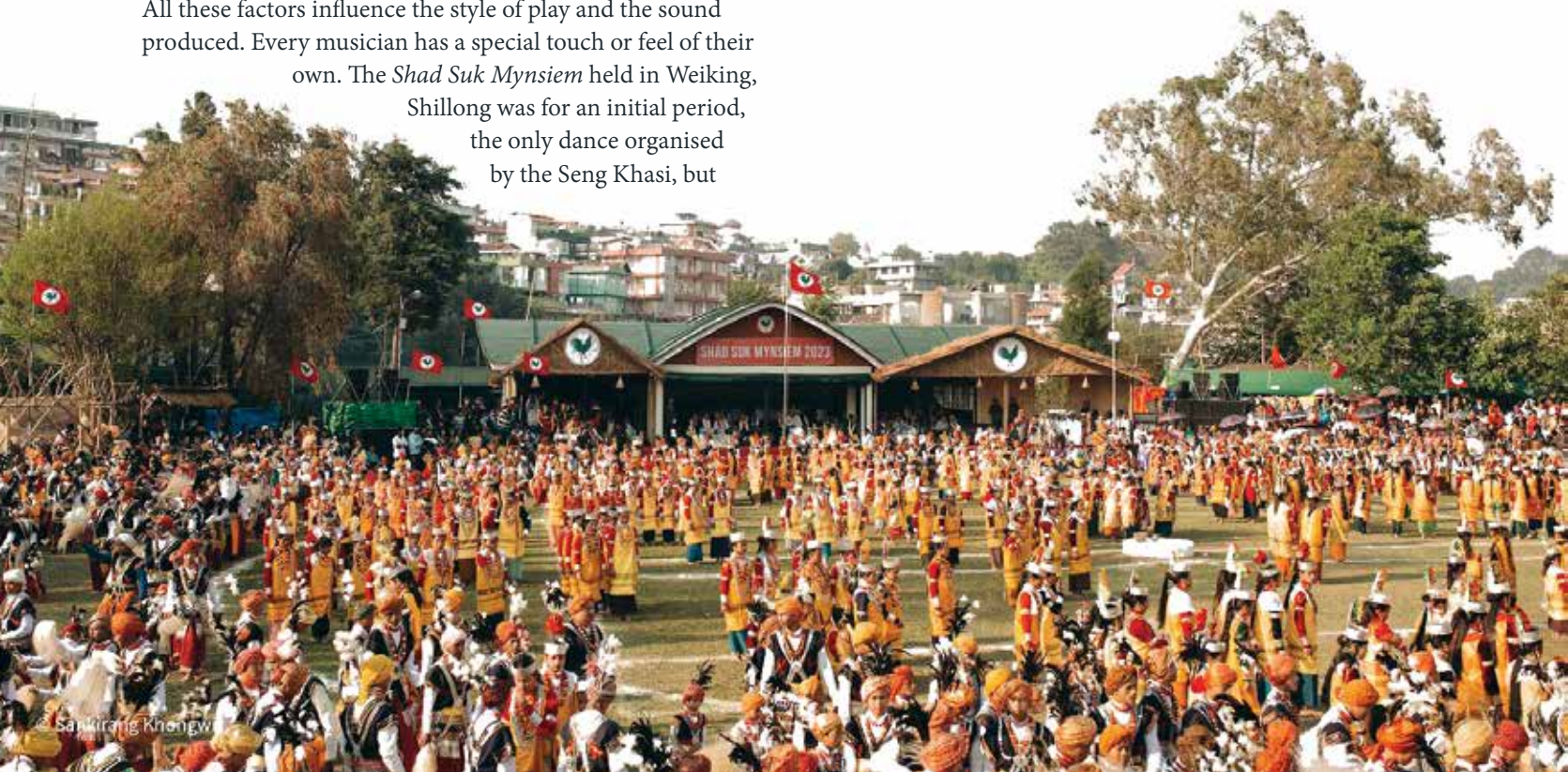
now the dance is held at over a hundred locations, across the Khasi hills by units of Seng Khasi. You will find the rhythms and sounds and even the style of dancing varies from dance to dance. The Khasi religion - *Niam Khasi* - is often described as “Ka Niam bad Ki Rukom”, which means “The Religion and its Ways”. The same truth applies to the music of the dance: One Foundation, Several Ways. At the dance in Weiking, the seven skits listed above must all be performed. In four out of the seven skits, a specific and essential rhythmic layer must be performed on the *Ksing Kynthai* (Female Drum).

LUMPAID

The first skit performed is the *Lumpaid* and it is played to assemble people together in the front courtyard of the Seng Khasi headquarters in Mawkhar, Shillong. The skit has a commanding mid tempo waltz like beat. The pattern played on *Ka Bom* (large drum) and the *Ksing Shynrang* (male drum) may appear identical at first but there are slight embellishments on the latter that fill the spaces in between subtly. The *Tangmuri* melody that flows in veers into musical territory that even the most avant garde musicians in the world could never dream of writing. After the short ceremony conducted in the courtyard has concluded, the gathering which includes leaders of Seng Khasi, dancers, flag bearers, men and women of all ages then proceed to walk towards the historic dance arena, a few kilometers away.

SACRED GROUND

The musicians play their instruments as they walk. The skit they play is the most recognisable and popular Khasi beat: *Ka Ksing Lynti*. When one thinks of the quintessential Khasi rhythm, this is it. You can't help but move along to its gallop powered by the *Bom* and propelled by the energetic patterns





of the *Ksing Shynrang*. The Tangmuri melody twirls around the beat, restraining itself at first before launching into some of the most primordial yet futuristic sonic expressions in the world. Its range and frequencies cannot be transcribed. The *Tangmuri* - the Queen of instruments - exists in her own "Melodic Universe".

On arriving at the arena, prayers are offered by an elder of Seng Khasi - *U Tymmen U San* - following which the gathering disperses briefly. A short breather taken, the musicians move to their positions on their platform and then unleash the most exciting and invigorating of all Khasi beats: *Ka Mastieh*. The sacred ground - *Lympung Shad Weiking* - comes to life. The dance to this rhythm is intricate and difficult to perform, but that doesn't stop even the youngest of dancers from attempting it. Immense pride and joy is felt by all. Participation means everything. It takes years and years to find unison. The dance when performed by seasoned dancers and musicians feels deep rooted, powerful, elegant and distinct. It deserves to be included in the list of Indian Classical Art forms.

PADIAH

For many, the dance truly begins when the sixteenth note stride of the skit *Padiiah* takes off, supported by the high and deep notes of the *Ksing Kynthei* (female drum) which syncopate and displace the measures over a rhythmic bed

played with light sticks, on a small circular drum from which the skit gets its name. The female dancers enter the ground and begin their minimal yet mesmerizing dance in the inner section. The hypnotic Tangmuri melody swirls in and out, inspiring the dancers into focus. The dancers begin to appear like waves in a sea of colours. Moving and adjusting to each others movements to keep the flow constant.

DUM DUM

The *Padiiah* is followed by the *Dum Dum* rhythm which feels slower than the rest but in actuality the tempo does not drop much. The dancers subtly adjust their steps and movements. It has a soothing groove that pulls one's shoulders and head into a synchronized bounce. You will find your feet automatically tapping along. The tangmuri melody played is the same as the one for *Ksing Lynti*. The inherent nature of the female drum and the way it is played allows for melodic and sonic tones to be created, which bounce alongside the melodies of the *Tangmuri*.

NALAI

The third rhythm introduced on the female drum is the *Nalai*. A rhythm unlike any other. It skips and stutters, ricochets and bounces, deceiving the listener into thinking it keeps falling out of time, but on the contrary the pattern played on the small circular drum - *Ka Padiiah* - is actually

very consistent and must be played with focus. This rhythm has always drawn my interest the most, especially since it is not played very often, perhaps owing to its complexity. To execute this rhythm well, one requires skill, practice and an inherent talent and deep connection to the music. The accompanying melody on the Tangmuri makes the *Nalai* even more unusual and intriguing.

KLANG

The fourth rhythm which requires the *Ksing Kynthei* that we are introduced to is the *Klang*, also known as *Skit Mareh*. The small drum leads this one too. It sets the foundation, with a repetitive and driving triplet pattern pushing against, while simultaneously locking in with the pulse of a four four meter. Gradually the tempo lifts. The change in the movements of the male dancers is most evident. They tune themselves into the rhythm and find a balance between a brisk walk and a run. Once a round of each skit has been played, the four rhythms that must feature the *Ksing Kynthei* are all performed again, in the same order, until the dance reaches its last segment.

SHAD WAIT & SHAD MASTIEH

Evening approaches and a beautiful sight is often witnessed: The Sun - *Ka Mei Syiem Sngi* - casts a soft golden light over the dancers, before slowly beginning her retreat behind the majestic silhouette of the *Lum Diengiei* mountain range. A surreal atmosphere engulfs the entire arena.

In the final section of this unique form of showing gratitude through dance - *Ka Shad Ai Nguh Ai Dem* - the male dancers hold *Ka Waitlam* (Khasi sword) in their right hand, switching the *Symphiah* (Whisk) over to their left. The musicians feed off the energy of the dancers and deliver their rhythms with more passion and commitment. The large drums power the arena while the *Kynshaw* (hand cymbal) serves as a timekeeper, adding a crucial layer of brightness to the sonic scape. The rhythm section is then joined by a wailing *Tangmuri* that drifts between an otherworldly tone and the most organic of sounds. When all the instruments are locked in tight and flow together

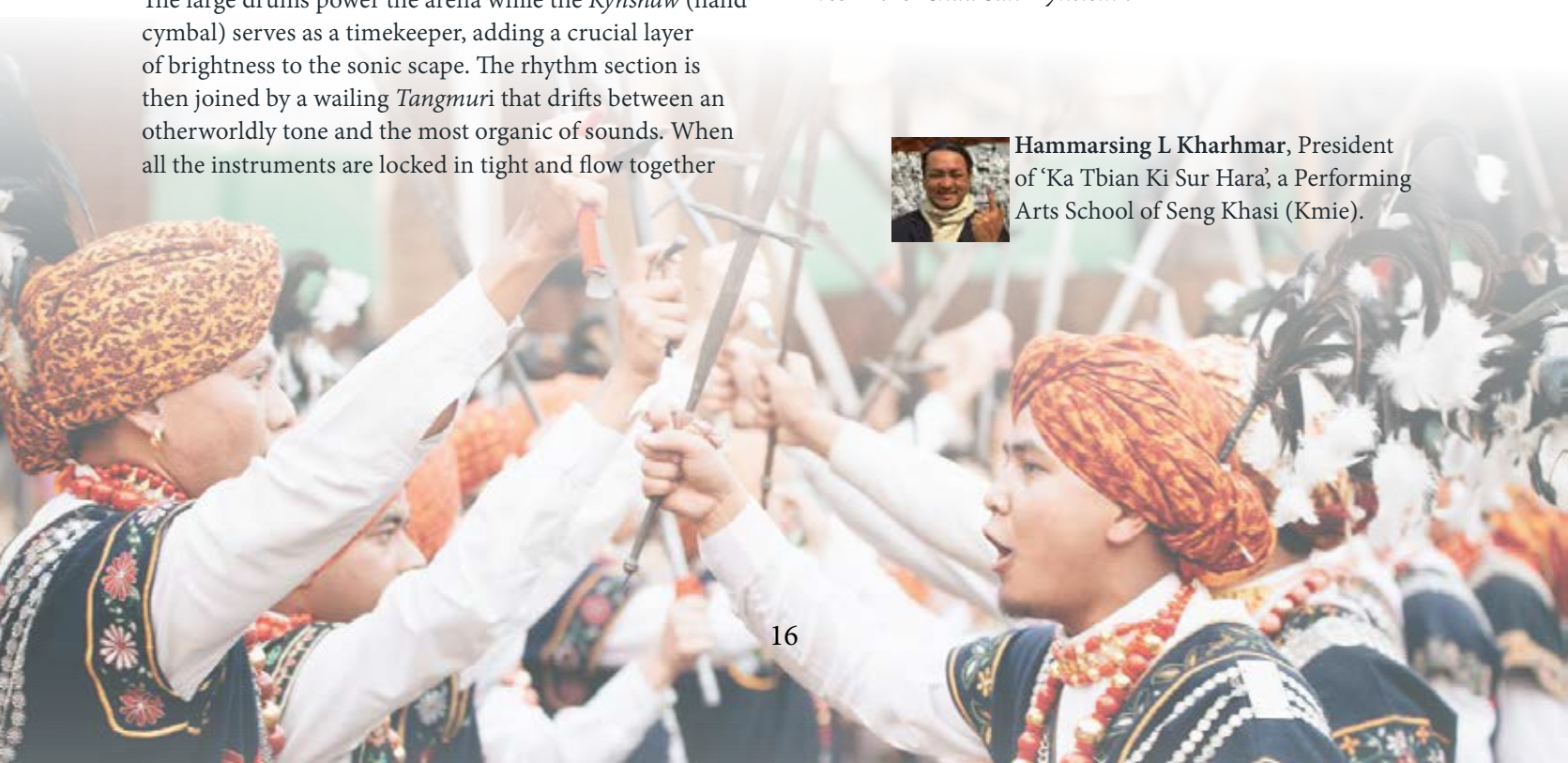
the feeling transmitted is transcendental. *Ksing Lynti* has transformed into *Shad Wait*. This energy is reciprocated by the dancers who wave their whisks higher and raise their swords above in sync, taking turns to move faster, criss-crossing, switching sides in beautiful motion. The foundation of each group is the same, but there are slight adjustments and embellishments found within each group. This is a supremely beautiful aspect of the dance.

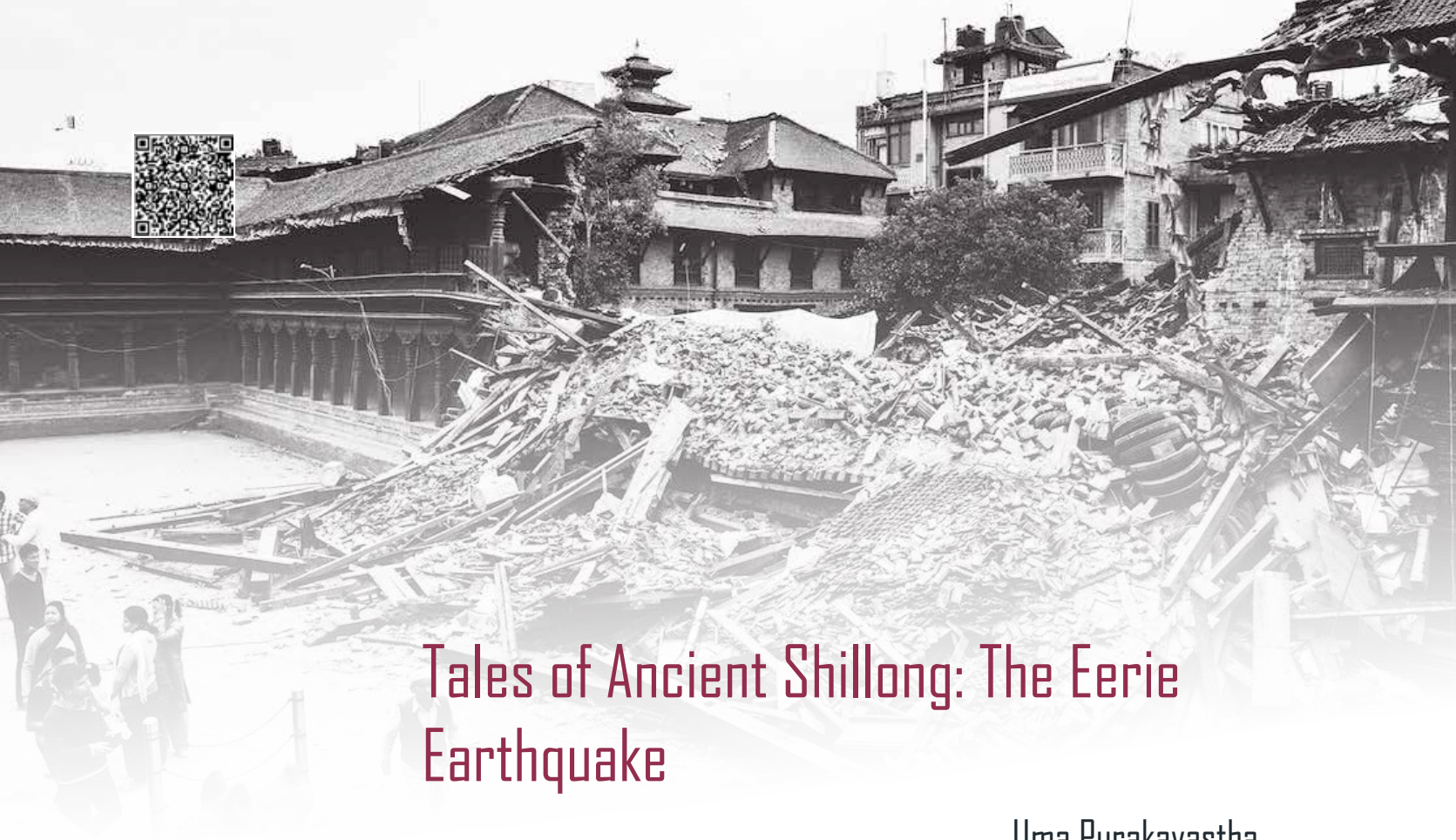
The *Shad Wait* comes to an end. The female dancers leave the dance ground, but not before offering a prayer at the centre of the ground. The male dancers prepare for the last dance that will be performed at *Lympung Weiking*. During this second and final round of the *Shad Mastieh* at the arena, the ground is filled with dancers. The sound of the *Tangmuri* soars and cuts across the arena. The drums roll with thunder and boom. More zeal and poetry can be felt as several pairs and groups launch into their dance at different moments, bodies bouncing, turning and adjusting with more determination, pride and joy! The drummers embellish their parts, adding extra slaps and hits, watching the dancers as they play. It is a mesmerising site. Each movement adds to the sanctity. The last sequence of the *Shad Mastieh* at the arena sees the dancers on opposite ends rushing towards each other with their swords twirling, as if preparing to strike an opponent. They chant as they draw closer and then stop a close distance apart. They bring their swords and whisks together, like hands in folded prayer. Lifting gently and then lowering them down again. They bow to each other three times, chanting: "Hoi Kiw".

A deep sense of spirituality flows in this last moment and we are reminded that this dance is a form of Worship and Thanksgiving to the Almighty - *U Blei Trai Kynrad Nongthaw Nongbuh* - for all he has bestowed on us. It brings peace to the heart. It brings pride to the people. The dance is a way of connecting with Divinity within. The Soul of Khasi music lives in the "*Shad Suk Mynsiem*".



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





Tales of Ancient Shillong: The Eerie Earthquake

Uma Purakayastha

The glamorous city Shillong, capital of Meghalaya today, was completely in wilderness till 1866. There was no proper residential area even, other than some temporary huts made of stones and branches of trees in the present upper Laban area. Some plain paddy fields were there in the present upper Laban and Pynthorumkhrah area, where the Khasi people from nearby villages would plant paddy during summer time.

Due to excessive cold and dense forestry people did not find comfortable and safe to stay in the hill.

The story of Shillong actually started at Cherrapunji, the first Headquarters of the Khasi and Jaintia Hills District under the Assam Division of the province of Bengal.

But the British Officers found Cherrapunji quite damp and unhealthy due to heavy rainfall; and a good number of the officers died of enteric fever, including David Scott, the founder of British suzerainty in the hills. The remaining officers started hue and cry for their safety to shift the head quarter from Cherrapunji to a healthier place.

Meanwhile, as early as 14th October, 1856, J. Allen, Member of the Board of Revenue of the Bengal government, apparently responding to the grievances of the officers, recommended shifting of the district headquarters from Cherrapunji to a more suitable place. The area, known today as Upper Shillong, lying at the foot of the Shillong Peak, was selected as the site of the next district headquarters and sanatorium, but the site had to be abandoned mainly because there was no source of adequate water supply for the people of the projected town. The choice ultimately fell on Iewduh, (Present Barabazar area) as the area was known then.

Col. Henry Hopkinson, then commissioner of Assam Division and Agent to the Governor General, who actually fathered the town of Shillong, took up measures for building up the town and shifting the district headquarters from Cherrapunji. In 1861, he directed Capt. Rowlat, the Deputy Commissioner of the district to proceed to Iewduh accordingly.

Capt. Rowlat built a cottage for his stay at Iewduh, and made a detailed survey of the area for the projected town. Col. Hopkinson also sanctioned Rs. 35,000 for the improvement of the

Guwahati - Iewduh cart road. The final selection of Iewduh as the site for the new town was communicated by a letter dated December 18, 1863, to the Bengal Government, which in its turn, approved purchase of land for the purpose. Col. Hopkinson purchased 2499 acres of land at a cost of Rs. 8,433, including Rs. 1,000 paid to the Syiem of Myllem for renouncing all claims to the purchased land. This was the area on which Government buildings began to be constructed. Col. Hopkinson named the town 'Shillong'.

[Ref:- 'Birth of Shillong' by Prof. Dr. B. Dutta Roy. The Assam Tribune 7th October 1976.]

It was only on April 28, 1866, that the Deputy Commissioner's office, Treasury, Jail and Police started functioning at Shillong, the new born town. No other State capital in the country has undergone such changes of status and fortune as Shillong since its foundation.

In February 1874, on the formation of Assam as a separate province, Shillong was chosen as capital of the new province on account of its salubrious climate and conveniently central situation between the Brahmaputra Valley and the Surma valley. The site of the present Raj Bhavan was then purchased from Mr. Bivar, former D.C. of the district who owned this property, at a cost of Rs. 26,000 for the construction of the official residence of the Chief Commissioner of the province. The road below the present Raj Bhavan along the lake still bears the name of Mr. Bivar. [Bivar Road]

A big catastrophe came down upon the new city Shillong on 12th June 1897, to crush the beautiful resort to dust, swept away many valuable lives and properties to turn the place into debris. It was a horrifying and tragic episode of 19th century Shillong.

Let us hear the eerie description from an eye-witness (L) Sarada Manjuri Dutta, as described in her published work, (Maha Jattrar Pothey):-

'12th June 1897, was an inauspicious and doomy Saturday. It was evening, being a Half holiday in the offices

and schools, people were relaxing at home, and it was a bolt from the blue! All on a sudden a very strong tremor jerked the whole region, with a horrible underground sound and it was continuing! Houses were collapsing with residents inside! People lost their control in movement for the constant tremoring and big fissures on ground. Only helpless shouting and cry of the children and women grasped the whole environment! The first tremour continued for three minutes and then with intervals continuing for long three days, levelling the hill city to the ground. It was a tremendously dreadful condition, recorded in the century old history of Shillong. The then newly built hill city turned into debris within a few seconds. A big catastrophe! Many children were buried alive due to the big fissures in the floors, but could not be rescued as there was no way out! The helpless mothers would hear their faint piteous cry from underground but could not help! An unbearable heart breaking condition! A big tragedy'!

The earthquake of June 12, 1897, reduced them in a heap of ruins in the space of few seconds, wrecked the water supply and destroyed the stone masonry embankment that dammed up the water of the artificial Ward's Lake built by the Chief Commissioner Sir William Ward in 1893-94 below the Government house. The pent up water of the lake rushing through the breached embankment down the nullah towards the Polo Ground washed away a wooden bridge over it, creating scarcity of drinking water in the whole town.

There were 29 deaths in Shillong, 10 of which occurred in the Secretariat press. Two Europeans killed were Mr. Mc. Cabe, the Inspector General of Police, and Mr. Rossen Rode, a pensioner of the Survey Department. Mr. Mc. Cabe was sick in bed and was found crushed after an hour's digging of his collapsed bungalow. The total number of lives lost in the Khasi Hills District was 916, maximum of which died due to the falling of hill, which buried them.

The Govt. report goes as:-

The Assam earthquake of 1897 occurred on 12 June 1897, Saturday in Assam, British India at UTC, and had an





estimated moment magnitude of it resulted in approximate 1,542 human casualties and caused catastrophic damage to infrastructures.

In Shillong, the earthquake took place at about 5:11pm June 12th. The shock was preceded by a rumbling underground noise which lasted for about 3 minutes. The actual earthquake lasted about two and a half minutes in Shillong. This noise was compared with the tremendous rumbling noise like a thousand ships' engines thumping away in the midst of a storm at sea. The shocks were so severe and prolonged that everything was leveled to the ground. Mr. F. Smith of Geological Survey of India who was stationed in Shillong at the time, opined that the earthquake was so violent that the whole of the damage was done in the first 10 or 15 seconds of the shock. He reported that all stone buildings collapsed, and about half ikra built houses were ruined, but plank houses (wooden frames covered with plank walls, resting unattached on the ground) were untouched. Many people lost their lives at the Secretariat, the military lines and the bazaar. The London Times reported the death of 27 people in Shillong, 13 of them crushed to death in the Government Press. However, a year later, Luttman-Johnson reported the loss of ten lives at the Printing Press. The London Times also mentioned an unnamed district town of 750 perishing. This town probably was Cherrapunji where a landslide wrecked the Cherrapunji Railway and caused 600 deaths.

On August 10, 1897, the Times published letters from residents of Shillong. Rev. G.M. Davis was quoted saying

that his church became a heap of stones in less than one minute. The water burst the bounds of the lakes making them absolutely dry within seconds. There was sulphury smell in the air coming out of fissures in the ground. He saw huge stones in the steps of his house literally bubbling up and down. Mr. M' Cabe, the Inspector-General of Police, who was sick and in bed was found crushed on his bed after an hour's digging of his collapsed bungalow. [Ref:- 1897 Assam earthquake From Wikipedia]

(L) Sushila Dutta, mother of Prof. Suprava Dutta of Lady Keane College Shillong, in her old age expressed her terrible experience of that furious moments of earthquake which she personally witnessed and miraculously survived, as-

'It was 12th June 1897, Saturday 5pm. All schools and offices had half holiday; and so, my husband was at home I had high fever and Doctor Kamala Charan Dutta was called at home who examined me and prescribed medicine. Prasanna Babu, a very close friend of my husband was also present there. My little girl of one year was playing on the floor in my bedroom. Suddenly a violent tremour! A stupendous jerk with a tremendous rumbling sound! Our house was moving and collapsing! I was so panicked to get my little daughter to me but within winking of an eye, the house collapsed and I discovered myself thrown outside in the compound, and Dr. Kamal Babu grasping my little daughter was helplessly crying for rescue from half underground. It was an unbearable scene! The tremour was continuing with full intensity, I was crying to rescue my child. My husband and our servants, with spade and axe

cleared the debris and rescued them very tactfully from a very critical condition. We had to take shelter in the Jailroad field. The tremour continued for almost three days with intervals. Many mothers lost their children underground, heard their cry but despite all attempts failed to rescue! That tremounds destructive incident of that deadly earthquake left an indelible mark in my memory"! [Translated from 'Shillong er smriti' By Sushila Sundari Dutta. Ref. 'Netaji Pathagar Golden Jubilee Souvenir']

There were also several reports from Shillong in Luttman-Johnson's paper, where it was reported that that there were aftershocks almost every ten minutes on the night of the 12th and during the day of the 13th.

Today it is a history, a mere episode only but that disastrous earthquake of Shillong moved the whole world; and many global seismologists visited then Shillong to research on the subject. They observed that the light constructions of wood and clay etc remained unhurt despite the strongest jerks of the earthquake whereas the RCC buildings were crushed to dust.

Prof. Asuri, an expert from Japan, detected that being a bumpy hilly place with rocky soil, Shillong was not fit for heavy concrete buildings, but light buildings with wooden frame and Ickra walls etc could be sustaniable here.

Accordingly the city was rebuilt with light constructions of buildings and houses which were named as 'Assam type buildings'.

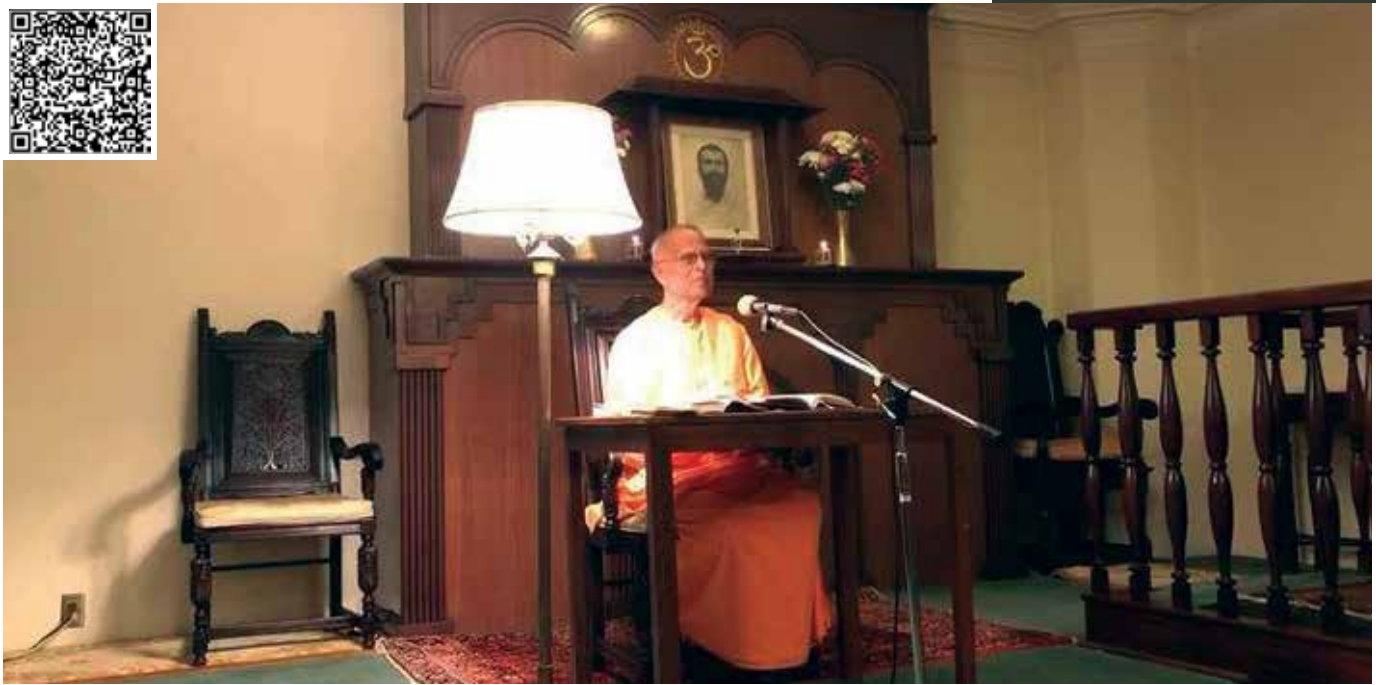
So, since 1897, the Assam type constructions started in Shillong very popularly.

In this big span of hundred and twentyfive years, of the catastrophe Shillong faced many ups and downs, many political changes and natural calamities at the same time; but braving all evils Shillong is still shining!



Uma Purkayastha, a well-known author, is a retired principal of the Govt. Girls' Higher Secondary School in Shillong and an academician by training. She started writing at an early age and has written a significant number of poems, short tales, novels, and plays. She is an ardent reader with keen insights. Some of her significant books are "Tagore and Pineland Shillong," "Uttaran," "Golpo Sambhar," and "Beacon Light of the Khasi Hills."





Vedanta in The West: an interview with Swami Chetanananda

Swami Chetanananda, a monk in the Ramakrishna Order, has been serving as the Minister of the Vedanta Society of Kansas City and St. Louis, Missouri since 1950. He previously held positions in Advaita Ashrama's publication and editorial departments. He served as the Inter-Religious Council of Southern California's Vice President and is currently a cabinet member of the Interfaith Partnership of St. Louis.

In 1978, he moved to St. Louis, Missouri, where he worked as the Assistant Minister for the Vedanta Society. After Swami Satprakashananda's death, he became the Society's Minister in 1980. He also serves as the minister of the Kansas City Vedanta Society. His extensive spiritual experience inspired Kajingshai to interview him for publication in the Across Boundaries section.

VEDANTA IN THE WEST

KJ: Could you please share your experiences as a minister at the Vedanta Society of St. Louis and the activities of the centre?

SC: The Vedanta Society of St. Louis was started by Swami Satprakashananda, a disciple of Swami Brahmananda, in 1938. He was a very learned monk, and he met Holy Mother, Swami Vivekananda, and several direct disciples. The swami passed away in 1979.

I came to Hollywood in 1971 and worked with Swami Prabhavananda for five years. I was transferred to St. Louis in 1978 to assist Swami Satprakashananda, who was then bedridden. I lived with him for nearly two years.

Swami Vivekananda brought Vedanta (or Hinduism) to the West in 1893; later, five disciples of Ramakrishna came to the West to preach Vedanta. The teachings of Vedanta are very appealing to the American people, especially for two reasons. First, they love democracy, and the Vedantic concept of God is a democratic concept of God: each soul is divine. Second, they love freedom. It is as if the Statue of Liberty in the New York harbour is their chosen deity.

The goal of Vedanta philosophy is jivan-mukti ("free while living"). Freedom is the song of the soul.

Ramakrishna monks have been spreading the messages of Vedanta and Ramakrishna in the West for the last 130 years. I have been working in this country for 52 years. Our St. Louis centre has various activities, such as daily worship and arati, lectures and classes, publications and a bookshop, interfaith meetings and interviews with students, and a spiritual ministry.

KJ: What are the Indian values that you believe should drive the 21st-century world? With technological advancements and Westernization, people seem to be drifting away from their culture, food, and traditions.

SC: India was under foreign rule for 1,000 years – Muslims ruled for 700 years; and the British, French, and Portuguese for a total of 300 years. Now India is a free nation and making tremendous progress in the fields of Economy and Technology. Behind all this spectacular progress, India should not forget her eternal values, which Swamiji reminded us of in his Lectures from Colombo to Almora. Material prosperity cannot bring peace and bliss in life; one cannot buy them in the market either. They come from spiritual life. Ramakrishna said that kamini-kanchan (lust and gold) cannot give happiness. This truth has been tested by many nations of the world, and some are now experimenting with it. India demonstrated the eternal values of renunciation and service in a changing society. Swamiji said that these are our national ideals: Renounce your ego

and selfishness, and serve human beings as God. This is the religion of this age and the way one can find fulfillment in life. Swamiji said: They only live who live for others. I hope Indian people will listen to Swamiji and eventually will move. When we study religion in the world, we find that the main focus in the 19th century was reasoning. People tried to understand God through reasoning. In the 20th century, the main focus of religion was humanism. People asked: If religion cannot bring happiness, what good is that religion? In the 21st century, I believe that the main focus of religion will be mysticism. People say that we have read enough, heard enough, and seen enough – now we want experience. In this context, Ramakrishna and our age-old Vedantic tradition will play an important role.

In 1992, I was invited by the School of Contemporary Mysticism in Avila, Spain, St. Teresa's birthplace. I spoke on Ramakrishna's spiritual experiences.

LIFE AND GOD

KJ: In the context of the Harmony of Religions, what universal moral ethics should every religion stress to maintain harmony in society?

SC: The seed of the harmony of religions is in the Rig Veda, Bhagavad Gita, and Shivamahimnah Stotra. But Sri Ramakrishna demonstrated that wonderful ideal in his life by practising Christianity and Islam along with Hinduism. He realized God in the Hindu way and then through other religions. No one, except for Sri Ramakrishna, has ever



done that in the religious history of the world. His unique message was *Jato mat tato path* – as many faiths, so many paths. Do not quarrel about religion. Nowadays, we find that “Inter-religious Councils,” “Interfaith Partnerships,” and similar organizations are springing up in many cities in the Western world. This phenomenon started after the advent of Ramakrishna and after the Parliament of Religions at Chicago in 1893. In America, Swamiji gave a few lectures on ‘The Ideals of Universal Religion.’

I remember an incident that took place in St. Louis in 1980s. The local TV station interviewed me on Vedanta religion. The interviewer was Catholic. He asked me: “Swami, are the Hindu God, Christian God, Muslim God, and Jewish God different?”

I answered: “When the sun rises, can you say it a Hindu sun, Christian sun, Muslim sun, or Jewish sun? Can you put any stamp on the sun?”

The interviewer replied: “Swami, I have my answer.”

Swamiji spoke of universal moral ethics in his last lecture in the Parliament of Religions in Chicago in 1893:

The Christian is not to become a Hindu or a Buddhist, nor a Hindu or a Buddhist to become a Christian. But each must assimilate the spirit of the others and yet preserve his individuality and grow according to his own law of growth. In the face of this evidence, if anybody dreams of the exclusive survival of his own religion and the destruction of the others, I pity him from the bottom of my heart, and point out to him that upon the banner of every religion will soon be written, in spite of resistance: “Help and not Fight,” “Assimilation and not Destruction,” “Harmony and Peace and not Dissension.”

YOUTH AND SOCIETY

KJ: With growing wealth and prosperity in the middle class, many young people are skeptical about spiritual messages. They believe that unlike science, spiritual truths cannot be verified. How can they be convinced otherwise?

SC: It is true that nowadays the young generation are less interested in religion. In the West also, very few people go to church. Atheists, agnostics, and skeptics are not enemies of religion. They keep religion alive. They are true enemies of religion who are apathetic toward religion. Anyhow, when they are in trouble, they look upward and ask for help from God.

You see, Vedanta is a scientific religion. The method of science is experimentation, verification, and conclusion. Vedantic truths have been tested, verified, and then accepted. I think that those who complain against the Vedantic religion have never practised it.

There are two complains against Vedanta: first, it is dry; and second, it is difficult. You see, the subject matter of Vedanta is Satchidanada – existence, knowledge, and bliss. It is hard to believe that the blissful Brahman is dry. Those who complain that Vedanta is difficult, they never sincerely tried to understand this wonderful philosophy. If you want to get milk and kernel of the coconut, you will have to break the shell.

NORTH EAST INDIA AND SHILLONG

KJ: : RKM Shillong is fortunate to have had Revered Bhuteshanandaji Maharaj as the First Secretary, and several other great monks (such as Rev. Gahananandaji, Prameyanandaji and others) have contributed to the growth of the Shillong ashrama. Please share any reminiscences about RKM Shillong and your association with these monks.

SC: I have nothing to say at present.

RESEARCH AND NEW FINDINGS

KJ: Can you mention one incident from the recent discoveries about Swamiji’s travels/works?

SC: Some years ago, I got the script of Swamiji’s reminiscences by Mrs. Hansbrough from the Vedanta Society of San Francisco. I edited it and sent it to Prabuddha Bharata for publication. Then I translated it into Bengali, and this was published in Udbodhan magazine and later incorporated into Bahurupe Vivekananda. I found many interesting episodes concerning Swamiji in it, especially his human aspect. Let me tell you one incident.

Ralph was a son of Mrs. Wycoff, one of the Mead sisters who were devoted to Swamiji. He lived in their house in Pasadena for a few weeks in 1900. Ralph was then a teenaged boy and devoted to Swamiji.

One day Swamiji said: “Ralph, God is so near to us, but people do not see Him.”

Ralph: “Why, Swamiji?”

Swamiji: “You see everything with your eyes. Can you see your own eyes?”

Ralph: “No, Swamiji.” (After a pause) “But I can see my eyes in a mirror.”

Swamiji: “Ralph, that is the answer. If you have a pure, clean mind, you can see God right now.”

It is amazing that Swamiji did not quote any scripture or give a long talk to this American boy. He just convinced a young American by using a common example. Jesus said: “Blessed are the pure in heart for they shall see God.” It was said 2000 years ago and still it is a gospel truth. Our Upanishadic teachings are four to five thousand years old, still they are true. Truth never becomes old.

Sundori

Kynpham Sing Nongkynrih

Beloved Sundori

Yesterday one of my people
Killed one of your people
And one of your people
Killed one of my people.
Today they have both sworn
To kill on sight.
But this is neither you nor I
Shall we meet by the Umkhrah River
And empty this madness
Into its angry summer floods?
I send this message
Through a fearful night breeze
Please leave your window open.

Sundori bathiang,

Hynnin ka sngi uwei na ki para jait jong nga
U la pyniäp ia uwei na ki para jait jong phi
Bad uwei na ki para jait jong phi
U la pyniäp ia uwei na ki para jait jong nga.
Mynta baroh ar ki la ia byrngem
Ban ia pyniäp tang mar shu iashem.
Hynrei kine kim dei ma nga ne ma phi,
Hato ngin iakynduh harud ka Umkhrah
Ban bret ia kane ka lamwir
Sha ki lat lat lyiur jong ka wah?
Lyngba ka lyer miet rit mynsiem
Nga phah ia kane ka pathai,
Sngewbha wat khang ia la ka pongshai.



Ka Sngi Ba Khraw Jong Ki Kynthei

Kong Silbi Passah

Ka snem 1975 ka dei ka sngi kyrpang
Kynthei da sngew sarong mynjur lang
Kyndit 18 tarik dei bnai December 1972
Ka sngi ki kynthei ha pyrthei bishar.
Jingthmu ka dei pynroi imlang sahläng,
Baroh kynthei iai synroplang
Ymdon jingeh lada ai kti lang
Da sngew sarong kynthei kin iaied shaphrang.
Ban pdiang ithuh bad ban pynroi,
Haba bun ki lad ioh jingmyntoi
Ki don ka bor pyrkhath ba biang
Mynsiem jynsur khlem noh shiliang.
Kynthei ki kam pynroi ban myntoi
Ka pdiang da tip kumno ban roi
Ki kam naduh ha iing haduh habar
Thik thik pyniaid biang biang bishar.
Kynthei ka dei nonglum nonglang
Ba peit ha iing kfi synroplang
Dustur ba buh da u longshwa
Thik thik pyniaid khlem bakla.
Naduh habar ha iing peit phikir
Kam klet kamram naduh dangngir

Kumno hikai ki khun ki kti
Ka pynwandur miet bad sngi.
Kumba ka por ka iai kylla
Ka tip ban bud nuksa mynshwa
Kum ka longkmie pyrkhath miet sngi
Kumno ban sneng ki khun ki kti.
Ban pdiang ithuh ia jingmyntoi
Ka da tip lut ki kam pynroi
Kum ki rangbah kyrdan ki poi
Ryngkat ki kam ban trei myntoi.
Kynthei iohlad thoh bad pule
Kyrdan bapher ki don kine
Lang bad rangbah synroplang
Baroh iohlad ban iaied shaphrang.
Ha iing ka sneng ki khun ki kti
To iai minot khun miet bad sngi
Ka por la dei ban nang ban stad
Jingstad la don sa wad ki lad.
Ha iing ka ai nuksa ba dei ba bha
Kumno ki khun kin burom ia u kpa
Ban phuh ban phieng ka ai mynsiem
Akor babha burom ka iing.



मौसम के नाम

ओम धीरज

मौसम के नाम लिखा
खत एक अनाम ने,
बेच रही पुरवाई
हर घर के सामने.
कजरारे मेघ तेरे
यहाँ-वहाँ बरसे,
चातक की प्यास के लिए
होथ यहाँ तरसे,
रात भर जगी सुबह
शबनम की आस
शबनम की आस मुझमें
छीन लिया जिसे कोई मदमाती शाम ने
रातों ने फैलाई जब
लंबी बातें,
भोर तलक तड़प उठी भर ठंडी आहें,
चादर से बाहर जब

कुहरे का पाँव हुआ,
टैब छिड़का चुटकी भर
धूप दिनमान ने
'बौराये' आमों के बौर-बौर महके,
'रसमातल' गन्ने कि पोर-पोर दहके,
कनफुसिया करे मटर
चना भरे आह रे,
लगता है छोड़ दिया एक तीर काम ने!
जल जाए धरती का
हरा -भरा अँचरा,
तब भी पसीजे ना
निर्मोही बदरा
कोयल पपीहे भी
मौन हुए खौफ से,
लगता है दे डाला
फतवा इमाम ने!

गाज़ल

भवेश दिलशाद

कहां पहुंचेगा वो कहना ज़रा मुश्किल सा लगता है
मगर उसका सफ़र देखो तो खुद मंज़िल सा लगता है
कभी बाबू कभी अफ़सर कभी थाने कभी कोरट
वो मुफ़्तलिस रोज़ सरकारी किसी फ़ाइल सा लगता है
न पंछी को दिये दाने न पौधों को दिया पानी
वो ज़िन्दा है नहीं बाहर से ज़िन्दादिल सा लगता है
वो बस अपनी ही कहता है किसी की कुछ नहीं सुनता
वो बहसों में कभी जाहिल कभी बुज़दिल सा लगता है
नहीं सुन पाओगे तुम भी ख़मोशी शोर में उसकी
उसे तनहाई में सुनना भरी महफ़िल सा लगता है
बुझा भी है वो बिखरा भी कई टुकड़ों में तनहा भी
वो सूरत से किसी आशिक़ के टूटे दिल सा लगता है
वो सपना सा है साया सा वो मुझमें मोह माया सा
वो इक दिन छूट जाना है अभी हासिल सा लगता है
ये लगता है उस इक पल में कि मैं और तू नहीं हैं दो
वो पल जिसमें मुझे माज़ी ही मुस्तक़बिल सा लगता है
उसे तुम ग़ौर से देखोगे तो दिलशाद समझोगे
वो कहने को है इक शायर मगर नाँविल सा लगता है।



निहाल

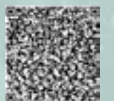
मधु खरे

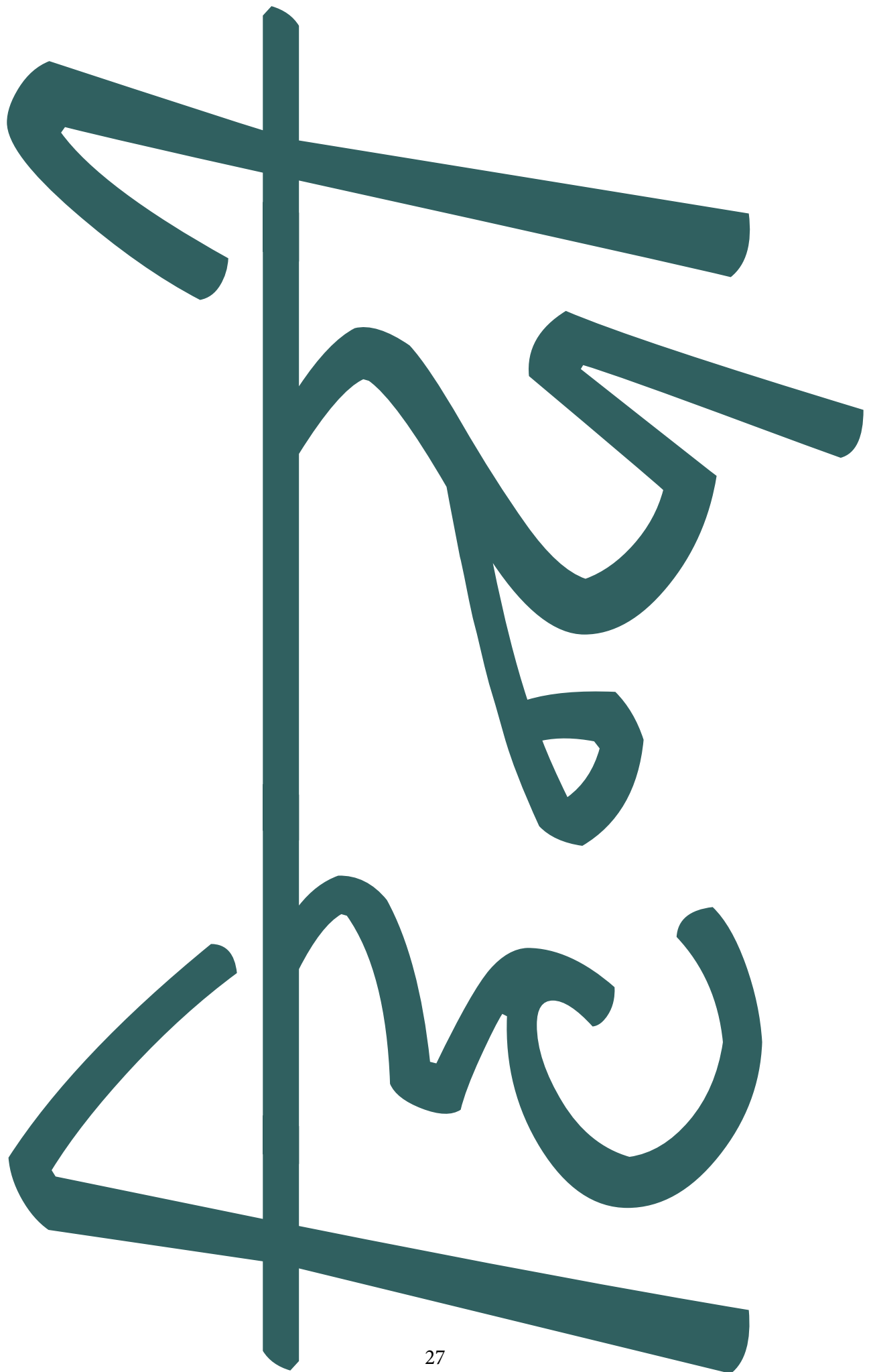
जब-जब मनवा हो दुखी,
नैन बहे जलधार ।
पलक भीग कर सो गई,
कुंठित पुतली खार ॥
दोनो नैना सोचते,
क्या है अपना दोष?
क्यूँ हम दोनों रो रहे,
हम बिल्कुल निर्दोष ॥
सुन उनके आक्रोश को,
द्रवित नासिका द्वारा ।
गंगा-जमुना बह रही,
हम भी हैं लाचार ॥
दिल था जो आहत हुआ,
सहन नासिका नैन ।
किस विधि करूँ निहाल मैं,
सोचूँ मैं दिन रैन ॥
किया कर्ण से मशविरा,
नहीं सृझती राह ।
कर देना तुम अनसुनी,
देना सबको चाह ॥
जिह्वा पर कटुता कभी,
कभी स्नेह उद्गार ।
जो मधु भाषी तुम बनो,
हो निहाल संसार ॥
नैना रोएँगे नहीं,
नाक रहे खुशहाल ।
सुने कर्ण संगीतियाँ,
मन सौंदर्य निहाल ॥

लोहा बन गया हूँ मैं और पाँव ये नींव हो गए

नरेश अग्रवाल

लोहा बन गया हूँ मैं
सरल मार्गों का
अनुसरण कब किया मैंने
खाई-खन्दक से भरी जमीन पर
योद्धा बन कर गुजरा हूँ मैं
धूप में तपकर
अनगिनत रूपों में ढला हूँ मैं
वक्त ने सौंपे जो भी काम
हँसते हुए पूरा किया उन्हें
कभी थका नहीं
पहाड़ों पर चढ़ते हुए
लोहा बन गया हूँ मैं
आघात झेलते-झेलते
अब पाँव हमारे दुखते नहीं
ये खड़े-खड़े, अच्छे दिनों के इंतजार में
बाँस हो गए हैं
धीरे-धीरे सीढ़ी हो गए
घबराहट नहीं होती
जब कोई इन पर चढ़कर ऊपर जाता है
अपनी ध्वजा फहराता है
हम देखते रहते हैं
नहीं दुखते सचमुच हमारे पाँव
अब ये नींव हो गए हैं





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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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कल्पना देवी आलेय

जम्बुद्वीप भरतखण्ड भारतवर्ष आर्यावर्त देश के प्राचीन शाश्वत इतिहास के पृष्ठ में महिमामयी तथा वीरांगना नारियों के नाम स्वर्णिम अक्षरों में लिखा गया है। अखंड भारत के भूभाग एवं रत्नगर्भा धरती के कोख में जन्मे सौभाग्यवती नारियों का वर्णन कर पाना किसी भी कलमकारों के लिए सहज नहीं है। वह चाहें प्राचीन काल की विदुषी नारी के विषय में हो अथवा ऋषि-मुनियों का ही वर्णन हो अथवा मध्यकाल की वीरांगनाओं का वर्णन ही क्यों न हो। समय-समय पर ऐसी विदुषी द्वारा दिखाए गये साहसिक कदमों ने नारी जाति के कद को अनेक बार ऊँचा उठाया है। उसी क्रम में पूर्वोत्तर भारत के नारियों का योगदान भी इतिहास के पन्नों में पाया जाता है। वो चाहे आक्रमणकारियों के विरोध में आवाज उठाना हो अथवा देशहित को सर्वोपरि मानकर देशभक्ति सहित राष्ट्रधर्म पालन करने वाला कार्य हो अथवा परतन्त्रता से मुक्ति पाने के लिए किया गया संघर्ष ही क्यों न हो? ऊपर उल्लेख किया गया समग्र महामानवीय गुणों से परिपूर्ण पूर्वोत्तर भारत असम राज्य की वीरांगना जयमती का नाम वीरांगना नारियों के बीच का कभी न भूलने वाला नाम है। ऐसी स्वाभिमानि नारी, जिन्होंने अपने पति और देश के लिए दिया हुआ बलिदान तथा उनके गौरवमय ऐतिहासिक गाथा को प्रत्येक भारतवासियों को हृदयंगम करना और उनके बारे में जानना जरूरी है।

माता चन्द्रदरु और पिता लाइथेपेना बरगोहाजी की पुत्री जयमती कई भाई बहनों के बीच की थी, फिर भी वह माता-पिता तथा परिवार के सभी लोगों से ज्यादा प्यार - दुलार पाकर पली बड़ी थी। लाइथेपेना बरगोहाजी के पूर्वजों के साथ आहोम राजपरिवार का घनिष्ठ सम्पर्क था। इसी सूत्र के तहत ही लाइथेपेना का भी आहोम राजा के साथ घनिष्ठ सम्पर्क रहा। राज परिवार की छत्रछाया तथा अपने परिवार से अधिक प्यार दुलार पाने वाली सती जयमती छोटी उम्र से ही अधिक दायित्वशील, दक्ष और अत्यन्त बुद्धिमती थी।

उस समय आहोम राज्य के राजा थे गोबर राजा। गोबर राजा के तृतीय पुत्र थे गदापाणि। गदापाणि बहुत ही शक्तिशाली तथा साहसी थे। प्रायः राजकुमार गदापाणि जंगलों में शिकार करने हेतु जाया करते थे। एक दिन शिकार से लौटते वक्त वे भूख और प्यास से आतुर हो गदापाणि के घर पहुँचे और कुछ खिलाने के लिए आग्रह किया। सुशील तथा अतिथि परायण गुण सम्पन्न जयमती ने बहुत ही स्फूर्ति से भूख और प्यास से आतुर गदापाणि का बहुत अच्छी तरह से अतिथि सत्कार किया। उत्तम आतिथ्य से प्रभावित होकर जयमती को अपनी अर्द्धांगिनी के रूप में पाने की इच्छा उनके मन में प्रकट होने लगी। लावण्यमयी जयमती भी सुंदर, सुदक्ष तथा शक्तिशाली राजकुमार गदापाणि से प्रभावित हुईं। दोनों परिवार की सहमति से जयमती और गदापाणि का आहोम के 'चकलंग' विवाह पद्धति अनुसार शुभ विवाह सम्पन्न हो हुआ। 'त्याग नारी के जीवन का अलंकार है और पति उनका देवता है' - इस आप्तवाक्य को शिरोधार्य कर जयमती ने अपनी वैवाहिक जीवन में कदम रखा। ससुराल में भी सासू माँ जयमती से असीम स्नेह करती थीं। उन दोनों का युग जीवन सुख - समृद्धि से व्यतीत होने लगा। दोनों को वैवाहिक जीवन के साक्षी स्वरूप दो सुंदर पुत्र संतान की प्राप्ति भी हुई।

गोबर राजा के मृत्यु पश्चात् उनका तृतीय पुत्र गदापाणि आहोम के राजा बना। उस समय राजसत्ता को लेकर अधिकारियों के बीच घमासान गृहयुद्ध शुरू हो गया। गुवाहाटी और निचले असम के आहोम राज प्रतिनिधि लालुक्खोला बरगोहाजी ने कूटनीति एवं षड्यन्त्र कर सात दिन में ही गदापाणि को राजसत्ता से हटाया और चुलिकफा नामक चौदह वर्षीय बालक को खुद के निजी स्वार्थ सिद्धि

के लिए सन् 1679 में राज सिंहासन पर बैठाया। छोटी-सी उम्र में राजा बनने के कारण चुलिकफा को 'लरा रजा' भी कहा जाता था। चतुर लालुक्खोला ने कुशलतापूर्वक उनकी पाँच वर्ष की बेटी को सत्तासीन लरा रजा के साथ विवाह कर फिर शासन की बागडोर अपने हाथों में ले लिया। उसके बाद वह तमाम षडयन्त्र रचने लगा। आहोम राज्य में ऐसा एक प्रचलित नियम था कि अंगक्षत वाला कोई भी युवक राजा बनने का योग्य नहीं होगा। लालुक्खोला ने इस नीति का गलत फायदा उठाते हुए राज्य में राजा बनने के योग्य युवकों को अंगक्षत करने का आदेश दे दिया। जयमती के पति गदापाणि लालुक्खोला बरफुकन का सबसे बड़ा शत्रु था क्योंकि एक राजा होने के सभी गुण और योग्यता उनमें विद्यमान था। 'लरा रजा' और लालुक्खोला के इस तरह के अनैतिक क्रिया-कलापों के कारण गदापाणि अपनी अर्धाङ्गिनी जयमती और दोनों बेटों को लेकर किसी गुप्त स्थान में रहने लगे। राजा के सैनिक गदापाणि को ढूँढते हुए उस स्थान पर पहुँच गए। अपने पति को शत्रु-पक्ष से बचाने तथा देश को सुशासक प्रदान करने के लिए जयमती गदापाणि से दूसरे जगह भागने के लिए कहा। पहले तो गदापाणि कहीं भागने के लिए राजी नहीं थे। पत्नी के बार-बार अनुरोध करने पर वह टाल नहीं पाते और दोनों बेटों को नानी के पास सुरक्षित छोड़कर गदापाणि नगापाहाड़ की ओर चल गए। लालुक्खोला के आदमियों ने जयमत जयमती से गदापाणि का पता बार-बार पूछा लेकिन जया ने अपने पति का ठिकाना नहीं बताया। अत्याचारी लालुक्खोला जयमती को बंदी बना कर ले गए और गदापाणि के बारे में पूछते हुए राजदरबार में उन पर अनेक प्रकार के अत्याचार करने लगे लेकिन जयमती अडिग रही और पति के विषय में कुछ भी नहीं बताया। अत्याचार सहन करती रही फिर भी मुँह नहीं खोली। शत्रु पक्ष जब जया से कुछ जान नहीं पाए तब और भी ज्यादा क्रुद्ध होकर जयमती को जेरेंगा पथार नामक एक खुले मैदान में ले गए। काँटों से भरे हुए एक पेड़ पर जया को बाँधकर "अपने पति को कहाँ छुपाया है?" यह प्रश्न बार-बार कर उसको शारीरिक और मानसिक अमानवीय अत्याचार करने लगे। --" राज्य शासन कर रहे भ्रष्ट सत्ताधारियों को गदापाणि जीवित रहने से ही सत्ताच्युत करना सम्भव हो पाएगा। यदि इन लोगों को गदापाणि का पता चल गया तो निश्चित ही उनको मार डालेंगे। उनकी मृत्यु से अच्छा है, ये लोग मुझे ही मार डालें। खुद के प्राण की आहुति देकर भी इन दुराचारियों के पंजे से भावी योग्य राजा को मैं बचाऊँगी।" ऐसी बातें सोचते हुए अत्याचार सहन करने लगी। दुराचारियों ने उबलते हुए गरम पानी जयमती के शरीर पर फेंका और लोहे के चाबुक से प्रहार किया उसके उपरान्त भी परम तेजस्विनी क्रान्तिकारिणी नारी जयमती ने राजधर्म का पालन करते हुए क्रूर शासक के आगे मुँह नहीं खोला। उसी समय वहाँ एक दृश्य परिघटित होता है - गदापाणि नगापाहाड़ में स्थान बदल-बदल कर खुद को छुपाते हुए जयमती प्रति हो रहे कठोर अत्याचार का पता चला। वे छद्मवेश में उसी स्थान पर पहुँच जाते हैं, जहाँ जयमती कठोर अत्याचार की शिकार हो रही थी। अपनी प्रियतमा पत्नी को आँखों के सामने किया गया अत्याचार, उत्पीड़न देखकर उनका हृदय पीड़ा से दग्ध हो जाता है। चाबुक से निरन्तर पीटते हुए प्रताड़क कह रहे थे -- "ओई तोर गिरियेक कोत आसे क?" (अर्थात् तेरा पति कहाँ है बता) कहकर पत्नी को पीटते हुए देखकर छद्मवेशी गदापाणि खुद को रोक नहीं पाता और सामने आकर जयमती को कहता है - "ओइ, तइ तोर गिरियेक कथा कोइ निदिय किय?" (अर्थात् - तुम अपने पति के बारे में क्यों बता नहीं देती?) अपने पति की उपस्थिति का आभास जयमती को हो जाता है, वह गदापाणि को पहचान लेती है। तब तुरंत जयमती गदापाणि को यह स्थान छोड़ने के लिए इंगित करते हुए कहती है -- "जोर मानुह तालै नाजाय किय? मइ नकउँ, नकउँ, नकउँ।" (जहाँ से आए हो वहीं क्यों नहीं जाते? मैं नहीं कहूँगी, नहीं कहूँगी, नहीं कहूँगी) वे अपनी पत्नी के दृढ़ संकल्प तथा कठोर निर्णय के आगे नतमस्तक होकर दुखी मन लेकर वहाँ से चले जाने को बाध्य हो गए। यह विच्छेद इन प्रेमी युगलों के जीवन की अंतिम विदाई बनी। अर्थात् यही थी गदापाणि और जयमती का अंतिम मुलाकात।

जेरेंगा पथार में 14 दिन तक निरन्तर अमानवीय अत्याचार सहते हुए अपने पति का ठिकाना "मैं कदापि नहीं कहूँगी" कहते हुए एवं अनेक यातनाएँ सहकर उसी पेड़ पर बँधी हुई जयमती ने सन् 1679 के 27 मार्च के दिन प्राण त्याग दिया। वीरांगना जयमती के महान त्याग के द्वारा लरा रजा तथा लालुक्खोला के अन्याय तथा अत्याचार से असमवासी का उद्धार करने में सक्षम हुई। सन् 1681 से लेकर सन् 1696 तक गदापाणि गदाधर सिंह नाम से आहोम के राजा हुए। बाद में सन् 1696 - 1724 तक जया के ज्येष्ठ पुत्र रुद्र सिंह आहोम के राजसिंहासन पर अधिष्ठित हुए। वीरांगना जयमती के पुत्र रुद्र सिंह ने कुछ दिनों के बाद अपनी माता जयमती का अमानवीय अत्याचार सहन कर मृत्यु वरण किये गये स्थान (जेरेंगा पथार) पर 'जयसागर' नाम से एक पोखर का निर्माण किया और उसी जयसागर के ही पास ही "जयदौल" भी निर्माण किया। सन् 1714 - 1744 तक जयमती के कनिष्ठ पुत्र शिव सिंह आहोम के राज सिंहासन पर अधिष्ठित हुए। इस प्रकार राजसत्ता परिवर्तन करने में सक्षम अत्यन्त निडर दृढ़ निश्चयी भारतीय क्रांतिकारी नारी जयमती का नाम इतिहास के पन्नों में स्वर्ण अक्षर में अंकित किया गया है। जयमती के त्याग ने समग्र नारी जाति को गौरवान्वित किया है। वैसे तो इतिहास में बलिदान के अनेकों गाथाएँ पढ़ने अथवा सुनने को मिलती हैं। उन सभी का बलिदान अपने अपने क्षेत्रों में महत्वपूर्ण हैं। आत्मबलिदान की परिसीमा अधिकतम अथवा न्यूनतम कभी नहीं होती। आखिर बलिदान तो बलिदान ही होता है, यह सदैव महानतम होता है लेकिन जयमती के बलिदान नारी जगत के लिए विशेष महत्वपूर्ण एवं राष्ट्रधर्म के साथ संलग्न तथा राज्य के लिए सुयोग्य प्रशासक पति रूपी सुराजा का चयन और नियुक्ति का मोहर है। चौदह दिन तक का भीषण प्रहार झेलकर भी भावी सुयोग्य राजधर्म पालक राजा के सपने संजोकर मृत्यु को आलिङ्गन करने के लिए एकबार भी पीछे नहीं हटी। उन्होंने भारतीय सनातनी नारी के पतिधर्म का भी उतना ही पालन किया जितना उन्होंने सुयोग्य राजा को बचाने के लिए किया। ऐसी महिमामयी त्यागी वीरांगना नारी जयमती की महान् त्याग को स्मरण करते हुए प्रतिवर्ष 27 मार्च के दिन पूरे असम में "जयमती दिवस" मनाया जाता है। महान् वीरांगना नारी जयमती की असीम त्याग, उनके दिखाए गए आदर्श तथा उनकी स्मृति हमारे बीच सदैव सजीव होकर रहेगा।

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कल्पना देवी आलेख कल्पना असम के नगांव जिले के हाथीखोया गांव की रहने वाली हैं। वह एक शिक्षिका होने के साथ-साथ एक गृहिणी और लेखिका भी हैं। उनके लेखन में ऐतिहासिक महिला पात्र अधिक नजर आते हैं।



गांव व्यवहार

डॉ श्यामबाबू शर्मा

खालिकपुर ग्राम पंचायत का मजरा, अड़ौवा। लगभग सौ घर का पुरवा। यहां की अधिकतर आबादी लाल राशन कार्ड वाली। परधानी की शुरुआत बदरी महाराज से हुई और लगातार चलती रही। बीच-बीच में जब आरक्षित सीट आई तो उन्होंने अपने ताबेदार के जरिए गांव की नेकी खैरियत संभाली। इसी गांव के खोड़हुनू के बेटे गोजई ने बदरी महाराज की चक्की में लगे एसटीडी बूथ में उस दिन शहर से संदेश दिलाया कि, 'अम्मा तुम चिंता ना करिहो। मालिक छुट्टी नहीं दइ रहा। पइसा जल्द ही भेजब। तीज त्यौहार का समय है सामान कपड़ा लइ लेहें। बड़न का पैलगी छोटन का राम राम।'

और फिर अगले ही दिन गोजई की...

पूरे गांव में मातम छा गया। जैसे तैसे क्रिया-कर्म संपन्न हुआ। विद्या पंडित ने सलाह दिया कि उत्तम-मध्यम ही सही संस्कार तो होना ही चाहिए। खोड़हुनू से बोलते ना बन रहा था वही कमासुत बेटा था। बिन पैसे के तो तेरहवीं ना होगी? किससे कहे?

बदरी परधान और महाजन ने खोड़हुनू को ढांडस बंधाया, यही विधि का विधान है, दुखी ना हो। तुम तैयारी करो। हम लोग के रहते कउनो चिंता नाहीं। सब लोग तुम्हारे साथ हैं। पैसे का इंतजाम हो जाएगा। महाजन ने बही निकाली और नाम दर्ज किया खोड़हुनू वल्द कोदे...

'सबसे डेढ़ टका ब्याज लिया जाता है तुमसे सवा टका...।'

बेटे को खो चुका बूढ़ा पिता इस गांव व्यवहार से कैसे उर्रण होगा! 🙏



डॉ. श्यामबाबू शर्मा संप्रति भारत सरकार के एक राजभाषा सेवक हैं। राष्ट्रभाषा भूषण सम्मान से सम्मानित इनकी कुछ लघु कथाएँ पाठ्यपुस्तकों में समाहित हैं। इनके 14 से ज्यादा पुस्तकप्रकाशित हैं।

संस्कार

नीता शर्मा

“अरे रवि जल्दी उठो और ये लो बाहर गेट पर गौमाता रम्भा रही हैं, दे दो उन्हें,” कंप्यूटर पर गेम खेलते हुए अपने बेटे को रोटियाँ पकड़ाते हुए महिमा बोली।

“अनु से कह दो, वो दे आएगी, मेरी गेम का टाइम आऊट हो जायेगा।” कंप्यूटर पर नजर गड़ाए रवि बोला।

“अनु बेटा, जाओ तुम ही दे आओ रोटियाँ,” प्यार से पुचकारते हुए महिमा बोली।

“नहीं मैं नहीं जाऊंगी, भाई गेम ही तो खेल रहा है, मैं तो होमवर्क कर रही हूँ,” मुंह बनाते हुए बेटी ने कहा।

“ये क्या बदतमीजी है, बाहर इतनी धूप में खड़ी गौमाता कब से रम्भा रही है और तुम दोनों बहाने बना रहे हो। जल्दी उठो, ये लो।” गुस्से में तमतमाती महिमा चिल्लाई।

“क्या हुआ भाई! क्या दे रही हो बच्चों को?” कमरे में घुसते अमित ने पूछा।

“संस्कार!” कहकर मुस्कुरा दी महिमा। 🙏



नीता शर्मा: सफल गृहिणी और लेखिका होने के साथ-साथ आकाशवाणी के कार्यक्रम और नियमित उद्घोषणाएँ भी करती हैं

मोबाइल

ज्योति अग्रवाला

“जब देखो मुए मोबाइल में घुसी रहती है।”

जया की सास का मानो ये तकिया कलाम हो गया था।

“बहू उ उ उ....., कब से आवाज दे रही हूँ, जब देखो मुए मोबाइल में घुसी रहती हो” जया की सास लगभग चिल्लाकर बोली।

“आ ई ई ई.....”

मम्मीजी, ये देखिए आपके लिए मदर्स डे का उपहार।”

पुराने वाले फोन का सिम नये स्मार्ट फोन में डालकर जया ने सासू माँ को देते हुए चलाना सिखाया।

इसके बाद सासू माँ ने कभी तकिया कलाम नहीं दोहराया।

सासू माँ भी खुश, जया भी खुश। 🙏



ज्योति अग्रवाला जोरहाट, असम पत्रिकाओं, समाचार पत्रों, सांझा संकलन में कविताएं, लेख आदि छपे हैं। कई साहित्यिक मंचों से भी जुड़ी हैं जहाँ साहित्यिक सम्मान मिले।

बिंदी

विद्या सिंह

पति की मृत्यु के बाद भारती आज पहली बार नौकरी पर जा रही थी। एक महीने का अवकाश लिया था और कितना लेती! नौकरी पर तो जाना ही था। उसने एक क्रीम कलर की साड़ी निकाली, पैरों पर ध्यान गया, बिछिया और नेल पॉलिश बिना पैर बहुत सूने लग रहे थे। उसने हल्के रंग की नेल पॉलिश पैरों के नाखूनों पर लगा दी, मैचिंग चूड़ियाँ निकाली किंतु उन्हें पहनने का दिल नहीं किया। एक हाथ में दो सोने की चूड़ी, एक हाथ में घड़ी ठीक है; कांच की चूड़ियों के बिना भी हाथ इतने बुरे नहीं लग रहे हैं। उसने हल्के रंग की लिपस्टिक भी लगा ली। अब उसके सामने असली समस्या बिंदी की थी। पति के रहते वह बहुत बड़ी बिंदी लगाती थी। बिना बिंदी के वह अपना चेहरा स्वयं नहीं देख पाती किंतु लोग क्या कहेंगे, यह सोच कर हाथ में बिंदी का पत्ता लिए समझ नहीं पा रही थी कि बिंदी लगाए अथवा नहीं। एक बार उसने माथे पर बिंदी लगा ली किंतु अगले ही पल उसे बिंदी के पत्ते में चिपका दिया।

तभी उसे पति की तेरहवीं की घटना याद आई। उसके मायके से साड़ी के साथ-साथ रस्म के मुताबिक श्रृंगार का सामान भी आया था। पंडित जी के साथ जेठ जी बैठे सामान देख रहे थे। बिंदी देखते ही वह बिदक गए, “मर्यादा भी निभानी पड़ती है, बिंदी हटा दो इसमें से।” उन्होंने बेटी से कहा लेकिन बेटी अड़ गई थी,

“मेरी माँ बाहर जाती है; ज़रूरी नहीं है कि वह मनहूस शक्ल लेकर जाए। जमाना अब पहले वाला नहीं है ताऊ जी। माँ बिंदी लगाएगी।” और भारती ने हाथ में देर से पकड़े हुए पत्ते से बिंदी निकाली और माथे पर लगा ली। 🙏



डॉ. विद्या सिंह निजी रचनाओं के अलावा कई पुस्तकों का सम्पादन कर चुकी हैं, जिनमें उत्तराखंड संस्कृत विश्वविद्यालय हरिद्वार, बी.ए. द्वितीय वर्ष के लिए पाठ्य पुस्तक प्रमुख हैं। अनगिनत साहित्य सम्मान से सम्मनित विद्या जी सम्प्रति महिला काव्य मंच, उत्तराखंड और अध्यक्ष धाद साहित्य एकांश, देहरादून के अध्यक्ष हैं। भ्रमण में रुचि के कारण विद्या जी नेपाल, कम्बोडिया, वियतनाम, थाईलैण्ड, दुबई, मॉरिशस, स्विट्ज़रलैण्ड, बेल्जियम, हॉलैण्ड, फ्रांस, दुबई, मिस्र, उज़्बेकिस्तान, अमेरिका आदि देशों का भ्रमण कर चुके हैं।



शिलांग के 'खुबलेई' से प्रॉव्हिडन्स के 'हैलो' तक

स्वामी योगात्मानन्द

अक्टूबर १९९९ में, मुझे रामकृष्ण मिशन के मुख्यालय से एक आदेश मिला:

“अमेरिका के पूर्वी तट पर प्रॉव्हिडन्स नाम के छोटे से नगर में रामकृष्ण संघ का एक पुराना आश्रम है- 'वेदान्त सोसायटी ऑफ प्रॉव्हिडन्स'। वहाँ कई दशकों से कार्यभार सम्हाल रहे पूजनीय स्वामी सर्वगतानन्दजी अब ८८ साल के हैं और पिछले ३-५ वर्षों से अनुरोध कर रहे कि अब उनके स्थान पर अन्य किसी को कार्यभार सौंपा जाए। इसके लिए मुख्यालय ने आपको चुना है।”

उन्होंने कई संन्यासियों के नाम सुझाए थे, जिन में मेरा नाम भी था। चूँकि मेरी कभी उनके साथ मुलाकात नहीं हुई थी, यह स्पष्ट था कि किसी से मेरे बारे में सुनकर उन्होंने मेरा नाम उस सुझाव-सूची में रखा था। (यदि मेरे साथ प्रत्यक्ष परिचय होता तो वे ऐसी गलती कभी नहीं करते)। उन दिनों परम पूजनीय स्वामी रंगनाथानन्दजी रामकृष्ण संघ के परमाध्यक्ष थे। चूँकि मैंने शायद ही कभी अंग्रेजी में व्याख्यान दिए थे, मेरे मन में वहाँ जाने में कुछ दुविधा थी। उन्होंने मुझे उत्साह देते हुए कहा कि 'वह बड़ा अच्छा स्थान है और जब Providence (सबका भरण-पोषण करने वाले परमात्मा) तुम्हें बुला रहा है, तो तुम 'ना' कैसे कह सकते हो?’

सन २००० के मार्च में मेरी शिलांग से छुट्टी हुई। तभी मेरे शिलांग में चार वर्ष पूर्ण हो गये थे। १९९९ के नवम्बर में मेरा पासपोर्ट भी बन गया था। वीजा पाने का प्रयास जारी था। उसमें बहुत समय लग गया। करीब १५ महीने मैं भारत के कई आश्रमों और तीर्थस्थानों में भ्रमण करता रहा। सन २००१ के मई महीने में वीजा मिल गया और फिर ठीक ३१ मई को मैं मुम्बई से इंग्लैण्ड, हॉलैंड, जर्मनी, फ्रान्स, स्विट्ज़र्लैण्ड में प्रवास करते हुए अमेरिका पहुँच गया। इसको इत्तेफ़ाक़ कहूँ कि - स्वामी विवेकानन्द भी ३१ मई को मुम्बई से अमेरिका के लिए चल दिए थे। वह २१ जून की प्रभात थी। प्रातःकाल के १ बजे (1 am) में बोस्टन के वेदान्त सोसायटी में पहुँच गया। सर्वगतानन्दजी मेरा इन्तजार कर रहे थे। श्रीरामकृष्ण के अंतरंग पार्षद स्वामी अखण्डानन्दजी के वे शिष्य थे। १९५४ से वे बोस्टन और प्रॉव्हिडन्स के वेदान्त सोसायटी का कार्यभार सम्हाल रहे थे। इस महापुरुष के सम्बन्ध में बहुत कुछ शिक्षाप्रद बातें क्रमशः समझ में आयी; उसकी चर्चा बाद में कभी करूँगा। करीब दो बजे सो गया; कमरा काफी गरम था पर प्रायः पुलिस या फायर ब्रिगेड, ट्रक्स बड़े ज़ोर से कर्णकर्कश ध्वनी करते हुए पास के बड़े रास्ते से गुज़र रहे थे। इस के कारण मैं बिल्कुल सो नहीं पाया। दिन निकलने पर ध्यान-जप आदि के बाद नास्ता करने गया। वहाँ सैटा बार्बरा कॉन्व्हेन्ट से आयी प्रव्राजिका ब्रह्मप्राणा (इन दिनों वे वेदान्त सेंटर ऑफ नॉर्दन टेक्सास का कार्यभार सम्हालती हैं) से मेरी भेंट हुई। वे चंद दिनों के लिए बोस्टन में आई थीं और वहाँ स्वामी विवेकानन्द से सम्बंधित स्थान देखना चाहती थीं। उनके साथ मेरी भी यह तीर्थयात्रा हुई। एक भक्त - जोसेफ (संक्षेप में 'जो') ड्वायर - जो कुछ घण्टों पहले मुझे एयरपोर्ट से बोस्टन वेदान्त सोसायटी ले आए थे, वे ही अब हमें उन स्थानों पर गाड़ी से ले जाने वाले थे। वे एक बड़े ही अच्छे गायक और संगीतज्ञ थे। क्रमशः उनसे अधिक घनिष्ठ परिचय हुआ। हम दोपहर के २ बजे के बाद वहाँ से निकले।

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अमेरिका के सम्बन्ध में कितनी ही बातें कई विषयों पर सुनता आया था। भारत के लोगों में यह धारणा कई दशकों से जड़े जमाकर बैठी है कि इस देश में सर्वत्र विलासिता है, गरीबी का बिल्कुल नामो निशान तक भी नहीं। कुछ दिनों में ही समझ में आया कि विलासिता, अमीरी होने के बावजूद, यहाँ पर भी अधिकांश लोगों को गरीबी से जूझना पड़ता है। अमरीकी समाज का स्त्री-पुरुषों के परस्पर सम्बन्धों के विषय में भी बिल्कुल अलग नज़रिया है। यह भी सुनता आया था, मध्यमवर्गीय सुशिक्षित हिन्दू समाज के नज़रिये से यह भिन्न होने के बावजूद भी इन में नैतिकता कम हो ऐसी कोई बात नहीं। और सुना था - यहाँ वेदान्त / हिन्दू दर्शन और स्वामी विवेकानन्द के प्रभाव के विषय में। कई लोगों की राय है कि यह प्रभाव बड़ा ही विस्तारित है और गहरा भी। अन्य लोगों का कहना था कि प्रभाव कोई बड़ा नहीं है; सामान्य अमरीकी लोगों ने न वेदान्त का नाम सुना है, न ही श्रीरामकृष्ण- विवेकानन्द का।

जो भी हो, हम लोग इन स्थानों के दर्शन हेतु निकल पड़े। सर्वप्रथम गए विश्वविख्यात हार्वर्ड विश्वविद्यालय। वहाँ विवेकानन्दजी ने जिस हॉल पर व्याख्यान दिया था उसे देखा। ३३ वर्ष बाद उस कमरे में एक साइन बोर्ड लगाया गया, जिसमें विवेकानन्दजी के वहाँ व्याख्यान के बारे में लिखा है। उस दिन हम लौट आये।

दूसरे दिन हमलोग वाल्डन पॉन्ड देखने गये। नयनरम्य वनराजी से घिरा यह अति मनोरम सरोवर है; किन्तु यहाँ हमारे जाने का उद्देश्य अलग था। यह स्थान हेनरी डेविड थोरो से सम्बन्धित है। थोरो भारतीय औपनिषद दर्शन से बहुत प्रभावित हुए थे। उन्नीसवीं शताब्दी के मध्योत्तर में अमरीका के उत्तर-पूर्व भाग में Transcendentalist Movement नाम से एक दार्शनिक संप्रदाय शुरू हुआ था। Transcendentalist का तात्पर्य है कि सतही तौर पर जो भासमान होता है उसके परे जो नित्य तत्व है उसे पकड़ना। राल्फ वाल्डो इमर्सन, मार्गरेट फुबर, अमोस ब्रॉनसन अल्कोट, थॉरो इ. कई विख्यात कवि और दार्शनिक इस सम्प्रदाय के अग्रणी थे। विवेकानन्द जी ने जो वेदान्त के बीज बोए उसके लिए जमीन तैयार करने का काम इन ट्रांससेडेंटलिस्ट लोगों ने किया। कई दशकों पहले थॉरो (हेनरी डेविड थॉरो) का नाम पड़ा था। इस स्थान में उन्होंने अपने निवास हेतु एक छोटा सा लकड़ी का कमरा बनवाया था। उस कमरे को बाहर से और भीतर से देखकर विशेष आनन्द हुआ।

रविवार के दिन सुबह बोस्टन आश्रम में एक विद्वान भक्त का सुंदर प्रवचन हुआ। पू. सर्वगतानन्दजी के लिए इसे उनके कमरे से ही सुनने की व्यवस्था की गई थी, उन्होंने मुझे भी वहीं से सुनने के लिए कहा। इस रविवार के व्याख्यान कार्यक्रम को यहाँ Sunday Service कहा जाता है। इस के उपरान्त Soup lunch (सूप भोजन) हुआ और फिर हम सब एक गाड़ी में सवार होकर प्रॉव्हिडेंस शहर के लिए निकल पड़े। और करीबन सवा घण्टे में प्रॉव्हिडेंस पहुँच गए।

रविवार, २४ जून को दोपहर साढ़े तीन के करीब बजे थे, जब मैंने इस सुन्दर नव-निर्मित भवन में, पहला कदम रखा। १९२८ में रामकृष्ण मिशन के इस केन्द्र की स्थापना हुई थी। ब्रह्मानन्द जी के शिष्य स्वामी अखिलानन्दजी इस के संस्थापक थे। इसकी प्रथम सभाएँ हॉटेल बिल्टमोर (Hotel Biltmore) में हुई थीं। यह भव्य होटल आज भी प्रॉव्हिडेंस शहर की शान है। बाद में कई किराये के मकानों में स्थानांतरित होने के बाद १९३१ में वह अपने निजी भवन में प्रतिष्ठित हुआ और करीब सत्तर साल तक यहीं कार्यरत रहा। एक विशेष कारण के चलते वह सन २००० में एक अधिक विस्तृत और सुन्दर भवन में चला आया। मेरा प्रथम आगमन यहीं हुआ।

इस रविवार को बोस्टन और प्रॉव्हिडेंस में कितने ही भक्तों के साथ परिचय हुआ। इन में कुछ भारतीय मूल के थे, परन्तु बहुत से अमेरिकन मूल के थे। यहाँ आने के पहले भी मैंने ऐसे भक्तों को श्रीरामकृष्ण, माँ सारदा, स्वामी विवेकानन्द और वेदान्त के प्रति लगाव होने की बहुत कहानियाँ सुनी थी। आज उसका प्रत्यक्ष अनुभव पाकर विशेष आनंद हुआ। इनमें से प्रायः सभी ने श्रीरामकृष्ण माँ सारदा - विवेकानन्द और वेदान्त का अच्छा अध्ययन किया था। इसलिए उनकी भक्ति केवल एक परंपरा- पालन या धर्म का औपचारिक आचरण न होकर मूल आध्यात्मिक जीवन का प्रामाणिक प्रकाश था।

यहाँ के रीतिरिवाज, मिलने-जुलने-खान-पान इत्यादि नियम (Manners etiquettes) सीखना मेरे लिए एक प्राथमिकता थी। सभी भक्त आनन्दपूर्वक मेरी गलतियों को प्रेम और विनम्रता से सुधार देते थे। इन्हीं दिनों स्वामी विवेकानन्द जी

से सम्बन्धित स्थानों के दर्शन का अनायास सुअवसर प्राप्त हुआ। इन में सारा बुल का निवासस्थान (जहाँ विवेकानन्दजी कई दिनों तक रहे और स्वामी अभेदानन्द, सारदानन्द जैसे उनके गुरु बन्धुओंका भी यहाँ वास हुआ। बाद में सारा बुल ने परमानन्दजी को बोस्टन में वेदान्त का केंद्र प्रारंभ करने हेतु इस भवन में आमंत्रित किया।), एनीस्क़ाम (Annisquam) - जहाँ विवेकानन्दजी का प्रथम व्याख्यान हुआ और जहाँ से उन्हें शिकागो के धर्मसभा में सहभागी होने के लिए आवश्यक प्रशस्ति पत्र प्राप्त हुआ, सेलेम (Salem), जहाँ स्वामीजी कुछ दिन रुक थे और कुछ व्याख्यान भी दिए - इत्यादि स्थानों का समावेश था। विवेकानन्द- चरित्र में मैंने इन सब स्थानों के सम्बन्ध में पढ़ा था। किन्तु इन स्थानों को मैं अपनी आखों से कभी देख सकूँगा ऐसा स्वप्न में भी कभी नहीं सोचा था। इन के दर्शन-स्पर्शन से शरीर-मन बिल्कुल रोमांचित हो गया।

इन्हीं दिनों एक विशेष ग्रंथ पढ़ने को मिला और उसके रचयिताओं से प्रत्यक्ष परिचय भी हुआ। भारत में रहते समय इस ग्रंथ को देखा तो था, किन्तु पढ़ा नहीं था। ग्रंथ का नाम था, 'The Gift unopened' (नहीं खुला उपहार) लेखिका का नाम एलेनोर् स्टार्क। इनसे और इनके पति से इन दिनों मुलाकात हुई। दोनों उमर में पचहत्तर पार कर गए थे, किन्तु मुखमण्डल पर एक आध्यात्मिक आनंद और शान्ति छाई हुई थी।

इस ग्रंथ में यह दिखाया गया था कि विवेकानन्द ने अमेरिका के लिए जो अति मूल्यवान तोहफा दिया है, उसे अब तक पूर्णरूप से खोला नहीं गया है। इस ग्रंथ से एक उद्घरण देकर इस लेख का समापन कर रहा हूँ। यदि भगवान की इच्छा हो तो यहाँ के कुछ और उद्घोषक संमरण अगली किस्त में लिखूंगा।

लेखिका एलेनोर् स्टार्क, स्वामीजी के अमेरिका में आगमन को 'अमेरिका की चतुर्थ क्रांति' कहती हैं।

"America has passed through three great revolutions: the first was a struggle for independence as a new nation from the tyranny of unheeding power; the second was a civil war, an internal revolution... the third was an industrial revolution, which freed men & women from heavy labor and opened world markets, but which did not bring about corresponding advances in the consciousness of man....

"This book proposes to tell of an advent on the American scene of a voice from the East, which in a few short years sowed the seeds of a regeneration of a great people. At the turn of the century an unheralded and quiet revolution took place across the land. A message, a gift was given to the American people in words of such universal wisdom and power that those who heard them at the time found their lives changed and their spirits freed..." Intro. (xix)

यहाँ पिछले बाइस वर्षों से इस गंभीर सत्य का साक्षात् अनुभव कर रहा हूँ। 🙏



स्वामी योगात्मानन्द वेदान्त सोसाइटी आफ प्रोविडेंस के मंत्री एवं अध्यक्ष हैं।



पुस्तक- 'ज्यों कुहरे में धूप'

लेखन - श्री शिव मोहन सिंह

प्रकाशक - विनसर पब्लिशिंग कं देहरादून

प्रकाशन वर्ष - 2018



“देखन में छोटा लगे, घाव करे गंभीर” वाली सटीक पंक्ति कविवर बिहारी की सतसई के संदर्भ में कही गई थी। सतसई वह दोहा-संग्रह है जिसे विश्व स्तरीय ख्याति मिली है। संत कवि कबीरदास, आचार्य तुलसीदास, नीति निपुण रहीम जी, जायसी जी आदि कवि दोहों की बढौलत अब तक जनमानस में जीवित हैं। इससे दोहा की महत्ता और जन स्वीकार्यता सिद्ध होती है। दोहा चार चरणों में कुल 48 मात्राओं का व्यवस्थित छंद मात्र नहीं है अपितु कथ्य और प्रभाव की दृष्टि से युगबोध का सबसे लघु प्रतिनिधि दस्तावेज भी है। इसलिए दोहा का कलापक्ष सबसे आसान है तो भावपक्ष का प्रतिमान सबसे ऊपर। अतएव दोहाकार को स्थापित होने के लिए बहुत बड़ी सतत साधना की आवश्यकता होती है। ससम्मान सेवानिवृत्त अभियंता श्री शिव मोहन सिंह जी देहरादून की धवल धरती से सरस गीत, प्रेरक मुक्तक के बाद अब दोहाकार के रूप में “ज्यों कुहरे में धूप” के साथ उपस्थित हैं।

15 अध्यायों में विभक्त किंतु अखंड 108 पृष्ठीय तकरीबन 600 दोहों से सुसज्जित है ज्यों कुहरे में धूप। यद्यपि दोहे मुक्त होते हैं तथापि कुछ लेखक विविध विषयों या उपविषयों में बाँधकर श्रृंखलाबद्ध सृजन भी करते हैं। इस पुस्तक के लेखक के मन में जब भी विचारों का अर्णव उदित हुआ, मन वांछित विधा में लिपिबद्ध कर लिए। जब पुस्तक प्रकाशन का विचार आया, विषयों-उपविषयों में संग्रहित कर लिए। इस सम्बंध में लेखक ने “अपनी बात” में बताया भी है कि-

“भाव-भाव आते रहे, पथ में जैसे मीत।
शब्द-शब्द बनते रहे, कुछ दोहे कुछ गीत ॥”

दोहों में गीतों के अक्षय अंकुर : ‘ज्यों कुहरे में धूप’

डॉ अवधेश कुमार ‘अवध’

इस संग्रह में शतकाधिक दोहे ऐसे हैं जिन्हें लोकोत्तियों का नव कलेवर कहा जा सकता है। द्विरुक्ति का अधिकाधिक प्रयोग हुआ है जो दोष होते हुए भी श्रृंगार वर्द्धक है। एक या दो चरण का कई दोहों में ज्यों का त्यों जुड़ जाना खलता है किंतु लेखक की पूर्ण स्वीकारोक्ति कि दोहों का सृजन काल व्यापक रहा है, दोष क्षीण हो जाता है। पुस्तक को त्रुटिरहित रखने में लेखक को बहुतायत सफलता मिली है। प्रायः दोहा में प्रथम व द्वितीय चरणों में किसी तथ्य को कहा जाता है और तृतीय व चतुर्थ चरण में उदाहरण द्वारा पुष्टि की जाती है। यही कारण है कि मात्र 48 मात्राओं में एक विषय का पूर्ण निष्पादन हो जाता है। दृष्टांत या उदाहरण के संदर्भ में सर्वाधिक प्रचलित दोहे ही हैं। इस मानक पर कुछ दोहे कुछ कमजोर प्रतीत होते हैं किंतु वे एक स्वतंत्र काव्य बनकर स्थापित हो जाते हैं।

दोहों के परिधान में गीत सँजोना इस दोहाकार की प्रमुख विशेषता है। इसका कारण इनके पूर्व रचित गीत हैं जो किसी भी काव्यिक साँचे में स्वयं को ढाल लेते हैं। लेखक महोदय वर्तमान की दशा और भविष्य की दिशा के प्रति भी पूर्णतः सजग हैं। विरासत, परिवर्तन और प्रगति के पक्षधर हैं। कुछ दोहे द्रष्टव्य हैं जो प्रबुद्ध पाठक को कुहरे में धूप की अनुभूति कराकर ही दम लेते हैं।

“आज अधूरे ज्ञान की, सत्ता हुई समर्थ।

बनते पावन शब्द के, नित्य अपावन अर्थ ॥

पक्की होती क्यारियाँ, कच्चा घर बुनियाद।

खेती होती सड़क पर, धरना संग फसाद ॥

नफ़रत के बाजार में, घुला प्रीति का रंग।

मुदित हुआ मन झूमता, उर में भरी उमंग ॥”

समीक्षक। 🙏



डॉ अवधेश कुमार अवध: वाराणसी (चन्दौली), उत्तर प्रदेश के मूल निवासी डॉ अवध मेघालय में सिविल अभियांत्रिकी में सेवारत हैं। बहुआयामी लेखन के साथ समीक्षा में भी रुचि रखते हैं। देश-विदेश की पत्र-पत्रिकाओं में इनकी रचनाएँ नियमित रूप से प्रकाशित होती रहती हैं। इनके द्वारा संपादित “इनसे हैं हम” उल्लेखनीय पुस्तक है।



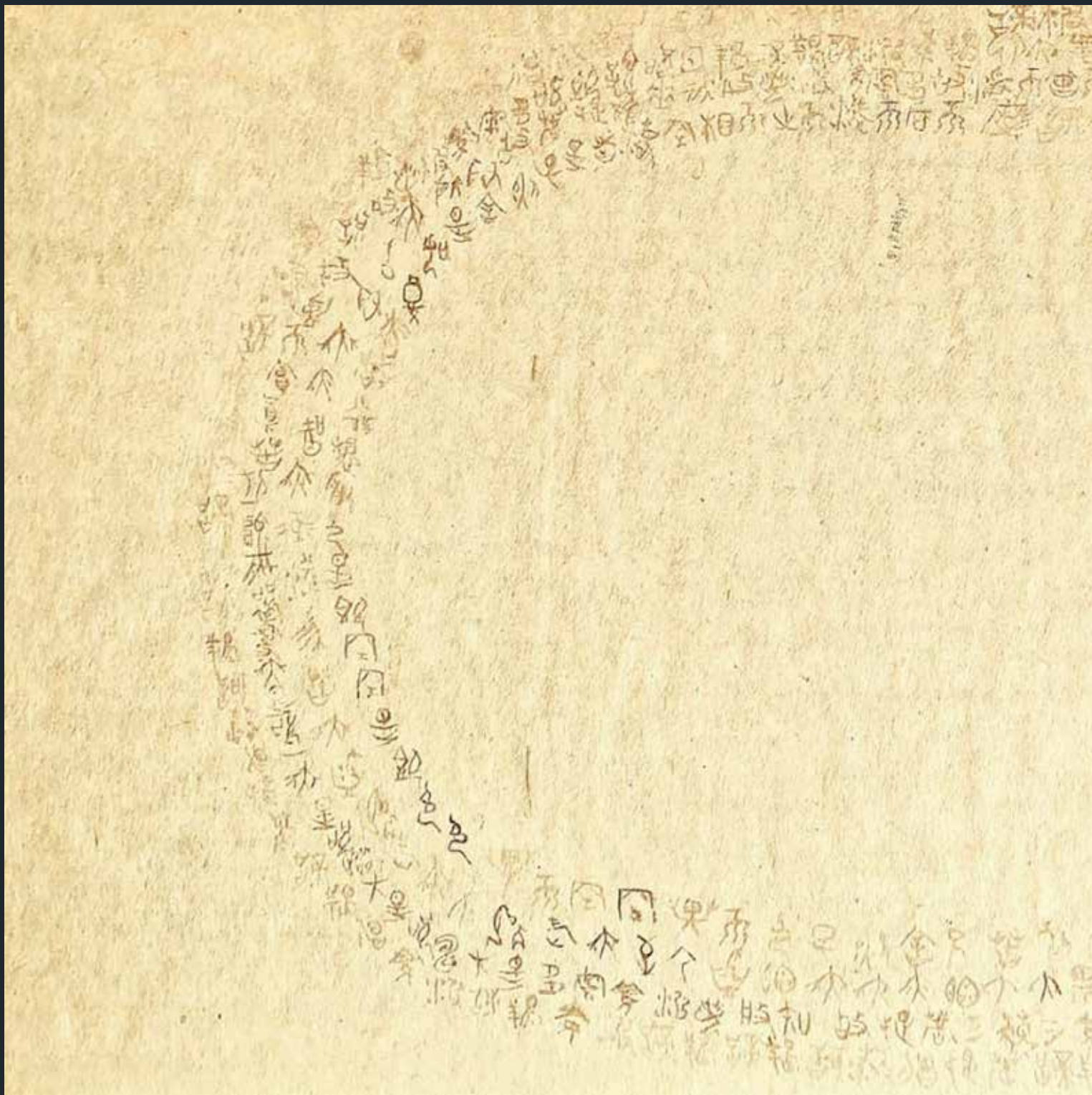
अरुणाचल प्रदेश की ज्ञान-संस्कृति और संकटग्रस्त भाषाएँ

डॉ. राजीव रंजन प्रसाद

अरुणाचल प्रदेश के एक वयोवृद्ध गाँवबुढ़ा से बातचीत हुई और उनके चिंतित स्वर ने हमें झकझोर दिया था। आदी जनजाति के इस जानकार आदमी ने अरुणाचली ज्ञान का समाजशास्त्र और अरुणाचली समाज का ज्ञानशास्त्र समझने हेतु आग्रह किया और उनके महत्त्व को जानने पर बल दिया था। मैं अपनी आईसीएसएसआर-इम्प्रेस टीम के साथ था। अरुणाचली लोक-साहित्य को स्थानीय एवं राष्ट्रीय मीडिया द्वारा यथोचित महत्त्व न दिए जाने के कारण यहाँ की आदिवासी संस्कृति और जनभाषाओं पर पड़ रहे विपरीत प्रभावों का हम गंभीरतापूर्वक आंकलन कर रहे थे। यह साक्षात्कार इसी परियोजना-कार्य का हिस्सा था और हमारे लिए आँख खोलने वाला था।

इस साल अरुणाचल प्रदेश अपने नामकरण की स्वर्ण-जयंती मना रहा है। आजादी के दो दशक बाद 20 जनवरी, सन् 1972 को अरुणाचल प्रदेश नाम स्वीकृत हुआ। इससे पूर्व यह 'नार्थ ईस्ट फ्रंटियर एजेंसी' यानी 'नेफा' के नाम से जाना जाता था। भारतीय गणराज्य के रूप में अरुणाचल प्रदेश की स्थापना 20 फरवरी, 1987 ई. को हुई। उत्तर-पूर्व के सबसे बड़े राज्य अरुणाचल प्रदेश के अलग-अलग इलाकों में आदिवासी समाज के अलग-अलग समुदाय बसे हुए हैं। उनका रहवास गहरे घाटियों और ऊँचे पहाड़ों के बीच स्थित है। इन जनजातियों की संख्या मुख्य रूप से 26 है जिनकी अपनी ढेरों उप-जनजातियाँ हैं और यह संख्या सौ से भी अधिक है। मुख्य जनजातियों में मेयोर, लिसु, अका, बुगुन, वांचो, तांगसा, सिंग्फो, तुत्सा, नोक्ते, मोम्पा, शेरदुक्पेन, खाम्ति, मेम्बा, मिजी, न्यीशी, आदी, गालो, तागिन, आपातानी, इदु मिश्मी इत्यादि। यहाँ की नदी-संस्कृति पहाड़ों की जीवनवाहिनी हैं जिसमें सियांग, दिरांग, कामेंग, तिराप, सुबनसिरी, यामने, योमगो, पाचिन, पारे, पापुम, पान्योर, लोहित आदि। इसी तरह याक, ताकिन, मिथुन और धनेश पक्षी के अलावे आर्किड फूल और कीवी फल की प्रचुरता है। होलुड के पेड़ इस परिक्षेत्र की शोभा है। नाहर एवं अन्य पेड़ खूबसूरत बहुत हैं। वन-सम्पदा से परिपूर्ण अरुणाचल प्रदेश में ज्ञात तौर 241 प्रकार के वृक्ष होने की पुष्टि एक पुस्तक करती है-“ट्रीज ऑफ अरुणाचल प्रदेश: अ फील्ड गाइड”। इसी तरह आदी भाषा में ‘तान्रो इलिड’ कहे जाने वाले फूल की सुन्दरता मोहक है। गणना में 84, 743 वर्ग किलोमीटर में फैला यह प्रदेश प्राकृतिक रूप से जवां और सांस्कृतिक रूप से धनी है। इस प्रदेश में विभिन्न गुणों और प्रचुर उपलब्धता वाले बाँस उपयोगी बहुत है। बम्बू का प्रयोग घर बनाने, खाने से लेकर अपोड (लोकल दारू) पीने-पिलाने में बहुत होता है। घरों के ऊपर छज्जे के रूप में ‘तोको पत्ता’ का प्रयोग किया जाता रहा है जो आधुनिक दिनों में कम इस्तेमाल हो रहे हैं।

अरुणाचली घर अपनी बनावट एवं संरचना में बेहद आकर्षक मालूम होते हैं जिसे बनाने का काम सारे बस्ती के लोग सामूहिक रूप से करते हैं। आज भी अरुणाचली गाँवों की पहाड़ी खेती में जंगल साफ कर जलाने से लेकर अमुक भूमि पर खेती करने की प्रक्रिया सबलोग मिलजुल कर करते हैं। यह अपनापा और आत्मीयता आदिम जनजाति की बड़ी खूबी है जिसमें सुख और दुःख, खुशी और उदासी सब के सब साझे में मिले-बँटे हुए हैं। इस प्रदेश की बड़ी खूबी



'The Heart Sutra'

Chinese Ink on Nepali Paper

The artwork centers around the "Heart Sutra (Prajnaparamita Hridaya Sutra)", presented through Archaic Chinese calligraphy. The composition purposefully leaves the central space open, allowing it to embody the essence of "sunyata" - the core theme of the sutra. Inspired by the deep wisdom of the Heart Sutra, this artwork aims to evoke a contemplative journey for the viewer.



Reiko Shimizu

Born in Japan as a grand daughter of a Buddhist monk she studied art in New York, built a family in Brazil, and living in India since 2012. Her cross-culture background spanning three remarkable different cultures (Japan/ Brazil/India) has given her a unique set of conceptual tools to connect and give meaning to the environment around her. Continuously drawing from her knowledge of and belief in Indian and Japanese spiritual mythology, her multi-disciplinary practice is a delightful chaotic mix of visual, sculptural, conceptual, performative, spiritual and musical expression. Her sensibilities as a visual artist are strong and poetic, however her real strength is her performance work.

Japanese ideograms arranged in a circular form. The arrangement of this sacred sutra. However, inviting them to explore the boundless “sunyata” of all existence.

भाषिक बहुलता है। जनजातीय भाषा के उच्चार में प्रकृति की अभ्यर्थना और स्तुति सबसे अधिक हैं। इन भाषाओं के शब्द छोटे किन्तु गहरे अर्थ और भावभूमि वाले होते हैं। इनमें एक लय और लोच देखने को मिलते हैं जो मामूली फेरफार के कारण अर्थ-परिवर्तन का कमाल कर डालते हैं। जनजातीय शब्दों की निर्मिति या कहे व्यक्ति (स्त्री-पुरुष) के नामकरण की रामकहानी अलग है। इन नामों के पीछे का इतिहास परम्परा का अवगाहन करता मालूम देता है। गालो आदिवासी न सिर्फ अपने माता-पिता का नाम जानते हैं, बल्कि अपने 20 पुस्त पहले के पुरखा का नाम भी पता कर लेते हैं जहाँ से उनका खानदान शुरू हुआ है। यह ताज्जुब करने योग्य हो सकता है, किन्तु सचाई यही है कि गालो जनताति में नामकरण की विधि पूर्व-निर्धारित है जिसके माध्यम से नाम रखा जाता है।

अरुणाचली लोक-साहित्य वाचिक परम्परा में अब भी बने हुए हैं। पर्व-त्योहर के अवसर पर इनकी प्रस्तुति पारम्परिक विधि-विधान एवं अनुष्ठान के बीच किया जाता है। इस राज्य को उत्सवप्रिय राज्य कहा जा सकता है जहाँ सालों भर त्योहारों की धूम रहती है। जैसे-सी-दोन्यी, बूरी-बूत, लोसर, तोरग्या, रेह, न्योकुम, मोपिन, सोलुंग, मोह मोल, द्रि, चालो लोकू, आरान, एतोर, खिकसबा इत्यादि। अरुणाचली लोक-साहित्य यहाँ के आदिवासी शब्दों में समोये हुए हैं। इन आदिवासी शब्दों का व्यवहार-जगत में भीतर तक घँसा होना आदिवासीयत की मूल पहचान और जड़ से जुड़ा होना है। अरुणाचली आदिवासी अपने समस्त दुःख-तक्रलीफ को शब्दों में रोप देना जानते हैं जिससे निकलने वाले अर्थ गहरी पीड़ा का आकल्पन होती है जिसे बड़ी समझदारी से गाया अथवा स्वरबद्ध किया जाता है। नृत्य का आदिवासी भाषाओं से तालमेल गहरा है। वह युद्ध अथवा उल्लास के लिए भी नृत्य कर अपनी ओजपूर्ण वीरता और प्रसन्नतासूचक उमंग व्यक्त करते हैं। जैसे-तापू नृत्य, बुया नृत्य, रिकमपादा नृत्य, देलोड नृत्य, पोनुड नृत्य, पोपिर नृत्य आदि। 'सेदी' और 'सेलो' जैसी आदिवासी गाथाएँ हैं जिसमें अनगिन दर्द छुपा हुआ है। अरुणाचली लोक-साहित्य आदिवासी जीवन के दुःख और संतास को व्यक्त करने का सघन माध्यम बनते हैं। 'आंजा' और 'पेडे' शोकगीत यहाँ किसी व्यक्ति की मृत्यु के बाद गाया जाने वाला स्मरणगीत है जिसे नई पीढ़ी भूलने लगी है।

अरुणाचल प्रदेश की जनभाषाओं में विकल्पन सर्वाधिक है, तो लहजे में बदलाव के कारण उच्चारण में अंतर खूब है। एक ही पहाड़ की अलग-अलग स्थितियों में रहने वाली समान जनजाति की भाषा में भिन्नता मिलना स्वाभाविक है। यद्यपि पहाड़ों के बीच जीवन सहज नहीं है, तथापि पहाड़ को पैदा होते ही जिन्होंने देखा है; उनसे यारी गाँठी है; दुःख-सुख, आफत-बिपत सबमें उसी के सुमिरन भरोसे अपने को अब तक बचाए रखा है। वे पहाड़ की परिभाषा नहीं बाँचते। फर्जी नामकरण नहीं करते। दरअसल, पहाड़ उनके लिए सजावटी लैम्प-पोस्ट नहीं है। छवि-निर्माण का तिकड़म या औजार नहीं है। पहाड़ उनके लिए आदिवासीयत-संस्कृति के मजबूत पाँव हैं, जिनसे विलग उनका अपना कोई इतिहास नहीं, सामूहिक-बोध, सामाजिक चेतना और सांस्कृतिक स्मृति नहीं है। जंगल उनकी अपनी दुनिया हैं, तो वनचरों से निकटता और लगाव उनके प्रेम का उत्स। भारतीय आदिवासियों के स्वीकार में दृढ़ता या कहे अटल वचनबद्धता है, तो क्रोध में आवेश का स्फुरण मात्र। उनके यहाँ धोखे की सतरंगी कलाबाजियाँ मौजूद नहीं हैं, लेकिन हाल के वर्षों में उन्हें इरादतन सिखाया गया है। उन्हें उनकी ही मूल पहचान से कट जाने की शिक्षा दी जा रही है। उन्हें अपने जड़ और मूल आस्था से जुड़े रहने का आश्वासन तो दिया जा रहा है, लेकिन अलग-अलग आयातित 'नेमप्लेट' के साथ उनके आंतरिक मूल्यों एवं पुरखाई चेतना

को नष्ट-विनष्ट भी किया जा रहा है। आधुनिक शिक्षा-प्रणाली ने इन्हें अपनी मातृभाषा से अधिक दूर कर दिया है या फिर प्रत्यक्ष-परोक्ष बाहरी दबाव एवं आक्रमण के कारण वे अपनी विलुप्त होती जा रही भाषाओं को बचा पाने में असमर्थ सिद्ध हो रहे हैं।

अरुणाचल प्रदेश के 25 जिलों में करीब सवा सौ जनजातियाँ हैं जो अपनी भाषा में समृद्ध और सामूहिक चित्तवृत्ति वाली संस्कृति में श्रेष्ठ है। यहाँ गंगा लेक है, जो ताईबिदा की लोककथा आज भी सुनाती है। जयरामपुर, विजयनगर, महादेवपुर, परशुराम कुण्ड, भीष्मकनगर, मालिनीथान, रुक्मिणी मंदिर आदि ऐसे नाम हैं जो उत्तर भारतीय लोक में रचे-बसे द्वापर व त्रेतायुगीन मिथकों की सचाई उजागर कर देते हैं। यह प्रस्थान-बिन्दु भारत की सामासिक-संस्कृति का सच सामने ला कर खड़ा कर देता है। प्राचीनता के ये अवशेष भारतीय सभ्यता के ऐसे स्मारक हैं जिसके समक्ष अखिल भारतीय चेतना मनुष्य मात्र के निमित्त रची-बुनी गई मालूम पड़ती है। पुरातत्त्व के आधुनिक विशेषज्ञ इस प्रदेश की प्राचीनता को भारत की गौरववर्णी सभ्यता का केन्द्रक मानते हैं। आदिवासियत की बहुआयामी परम्परा और मिथकीय चेतना में अरुणाचल प्रदेश अव्वल है। जीवटता और कर्मठता यहाँ के रहवासियों के गहने हैं। श्रमशीलता उनके जीवन की मुख्य धुरी है। उत्परिवर्तन और उद्विकास के वे प्राकृतिक यात्री हैं। भाषा में उनके हृदय के फूल खिलते हैं और गंध बिखेरते हैं। कला, शिल्प और नानाविध कौशल भारतीय आदिवासियों का मुख्य श्रृंगार है।

आधुनिक मीडिया तंत्र या कहे संचार विधान में पहाड़ के लिए जगह या तो नहीं है या-है भी तो अल्पमात्र। ऐसे में आदिवासियत को समझने के लिए खुला दिल और सहृदय मन चाहिए। अस्तु, आदिवासी जनसमूह के वाचिक साहित्य को लेकर जिस ढंग की संवेदनशील एवं आत्मिक चेष्टाएँ चाहिए, उसका हर तरफ अभाव है। विशेषतया अरुणाचल या पूर्वोत्तर का आदिवासी लोक-साहित्य मौजूदा विमर्श की केन्द्रीयता एवं पहुँच से बाहर है। अरुणाचली भाषाएँ आज अपनी तमाम खूबियों के बावजूद पहचान के संकट से गुजर रही हैं। उनके समक्ष अपने को बचाए रखने की चुनौती है। यह घाव नित गहरा होता जा रहा है। मौजूदा मीडिया ने इस घाव को और चोटिल करने का काम किया है। वह बिकाऊ गाय बन चुकी है जिसे दूहते सत्ता-पूँजी के समर्थक हैं। आज की सूचना एवं संचार-संस्कृति में यही गायें भारतीयता के अब तक के हासिल को गोबर करने पर तुली हुई हैं। निःसंदेह वर्तमान मीडिया की सूचना एवं संचार-संस्कृति आलोचना के घेरे में है। यह घेराव पूर्वग्रह या दुराग्रहपूर्ण नहीं है, बल्कि हकीकत यही है। वरिष्ठ पत्रकार रामशरण जोशी मीडिया के वर्ग-चरित्र और वस्तु-स्थिति पर गंभीर टिप्पणी करते हैं कि-“अब मुख्यधारा की मीडिया की स्वतन्त्रता कोरी मिथ है। यह कारपोरेट घरानों व विज्ञापन घरानों का बंधक है। मीडिया सामग्री 'प्रोडक्ट' बन चुकी है। यह अब सूचना विचार की वाहक नहीं रही। अतः मीडिया की अन्तर्वस्तु और एकरूपीकृत कार्यशैली सचाई है जो मूल सवालों व मुद्दों का विलोपीकरण या हाशियाकरण करता है तथा सतही सवालों एवं मुद्दों का केन्द्रीकरण करता जाता है। “परिणामस्वरूप मीडिया की मनोगतिकी एवं मनोभाषिकी में अप्रत्याशित फेरफार हुआ है। शब्द अर्थ से आवृत्त न होकर पूँजी के दास हो गए हैं। अब शब्द तक की 'यूनिक सेलिंग प्राइस' (यूएसपी) तय की जा रही है। यह देखा जाने लगा है कि 'शब्द-निवेश' के कारण माध्यम की प्रभावशीलता में क्या और कितना फर्क पड़ रहा है। यह गौरतलब है कि अब छवियों की ही नहीं बल्कि शब्द के अभिविन्यास और उसके सत्ता को लेकर भी राजनीति शुरू हो गई है। ये शब्द अर्थ की वजह से नहीं अपनी बिकाऊपन की प्रकृति के कारण प्रयोग में घट या बढ़ रहे हैं।

लगातार हाशिप पर धकेली जा रही लोक-संस्कृति और उसके ठेठ लोक-साहित्य को लेकर रोना-धोना मचाने की जगह कुछ बातें ठोस एवं उपयुक्त तरीके से जान लेनी आवश्यक है। आधुनिक सूचनाशास्त्री सुभाष धूलिया का मानना है कि-“समाज के नए-नए तबके मीडिया बाज़ार में प्रवेश कर रहे हैं और अपनी क्रय-शक्ति के आधार पर मीडिया उत्पादों के उपभोक्ता बन रहे हैं। सूचना की इस क्रांति के उपरांत दुनिया में जितने भी संवाद आज हो रहे हैं, वे बेमिसाल हैं; लेकिन इस संवाद का आकार जितना बड़ा है इसकी विषयवस्तु उतनी ही सीमित होती जा रही है। लोग अधिकाधिक मनोरंजित होते जा रहे हैं, और अधिकाधिक कम सूचित/जानकार होते जा रहे हैं।”

अरुणाचली बौद्धिकों में अपनी ज्ञान-व्यवस्था और सांस्कृतिक कला-शिल्प के प्रति चिंता गाढ़ी हुई है। अपनी भाषाई अस्मिता और पुरखाई कोठार को लेकर वे जागरूक तथा अत्यंत संवेदनशील होते दिखाई दे रहे हैं। शहरी आबोहवा में उनका घरेलूपन जिस तरह छिन्न-भिन्न होता जा रहा है या कि उनकी सामूहिकता की संस्कृति जिस तरीके से अलगाववादी होती जा रही है; वे इसका निषेध करते हुए अपनी अस्मिता और पहचान को ‘पुनि पुनि’ खोजने का प्रयास कर रहे हैं। परिणामस्वरूप ‘वोकल फॉर लोकल’ की बात तेजी से हो रही है, लेकिन मीडिया की उपेक्षा और इरादतन नज़रअंदाज़ करने का भाव बेचैन कर देता है।

पूर्वकथित गाँवबुढ़ा की चिंता आदी भाषा को लेकर थी। वह नई पीढ़ी के अपनी आदिवासी मूल्य-दर्शन और पहचान-अस्मिता से कटते जाने को लेकर व्यथित थे। माक्तेल परटिन नाम है उनका और पासीघाट से 40 किलोमीटर की दूरी पर स्थित दाम्बुक गाँव के पोबलुड बस्ती में रहते हैं। नई पीढ़ी तकनीकी ज्ञान में अव्वल है। उसे झटपट बहुत कुछ करने आता है जिससे आधुनिक जीवन जीना आसान हो चला है। इसे लेकर वह सकारात्मक रूख दिखाते हैं, लेकिन उनकी मूल चिंता भाषा को लेकर है।

अरुणाचल प्रदेश की अधिसंख्य जनजातियाँ अपनी स्वतंत्र लिपि नहीं होने के कारण बड़ी विडम्बना का शिकार हैं। खाम्पति और मोम्पा आदिवासी के पास लिपि की अपनी परम्परा है, लेकिन उसके जानकार बहुत कम और बेहद विशिष्ट लोग हैं। सामान्य प्रचलन में अरुणाचली लिपि का सर्वथा अभाव है जिस कारण यह प्रदेश दुनिया की दृष्टि में आज भी पूरी तरह से खुला या कि सूचना एवं संचार संस्कृति की सीधी पहुँच में नहीं है। यद्यपि इस दिशा में बहुतेरे प्रयास हुए हैं, तथापि यह नाकाफ़ी है। जैसे-वांचो लिपि, तानी लिपि, गालो लिपि, आदी लिपि आदि। व्यक्तिगत प्रयास द्वारा स्थानीय लिपि-निर्माण की प्रक्रिया चल रही है, लेकिन किसी एक लिपि को लेकर अभी अरुणाचल प्रदेश का मानस एकजुट अथवा एकमत नहीं है। लिपि को लेकर जन-स्वीकृति का नहीं होना बड़ी समस्या है। बहरहाल, बहुमान्य लिपि न होने के कारण अरुणाचली जनसमाज अपनी मातृभाषाओं के लोक-साहित्य का संरक्षण एवं संग्रह कर पाने की स्थिति में नहीं है। आकाशवाणी पासीघाट के कार्यक्रम प्रमुख इदाङ परटिन ने बताया कि-‘पासीघाट का यह आकाशवाणी केन्द्र सबसे पुराना केन्द्र है। इस केन्द्र के पास रिकॉर्डेड अति-महत्त्वपूर्ण अभिलेख हैं जो यहाँ के जनसमाज एवं जनसंस्कृति के लिए अमूल्य धरोहर हैं। लोक-साहित्य आधारित कार्यक्रम की व्यवस्था है। आधुनिक तकनीक एवं प्रौद्योगिकी का प्रयोग किया जा रहा है जिसमें डीआरएम (DRM) और यूपीटीआर (UPTR) की भूमिका महत्त्वपूर्ण है।”

अरुणाचली प्रसारण में रेडियो की भूमिका अन्यतम रही है। इनके पास मौजूद रिकॉर्डेड अभिलेख संकटग्रस्त होती जा रही जनजातीय भाषाओं के लिए संजीवनी सरीखा है। ईटानगर स्थित दूरदर्शन के ‘अरुण प्रभा’ चैनल की उल्लेखनीय भूमिका यह रही है कि वह स्थानीय भाषाओं में प्रसारण को लगातार बढ़ावा और मातृभाषाओं में अनेकानेक कार्यक्रम ‘टेलिकास्ट’ कर रहे हैं। यह यूनेस्को के उस रिपोर्ट की चिंता को कम करने की दिशा में ठोस एवं सार्थक पहलकदमी हैं जिसके मुताबिक 1961 ई. की जनगणना में 1652 भाषाओं के होने की जो पुष्टि हुई थी, वह 1971 ई. में मात्र 808 की संख्या में बची थीं। पीपुल्स लिग्विस्टिक सर्वे ऑफ इंडिया के 2013 ई. में हुए सर्वेक्षण बताते हैं कि पिछले पचास सालों में भारत की 220 भाषाएँ मृत हो चुकी हैं, जबकि 197 भाषाएँ संकटग्रस्त श्रेणी में शामिल हो चुकी हैं। ऐसी दशा में शिक्षा आधारित भाषाई लगाववृत्ति विकसित किया जाना आवश्यक हो चला है। खासकर अरुणाचल प्रदेश की उन भाषाओं के लिए यह खतरा अधिक भयावह है जिसके बोलने वाले की संख्या दो-चार सौ तक सिमट कर रह गई है। ऐसे में अरुणाचल प्रदेश के ज्ञानवान समाज और उनकी ज्ञान-संस्कृति का बचाने की मुहिम छेड़ना ज़रूरी हो गया है। यह और बात है, अरुणाचल प्रदेश की पढ़ी-लिखी पीढ़ी के शौक और स्वप्न तेजी से बदल रहे हैं। वह आदिम आकांक्षा की जन-भावनाओं से भिन्न सोच रही है। वह प्रकृतिजीवी नहीं है, अपितु अधिकाधिक विलासी एवं कृत्रिम जीवन चुन रही है। महँगी गाड़ियों की खरीद, बड़े-बड़े बैंगलों का शौक तथा सांस्कृतिक उत्पाद एवं उपनिवेश बनते जाना इसका उदाहरण है। ऐसे में अपने समय के अंतर्विरोधों को दर्ज करना है, देशकाल में मौजूद विरोधाभासों से टकराना है तथा अपने समय के द्वंद्वों एवं विडम्बनाओं पर गंभीरता के साथ चिंतन-मनन करना है। जनमाध्यम के लिए ‘मास’ की असल अवधारणा मुख्य भूमिका और औचित्य भी यही है। 🙏

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4. आईसीएसएसआर-इम्प्रेस क्षेत्र-सर्वेक्षण के अन्तर्गत पासीघाट आकाशवाणी के कार्यक्रम निदेशक इदाङ परटिन द्वारा लिए गए रिकॉर्डेड साक्षात्कार से।

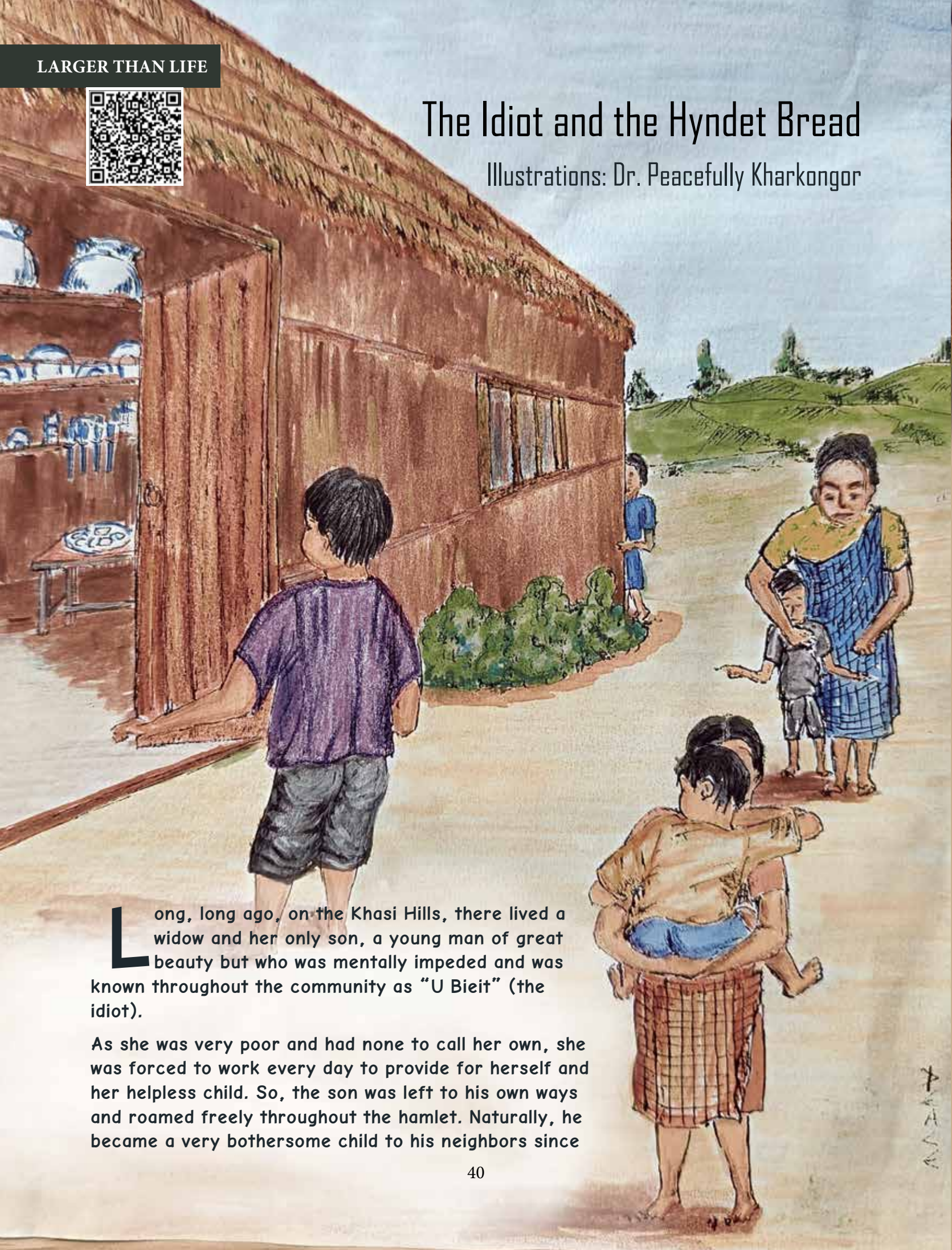


डॉ. राजीव रंजन प्रसाद राजीव गाँधी केन्द्रीय विश्वविद्यालय, अरुणाचल प्रदेश के हिंदी विभाग में सहायक प्राध्यापक हैं तथा भारतीय समाज विज्ञान अनुसन्धान परिषद् द्वारा अनुदानित ‘अरुणाचली लोक-साहित्य और मीडिया: अंतःसम्बन्ध एवं अंतःक्रिया’ शीर्षक शोध-परियोजना कार्य पूर्ण कर चुके हैं



The Idiot and the Hyndet Bread

Illustrations: Dr. Peacefully Kharkongor



Long, long ago, on the Khasi Hills, there lived a widow and her only son, a young man of great beauty but who was mentally impeded and was known throughout the community as “U Bieit” (the idiot).

As she was very poor and had none to call her own, she was forced to work every day to provide for herself and her helpless child. So, the son was left to his own ways and roamed freely throughout the hamlet. Naturally, he became a very bothersome child to his neighbors since



he frequently broke into their homes to look for food, causing much harm and loss.

U Bieit, like most people of weak intellect, displayed wonderful cunning in some directions, especially in procuring some good thing to eat, and the way he succeeded in duping some of his more shrewd comrades in order to obtain some dainty tit-bits of food was a source of great amusement and merriment. However, there were so many bad situations that people were afraid to leave their homes, and things eventually became so serious that the widow was obliged to leave the hamlet .

She sought admission into many of the surrounding villages, but the fame of U Bieit had travelled before him and no one was willing to let them dwell in their midst. So in great distress she took him down to the plains, where there was a big river along which many boats used to sail. Here she determined to abandon him, hoping that some of the wealthy merchants who often passed that way might be attracted by his good looks

and take him into their company.

She gave him some rice cakes to eat when he should be hungry, and told him to be a good boy and stay by the river-side, and she would bring him more cakes next day. A boy, feeling lonely and uncomfortable in his new surroundings, hides from boats.

A wealthy merchant was returning from a journey when he landed to eat food. The servants were traveling back and forth in the boat while preparing their master's food. He instructed them to carry his chest of gold nuggets ashore and bury it in the sands near where he sat, as he was worried that some of the servants may tamper with it.

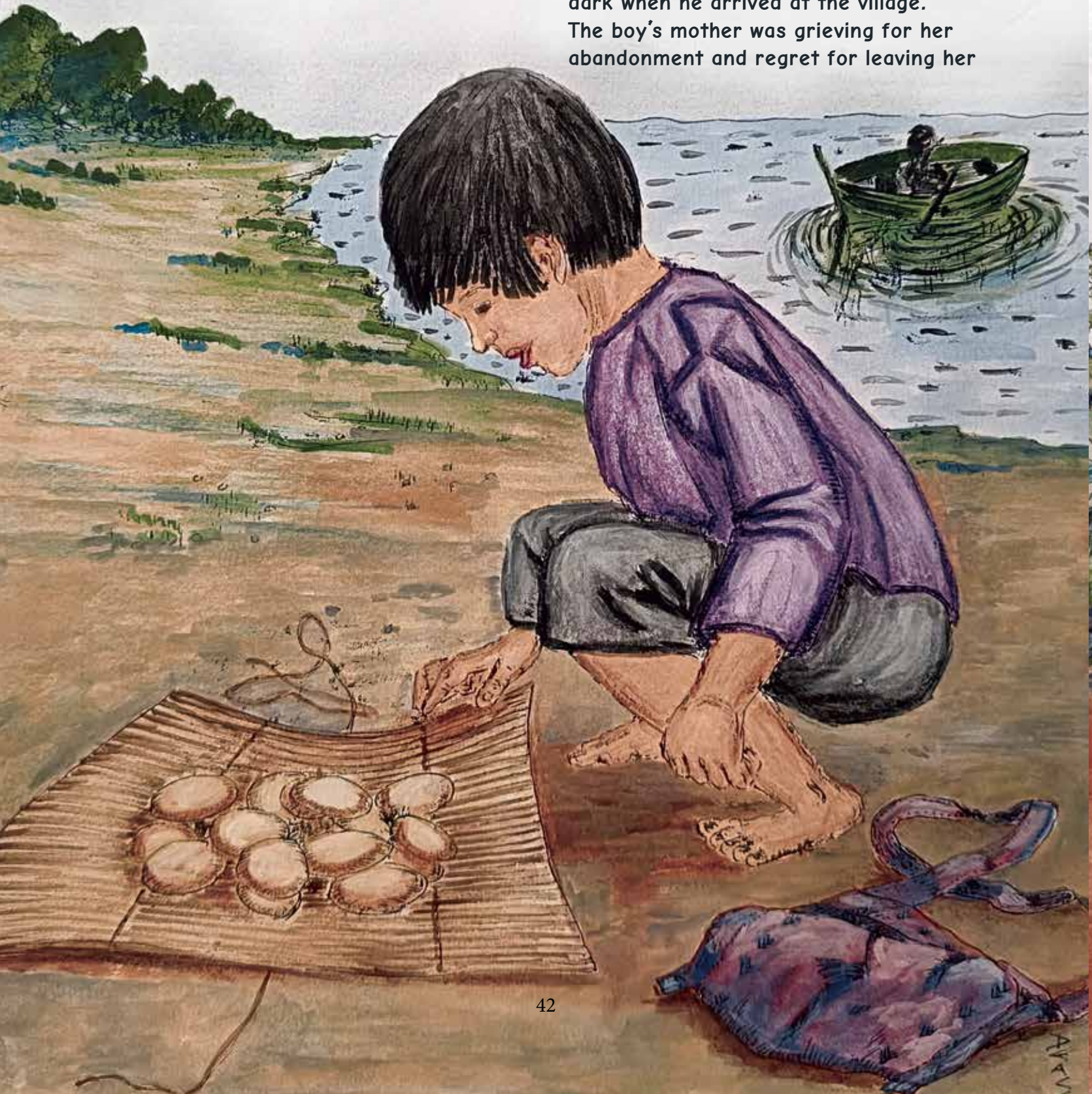
A strong shower fell just as he finished his meal, and the merchant rushed to take refuge in his boat; in his haste, he forgot about the box of gold buried in the sand dunes and the boat sailed away without it.

The dumb boy had been watching the activities with keen interest and a desire to enjoy the tempting supper, but fear

of the boat with white sails kept him from revealing himself. However, as the boat was out of sight, he emerged from the bush and began unearthing the concealed chest. When he spotted the gold nuggets, he believed they were cakes and tried to eat one by putting it in his mouth. Finding it so difficult, he assumed that it had to be unbaked.

His sad mind immediately flew to his mother, who always baked meals for him at home, and, bearing the heavy chest on his back, he started through the forest to seek her, and his instinct, like that of a homing pigeon, brought him safely to his mother's door.

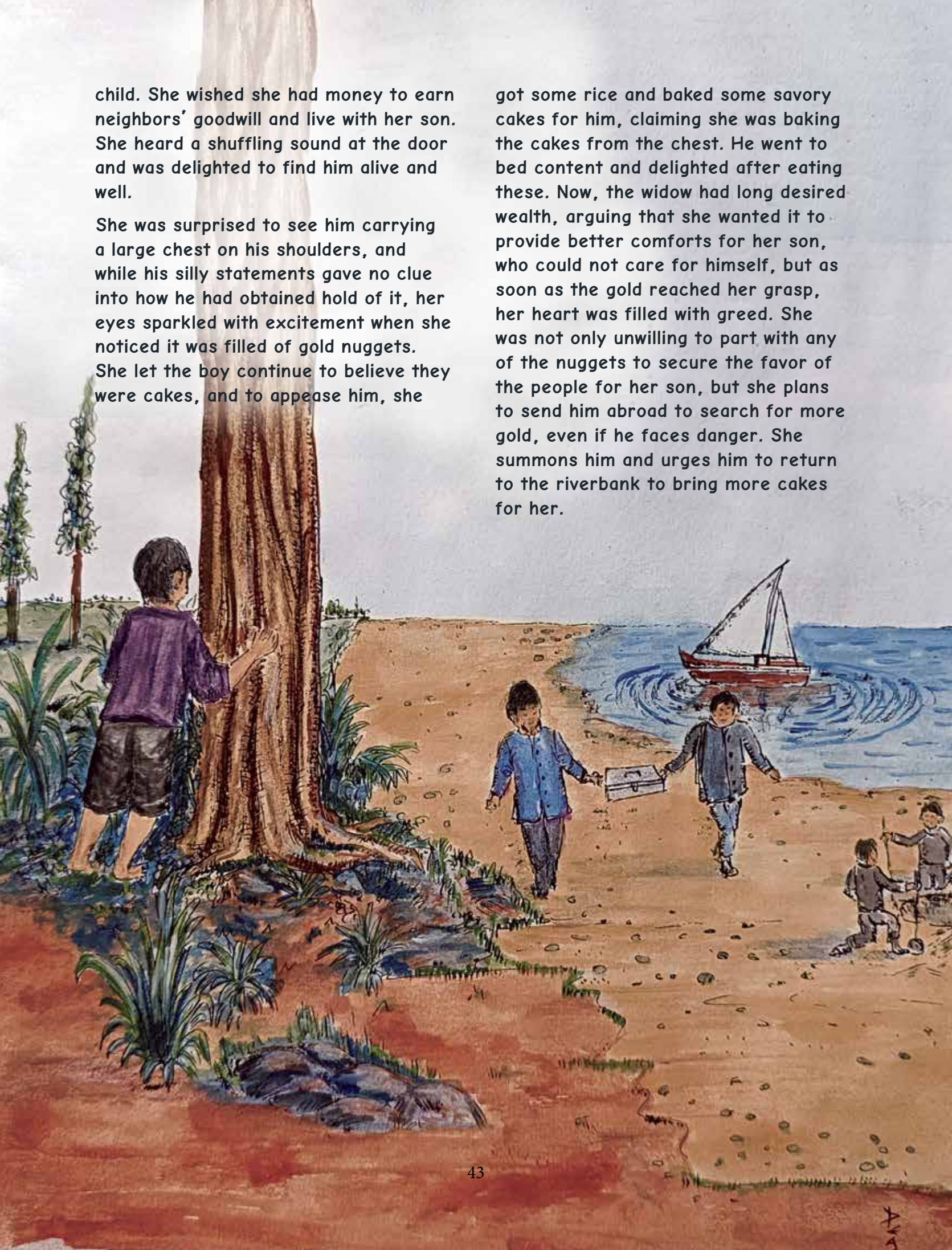
Nobody saw him because it was fairly dark when he arrived at the village. The boy's mother was grieving for her abandonment and regret for leaving her



child. She wished she had money to earn neighbors' goodwill and live with her son. She heard a shuffling sound at the door and was delighted to find him alive and well.

She was surprised to see him carrying a large chest on his shoulders, and while his silly statements gave no clue into how he had obtained hold of it, her eyes sparkled with excitement when she noticed it was filled of gold nuggets. She let the boy continue to believe they were cakes, and to appease him, she

got some rice and baked some savory cakes for him, claiming she was baking the cakes from the chest. He went to bed content and delighted after eating these. Now, the widow had long desired wealth, arguing that she wanted it to provide better comforts for her son, who could not care for himself, but as soon as the gold reached her grasp, her heart was filled with greed. She was not only unwilling to part with any of the nuggets to secure the favor of the people for her son, but she plans to send him abroad to search for more gold, even if he faces danger. She summons him and urges him to return to the riverbank to bring more cakes for her.

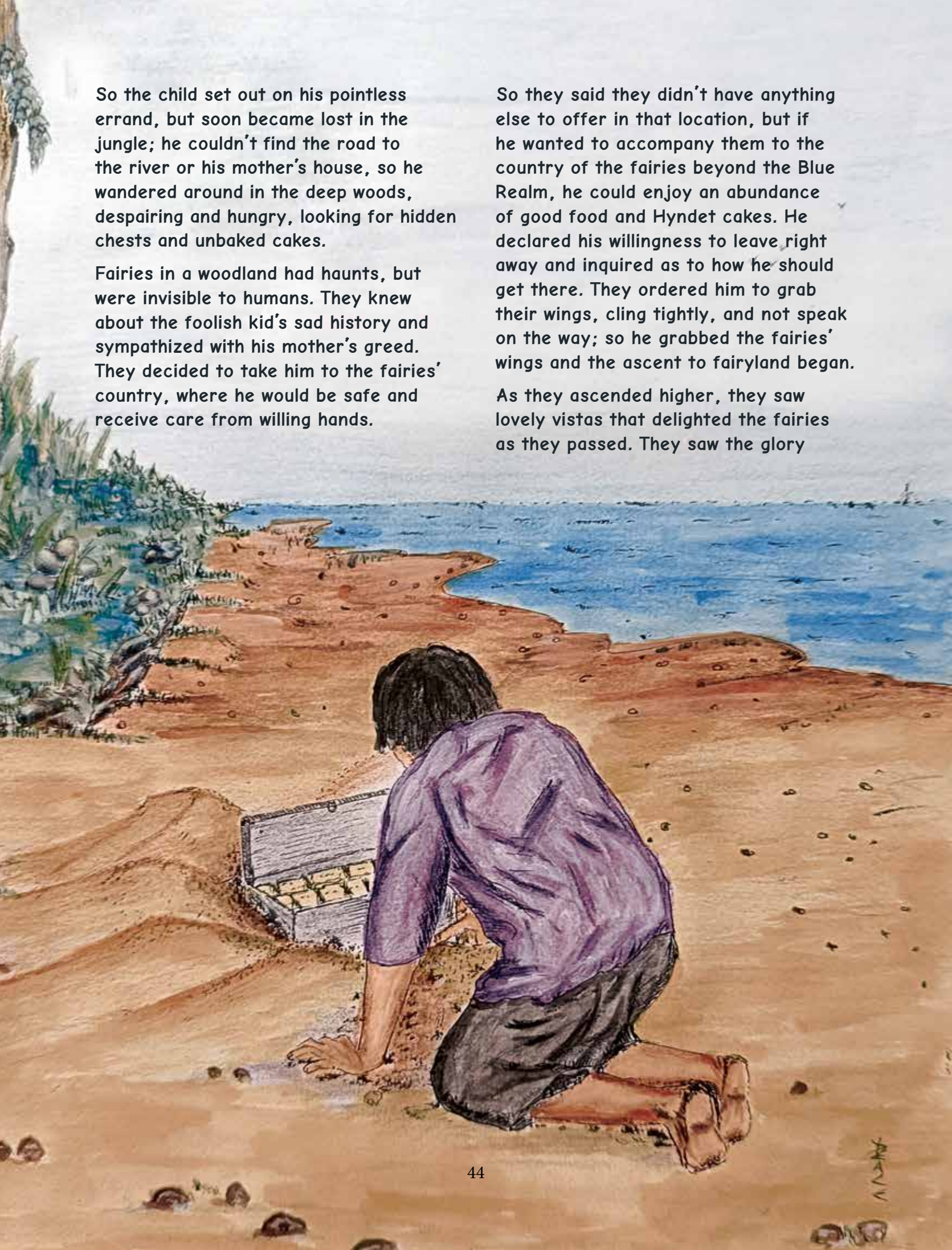


So the child set out on his pointless errand, but soon became lost in the jungle; he couldn't find the road to the river or his mother's house, so he wandered around in the deep woods, despairing and hungry, looking for hidden chests and unbaked cakes.

Fairies in a woodland had haunts, but were invisible to humans. They knew about the foolish kid's sad history and sympathized with his mother's greed. They decided to take him to the fairies' country, where he would be safe and receive care from willing hands.

So they said they didn't have anything else to offer in that location, but if he wanted to accompany them to the country of the fairies beyond the Blue Realm, he could enjoy an abundance of good food and Hyndet cakes. He declared his willingness to leave right away and inquired as to how he should get there. They ordered him to grab their wings, cling tightly, and not speak on the way; so he grabbed the fairies' wings and the ascent to fairyland began.

As they ascended higher, they saw lovely vistas that delighted the fairies as they passed. They saw the glory



of the tallest mountains, and the limitless expanse of forest and river, and the fleeting shadows of the clouds, and the vivid colors of the rainbow, dazzling in their transitory beauty. But the youngster saw none of this since his basic mind was preoccupied with one thought—food. He could no longer suppress his interest as they soared to a great height and the limits of fairyland



came into view, and, forgetting everything about the advice not to talk, he enthusiastically questioned the fairies, "Will the Hyndet cakes be big?" He lost his grip on the fairies as soon as he said the words he lost his hold on the fairies' wings and, falling to the earth with great velocity, he died.



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Durga Puja at Shella



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)

Kynrad bad u Nongbud
Rymphang 1882

“**H**aba ka jingialang ka la sangeh, ki nongbud ki la ia iaïd 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 iöhsngew 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 riewkhraw, 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-lehrañ 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,



U. 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 kajuha 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 khu-id 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 jingkh-ih 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.

Ha ka sngi kaba bud, ruh ka la dei ka sngi shuti ïa U M U la leit poi sha Dakshineswar ha ka por 3 baje ei ei jan-miet. U Ramakrishna u la don ha la kamra, U Narendra, u Bhavanath bad katto katne kiwei pat ki nongbud ki dang ïa shong halor u shylliah ba la siang hangta ha madan. Ki la long baroh ki khynnah samla hapdeng 19 ne 20 snem ei ei. Da kaba shong ha ka kynja shuki ba la shna kyrpang (couch), u Ramakrishna u dang ïa kren bad ki da kaba phuh samrkhie.

Mar shu la rung u M, u Kynrad u la rkhe jam kynsan kynsan bad u la ong ha kita ki khynnah, “Utei, u la wan biang.” Baroh ki la ïarkhie lang. U M u la dem ha khmat jong u bad u la shong. Shuwa kane, u la nguh arti ïa u Kynrad, ha ka rukom ba leh burom ki phareng. Hynrei ha katei ka sngi te u la nang ban leh burom ha ka rukom ainguh ki Hindu paka.

U M u la pyrkhat, kane ka nuksa jingpynshai kaba da ïa hap shisha. Wat ha la ïing, um shym la lah ban pynklet ïa kane ka jingpyrkhat ïa u Ramakrishna tang shi khyllipmat ruh. Ka jingmut-jingpyrkhat jong u ka kynmaw tang sha Dakshineswar bad u la ju ñiew man la ka minit tang kumno ban ïoh lad ban leit pat shata.

Ha kajuha por, u Kynrad u la ïa rkhe sngewbha bad kita ki khynnah shynrang kaba kheif ïa ki kumba ki dei ki paralok ba la ithuh-ithaw bha bad u. Ka jingïarkhie kyrkait ka la pynsawa ïa kata ka kamra, ka jingkmen la kum ha ka jaka ïadie-ïathied. Baroh kaei kaei kaba la jia ka la long ka jingai-jingshai ïa u M, u la pyrkhat! “Ym dei nga la ïohi ïa u dang tang mynhynnin kumba uba la buaid shaphang u Blei? Ym dei te ba u la dang jingi ha ka duriaw ka jingieid Blei ba kyntang-ka jingïohi kaba ngam pat ju ïohi mynno mynno ruh mynshuwa? Bad mynta ka sngi, u juh u briew uba dang pynpaw ïalade kumba long lang u riew paidbah! Ym dei une u juh u briew uba la mai la tim ïa nga ha ka sngi ba nga wan nyngkong hangne? Ym dei da ka sur bajem ba u la ong ïa nga, ‘Bad phi dei u riewnang-riewtip?’ Ym dei te, kaba shisha ba u la ong ïa nga ba u Blei ba don dur u long uba shisha kum u Blei u bym don dur? Ym dei ba u la ïathuh ïa nga ba u Blei marwei hi u long uba shisha bad baroh kiwei pat ki long ki bym shisha? Ym dei ma u, uba la ai jingmut ïa nga ban im ha pyrthei khlem shahteh ei ei ha ka, kum ka shakri kaba trei ha ka ïing u briew ba riewspah?

U Ramakrishna u dang don ha ka jingkmen kaba khraw lem bad ki nongbud samla, teng teng u la peit matsuh sha U M U peit thuh ba U M U shong ha ka jingsngap jar. U Kynrad u la ong ïa u Ramlal: Phi ïohi, u la kham heh khyndiat ha ka snem, bad namarkata u la kham long phikir. U shong khop katba ki khun samla ki dang ïaleh kmen sngewbha.”

U M te u la don kumba arphew phra snem karta ei ei.

Ka jingiakren ïa khana ka la phai sha u Hanuman, uba ïa ka dur jong u lah wah ha kynroh jong ka kamra u Kynrad.

U Ramakrishna u la ong: “Mutdur ïa u Hanuman. Um ju pyrwa ïa ka pisa-tyngka, ka burom, ka kyrdan, ka riam ka beit, ka bam ka sa ne ïa kiei kiei ruh. U thrang tang ïa u Blei. Katba u dang phet noh bad kita ki tiar thma bneng kiba la buhrieh kyrpang ha u rijied ba la pynphyrnai, ka Mandodari ka la ïaleh ban pynbieit ïa u da ki har rukom ki soh khnang ba un hiar sha madan bad ban pynhap ïa ki tiar ïalehthma. 5. Ka khana ba la pynpaw hangne la ïathuh ha ka Ramayana. U Ravana u lah ïoh ka buskit ba na kata ka daw ba ïa u lah ban pynïap tang da ka kynja tiar bakynja bneng. ïa kane ka tiar la buhrieh ha u rijied ba la suit rongksiar ha ïing syiem jong

u. Ha kawei ka sngi u Hanuman, ha ka jingriam pher kum ka dur jong u shrieh, u la wan ha ka ïingsyiem bad pynpra ïa u rijied. Katba u dang mareh lem bad kata ka tiar, u la shah pynbieit da ki soh ba la ai da ka Mandodari, ka tnga u Ravana, khnang ba u lah ban pynphai noh ïa kata ka tiar. Markumta u la shim ïa la ka dur lajong bad u la rwai kawei ka jingrwai ba la thoh ha ka kot. Hynrei um shym la shah pynbieit ei ei da kaba suk. Ha ka jubab ïa ka buit shet shukor jong ka, u la rwai ïa kane ka jingrwai:

“Nga donkam ne em ïa U soh?

Nga don u soh ka jingim

Ba seisoh da shisha. Hapoh dohnud jong nga,

U diengsoh jong u Rama u mih.

U soh jong ka jingsuk bajanai.

Ha trai uta u diengsoh ba pynjah ïa jingsliang,

Jong u Rama nga shong suk mynsiem.

Ban kheit kat ïa uno ma u soh ba nga mon.

Hynrei lada kren shaphang u soh -

Ngam dei u nongkhong, ban shim soh katba ïoh.

Da kaba skhem triang, nga ïaid

Da kaba iehnoh u soh bakthang ïa phi.”

Katba u Ramakrishna u dang rwai ïa kawei ka jingrwai u la ngam ha ka jingpuson buaid blei (samadhi). Shuh shuh, ki khmat ba khapbrip bad ka met bym kkih ei ei ba uno uno u ju ïohi ha ka dur jong u. Dang tang shi minit mynshuwa, ki nongbud ki dang ïaleh kmen leh sngewbha lang. Mynta pat, baroh ki khmat ki ïa peit seh ïa u. Ba kumta, u M u la ïohi ha ka sien ka ba-ar ba u Kynrad u don ha ka jingpuson buaid blei (samadhi).

Hadien slem slem bha ba u Kynrad u la wan biang ha ka jinglong tipbriew kumba ju long. Ka khmat jong u ka pyni ïa ka dak phuh samrkhie bad ka met kaba i-sting, ki jingmut-jingpyrkhat jong u ki la sdang long biang kumba ju long. U la jaw ummat kmen haba u la ïai ong ïa ka kyrteng bakyntang jong u Rama. U M u la lyngngoh la une u juh u riewkhuid u la long u briew uba khyndiat minit mynshuwa u la i kumba u dei u khynnah ba dang 5 snem.

U Kynrad u la ong ha u Narendra bad ha U M “Ngan jin da la sngewbha eh ban ïohsngew ba phi ïakren bad ïatainia ha ka ktien phareng. Baroh arngut ki la rkhe. Hynrei ki la ïabteng ïa ka jingiakren ha la ka ktien tynrai la jong. U M um shlan shuh ban ïa ainia ha khmat u Kynrad. Watla u Ramakrishna u la ïai pynbor ïa ki kim ju ïakren phareng.

Ha ka por 5 baje janmiet baroh ki nongbud lait noh u Narendra bad u M ki la mih noh na ïing u Kynrad. Katba u M u la dang ïaid kai ha ka kper jong ka ïingmane, markumta

u la lap ba u Kynrad u la dang iakren bad u Narendra harud ka pung ba ri radha. U Ramakrishna u la ong ia u Narendra. “Khmih shane. Wan shane man ka teng. Phi dei uba dang wan thymmai. Ha ka jingiakynduh bad jingia-ithuh ba nyingkong ki briew ki ju ia kynduh iwei-ia-iwei pat man ka teng, kumba long u baieid ia la ka baieid jong u. (u Narendra bad u M ki la iarkhie). Kumta, sngewbha wan, phin ia wan em?”

U Narendra, u dkhot jong ka Brahmo Samaj, u la long uba kham phikir ia la ka jong ka jingkular. U la ong da kaba puh samrkhie, “Hooidei, babu, ngan pyrsang.”

Katba ki la dang wanphai ha kamra u Kynrad, u Ramakrishna u la ong ia u M: “Haba ki nongrep ki leit few ban thied masidab na bynta ban lur lyngkha, ki lah da kaba suk ban iathuh ia uba bha ne uba sniew tang da kaba ktah ia ki tdong jong ki. Da kaba ktah kumta ruh, katto katne kiba smiej biej ki dem noh ha madan. Ki nongrep ki ithuh ba kine ki bym ju mlien lur bad kumta ki kyntait ia ki. Ki jied tang ia kito ki masidab kiba kyntih bad khlaif bor mynsiem haba ktah ia ki tdong jong ki. U Narendra u long kum u masidab ha kane ka kyrdan ba-ar. U dap da ka bor mynsiem hapoh jong u.”

U Kynrad u la puh samrkhie haba u la ong ia kane bad u la bteng pat: “Don katto katne ki briew ki bym don jingkhlaif bor ha kano kano ka dur. Ki long kum ki shira ba la dung bad pdem ha ka dud – bajem kum ka ja sohriew. Ym don bor ei ei na la ka jinglong tynrai.

Ka la dei ka por premmiet. U Kynrad u la dang shong puson ia u Blei. U la ong ha u M: Khie leit bad iakren bad u Narendra. Da iathuh ia nga kumno phi pyrkhat ia u.”

Ka jingduwai miet ka la kut ha iingmane. U M u la ia kynduh ia u Narendra harud ka wah Ganga bad ki la sdang iathuh khana. U Narendra u la iathuh ia u M shaphang la ka jingpule ha kolej, ka jinglong dkhot jong u ha ka Brahmo Samaj, bad kumta ter ter.

Ka la miet bha mynta bad ka la dei ia u ba un leit noh, hynrei um sngewhun ban shu leit kumto te ba kumta u la leit wad ia u Kynrad Ramakrishna. U la sngew shoh mynsiem haduh katta katta ia ka jingrwai jong u Kynrad bad u la kwah sngap shuh shuh. Ha kaba khatduh u la iashem ia u Kynrad ba u dang iaid marwei ha ka lynti ban leit sha natmandir ha khmat ka iingmane ka Blei Kali. Ka sharak rit ka dang meh ha baroh arliang ka iingmane jong ka Kmie Bakhuid. Kawei ka sharak rit bathang ha ka kamra kaba heh bad ba kylluid jong ka natmandir kaba shai malu-mala lem bad ka jingdum kaba pynlong ba ia ka dur jong u Kynrad lah ban iohi byrngut-byrngut.

U M u la sngewbang eh ia ka sur jingtem bathiang jong

u Kynrad. Da kaba sngew-arjingmut u la kylli la yn dang don jingrwai, jingput-jingtem ha kata ka miet. Em, ym don jingrwai shuh mynta ka miet, la ong u Ramakrishna hadien ba la phalang jingshai khyndiat. Te, kumba kynmaw ia kaeire-kaei, u la ong biang: Hynrei ngan sa leit shen ha iing u Balaram Bose ha Kolkata. Wan hangta te phin sa iohi ia nga ba nga rwai. “U M u la mynjur ban leit.

Kynrad: Phi ithuh ia u Balaram Bose?”

M: Em, babu, ngan ithuh ia u.

Kynrad: U sah ha Bosepara.

M: Niuma, babu, ngan sa wad ia u.

Katba u Ramakrishna u la iaid shaneng-sharum ka iing heh (hall) bad u M, u la ong ia u: “To ngan kylli jingkylli ia phi: Kumno phi pyrkhat shaphang jongnga?”

U M u shu sngap jar jar. U Ramakrishna u la kylli biang:” Kumno phi pyrkhat shaphang jongnga? Kumba katno ana nga don jingnang-jingtip shaphang u Blei?

M: “Ngam sngewthuh, kaei phi mut ong kumno da ka ktien ‘ana’. Hynrei na ka bynta kane nga ngeit skhem: Ngam pat ju iohi kum kane ka rukom jingnang-jingtip, ka jingieid buaid Blei, ka jingngeit ha u Blei, ka jingaitilut na ki kam pyrthei bad ka jinglong kylluid mynsiem ha baroh ki liang.

U Kynrad u la rkhe.

U M u la ainguh ia u ha shuwa ba kin ia khlad noh. U lah leit haduh ha khmat khyrdop jingkhang ka kper jong ka iingmane haba u la kynmaw kynsan kynsan bad leit phai pat ha u Ramakrishna, uba dang don ha natmandir. Ha ka jingshai byrngut-byrngut, tang marwei hi u dang iaid sharum-shaneng ka kamra heh (hall) da kaba sngewkmen ha la ka jong ka mynsiem – kum u sing uba iaid bad kyrhuh marwei hapoh khlaw.

Ha ka jing jar-jar baphylla u M u la peit thuh ia uta u khraw mynsiem.

Kynrad (ha u M): “Kaei ba la pynlong ia phi ban wanphai pat?”

M: “Lehse kata ka iing kaba phi la ong ia nga ban leit, ka dei ka iing uba riwspah. Ki lah ban ym shah rung ianga shapoh. Nga tharai ka bha ba ngan ym leit. Ngan kham bha ba ngan ia kynduh ia phi hangne.”

Kynrad: “O, em, em phi! Balei phin pyrkhat kumta? Shu iathuh ia ka kyrteng jong nga. Ong ba phi kwah ban ia kynduh ia nga, te yn sa wan shaw mano-re-mano ia phi ban ia kynduh bad nga.”

U M u la shu kohnguh la ka khlieh bad hadien ba u la ainguh ia u Kynrad, u la mih noh.



Ka Sarada Devi: Ka Kmie Bakhuid

(ka ba bteng...)

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 ñiang-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 myn-siem 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.'

U Sri Ramakrishna um ju pynthut ia ka, la shisha um da iadei eh bad ki jingmut bad jingkwah jong ka. Kawei ka nongbud kynthei kaba kyrteng ka Gaurima ka la ong shaphang kane kumne, 'Kine arngut kin ia sah tang kumba arphewsan kot jngai iwei na iwei pat, hynrei kim ju iakynduh slem slem, pynban u kynjri ka jingieit ka iai teh ia ki.' Lada ka baïongkhlieh u Sri Ramakrishna u kit khiabha bad u iai kylli kumne, 'Balei ka baïongkhlieh?' Shisien haba u la kum leh bakla iaka, u la ong ia la u pyrsa 'khie leit ban pyntngen iaka ñiajong phi. Lada ka bitar, te nga la dep.'

U ju iarap katba u lah ia ki jingeh jong ka. Ki kjat sngi kim dei ia i kamra rit jong ka namar ka jingker siej kaba don sawdong jong ka. U Sri Ramakrishna u ju ong iaka, 'Lada ia i sim khlaw la set hapoh ka ruh bad sngi bad miet, te in ioh pangmat. Kumta phi ruh phi dei ban iaid kai teng teng sha iing ki para marjan. Janmiet u ju mih na la ki kamra bad ha bym iohi briew u ju phah iaid kai iaka.

Kumne ka im ka Kmie Bakhuid kum i um ha u sla Lotus—ka long ka lok ba ieit hok, ka nongbud ba shisha, ka paralok ba jan bad ba shakri hok ia la u lok – ka pyni ha ka jingim ba jar jar jong kaba don kaei re kaei ha lyndet jong ka jingshongkurim. Ka kam ka kren kham jam ban ia ka ktien, bad kumjuh ruh ha ka jingim ba jar jar jong ka, ka i kumba ka pynbna ia ki jingthoh bakhuid jong ki Hindu jong ki por ba mynshuwa, ba ka jingim ka ba iadei bad ka kam iing kam sem kam long kaba kut hynrei ka long kata ka jingiaid ia ka lynti jong ngi ha kaba baroh ngi hap ban iaid hynrei ym ban lait na ka; namar u briew wat la u iakynduh ia ki diengpyn-

kiang bad ki shiah pynban u dei ban iaid shaphrang ban ioh ia ka jingthmu ba bymjukut na ka ba na la wan, sha kaba ka dei pat ban leit phai, bad hangta kan shem ia ka jingsuk bad jingntgen ba junom.

KI JINGKITKHLIEH BA THYMMAI.

Ha ka snem 1885 u Sri Ramakrishna u la ioh pang ka jingpang bampong na u ryndang bad kumta la leit ia lam ia u nyngkong sha Shyampukur, ha Calcutta, ban sumar, bad nangta pat la ialam ia u sha ka iing kaba ha Cossipur, kaba hajan Calcutta na ka bynta ka lyer thymmai. Ka Kmie Bakhuid ka la synran ia u ha baroh ar ki jaka wat la shisha ka la sngew Pisa namar ka jingduh ban shakri blei. Hangne ka la shet jingbam ia u bad ka la iarap ia ki nongbud kiba sumar ia u. Haba u la nang shitom jur ka lah iehnoh pynban ia u bad ka la leit sha ka iingmane jong u blei Shiva kaba ha Tarakeswar ban duwai ia ki blei ban pynkoit ia u lok jong ka. Hadien ba ka la pynlut ia la ka por ar-sngi khlem bam khlem dih, ha ka miet kaba ar ka la iohsngew ia ka jingsawa kumba hap u khiew khyndew uwei hadien uwei pat bad mar kumta ka jingpyrkhat ka la wan shat ha ka, 'uei u tnga bad kaei ka tnga da shisha, uei u ba ha iing ha sem ha kane ka pyrthei?' Mynta kam khieh pisa jingmut shuh bad ka la ieng joit ban wan phai sha Cossipur U Sri Ramakrishna haba u la sngewthuh ia ka jingmut jong ka, u la ong ia ka, 'Ñiuma, hato Phi ioh jubab? Da shisha em' Kane ka jingjiaka la pynskhem ka jingngeit jong ka ia ka jingiadei ha ka jinglong briew ba ngi kheñ kim long satia kiba shisha bad tang u Blei u long uba shisha.

La shisha kane ka jingjia bad kiwei pat ki jingjiakiba kum kane, bad kumjuh ruh ka jingjur jong ka jingpang bampong ki pyni shai ba kaba kut ka la jan. Haba u Sri Ramakrishna u la khlad noh ha u Nailar jong ka snem 1886, ka la dap da ka jingsngewsih kthang. Ka jingduh jong ka ka long ba ka kheñ ia u ym tang kum u lok baieit hynrei kum u kpa, ka kmie, u riewkhuid bad ym lah shuh ban jer. Ha kane ka por ka la dap laiphewlai snem ka rta.

(yn dang bteng...)



U Swami Vivekananda: U 'Riewshlur jong ka ri India

(ka ba bteng...)

Ha ka snem 1890, u Narendranath u la iakynduh ia u Pavhari Babu jong ka Gazipur, ka jingriewblei jong une u briew ka la shoh jingmut shibun ia u Narendranath. Ha kane ka por ar ki jingmut jingpyrkhat ki la ring ia u Narendranath. Kawei ka long ba un im iaka jingim riewblei ba marwei ne ban pyndep iaka jingthmu ba la aiti da u kynrad jong u. Kumba arphew-wei sngi eiei, u Narendranath u la jan shah jop hakata ka jingpynshoi, hynrei ka jingmihpaw jong u Sri Ramakrishna ha u hi, ka la pynskhem ia ka jingthmu jong u Narendranath ban pyndep ia kaei kaei kaba la aiti ha u da u Kynrad. Ha kane kajuh ka snem u la iehnoh ia ka Sarada Devi kaba la long ka nongialam jong kita ki nongsynran hadien ka jingiap u Sri Ramakrishna. U la mih noh napdeng kita ki synran ba bun ban leit wad ia u Blei marwei hi ha ka jaka ba kynjah jong u Lum Himalaya. Hakata ka jingiaid riewblei jong u, u la iaïd na kawei ka jylla sha kawei pat. U da leit khmih iaki jaka ba pawnam naduh hyndai hynthai. Kat sha ba u leit, u shem hangta ia ki jingdonnam jong ka India ha ki por mynbarim. Hapdeng jong kita kiei kiei ki ba bun u shem ia ka jingjynjar shitom jong kiba bun ki paid nong-India. U iakynduh ruh shibun ki syiem bad khun syiem ba donnam jong ka ri India. Uwei nakita, u Maharaja Ajit Singh jong ka Khetri; u la kylla long u paralok bad nongbud ba kongsan jong u. Ha Poona, u la iakynduh bad sah ryngkat bad u Gangadhar Tilak, uwei na ki nongialam ba donnam jong ka ri. U la leit sha Bangalore bad Mysore, hangta u Maharaja ka Mysore, u la kohnguh ban siew bailut-baisep ia u ban leit sha ki ri Sepngi ban ialap ia ka niam bakhraw jong u. Kat shaba u leit, u shem ia ki briew ba ki kyrduh bad jynjar shitom. Kumba lai snem, u la iaïd kylleng ka ri Indiabad u la iohi bad shem da lade hi ia kiei

kiei ki ba don bad jiahapoh ka ri. Mynta ka jingiaid riewblei jong u, ka la poi sha ka ba kut; u la dem bad duwai ainguh ha ka iingmane-blei ha Kanya-Kumari Temple. Hangta u la jngi sha uwei u Mawsiang ba mih marwei ha ki rud duriaw ba shathie. Hangta u la sah marwei baroh shimiet. Ka jingkynjah jong kata ka jaka ka la ai lad ia u ban puson ia kita ki jingshem jong u baroh shi katta. U la puson ia ka jingkylla jong ka ri bad ki lad ban khyllie biang ia ka na kata ka jingkyllon. Dei hangne ba u la rai ba u dei ban leit sha ki ri sepngi ban wad jingiarap na ka bynta ki paid duk jong ka ri India. Hadien kane ka jingkut jingmut jong u, u la leit sha Rameswaram bad Madurai. Nangta u la poi sha Madras. Hangta shibun ki samla ki la ap ia u hapoh ka jingialam u Alasinga Perumal. U la pynpaw ha ki ia ka jingthmu ban leit sha ri America, sha ka Dorbar bah ki Niam ka pyrthei. Ki nongbud jong u ki la ia synniang bai lynti na ka bynta jong u. Hynrei, u la phah sam ia ka ha ki rangli baroh. Hakane ka por u la iohi paw biang ha ka jingphohsniew ia u Sri Ramakrishna. Ryngkat bad ka jingkyrkhu jong ka Sarada Devi u la sdang ban lum jingkynshew biang ban leit sha America. Hakane ka por u Maharaja jong ka Khetri, u la khot sngewbha ia u hamar ka sngi khawai sngikha ia u khun jong u. U Maharaja u la pdiang burom ia u bad u la kular ban iarap ia u kat ba u don la ka bor. Dei ha kane ka por ruh da ka jingai jingmut u Maharaja, u la shim da ka kyrteng "Vivekananda". Kumba u u la kular, u Maharaja u la phah ia u Secretary jong u ryngkat bad u Vivekananda, ha ka jingleit jong u sha America, na Bombay kaba long haka 21 tarik u Jymmang, 1893.

(yn dang bteng...)



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 dkhot, 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 pynheh 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 kajuh 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.

(ka ba bteng)

Ha kane ka kkep, ka Kunti ka la batai ia ki jingleh bha u stad Dhurvasa mynba ka dang samla. U Durvasa ¹ kum ka jinglong hi, u long uba kylla jingmut kloi kloi hynrei ka Kunti² pat ka long kaba kloi ban pynsngewbha bad pynbiang ia u man ba u wankai sha ki kmie ki kpa. Te kumta u ju kyrkhu kyrdoth, "Phin sa long ka kmie ki khun ba kynja blei," bad u hikai ki iingduwai siat (mantra) kiba ka lah ban duwai ha uno uno u blei u ba ka mon bad ban ia sngewtynnad bad u, U Durvasa uba la iohi lypa ia kane, u la tip ba kan donkam ia ka jingiarap lashai la shisngi. Kine ki jingai une u stad Durvasa ka la pynglyngngoh bad kumjuh pynartatien



¹ Durvasa: U stad blei uba baroh ki tip na ka bynta ka jing- khoi khoi ne dom bieji

² Kunti: Ka tnga jong u Pandu

ia ka jingtrei kam kane ka duwai siat. Kumta ban pyrshang ka la khot ia u blei Surya³ - u blei sngi, da kaba kynnoh kito ki iingduwai siat. Tang mar iadep, u ieng knung hakmat jong ka da ka jingriam blei bad ka burom baroh, “Phi kwah ai?” Ka Kunti pat ka la tieng bad kam lait kren shuh. “Em em,” ka la kyrbeh, “Nga - shu lehkai. Map ia nga ..khie leit noh. Map,” ka dem pyrkup ban pan map.

“Phim tip seh mo ba phim dei ban lehkai?” u la byrthen.

“Phim ju dei ban lehkai bad ka mantra”

Ka Kunti ka la jnang hi tiaw bad ka la tieng palat. Ha kane ka por, u blei Surya u la kdup thrait ia ka bad ki la ia kdup slem slem. Da kane ka jingleh, la kha u wei u khun uba phong ka riam lehthma bad ki ksah shkor baheh. La pynkyrteng ia une u khyllung u Karna⁴. Hynrei ban lait na ki jingshah kren ia uta u khun pongka, ka Kunti ka la buh ia u khyllung ha ka shang bad pynper ia ka ha wah. La ioh ia kane ka shang da kawei ka briew kaba kyrteng ka Radhe⁵ ka tnga uwei u nongniah kali iapom uba shong harud kata ka wah. La ri la sumar bha ia uta u khyllung ba ki kheiñ kum ka jingphah u blei hi. Ynda la iohsngew ia kane ka jingiathuhkhana u Pandu⁶ u la ong, “Ki blei ki la kyrkhu iaphi na ka bynta ban pyndep ia ki jingthmu blei. Ka jingtim ia nga te ka la pynlong ia nga ba ngam lah shuh ban long kpa shi junom. Wat pynlehnohe i ka por. Phi dei ban duwai nyngkong eh ia u Yama⁷, u blei ka jingiap u ba dei ka hok baroh. U dei uba hok tam na kiwei pat ki jingthaw bneng. U khun u ban kha na u un sa ialam ia ka jaitbynrteu Kuru ha ka lynti ba dei man ka por.”

Ka Kunti ka pynkhreh ialade ha jingthiah da kaba pyrkhat shaphang u Yama bad duwai siat ia u da kito ki iingduwai siat ba ka ju nang. Ynda u Yama u la wan paw, namar kane ka dei ka sien ba ar bad ka la ju mlien, ka la nang bha ban shalai. Hadien ka sa kha ia u khun nyngkong bad ha ka por ba kha, ka sur bneng ka la pyrta, “U khyllung un sa long uba kysai na ki briew baroh, uba khuid ha ki jingmut, ka ktien bad ka kam bad un sa ioh ka bor bakhlaiñ bad ka jingshlur. Yn sa khot kyrteng ia u U Yudhishitra⁸ - u bym lah ban pyndem ha ka thma.”

U Pandu u la kyrpad ia ka Kunti ban duwai biang na ka bynta u khun ba ar. U da ong, “Ka jingim u Kashtriya kan ym long kaba pura lymda u ioh ka jingkhilaiñ ha ka bor met. To duai mynta ban ioh u khun bakhlaiñbor maia. “Ka Kunti ka sa duai ha u Vayu⁹ u blei Lyer, Ha ka por ba u khun u mih na kpoh ka kmie, la mih ka jingkhieh kum u jumai rit. ia une u khyllung la khot kyrteng u Bhimasena¹⁰.

3 Surya: U blei sngi

4 Karna: U khun jong ka Kunti

5 Radhe: Ka kmie ting khun jong u Karna

6 Pandu: U khun jong ka Ambika bad Ambalika lyngba u Vyasa

7 Yama: u Blei jong ka jingiap bad ka hok

8 Yudhishira: U khun nyngkong jong ka Kunti

9 Vayu: U blei jong u slap bad ka Lyer

10 Bhima: U khun ba ar jong ka Kunthi Bhimasena : Kumjuh kum u Bhima

Hadien kane u Pandu a la pyrkhat biang “Ngi dei ban don u khla ka wait ha ka kur jong ngi, bad une u dei ban long u bym don ba lah ban ialeh.” U Pandu bad ka Kunti ki la len bad duwai shisnem lynter ha u Blei Indra¹¹, u rangbahduh ki blei uba lah ban leh shibun kiei kiei. Ha ka sngi ba ka Kunti ka la kha, ka sur na bneng ka sawa, “Une u khyllung un sa long uba khilaiñ ia baroh, uba dap da ka jingstad bad uba tbit ba ka jingpyndonkam ia ki tiar ialeh kiba un sa long uba tbit bha ban pyndonkam ban pyndem ia ki nongshun bad sa kyntiew ia ka jait Kuru.” La pynkyrteng une u khunlung u Arjun¹².

Hadien kane, ka Kunti kam kwah shuh ban ioh khun wat la u Pandu pat u dang kwah shuh. Ha kajuha ka por, ka Madri¹³ ka tnga ba-ar u Pandu ruh ka la kwah ban ioh khun noh, namar ka Kunti ka la don lypa 3 ngut ki khun. U Pandu u la kyrpad ia ka Kunti ban hikai lem ia ka Madri kito ki iingduwai siat. Ka Madri ynda ka la nang, ka la khot duwai ia ki blei Aswin¹⁴, ka la kha ia ki synrap uba la ai kyrteng Nakula¹⁵ bad Sahadeva¹⁶, kine ki san ngut ki shipara la khot ki Pandava¹⁷.

Ha kajuha ka por, ka Gandhari¹⁸ ka sa kha 100 ngut ki khun shynrang na u Dhritarashtra, uto u syiem ba matlah. U khun nyngkong eh jong ki 100 ngut ki shipara la ai kyrteng u Duryodhan¹⁹ bad uba ar pat, u Dussasana²⁰, bad kumta ter ter. Kine keiñ ki sa long nongshun ki Pandava baroh shi jingim. Ha ka jingshisha ka Mabharata baroh kawei ka iathuh tang shaphang ka jingiashut bad jingialeh hapdeng kine ki ar kynhun kiba ym ju kut shuh lait noh tang ka jingiap.

Ka jingkut u Pandu ka wan urlong syndet. Ha kawei ka sngi katba u nang ia leitkai bad ka Madri sha khlaw, ka snam ka sdang khluit kysan kysan haba u iohi ia ki dieng ki siej bad ki syntiew ki mrad ki mreng kiba ia muja ia ka jingwan ka pyrem. Katba u dang ia shong kai hangta harud ki phlang ha ki lawbniap, ka la wan buk ka jingkwah palatka Madri. U la kem bad thain sbak bad lympat hangta ha phlang. Ka Madri ka la pynkynmaw ia kato ka jingtim ka skei, hynrei um shah shkor. U la ioh tnga ia ka Madri hynrei u iap noh tang mar ia sdang ban trei kam. Kane ka la pynkthang palat ia ka Madri. Haba la leit on thang ia u Pandu, ka la aiti la kito ki synrap ha ka jingsumar ka Kunti. Ka la ieng na ka jingthang bad noh lang bad la u tnga bad ingkhong khait hangta.

Bynta ba-ar Rung Ki Nongialeh

Na kito ki khlaw baitynnad ba ju sah u Pandu ha ki sngi khadduh jong u, ka tnga banyngkong jong u, ka Kunti ka sa

11 Indra: U rangbah jong ki blei

12 Arjun: U khun balai jong ka Kunti

13 Madri: Ka tnga jong u Pandu

14 Aswin: Ki khun synrap, jong ki blei rit

15 Nakula: U wei u khun synrap ba la kha na ka Madri

16 Sahadeva: U wei na ki khun synrap jong ka Madri

17 Pandava: Ka kyrteng jong ki san ngut shipara, ki khun shynrang u Pandu

18 Gandhari: Ka tnga jong u Dhritarashtra

19 Duryodhan: U khun jong u Dhritarashtra

20 Dussasana : U khun ba-ar jong u Dhritarashtra

wan phai noh bad kito ki san ngut ki khun. Ka wan sah noh hapoh ka jingsumar u Dhritarashtra bad u Bhisma. Ka long kaba sngewtynnad pat ban tip ba u Dhritarashtra nalor ba u sumar bha ia la ki jong ki 100 ngut ki khun la jong, u ri bad samar kumjuh ia kine ki 5 ngut ha ka ba ai bam, pynnang pynstad bad ai kumjuh ki jinghikai la baroh.

Baroh kine ki khynnah ki ialehkai ia sngewtynnad baroh shisngi. Hynrei ka long ka jingmlen u Bhimasena ban pynshrai bad pyndom ia ki bakha jong u. Ka por ka poi haduh ba man ka sngi kumne, u Duryodhana u la jlep thui ia kane namar ba u ju long ma u u dieng shaiñdoh ha kine ki jingpynsalia bad jingleh shrieu u Bhimasena. Te kumta u ju woh kjat ia u Duryodhana ne khynñiuh ki tnad dieng haba u dang kiew haduh ba un da hap. Ka la poi ka por haduh ba u Duryodhana u la sngew salia bad um sngew lah shah shuh ban ia shong lang bad u bakha. Te da ka jingiasuh buit bad ki lok, u ju pyrshang ban pynduh pyndamki. Shisien lei lei u ai ka dawai thiah bad beh ia u Bhima bad u sa teh bad bret sha wah. U Bhima pat u pyllait na ka dawai bad pynkylla um ia ka bih bad u sa per hi sha sla um.

Ynda u Bhisma u la thung ia u nonghikai ban hikai ha kaba pyndonkam ia ki tiar thma, u Duryodhana u la iohi da ka jingktang ba wat uta u nonghikai u kham noh ka mon sha u Arjuna ha kaba hikai. Une u nonghikai, u kyrteng u Drona²¹ uba dei u Bamon. Hynrei ym ju kham don koit u Bamon u ban long uba tbit kum u ha ki kam ialethma. bad ha ka jingpyndonkam ia ki tiar. Kumno ju long u ju hikai bha la ki khynnah ban long ki nongialeh ba tbit. U don u khun u ba kyrteng u Aswathama²² uba u da ai kyrpang ki jinghikai. Hynrei narieh narieh ruh u Arjuna u nang peit bad tanjingmut baroh kat kaba u iohi U Arjuna hadien, u sa long u ba tbit bad pnah tynghe ha kaba pyndonkam ia ka waitlam, ka gada (ka tiar ba kum ka iatom ba don pat ka jingbat ban talaiñ bad pduh pyniāp) ia u sum ban siat khmat briew ia kano kano ka sohpdung ba shitom. U ialeh kumjuh ha khyndew ne halor u kulai ne ha ka kali iapom, bad tang marwei u lah ban pynliem ia kiba pyrshah ia u. Nalor kine u don ka sap ban siat ia ki jingbthei tang da ka bor maian ka jingpyrkhat. Haba shu peit, ka long kum ka jingleh byrtong haba u pyndonkam ia u khnam bad ryntieh.

Ban tynjuh ia ka sap jingstad ki khynnah jong u, u Drona u buh ia u tyngshop khlieng halor u dieng bajrong bad u ong ia ki khynnah ban pyndkut ia ka khlieh da ka ba shu siat un tang shu hukum. Hynrei ba u kwah ban tynjuh ia ka khlieh jong ki u ong, “To mynta iathuh ia nga, kaei phi iohi, to sdang mame Yudhisthira.” U Yudhisthira u la jubab, “Nga iohi ia phi ia u dieng teicl ka tnad U Drona u la dom, bad kylli na kiwei pat. Ki ruh ki ai kijuh ki jubab. Ynda u la ngiah, u la kylli ia u Arjuna, “Me pat me iohi aiu U Arjuna u la jubab bet,

21 Drona: U nonghikai Science bad Art ia ki khun shynrang bad ia ki pyrta jong u Dhritarashtra

22 Aswathama: U khun jong u Drona

“Ka sim hangto halor”

“Katno, kaei ka bynta Jong ka?”

“Oh! Tang ka khlieh.”

“Ka bynta aiu Jong ka khlieh?”

“Ka shalangmat.”

“Ka bynta aiu Jong ka shalangmat?”

“Kaba pdeng.”

“Siat kata.” la hukum u Drona.

U Arjuna u la siat ban pynhap ia ka khlieh ka sim kumba shu khrai - sbak. U Drona u la kmen bad kdup ia u, “Kato keiñ dei ka jingtbit siat.”

Ka lad ka plie biang ia u Arjuna ban pyni ia ka bor ba phylla. Ha kawei ka sngi kaib.! u Drona u nang sum ha wah, U krokodail u la kynrup ia ki Ibong u Drona, U Arjuna hangta u la pyllait san khnam shata sha u mrad bad kito ki khnam ki siah patar da ki hajar tylli ki lyngkhot doh krokodail. Na ka bynta kane ka jingpyllait im, u Drona u la.ai ia u kawei ka tiar ialeh bakyrpang. Hynrei u da maham. “To kynmaw ba lada phi pyndonkam ia kane pyrshah ia u nongshun barit baria, u lah ban pynkylla dpei pynban ia ka pyrthei. Phi dei ban sutnar bha. Lada phi iakynduh ia u nongshun bakhraw uba palat ka bor pyrthei, phi lah ban pyndonkam khlem da khulai. Da kane ka a tiar ha phi, ya ym don mano mano ruh ha pyrthei ba lah ban ialeh.

(yn dang bteng)



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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Ka Rukom ĩalur Samla bad Poikha Poiman u Khasi ha ka Shnong Wahkhen

Wanjoplang Kurbah

The author of this article discusses the Pre-marriage wooing rituals and marriage practises of the residents of Wahkhen Village. The author informs us that there are a number of laws, traditions, and practises that the residents of this hamlet must abide by. They hold that before God and man, marriage must be holy and pure. The marriages must take place between two separate clans, according to tight rules. They view marriage between members of the same clan as unethical and prohibited, as well as a sin.

According to the author, moral guidance about marriage is supplied to youngsters by their parents as they grow up. The village's version of courtship is known as "Ikai khynraw." The pair, who are frequently acquainted, decides to meet both families. On a specific day, plans are made to meet both sides' families. When they conclude their meeting and find everything is good, they decide to begin planning their wedding.

Ha ka pyrkhath u Khasi, ka poikha poiman ka dei ka bynta kaba kyrpang bad kyntang haduh katta kata. U Khasi u kheĩn ba ka dei ruh ka bynta jong ka jingsdang jong ka longĩing longsem ha ka ban pynĩar ĩa u tnun u tyndai jong ka longkha longman lane ka long kynthei long shynrang lyngba ki soh ki syntiew kiba mih na ka syngkai jong ki. Kane ka kam ka long ruh kaba u da nĩew tang bad kheĩn burom haduh katta katta ha khmat u briew bad u Blei bad ka long ka kam kaba dang nylla ha ka jingĩapoikha poiman kaba dang long tang para khasi. Na kata ka daw, ka jingĩapoikha poiman kam dei ka kam leh ruma rutit hynrei ka dei ka kam kaba don burom bad kaba la ju bud hok bud ryntih ĩaka riti dustur jong ka jingĩapoikha kat kum na ka jinghikai jong u nĩ u kong, u tymmen u san ne u longshwa manshwa. Kumta ka jingĩapoikha poiman u Khasi ym tang ba ka ĩapher na kiwei ki jaitbynriew, hynrei ka ĩapher ruh na kawei ka shnong sha kawei pat ne na kawei ka jaka sha kawei pat wat lada ka lah ban dei na kajuh ka thain.

U E.W. Dkhar u kynthoh kumne, "Ka dei ka hukum Blei ba kynthei shynrang ngi wan sha ka pyrthei ban pyndep ĩakata ka hukum"¹, katba u A.S. Khongphai pat u kynthoh kumne, "Kam dei tang kano kano ka jingĩateh kular, hynrei ka dei ka kam kyntang na ka bynta ban pynĩar ĩa u tnun u tyndai, ban ĩakoit ĩakhĩahkrat, ban khraw u synĩiang u bynhei, ban ioh khun ioh kti, bad ban long phur arliang kha ha ki sngi ban wan"². Ha kane ka jingthoh, nga thmu ban thir bad ban tai shaphang ka rukom poikha poiman ki Khasi ha Wahkhen, ka shnong kaba don la ka rukom poikha poiman kaba kham pher na kiwei pat ki shnong.

¹ E.W. Dkhar, Ka Shongkha Shongman U Khasi, (Sohra:HESPO, 2000) 2-3.

² A.S. Khongphai, Principles of Khasi Law,(Shillong: A S Khongphai, 1974), 3.

Bynta – I: Shongkha Shongman:

Ka Wahkhen ka long ka shnong kaba kham bun na ki nongshong shnong haduh mynta ki dei kiba dang bat ia la ka niam ka rukom, ka riti dustur tynrai. Mynta haba phai pat shaphang ka kam iapoikha poiman nga shem ba ki brierw ha kane ka shnong ki dei kiba nïew kor bad kheiñ burom ia ka. Ki juh ong ruh ba kane ka kam ka dei kaba shong hukum don hukum kumba la buh bad ai ki Blei na jrong ha tbïan.³ U Bah Phung Khongwet u ong kumne, “ka dei ka kam kaba ki kmie ki kpa ki da pynsgew bad pynsgap iala ki jong ki khun kynthei bad shynrang kiba la biang ka rta ba kane kam dei ka kam ialeh khiew jakai lane ban ialeh ruma rutit khlem da bud hok bud ryntih iaka riti dustur poikha poiman u nïi u kong ne u tymmen u san”.⁴ Shuh shuh u la iathuh ruh ba kumba long lem sha kiwei ki jaka Khasi, ka kam iapoikha poiman ha kane ka shnong ka long kaba ki hap ban da ia iit bad wad bniah bha nyngkong eh iaka jingialong kur long jait, longkha longman lane ka jingialong sohpel long ksai parakha bad kano kano ka jait ka kur, la ka long na ka liang jong ka long kur kynthei ne ka long kur shynrang namar ba kida kheiñ sang haduh katta katta ban iapoikha poiman bad kiba dang don ka jingiadei kur ne jingkyndiah lane kyntang kur.⁵ La sngewthuh ruh ba kane ka rukom pyrkhing ha kaba iadei bad ka poikha poiman ka dei na ka daw ba kim kwah ba kan don kano kano ka byrsieh ne ka shong sang ha kano kano ka longkur longjait namar ba ioh ka long pynban ka raibi na ka bynta ki longdien mandien.

Ka jingong haneng ka kdew tang para khasi. Hynrei kam don pat kano kano ka jingkyndiah ne kyntang ban iapoikha poiman bad kiwei pat ki bymdei na ka jaitbynriew khasi. U Sung Khongwet ong ba naduh ka por ba jer ba thoh ia ki khun kynthei bad shynrang kada don ka jingnam ha u Blei najrong ha tbïan ban kyrkhu kyrdoñ iaki, ban plie ka lad ka lynti ioh kam ioh jam sharum shaneng ka ri Khasi bad ba kin iaid kin jngi sawdong kylleng ka pyrthei khlem jingpynwit ne kah lynti da ki ksuid ki khrei ne ki maian mangit jong ki sawdong sawkun jong ka mei ramew shi tyllup.⁶ Halor katei ka nongrim u ong ba kam don kum kata ka jingpyrshah ban iapoikha poiman bad ki bymdei na ka jaitbynriew Khasi hynrei u la ong pat ba ka jingpyrshah shongkha khleh ka dei tang ka jingpynsgew brierw mynta ban iada ia ka ri bad ka jaitbynriew ban lait na ka jingshah tyllap ha kiwei pat ki jaitbynriew.⁷ Te, dei na kata ka daw ba hap ban bud ryntih iaka riti dustur tynrai jong u mynbarim. Kumta ki ong ba

3 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019.

4 *Ibid.*

5 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019.

6 Ka Jingiakren bad U Rangbah Sung Khongwet, 29 tarik Nohprah, 2019.

7 *Ibid.*

ka shongkha shongman ha kane ka shnong ka dei kaba kida pyndep hukum bad bud hukum iaka riti dustur u mynbarim.

Bynta – II: Ka Rta:

Haba phai pat ha ka rta bad ka ia ban iapoikha poiman ha kane ka shnong ki la iathuh ba ka kynthei kaba la biang pura bha ka dei hapteng arphewsan snem haduh laiphew snem ka rta katba ia u shynrang pat ka dei hapteng laiphew snem haduh laiphewsan snem ka rta.⁸ U ong ruh ba kane ka dei ka rta kaba la biang pura bha ha ka jinglong met long phad jong ki bad ba la iar ka jingmut jingpyrkhat bad ba la skhem bha ruh u budlum.⁹ Ka don ruh ka jingong ba lada ka jingiapoikha poiman ka long ha katei ka rta ba la kdew haneng khamtam ia u shynrang kamut ba ki kmie ki kpa jong u ki ioh bha ki biang bha namar ba u la lah ban iarap shibun ia ki jingdonkam jong ka iing ka sem jong u. U iathuh ruh ba kane kam mut pat ba baroh ki khun kynthei bad shynrang ki iapoikha poiman tang ha katei ka rta ba la pynsgew haneng hynrei don pat kiba hapoh jong katei ka rta ruh ki la iapoikha ne ki la ioh khun ioh kti. Shuh shuh u iathuh ruh ba hapteng katei ka rta u shynrang u la sngewthuh bha kumno ban bah wait lyngngun ban leit sha bri, ka kynthei pat ka la nang bha ban lum ia ka kriañ ka shang bad ka la sdang ruh ban ia myllen ka ia bam jasong (kwai tynpew) bad la ki paralok kynthei. La ong ruh ba ki samla shynrang jong kane ka shnong kim da kyrkieh eh iaka poikha poiman hynrei ki kham sngewtynn timer ban iawer para samla ban pynlut iaka por ha ki kam sngewbha katba iaki samla kynthei pat ka don ka jingong ba wat ha ka rta kaba la samla bha ruh kim pat nang ban pynitynn timer ia lade ne ban leh samla.

Bynta – III: Ka Sneng Ka Kraw:

Haba ki kmie ki kpa ki la iohi ba ki khun ki la sdang samla bad ba ki la heh la san ha ka longrynieng manrynieng jong ki, bunsien ki ju sneng ju kraw bad pynsgewthuh ban btin lynti ia ki ba kin poi ha ka hukum brierw hukum blei ha ka poikha poiman. U shynrang ha kane ka shnong haba u ibha ne imon ia kano kano ka kynthei ne ka samla brierw, u da tohkit bha bad da iit bniah ia ka jinglong jong ka longiing longsem bad ka long kur long jait jong ka. Wat lada u imon katno katno ruh um shlan ban tur shaphrang namar u kynmaw kyndiang ia ki kyntien sneng jong ki kmie ki kpa, ba u sheptieng ioh poi ne shah ha ka lehraiñ jah burom. Haba u la sngewthuh pat ba ka samla ka long kaba bit ba biang ban iapoikha poiman, kumta u la sdang ban leit kai ha iing jong ka bun bun sien kumno ban lap bad twad jingmut hi da lade iaka jingsngew jong ka. Ha kane ka kynti pat ki kmie ki kpa jong ka kynthei haba ki iohi iakane, ki sdang ban kylli ban pyrthew na ka khun la u dei na ka kur ka jait aiu, ka longiing longsem kaba kumno bad u brierw uba kumno ha ka iaid ka

8 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019.

9 *Ibid.*

ieng? Haba ka kynthei ka iathuh iakaei kaei baroh ha la ki kmie ki kpa iakaei kaba ka tip ka shem bad ba ka la imon ibha ia u, kumta sa don pat ka jingiakren ha ka liang ka iing ka sem naduh ki kni, ki meinah meisian, ki pasan pakhyannah jong ka baroh. Bad haba ym don kano kano ka wit ka wa hapdeng jong ki, kumta ki sdang pat sa ka iapynkynduh kni ha baroh arliang Kur kata na ka liang u kni kynthei bad u kni shynrang, hynrei lada japat ba ka kynthei ne u shynrang ki dang iaartatien lane kim pat sngew skhem jingmut bha ki pynkut pynwai noh ha kane hi ka sngi kaba long kum ka sngi pynskhem ne pyniateh ktien. Ha kane ka liang la iathuh ruh ba ki kmie ki kpa jong baroh arliang kim ju pynbor iala ki khun ban pyniapoikha jubor.¹⁰

Bynta – IV: Ka Ialur Samla:

Ka rukom ialur samla ha kane ka shnong ka dei kata kaba ki ong ka leit “rkai khynraw”. Kane ka leit rkai khynraw ka dei kaba ju leit da ka kynthun, ka lah ban long ar ngut, lai ngut lane palat iakata. Ha kane ka leit rkai khynraw, ynda la poi ha syrdeng iing jong ka kynthei ki shynrang ki iakyntuid kti para ma ki ban kynhoi ha kata ka sur ba ka kynthei kan ioh sngew iaki.¹¹ Bunsien hi ka jingpynmih sur ka dei na u shynrang u ba shlur bad u ba don jingmut shisha iaka. La ong pat haba ka kynthei ka ioh sngew iaka sur jong ki ka jubab saham kum ban ong ba ka la iothiah hynrei kane ka dei tang ka jingleh mynleh jong ka ban pyni ba ka thiah kloi.¹² Dei kum ha kata ka khyllipmat ka kynthei ruh ka sdang ban leh jan ia u shynrang lada ka imon ia u, ka da pynsngew ha uwei na ki ia kum kine ki kyntien: “Ani! Ngam don kwai don tynpew shuh phi mynta ka miet, long mo ba phin wan pynrah lem lashai ka sngi?”¹³ Shisien ba u la sngewthuh iaka jingmut jong ka, u jubab da kaba kren kumne: “Wa! balei ym long sa ia ita i kam iba rit eh?” To ieh ngan sa wanrah lashai ka janmiet ho. Hadien kata, ki paralok shynrang kiba ialeit lang haba ki la sngewthuh iakata kin sa ieh noh iau marwei ba un leit dem rkai khynraw ha iing jong kata ka kynthei. Kane ka rukom leit rkai khynraw ka dei ha ka por mynmiet ynda haba ki la dep ka trei ka ktah, ka bam ka dih bad ha shwa ban thiah. Kane ka dei kaba ki dang leh haduh kine ki sngi kiba mynta lait noh tang katto katne kiba la pule bad leit skul ki bym leh shuh iakane.¹⁴ Ka daw lehse ka lah ban dei ba ki samla kiba la pule kim sah shuh ha shnong.

Don sa kawei pat ka kam ialur samla ha kane ka shnong kaba kham pher bad sngew phylla haba ianujor bad kiwei pat ki shnong ba pher ki thain jong ka ri Khasi. Kane ka dei ha ka por kiew iing thymmai.¹⁵ Naduh ki por mynshwa haba ka don ka jingpynthymmai iing, ki trai jong kata ka iing ki ju khot sngewbha iaki katto katne ngut ki samla shynrang jong kane ka shnong ban iarap ha ka ban kit ban bah ia u tynriew, u shken ne ka niai ka siej ha ka ban sop ban spaiñ iaka iing trep iing tynriew.¹⁶ Ynda haba la dep ka jingshna iing thymmai, kita ki samla shynrang ba wan iarap shna iing kin sa kyrpad na ki trai iing ba kin pynlong iaka jingshad kiew iing thymmai. Hynrei ki trai iing ki pynsngew pat ha ki ba ki dang bynnud eh ba dang thymmai, ioh don ka jot ka pei ne ka pait ka pra ka iing. Ki samla shynrang ba wan iarap ki pynsngew pat ha ki trai iing ba kim dei ban khuslai iakata namar ki kloi ban iarap iaki lada jikum kata. Kane ka sur kyntien ka mih bha na u samla shynrang u ba iapmat lane itynnat iaka khun kynthei jong kata ka iing.¹⁷ Kham bunsien hi ki trai jong kata ka iing kim ju kham kyntait iaka jingtyrwa jong ki samla shynrang namar ba ka / ki khun kynthei jong ki, ka / ki la nang bha ban lum iaka kriaah ka shang, ka iing, ka sem, bad ba la myllen ka iabam jasong bad ba la nang ban leh khynraw ne samla.

Ka Jingpynbeit:

Shwa ban poi sha u pud jong ka jingiapoikha poiman ha kane ka shnong, nyngkong eh ka don ka jingiapynbeit bad iakynduh lang jong baroh arliang kur kynthei bad shynrang hadien ba la mih ka kyntien kyrpad na ka liang ka kynthei bad ba la suk ki kmie ki kpa jong ka. Dei ha kane ka kynti ba sa don ka jingiathir bad iatai bniah bha na ka liang jong ki kni shynrang bad kni kynthei la ka don ne em ka jingiateh sohpet para kha lane kiwei pat kiba lah ban wanrah iaka shong sang shong ma. Ha bym don jingwit ei ei, sa don pat ka jingpynskhem noh iaka sngi ka iaban pyniapoikha noh iaka khun samla jong ki. Ha kane ka juh hi ka sngi pynskhem lane iateh ktien u shynrang u la pynkhreh lypa ka jingai sngewbha iaka kynthei da ka jain kyrshah, ka tap moh khlieh lane da kano kano ka jain. Kumjuh ka kynthei ka la pynkhreh lypa na ka bynta u shynrang da kaba ai da ka sopti poh lane ka jain kum ka dak Ryndia ka sakhi ha khmat u brieve bad u Blei.¹⁸

10 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019;

Ka Jingiakren bad U Rangbah Sung Khongwet, 29 tarik Nohprah, 2019;

Ka Jingiakren bad U Rangbah Pyndapbor Khongjirem, 23 tarik Naiwieng, 2019.

11 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019.

12 *Ibid*

13 *Ibid*

14 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019.

15 Ka Jingiakren bad U Rangbah Pyndapbor Khongjirem, 23 tarik Naiwieng, 2019.

16 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019.

17 Ka Jingiakren bad U Rangbah Pyndapbor Khongjirem, 23 tarik Naiwieng, 2019.

18 Ka Jingiakren bad U Rangbah Phung Khongwet, 22 tarik Nohprah, 2019.

Ka Jingleit Kurim:

Ha ka step sngi kyntiew kurim u shynrang u khreh u khrum ha la ka jong ka iing ha ryngkat u kni bad ki lok ki jor ban leit synran iau. Dei ha kane ka por ba u shynrang u la pynkhreh lypa kawei ka jaiñ na ka bynta u kni u ban synran iau ha ka jingleit kurim jong u. Kane ka jingai burom ka shong kat kum ka jinglah bor jong u. Kaba kham kongsan tam ka dei ka ktien pynsgew jong u iala u jong u kni. Nyngkong eh, ka jingleh niam ka sdang ha iing jong u shynrang lyngba ki kyntien jong u kni, ha ryngkat ki kmie ki kpa, ki meinah meisan, ki lok ki jor bad kumta ter ter kat kiba ki iadon lang baroh sha kane ka jingkhoh sngewbha jong ka jingäpoikha. Ka jingleh niam hangne ka long tang da u khaw bad ka um bad ka don ruh ka jingpynkhreh shi klong ka 'yiad um ban rah sha iing jong ka kynthei. Hadien ba la dep ia ka jingleh niam kin sa iamih ban leit sha iing jong ka kynthei bad ki da maham ruh ba ki kmie ki kpa, ki meinah meisan, ki pasan pa-khynnah bad baroh ki khmat kynthei ba kim bit ban leit sha iing ka kynthei namar ki khein ba ka long kumba aiti duh iala u khun, u kur u para ha ka jait ne ka kur jong ka kynthei. Kumba long lang sha kiwei ki shnong iau hynmen shynrang jong u nongleit kurim lada u dang samla ne um pat ioh brierw la kyndiah ban leit sha iing ka kynthei namar ba ki ong ioh u shong iing Kur sah lane shong khynraw sah.

Hangne ha iing jong ka kynthei ruh ka jingleh iaka niam ka rukom kyntiew kurim ka long tang da u khaw bad ka um ryngkat shi klong ka 'yiad um na u shynrang bad shi klong ka 'yiad um na ka kynthei ban suit ban shor ha ka longkur longjait, longmei longpa, longkha longman bad ban roi ban iar u num u tyndai ki saia songkwai. Ynda la dep ka niam ka rukom baroh, kin sa iashim bynta ha ka jingkhawai kyntiew kurim ne ka jingäpoikha poiman.

Lai sngi hadien ka jingkyntiew kurim, ki arngut shi tnga lem bad katto katne ki Kur ka kynthei kin sa leit sha iing u shynrang ban iakynduh iaki kiaw ki kthaw bad kiba ha iing ha sem u shynrang. Ki da rah ia u kwai, u tynpew bad khyndiat u kpu ban ai burom ia kiba ha iing u shynrang. La ong ruh ba shwa lai sngi hadien ba la pyndep iaka jingkyntiew kurim, u shynrang um ju leit sha iing Kur namar ki khein ba ka dang dei ka por ha kaba dang sdang ka jingiateh iau sohpet u ksai jong ka jingialong shi tnga. Don pat ka jing ong ba haduh katno eh u kyrduh ja kyrduh doh ne u iap ja iap doh ba un leit noh dang klois sha iing Kur.

Jingpynkut:

Kyntang iawai, haba pynkut nia ia kane ka jingthoh la lap ba ka shnong Wahkhen haduh mynta mynne ka dei kaba dang bud bad pynneh pynsah iaka riti dustur tynrai jong u mynbarim. Hangne hangtai ka don pat ka jingiadei ha ka rukom leh bad kiwei ki shnong kum ka jingleit kai iing kiaw. Hynrei ka jingiapher ka long ba ki Nong Wahkhen ki dang iapynneh iaka dustur shna iing shna sem sha iing jong kito kiba don khun kynthei samla bad ban kyrpad ruh iaki ban pynlong iaka shad kiew iing thymmai haduh mynta.



Mr. Wanjoplang Kurbah is an Assistant Professor of Seng Khasi College, Jaiaw, Shillong. Apart from teaching and writing he is greatly involved in Seng khasi movement. He works as the gneral Secretary of the Marbisu block of the Seng Khasi. The present Article talks about the special way of naming newborns in the Wahkhen Village of East Khasi hills district.

Sensitive graces!

Mandavi Sharma

The sound of footsteps,
which curl up my toes
the distant worlds,
that make fresh tears roll
when each and every well in this form becomes deserted,

drier than the autumn leaves but wailing,
retching, howling with the wind
cannot long for a summer shower
so i beg for a typhoon.
it may completely rip me out but then i can
grip this truth for a little longer

tick and tok
with winter i have the typhoon i begged for,
breath of relief and a some more hope
I like the storm and how better it feels like home
even when all this time long I've been living on the shore

NEWS

Biharian Gautam Kumar has been chosen for the 2023 Hansen Leadership Programme.

The sole student from India, Gautam Kumar, is one of 20 young leaders chosen from around the world for the Hansen Leadership Programme, which will take place in California, USA, in 2023. His parents are daily wage workers from Masaurhi, Bihar. The 20-year-old from a BPL household has been chosen for the fully financed, one-month leadership training.

Gautam graduated with honours from Dex School. Sharad Vivek Sagar, a social entrepreneur and the CEO of Dexterity Global, informed him of his selection

Hansen Leadership programme at the University of San Diego aims to develop global leaders, focusing on world peace and international collaboration. Hansen covers Gautam's expenses, including flights, lodging, food, local transportation, health insurance, and visa fees.

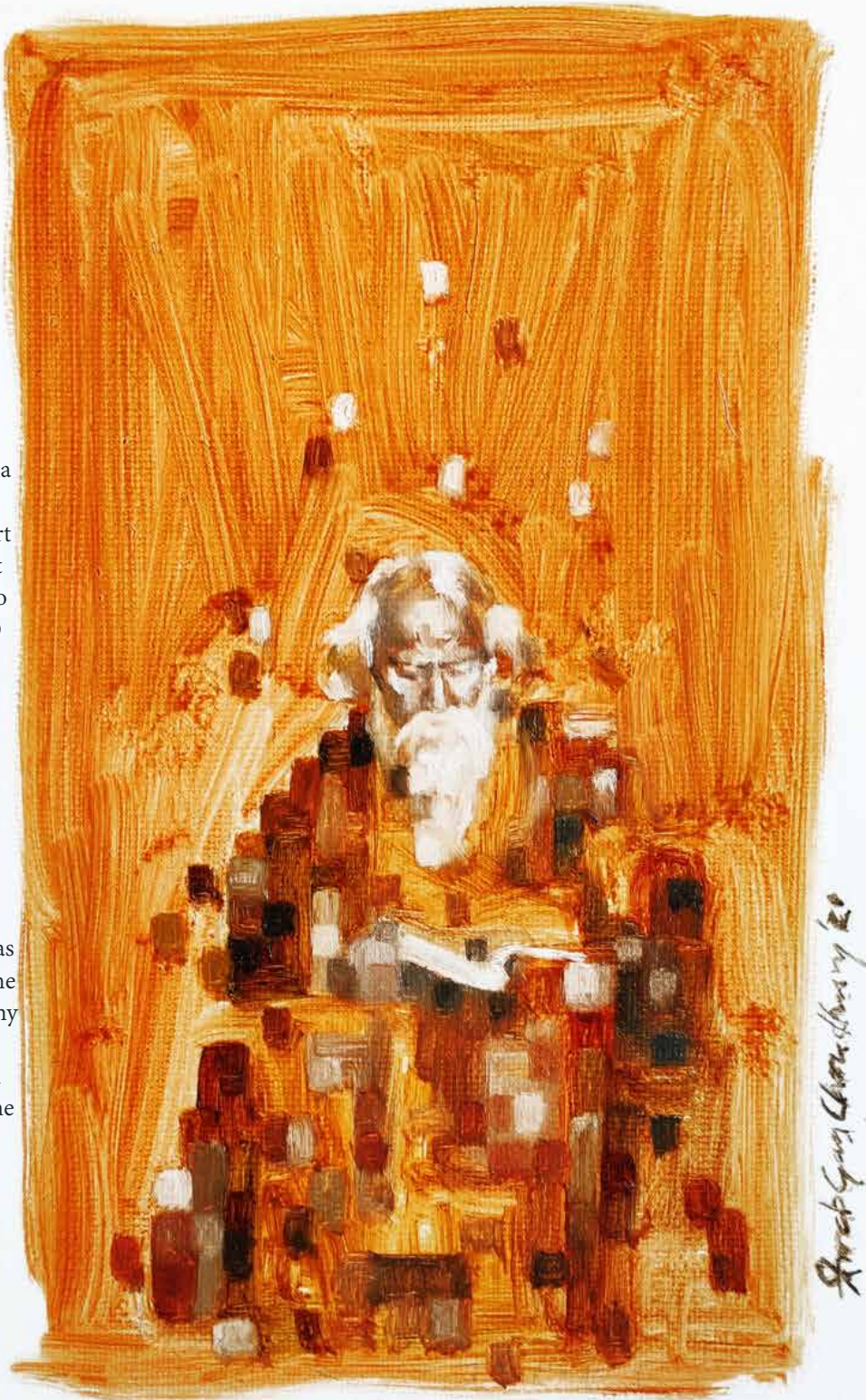
Graduate from Dex School and Dexterity to College under Dexterity Global leadership development programme he received full scholarship to get enrolled in Ashoka University, where he is currently pursuing computer science coursework.

Gautam expresses gratitude to Dexterity Global for their guidance and training, stating they helped him break barriers and make a difference in his leadership course. He remains determined to learn and develop at the University of San Diego to make an impact in the society .





An Indian interdisciplinary artist Arnab Gan Choudhury after completing his BFA in Interdisciplinary Sculpture from Maryland Institute College of Art, USA in 2021 is presently pursuing his MFA from the Pennsylvania Academy of Fine Art. Apart from various art exhibitions in present times he held his solo art exhibition in 1999 at the age of four at the Nehru Children's Museum, Kolkata. He has been awarded the prestigious Edmund Stewardson Prize for Sculpture and the Patricia Bell Cuddy Memorial Award in 2023 and has been nominated by the Pennsylvania Academy of Fine Art for the Deadelus Foundation Fellowship in the same year.



Tagore

The present Work is titled Tagore under the 'Pixelated series' by the Artist. Its unique choice of vintage sepia rendered in a bright and brilliant manner is what attracts Art lovers.



Annual Cultural competitions: nearing half a century

The 49th Annual Cultural Competition acknowledged skill, originality, and harmony. The Ramakrishna Mission, Shillong, has proven its dedication to protecting the region's rich cultural legacy and giving aspiring artists a chance to flourish. All those who attended and took part in the event were profoundly affected by it, and it motivated them to continue honing their skills and enhancing the cultural environment in and around the city.

The monthlong events of 49th Annual Cultural Competition's culminated with prize distribution event held on 5th August Saturday at the Ramakrishna Mission Vivekananda Cultural Centre. 246 winners of various competition categories from kindergarten to college levels received prizes, during the ceremony.

Rosetta Mary Kurbah, Deputy Commissioner for the East Khasi Hills, attended as the chief guest; with Dr. Sabita Sen, Principal of the Shillong Commerce College as the guest of honour. Kurbah praised the Ramakrishna Mission for arranging the tournament, thanked the prize winners, and urged parents to watch out for their children's health, especially up until the age of five.

Sen also commended Ramakrishna Mission for the services it provided to society and urged award recipients, particularly those from secondary schools, to develop their talents.

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Unsung heroes of Assam and Meghalaya

The cultural coherence of Assam and Meghalaya is being reflected by the excellence awards conferred jointly by Anupreron, a socio-cultural organization from Guwahati and Riti Academy to honour unsung heroes in the field of Arts, literature and social services for several years now

Anupreron was founded in 2014 by Dhindranath Chakravorty, Founding President and Deep Jyoti Saikia, Founder Secretary. Whereas Riti academy of visual Arts were founded by Sri Raphael warjri in the year 1991 was s formed with the objective to nurture, sustain and propagate the genuine understanding of aesthetics with emphasis on indigenous conceptualization

The Excellence Award on Arts, conferred on Tanbor Swer, Daminot J Wankhar-and Adlyne Khonglam for their contribution to the field of visual Art. The award ceremony was being jointly hosted by Anupreron, a socio-cultural organization from Guwahati and Riti Academy, at Soso Tham Auditorium, State Central Library, Shillong, on July 15.

The recipients for literature and social service from Assam were Dr. Naren Hazarika, senior journalist, Editor of Daily Dainandin Barta, Nang Anjana Gogoi, Advisor of “Dauboria Barta”(weekly news magazine), Sukleswar Nath, Ushamoni Saikia, literature & social service, Alaka Bujar Baruah, school teacher, Manju Hazarika, school teacher, and Inu Sarma, while Sajan Bhuyan was the recipient for Social Service.



Chandrayaan and Assam

The successful soft landing of the Chandrayaan-3 rover on the lunar surface sent the families of two Assamese ISRO scientists “over the moon.”

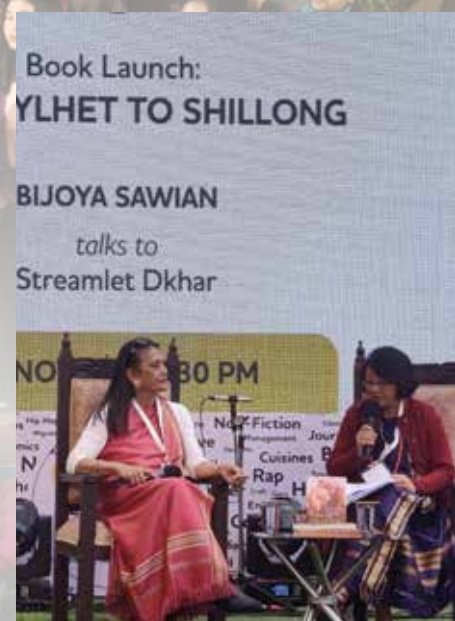
Both Sharma and Dutta participated in the Indian Space Research Organization’s (ISRO) Landing Control Centre and were part of the Chandrayaan 2 and 3 missions. (AFP)

The concerned family members of Tinsukia and Lakhimpur towns’ scientists Nidhi Sharma and Chayan Dutta mentions ‘We were quite anxious and agitated since Chandrayaan-2 had failed in the previous few seconds. She had phoned us at that time to voice her dissatisfaction. We are truly “over the moon” with Chandrayaan-3’s achievement, and I lack the words to adequately convey our happiness,’ Dev told PTI

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Shillong Literary Festival 2023

Wards Lake, or Nan Polok as it is colloquially known, located in the center of Shillong, witnessed the most coveted Shillong literary festival, with a galaxy of authors, poets, graphic novelists, and actors interacting with readers, academicians and journalists in both formal and informal settings. An amazing ambiance at Ward's Lake, decorated in pink hues from bright pandals and cherry blossom trees, was bustling with activity by visitors and readers. All the sessions were in English, with guests from all over the country and abroad mostly writing in English. Moderators were mostly authors from this region.

One of the interesting sessions was that of the graphic novelists, with participants like Parismita Singh, Rohan Chakraborty, Kenneth Thangkhiew and the dou Clement Xavier and Lisa Lurka. Their toddler, too witnessed the session and shifted between browsing comic books and the embraces of both parents.

The three-day event held from November 25th to November 27th, 2021, was launched by the Hon'ble Chief Minister of Meghalaya, Conrad K. Sangma, in the presence of H.E. Satoshi Suzuki, Ambassador of Japan to India, and other dignitaries.

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WERGLE FLOMP HUMOR POETRY CONTEST

Eligibility: Open to all

Deadline: April 01, 2024

Link: <https://winningwriters.com/our-contests/wergle-flomp-humor-poetry-contest-free>

SUGGESTED RESOURCES

Brief Guide to Writing Poetry: bit.ly/poemguidebook

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

Participants are invited to submit humorous poems, whether published or unpublished. Each participant can submit only one poem. Submitted entries must be original work, in English and not more than 250 lines. The winner will receive 2,000 USD in prize money and the runner-up will receive 500 USD.

EARTH.ORG PHOTOGRAPHY COMPETITION

Eligibility: Open to all

Deadline: April 26, 2024

Link: <https://earth.org/photocompetition-2024/>

SUGGESTED RESOURCES

Brief Guide to Photography: bit.ly/photographyguidebook

Brief Guide to Weather Photography: bit.ly/weatherphotographyguide

Photographs can be submitted in three categories: Wildlife in peril, Human impacts on the environment, and Climate Action. One grand prize winner will receive a cash prize of 500 USD, while the winner from each category will receive 250 USD each.

CLIMATE SCIENCE OLYMPIAD

Eligibility: 12 - 25 years

Deadline: May 10, 2024

Link: <https://climatescience.org/olympiad>

SUGGESTED RESOURCES

Harvard's Guide to Climate Change: bit.ly/climatechangebook

United Nations Guide to SDGs: bit.ly/unitednationsgoals

Participants can apply in teams of 2 or individually and will need to respond to a problem statement in the qualifier round. Candidates then have 3 hours to research and write essay responses to questions related to the problem statement. The top 5% of all qualifier participants will advance to the global semi-finals. The winners will receive a cash prize of 10,000 USD or a sponsored trip to Australia during the UN Climate Summit, COP29.

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WORLD FOOD DAY POSTER CONTEST

Eligibility: 5 - 19 years

Deadline: November 03, 2023

Link: <https://www.fao.org/world-food-day/contest/en>

SUGGESTED RESOURCES

Brief Guide to Poster Making: bit.ly/posterprep

Brief Guide to Painting **Techniques:** bit.ly/paintingtechniquesguide

The contest invites entries that reflect candidates creativity by designing a poster on the theme “Water Action for Food”. Poster must not be digitally created. Submissions are accepted in four categories: 5-8 years, 9-12 years, 13-15 years and 16-19 years. Shortlisted candidates will receive a certificate for this achievement and top 15 posters from each category will be showcased on the official website.

ATLAS SHRUGGED ESSAY CONTEST

Eligibility: Class 12 & College Students

Deadline: November 06, 2023

Link: <https://aynrand.org/students/essay-contests/>

SUGGESTED RESOURCES

MIT’s Guide to Essay Writing: bit.ly/mitessayguidebook

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

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 10,000 USD in prize money and a total of 10,000 USD will be distributed among 8 runners-up.

STANFORD CENTER ON LONGEVITY DESIGN CHALLENGE

Eligibility: College Students

Deadline: November 30, 2023

Link: <https://longevity.stanford.edu/design-challenge/>

SUGGESTED RESOURCES

MIT’s Guide to Essentials of Design: bit.ly/mitdesignessentials

Stanford’s Guide to Social Innovation: bit.ly/socialinnovationguide

The challenge invites participants to design products and services that could improve well-being and optimize long life among all humans. The theme of the challenge is “Life Transitions are a Feature, Not a Bug”. Applicants need to fill an online application and submit a video explaining their product. All teams selected for the finals will be given a cash prize of 1,000 USD. Winning team will be rewarded with a cash prize of 10,000 USD along with runners up receiving 5,000 USD and 2,000 USD.

DAVIS FELLOWS FOR PEACE

Eligibility: Above 18 years

Deadline: December 15, 2023

Link: <https://www.middlebury.edu/language-schools/funding/fellowships-scholarships/davis>

SUGGESTED RESOURCES

MIT’s Guide to Essay Writing: bit.ly/mitessayguidebook

World Bank’s Guide to Resume and Cover Letters: bit.ly/wbgresumeguide

The fellowship aims to cover 100% of tuition, room, and board for one summer of language study, ranging from beginner to graduate levels, in any of the 12 languages offered at the Middlebury College Language Schools. Applicants will need to submit an online application, resume, essays, and recommendation letters. They must demonstrate a deep passion for working on peace-related projects.

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HARVARD INTERNATIONAL REVIEW WRITING CONTEST

Eligibility: Class 9 - 12

Deadline: January 02, 2024

Link: <https://hir.harvard.edu/contest/>

SUGGESTED RESOURCES

Harvard's Guide to Essay Writing: bit.ly/essaywritingguide

NYT's Argumentation Guide: bit.ly/argumentationguide

Participants are invited to submit a short-form article on a topic in international affairs. Submitted articles should be between 800 to 1200 words in length. All submissions will receive a letter grade from the Harvard International Review. Selected finalists will be invited to participate in a virtual HIR Defense Day and have the opportunity to give a 15-minute presentation and oral defense to Harvard International Review judges. Finalists will be eligible for medals and winners will receive a digital and print subscription of the magazine.

SONY WORLD YOUTH PHOTOGRAPHY AWARDS

Eligibility: Below 19 years

Deadline: January 04, 2024

Link: <https://www.worldphoto.org/sony-world-photography-awards/youth>

SUGGESTED RESOURCES

Brief Guide to Photography: bit.ly/photographyguidebook

TIME's Guide to Photography: bit.ly/timephotographyguide

Participants are invited to submit up to 3 images on the theme "Through your Eyes". Pictures should be a visual narrative and portray excellent technical and creative skills. Winners will receive Sony's digital equipment and along with fully paid travel and accommodation to the awards ceremony in London.

HFG EMERGING SCHOLARS AWARD

Eligibility: Ph.D students

Deadline: February 01, 2024

Link: <https://www.hfg.org/emerging-scholars/>

SUGGESTED RESOURCES

LinkedIn Resume Guide: bit.ly/linkedinresumeguide1

Cornell's Guide to Research Effectively: bit.ly/cornellresearchguidebook

The award seeks to recognise promising graduate-student researchers in their final year of writing a doctoral dissertation examining a salient aspect of violence. Applicants will need to give details of their project, submit their transcript and CV and a letter from their Advisor as part of the application. Selected winners will receive 25,000 USD for one year.

ST. GALLEN GLOBAL ESSAY COMPETITION

Eligibility: Graduate Students

Deadline: February 01, 2024

Link: <https://symposium.org/global-essay-competition/>

SUGGESTED RESOURCES

MIT's Guide to Essay Writing: bit.ly/mitessayguidebook

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

In this competition, participants are invited to submit entries on topics that inspire cross-generational communities of leaders to address key questions in five thematic areas: business, governance, sustainability, technology, and the social and generational contract. Essays should not exceed 2,100 words and must be written exclusively for this contest, incorporating original ideas.

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The cycle of time flows like the youthful vibrance of the blue drapery to the smoking pipe of old age. The keys can open the path to the candle of hope, the book of knowledge and the rose of love. It is left to the observer to light the candle...



ARTWORK: LAREEN SUTING



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