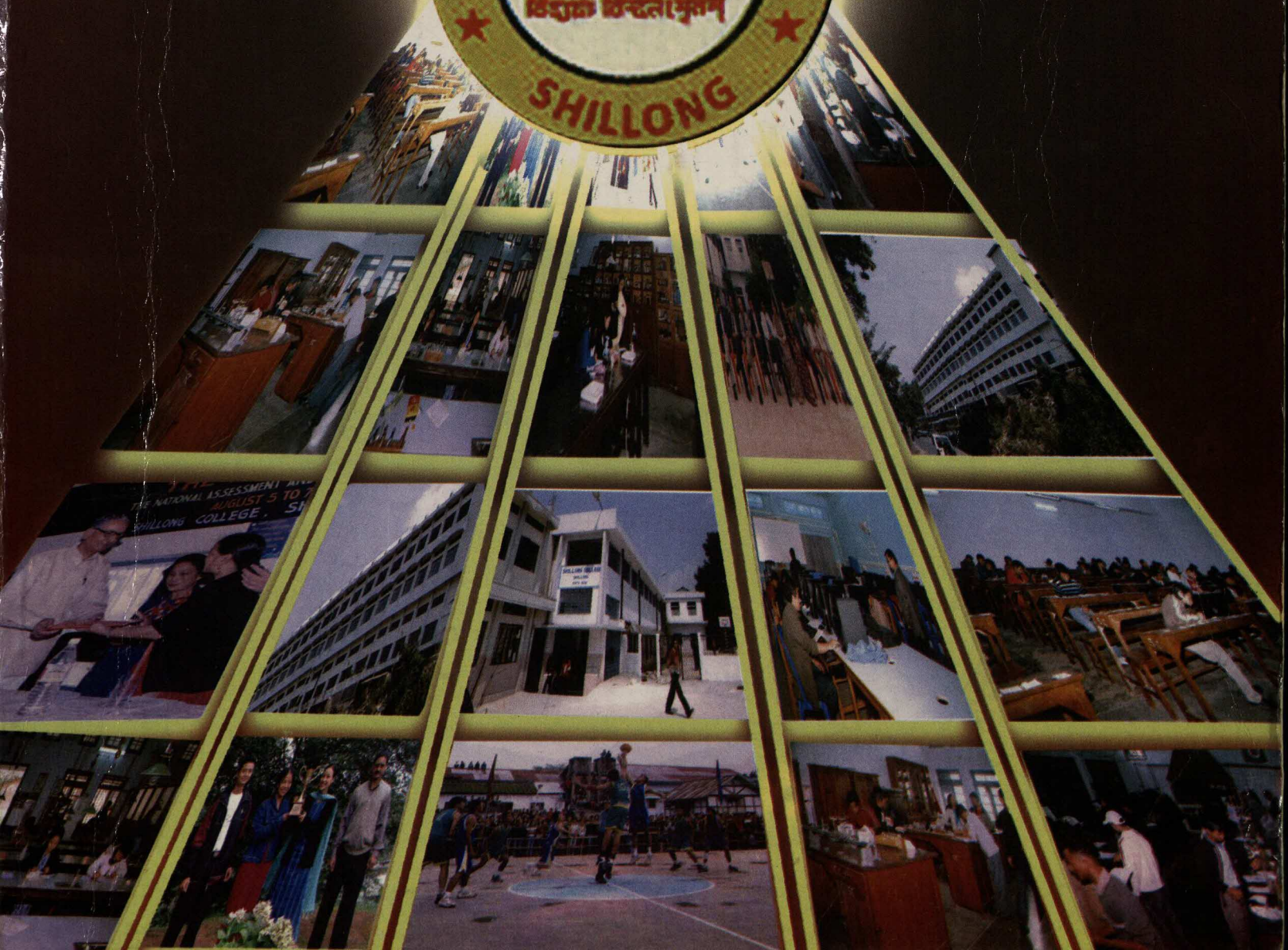
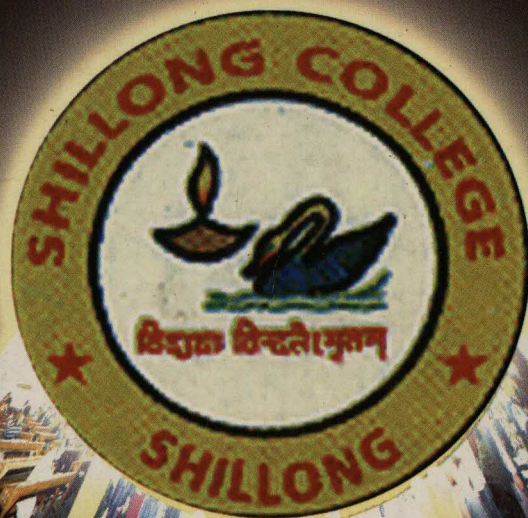


# SHILLONG COLLEGE MAGAZINE

2007





**SHILLONG COLLEGE  
GOLDEN JUBILEE CELEBRATION  
(2005-2006)  
CLOSING CEREMONY  
17th AUGUST 2006**



**GLIMPSES OF  
CONCLUDING  
SESSION OF  
GOLDEN JUBILEE**





# SHILLONG COLLEGE

(ESTD. 1956)

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## ANNUAL MAGAZINE 2007

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*Principal*  
**SHILLONG COLLEGE**  
*Shillong - 793 003*  
☎ 0364-2224903  
www.shillongcollege.ac.in  
e-mail: shillcoll@rediffmail.com

• **Teacher in-charge :**

Dr. M.N. Bhattacharjee  
e-mail: manabendra\_bhattacharjee@yahoo.co.in

• **Student Editor :**

Shri Reginald H. Khyriem

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# CONTENTS

1. From the Principal's Desk .....	5
2. Editorial Board .....	6
3. From the Teacher in-charge .....	7

## INVITED ARTICLES TEACHERS' SECTION

4. North East India and Revolt of 1857: David R. Syiemlieh .....	11
5. An approach to the Study of Shekespeare's Great Tragedies: J. Purkayastha .....	17
6. Quality Eduation is the need of the Hour: N.K. Sarkar .....	23
7. Sarfarosh Ki Tamanna: M.N. Bhattacharjee .....	25
8. Two Poets: S. R. Das .....	29
9. System (TPDS): H. Iangrai .....	32

## STUDENTS' SECTION

10. Humour in Management: Kishor Dhar .....	35
11. Easy Vs. Difficult: M. Sianghsai .....	36
12. AIDS - A Fatal Disease: C. Kurbah .....	37
13. Some interesting facts: B. Synrem .....	39
14. Why do trees shed their leaves: R. Synjri .....	40
15. If I could be an Astronout: L. Khongsit .....	41
16. Chemistry in Everyday Life: M. Rabon .....	41
17. If I knew: G.A. Dkhar .....	42

## COLLEGE MATTERS

18. From Old Page of "The Shillong Times" .....	44
19. Major activities in the College .....	45
20. Golden Jubilee Celebrations 2006-2007 Convenor's Report : D. Mukherjee .....	47
21. Major Achievements : .....	51
22. SCSU 2006 - 07 .....	55
23. Union Reports .....	56





24. S.C.S.U. 2007-08 .....	57
25. Shillong College Staff .....	58

### KHASI SECTION

25. A! Ko Wahduid : B. Marbaniang .....	63
26 Wahduid : W. Panthied .....	63
27. Ia ka ngan ia Wad : T. Kharmon .....	64
28. Ka Jingsuk : E. Tynsong .....	64
29. U Nongstah Dieng : E. Lyngdoh .....	64
30. Jingieid bá la Duhnoh : W. Mawlong .....	65
31. Sha Kliar Kham sha Kliar : B. Pyngrope .....	65
32. PURISKAM: "Ka Sngi, Ka Lyer bad U Bnai" : N.S. Mawlong .....	66
33. Kaba ju ialam sha ka jingjot : E. Kharsunai .....	67
34. Ko Shnong Sohra : K.H. Majaw .....	68

### GARO SECTION

35. Do'sia : L.D. Marak .....	71
36. Na'a bebe ra'a ma? B.J. Sangma .....	73
37. Chakat : K. Sangma .....	74
38. Gisik ra'gen : K.D. Sangma .....	74

### BENGALI SECTION

39. ....	
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### HINDI SECTION

40. ....	
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## FROM THE PRINCIPAL'S DESK

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**Dr. (Mrs.) M. P. R. Lyngdoh**  
**Principal, Shillong College**

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**I**t gives me immense pleasure to write a few lines in the Annual Shillong College Magazine 2007. The College Magazine is the mouthpiece of the Institution that reflects the activities of the College throughout the year. The greatest achievement in the year 2005-06 is that we have been able to fulfil our dream of reaching and celebrating the 50th year of the existence of the College. The year long celebration of the Golden Jubilee 2005-2006 was inaugurated on 17th August 2005, and culminated with the Closing Ceremony on 17th August 2006. Both the inaugural function and the closing ceremony were graced by His Excellency, Shri M. M. Jacob, the then Governor of Meghalaya as the Chief Guest. A variety of programmes were organised during the year long celebration covering different aspects of academic, sports, social and cultural activities.

The fraternity of Shillong College have a reason to be proud of having completed 50 long years of its existence. At the same time each and every one of us have to make an in depth introspection on our achievements and failures, our areas of strength and weaknesses so that we can move ahead with a sense of direction. As we are all aware, that the 21st century is the knowledge century, and the educational system has undergone all kinds of changes. Higher Education is expected to cater to the emerging needs of the modern world. It is our dream and vision to see that the College will be able to take the challenge of Education in the 21st Century, to produce students who can compete not only in the state level but also at the national and international arena. In the present day scenario, we witness that students are seeking fresh and new courses for job opportunities, and there is a greater mobility of students for academic pursuit and job opportunities throughout the country and the world. Education is an important instrument of social change, to equip the students with advanced knowledge, skills and competency to meet the situation of a new order and students who will be good citizens of our country.

I take this opportunity to express my sincere gratitude to Prof. K. S. Lyngdoh, President of the Governing Body and all the members, for their advice and support in all activities of the College. I also thank Prof. D. Mukherjee, Vice Principal and Dr. S. K. Gupta, Vice Principal (Professional Courses) for their understanding and cooperation in all matters of the College including the Golden Jubilee Celebrations. My appreciation to all the Conveners and Joint Conveners and members of different Committees constituted for the Golden Jubilee Year Celebration for their untiring efforts to make the celebration a grand success. I also express my gratitude to Dr. M. N. Bhattacharjee and all the members of the Editorial Board, including the Student Editor for bringing out the Golden Jubilee Souvenir and the Golden Jubilee Magazine. My special gratitude to the members of the Shillong College Students' Union, President, Secretary and all members of the Shillong College Alumni Association, Parents and Guardians. Last but not the least, to all the Teachers, Non-teaching staff and to each and everyone who has helped the College in their different ways, I would like to say a very big THANK YOU and may GOD BLESS YOU ALL.

Dated: Shillong  
The 6th October 2007

M. P. R. Lyngdoh





## ♥ SHILLONG COLLEGE MAGAZINE 2007 ♥

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## FROM THE TEACHER- IN-CHARGE.....

Dr. M. N. Bhattacharjee

Shillong College is now 51 years old or young as we may like to call it. The period from August 2005 to August 2006 goes down in the history of the College marking successful and elaborate celebration of the Golden Jubilee of the College. That may not be anything very profound or original but represents the success of the institution to accommodate the basic and fundamental human values in very different combinations and in a very perpetual process of change. Nothing is easier than to talk about the achievements of the College if one is devoid of clear concept of the distinct configuration of ideas, beliefs and values on which the College was established. Undoubtedly the configurations differed from time to time which again contributed to the plurality of values. It had been a process of divergence and re-convergence with a soothing result of interpenetration of ideas, values, culture and beliefs. It is often said that a system or civilization whose constituent elements are in perfect balance with each other is a dead civilization and not a living one. And a civilization that cannot accommodate a variety of traditions, seeking to maintain a jealous hold on only one single tradition, can hardly be called a civilization. Herein we strive to maintain unity and harmony and hence prosper but do not try to standardize beyond certain minimum parameters of quality and safety. These ethos acts as a strong binding force among the students, teacher and non-teaching staff of the College and the emotional feelings persists with those going out after their successful stint in the College.

In the early morning of 12th December 2006 I received a telephone call from our former Vice

Principal Shri Nirmal K. Sarkar informing me to go through The Shillong Times of that particular day where some report about the College appeared. Needless to say I was a little perturbed. But to my surprise I found that the report related to some sports activity 30 years back. The Shillong Times has a column wherein the paper publishes the report of some important events published in the same paper on the same date 30 years back. The report was about the Final of the Inter-College Cricket Match conducted by the North Eastern Hill University between Shillong College and St Anthony's College in which Shillong College, despite creditable performance, lost by a whisker. The report in the paper appears even now a live description of the proceedings of the match and that made Prof. Sarkar so excited to share his feelings about the performances of our students and also his love and affection towards the College. It gave me a pleasing experience and I made it a point to share the same with all the readers of this Magazine and members of the Shillong College family how this institution still remains as near and dear one to our former colleagues. For the benefit, of the readers the report of the said match played on and re-appeared in the Shillong Times dated 12.12.2006 is printed elsewhere in this Magazine. Ironically, on that day fateful day, while Prof. Sarkar was cheering for Shillong College Team along with other teachers and students of the College, I was doing the same but in the opposing camp being a student of final year B. Sc. in that year.

With the publication of the Golden Jubilee Magazine in 2006, we have introduced a section of Invited articles from reputed educationists of our Country so that the students get a taste of work,





ideas and thoughts of the personalities of national and international fame. Continuing with this effort, the present volume of the Shillong College Annual Magazine contains an article contributed by Prof. David R. Syiemlieh, Department of History, North Eastern Hill University, Shillong, which also marks our remembrance and homage to the martyrs of the 'First Struggle for Independence 1857' by Indians. We are thankful to Prof. Syiemlieh for contributing the article which I am sure will greatly educate our students on the great 'Sepoy Mutiny' and the role of the people from North East in that great rebellion. Prof. Jagadish Purkayastha, a former lecturer in English of our College, is still active and manages time and energy in research on his favourite field, i.e. work of Shakespeare. His article will definitely enlighten all of us about some typical aspects of the Shakespearian literature and also give us a glimpse of the literary brilliance of Prof. Purkayastha. Shri N. K. Sarkar, former Vice Principal, did not forget his promise and contributed his might towards the quality of this publication. All these three articles constitute the Invited Article section of this magazine. The year 2006-07 also marks the Birth Centenary of the Amar Shaheed (Martyr) Bhagat Singh and the Country celebrated his Birth Centenary with great reverence. The undersigned is honoured to pen down a few lines in memory of the great revolutionary hoping that our youth will draw inspirations from the great sacrifice, ideology and commitment of Shaheed Bhagat Singh. The Golden Jubilee Magazine 2006 was published during the concluding functions of the celebrations and hence could not accommodate the reports on the concluding sessions of the celebrations. The present volume takes care of that with a number of photographs.

Response of the students towards the Magazine invites a bit of introspection. Students should consider the Magazine as their mouth-piece and hence ventilate out their thoughts and feelings on matters relating to academics, environment, science, market, important events, etc. and that will add to the variety in the contents. I am afraid the Editorial Board did not get enough pressure from the students, in terms of number of articles submitted, and hence there is a feeling of

discontent amongst the members of the Board because a number of the articles failed to satisfy the scanning parameters set by the Editorial Board.

In bringing out this annual publication, I received all the guidance and cooperation from the Principal, Dr. (Mrs.) M. P. R. Lyngdoh for which I express my gratitude to her. I am also thankful to Shri D. Mukherjee, Vice Principal of the College for his help and encouragements. My thanks are also due to each and every member of the Editorial Board and all members of the teaching and non-teaching staff for their endeavours and immense care. The office bearers and the members of the Shillong College Students' Union, student editor of the Magazine deserve appreciation for the good work done by them. Thanks are also due to Graphique International Printers and Mr. N. Sarkar, in particular, for taking immense care in making this magazine an immaculate one and as engaging as conceivable.

The cover design of the Magazine represents an innovative and artistic effort of our colleague Smt. A. M. Mitri, Lecturer, Computer Science Department, and student Shri Shaiborlang Dkhar, III/B.C.A. and I am sure that they will continue with similar commendable work in future.

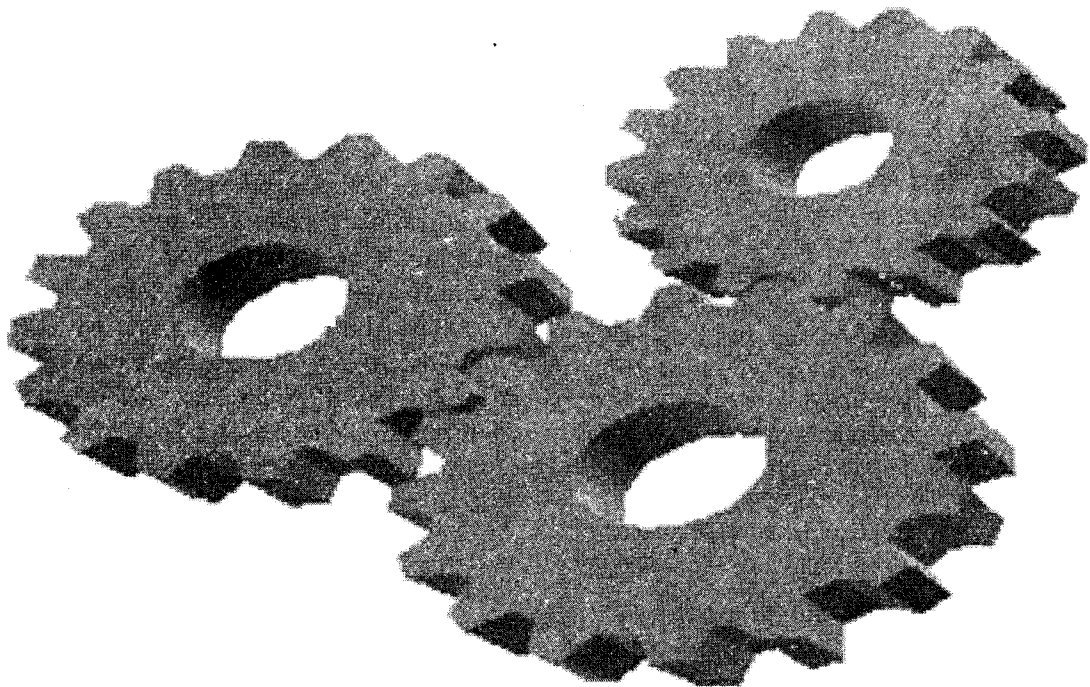
Lastly, I take all the responsibility for any flaw or printing errors, in spite of best effort, and urge upon all to bear with the same and possibly forgive me with magnanimity.

## HAPPY READING

### THANK YOU

"Step by step, the longest march  
 Can be won, can be won.  
 Many stones can form an arch  
 Singly none, singly none.  
 And together what we will  
 Can be a accomplished still  
 Drops of water turn a mill  
 Singly none, singly none." - Pete Seager

**INVITED ARTICLES  
&  
TEACHERS' SECTION**







# North East India and the Revolt of 1857

Prof. David R. Syiemlieh  
*Department of History*  
North Eastern Hill University

History texts generally ascribe the origins of the 1857 uprising to unrest in the military establishment at Bengal and its outbreak in Meerut in May of that year. The geographical extent of the Mutiny and as it developed into a civilian and feudal revolt in some areas was confined, the general texts inform, to Bengal and further west into Avadh, Delhi and some part of central India. The impression students of history are given of the uprising is that other parts of the sub-continent including the North East were left unaffected by that event and its aftermath. Pioneering studies of the history of the North East however have indicated that the region was involved in discontent and in support of the revolt of 1857. Research in recent years has further located and made use of material to show that the region including some of the hill areas were caught up with the rest of India both in reaction to and support of British rule. The literature on the 1857 uprising in North East India should enable historians writing on the subject to incorporate the history of the region into broader histories of 1857.<sup>1</sup>

Assam's involvement in the uprising of 1857 is only to be read in literature with focus on the region. This was first researched in some detail by Edward Gait.<sup>2</sup> More recently Benudhar Sharma<sup>3</sup> and Mahendra Bora<sup>4</sup> recounted the events of 1857 in Assam in the centenary year of the upheaval. More concise history is told by H. K. Barpujari<sup>5</sup>. Another narrative of the events of 1857 is told by Ajit Kumar Dutta.<sup>6</sup> The background common to all the histories is that Assam was annexed after the expulsion of the

Burmese and the signing of the treaty of Yandaboo, 24 March 1826. Some months before the treaty was signed the British had occupied Assam to as far north as Bishwanath where an officer was stationed. Assam suffered annexation though its weak rulers had not gone to war against the British. Rather the Ahom state ceased to exist following the conclusion of a war between two imperial powers. Of the two Ahom princes who had taken refuge under the British, Chandra Kanta was pensioned and removed to Kaliabor. Purandhar Singha was not provided any pension as it was believed he had considerable wealth. Subsequently in an experiment Upper Assam was returned to Purandhar Singha for five years (1833-1838) after which the British resumed its administration. Among the many effects of colonial rule over Assam one that may be linked with the origin of the revolt in these parts was that alien rule deprived the Ahom nobility of their rule over Assam and the privileges which came with their position.<sup>7</sup>

It fell heavily on a class of people long accustomed to a life of ease to change their habits so abruptly and to take up other vocations particularly demanding physical labour. They possessed neither land nor much of moveable property: the state provided hitherto all their requirements through the service of the pykes while their comforts and dignities were maintained by the slaves who could be procured in those days in abundance. The socio-economic changes in the wake of British occupation naturally brought irritation and suffering in every home that had depended on the services of others.

The woes of the dispossessed nobility are reflected in the sorry conditions of the two Ahom princes. Chandra Kanta died in 1839 leaving his family in despair and financial straits. Purandhar Singha's condition was relatively better, but he too complained to Government to increase his pension, which, when it was given he could not enjoy as he passed away in October 1856.

The case of the princes and the nobility was taken up by Maniram Dewan. Early in his career







he has served with distinction under the British administration. Then followed one misfortune after another First he lost the benefits of the mauzas allowed to him by Purandhar Sinha. Next his tea garden enterprise suffered as he did not get the revenue concessions given to European investors. Maniram then became Dewan of the Kandarpeswar Sinha, grandson of Purandhar Sinha. He petitioned the government on behalf of the prince and the disposed nobility when A. J. M. Mills, Judge, Sadar Dewani Adalat visited Assam in 1853. Mills believed Maniram was instrumental in fomenting discontent and could not be relied upon.

When the Mutiny erupted in North India, Maniram Dewan was in Calcutta continuing his campaign to place before the authorities the case of Kandarpeswar and his own. The extant literature on the subject of the sepoy unrest in the Brahmaputra valley which is drawn largely from archival material show that Maniram Dewan influenced the unfortunate prince to raise the standard of revolt by inciting the sepoys at Jorhat, Gauhati, Dibrugarh and Golaghat. Alarmed at the mutiny reaching Assam, tea planters left their estates and sought shelter in Gauhati. American Baptist missionaries at Gauhati were concerned about their safety. A missionary in Sibsagar in upper Assam wrote home he found "Bro. Danford in a soldier's garb, drilling morning and evening to defend his family and the mission property to the last, if called to do so."<sup>8</sup> When news reached Assam of the Mutiny in Chittagong, of which something will be said presently, the Chairman of the Assam Company appealed to the Government of India to dispatch a European force "without a moment's delay". In early September 1857, correspondence of Maniram Dewan was intercepted which implicated him and the Raja to overthrow British rule. Kandarpeswar was apprehended in Jorhat. It was followed by the arrest of Maniram Dewan in Calcutta and a number of his associates in Assam. Maniram Dewan was brought to Jorhat, tried and sentenced to death. He and an associate Peali Barua were hung on the same day as their

judgment on 26 February 1858. Timber posts piled in Jorhat for constructing the house of Kandarpeswar Singha were used to erect the gallows.<sup>9</sup> Kandarpeswar was not brought to trial due to his young age and because the correspondence produced in the trial of Maniram Dewan explained that he had been drawn into the "conspiracy" by the Dewan.<sup>10</sup>

Amalendu Guha has shown that the attempted uprising in the valley was not without popular support. Assamese workers of the Assam (Tea) Company struck work in support of the rebels. "Had an outbreak occurred, there can be no doubt that they would have sided with the rebels," the Company reported in March 1858. Madhuram Koch the labour contractor was sentenced to seven year's imprisonment in January 1858 for "inciting" the tea garden labourers to suspend their work.<sup>11</sup> Whiting, an American Baptist missionary had no doubt that half of the Assamese would be delighted to see the English driven out of the province."<sup>12</sup>

The diary of a British soldier then stationed at Dibrugarh has corroborated the information of the events leading to and the duration of the military disturbances in upper Assam. George Carter a sergeant in the 2nd Bengal Fusiliers in Ambala was transferred in 1856 to duty with the 1st Assam Light Infantry. He reached Dibrugarh on 22 February 1857. Carter kept a diary. Its importance as a source on 1857 had gone unnoticed till traced and presented at a conference of the North East India History Association.<sup>13</sup> On 3 June 1857 Carter learnt through the Calcutta Phoenix Extraordinary the outbreak of the mutiny in upper India. His entry of 7 June brought this note:<sup>14</sup>

The rebellion as far as I can glean from natives has been foreseen for some years by them in an indiscreet manner: there is a prophecy among them which has been talked of till they believed it would be a true one: namely, that after the completion of a hundred years from the time the British took Bengal (viz. 100 years after the Battle of Plassey 23 June 1757) the British in India will expire (Coompnee Ke Raj Murjage").




Carter notes that there was little worry in Dibrugarh in June of any disturbance. By the middle of August 1857 Lt. Colonel Simon Hannay, Commanding Officer of the ALI contemplated "open precautionary measures". Hannay told Carter on 17 August that agents from northern India were in Gauhati and "trying to arrange a rising amongst our Sepoys in connection with the Assam Raja".<sup>15</sup> An entry two days later informed the mutiny had reached Golaghat<sup>16</sup> and Dibrugarh. Nothing untoward occurred as measures were taken to augment the position of the ALI with the arrival of Gorkha troops from Sadiya further north. Carter mentions the panic created in the military establishments and the concern that the artillery was almost exclusively composed of Hindustanis. Colonel Hanney drew up, plans for the defense of Dibrugarh. Meanwhile Captains Holroyd and Captain Lowther are noted in the diary having gone down to Jorhat where Kandarpeswar Singha was apprehended with incriminating documents linking him with an intended uprising in Assam. Arrests then followed in the battalion. Carter mentions the names of jamedar Noor Mahammed, native doctor Hadaiait Ali and sepoy Shaikh Muhammad.<sup>17</sup>

East Bengal and the Barak valley too were affected by the revolt. When news of the mutiny at Meerut reached Chittagong in November that year, three hundred sepoy of the 34th Native Infantry posted in the port town mutinied. They looted the Collector's office, decamped with Rs 27, 8267, took three elephants, freed prisoners and through Tripura marched towards Sylhet.<sup>18</sup> From Sylhet they entered Cachar where they were confronted by the Sylhet Light Infantry. At Latu a battle took place. Major Byng the Commandant of the Sylhet Light Infantry was killed. The Deputy Commissioner of Cachar, Captain Stewart took steps to be informed of the advance of the group into the district. He took measures to prevent their entry in to the Lushai hills. The mutineers were able to get the support of a number of Manipuri princes. Some 30 lived in Cachar from around the 1830s under the watch of the British authorities. The princes, of whom mention is made of Norindrojeet Sing,

intended to use the mutineers to enter Manipur and usurp the government of the native state. Pursued by the Sylhet Light Infantry and the Kookee Levy on their entry in to the district, by early January 1858, 110 of the mutineers were killed. 12 women and 7 children accompanying the men were taken prisoners. Later that month the numbers killed in pursuit increased to 167. The remnant of the mutineers continued to be harried. Reports indicate that by early February 185 soldiers were killed. The remnant of the mutineers dispersed. The ruthlessness of the killing of the mutineers may have come as a follow up of a cash reward to the Kuki scouts for each mutineer's killed.<sup>19</sup>

A book on the colonial connection with Cachar makes little mention of the mutiny.<sup>20</sup> There was little to write about until the publication in 1981 of *The Mutiny Period in Cachar* and search in the official records in archives located at Silchar and Calcutta. This is a printed tract of a manuscript found in the possession of a Robert Reid (not to be confused with the Governor of Assam with the same name), whose father was a tea planter in Sylhet. The manuscript later got into the hands of Reid's friend, Taramoni Choudhury of Silchar who in turn gave the manuscript to A. F. Golam Osmani, former minister of the Assam government. The collection of letter was published by the Tagore Society for National Integration, Silchar. This is a collection of letters written by civil and military officers relating to their efforts to quell the advance of the mutineers into and beyond Cachar. The publishers have noted their difficulty to ascertain who compiled the collection of letter. "a careful reading of the text, however, suggests that it was possibly originally compiled by someone having a link with the planter's lobby in the district".<sup>21</sup> The publication of this collection of letters was the main source of information for a presentation at the North East India History Association and a dissertation submitted at NEHU.<sup>22</sup>

Word of the disturbed state of affairs in the Brahmaputra and Barak valleys had also reached the Khasi-Jaintia hills. Several of the Khasi



himas (states) had some thirty years earlier confronted the British intent to secure a foothold on their hills in what has been called the Anglo-Khasi war of 1829-1833. The himas were not annexed. Their Syiems (chiefs) were made to sign treaties and brought under British political control. Further to the west the Jaintia state was annexed in early 1835 after reports of human sacrifice and the Company's demands of tribute going back to a treaty signed in 1824. In 1857, W. J. Allen, Judge of the Board of Revenue was deputed by government to report on the administration of the Cherra Political Agency. He reported that "exaggerated rumours" of the fall of the British power had caused some excitement among the Khasi chiefs. Mention is specifically made of the former Jaintia Raja Rajendra Singh's intrigues with the Cherra Syiem to recover his lost possessions. The Government's first reaction to this report was that Rajendra Singh should be seized if possible and that he be sent to Calcutta. Allen cautioned that this would be making the Raja and the whole proceedings of more importance than it deserved.<sup>23</sup> On 15 September the former Raja had written an offer of assistance with him volunteering "to proceed to Hindustan with my own troops about 2500 (Cookees, Khasees and Moneepuries) to fight against the enemy of the British Government as I am bound to assist the Government agreeably to the Treaty.... made on the 10th March 1824". He asked for a steamer to convey his troops and to furnish them with muskets.<sup>24</sup> Rajendra Singh had no army. He had many years earlier forfeited his position as Syiem when the plains portion of his state was annexed. The British authorities suspected he was intending to use the disturbed situation of 1857 to reassert his claims over Jaintia. The Government did not agree to the proposal.<sup>25</sup> Subsequently the former Jaintia Raja was ordered to reside in Sylhet under the watchful eyes of the authorities.<sup>26</sup>

The annexation of Indian states by the British prior to 1857 was a prime factor in the origins of the sepoy and feudal revolt. Apparently the Assamese and the Khasi-Jaintia's concerns of the political control of their states

too were significant explanations why they too were to become involved in the uprising. In Assam as in other parts of India the instigation of the sepoys to mutiny and their leadership was taken over by the "disgruntled" aristocracy, though the mutiny did not take serious dimensions as it did elsewhere in north India. There was no mutiny in the Brahmaputra valley. There was no European regiment in the Brahmaputra valley. No European officer of the local corps was killed. There was no outrage on the Europeans in the valley. The sepoy unrest though, had the military and the civil administration concerned about the safety of the Europeans (including the American missionaries). The mutiny in Cachar did not originate from within the district. The line of the former rulers of Cachar whose state was annexed in 1832 made no attempt to join and support the sepoys once they entered the District. Exiled Manipuri princes on the other hand wanted to take advantage of the mutiny in Cachar. There does not appear to have been much popular support in the Barak valley and in the Khasi-Jaintia hills for the mutineers. This will explain why the attempt if feeble could be controlled and prevented from escalating. Society therefore has little memory of the uprising other than the ballads which are sung in Cachar.<sup>27</sup>

The 150th anniversary of 1857 should have encouraged scholars in the region and elsewhere to go deeper into archival and other literature on the upheaval. The centenary generated the first of the interest in these studies. Several studies followed thereafter. The momentum was then lost only to be revived as we remember the events and personalities who gave their lives to challenge the colonial state. It will be a worthwhile exercise that academicians continue to locate and interpret sources to reconstruct the history of this past event and divide in Indian history.

*Notes and References:*

1. An earlier version of this paper was presented at the ICHR seminar on 1857 in New Delhi in December 2006. Orient Longman has recently published a collection of the papers which have

- been edited by Prof. Sabyasachi Bhattacharjee. I was pleasantly surprised to receive a copy and to read that the 9-15 July 2007, vol. xxxi, No. 28, issue of People's Democracy, pp. 8-9, had published the paper read at Delhi. This is a revised presentation read at a seminar on "1857-Redefining Boundaries and Culture" held at Loreto College, Kolkata, 20-21 September.
2. Edward Gait in his 1905 edition of *A History of Assam* begins the two page account of the mutiny in the Surma (the Barak to the people of South Assam) and Brahmaputra valleys with the remark: "The great Sepoy Mutiny of 1857 left Assam almost untouched, p. 379.
  3. Benudhar Sharma, *The Rebellion of 1857 vis Assam, Gauhati, 1957.*
  4. Mahendra Bora, *1857 in Assam, Lawyer's Book Stall, Gauhati, 1957.*
  5. H. K. Barpujari, *Assam in the Days of the Company (1826-1858)*, reprinted North Eastern Hill University, 1996, see chapter seven, "Last Bid for Sovereignty", pp.164-198; H. K. Barpujari, general editor, *Political History of Assam 1826-1919, volume I, Government of Assam, Gauhati, 1977, pp.60-77*; H. K. Barpujari (ed.), *The Comprehensive History of Assam, second edition, Volume IV, Publication Board, Assam, 2004, pp.124-128*; also Amalendu Guha, *Planter Raj to Swaraj: Freedom Struggle and Electoral Politics in Assam 1826-1947*, People's Publishing House, New Delhi, 1988, pp.4-5.
  6. Ajit Kumar Dutta, *Maniram Dewan and the Contemporary Assamese Society*, Bidya Mandir Jorhat, 1990. The book was originally submitted in 1987 for the PhD degree of Dibrugarh University.
  7. H. K. Barpujari, *Assam in the Days of the Company*, p. 168.
  8. Whiting to Peck, Sibsagor, August 20, 1857, in H. K. Barpujari, *The American Missionaries and North-East India (1836-1900) A Documentary Study*, Spectrum Publications, Guwahati, 1986, p.65.
  9. Mahendra Bora, op. cit., p. 39.
  10. See Gait, Sharma, Bora, Barpujari and Dutta for details.
  11. Amalendu Guha, op. cit., p. 5; Mahendra Bora, op. cit., p. 39.
  12. Whiting to Peck, Sibsagor, August 24, 1857, in H. K. Barpujari, *The American Missionaries....* p.66.
  13. Imdad Hussain, 'A Mid-Nineteenth Century view of Assam: The Little Known Diary of Sergeant Major George Carter', *Proceedings of the North East India History Association. Tenth session, Shillong 1989, pp.454-464.* Carter's diary is on deposit at the India and Oriental Collection, British Library, St. Pancras, London and listed MSS EUR E 262.
  14. *Ibid.* pp. 457-458. Carter notes the circuitous route of the news of the mutiny reaching Assam: "All our intelligence comes up through the Punjab which is held quiet by Sir John Lawrence; from the Punjab the news is sent down the Indus to Bombay & so it reaches us by sea to Calcutta & thence up the Burrampooter to Assam". *Ibid.*, pp. 458-459.
  15. *Ibid.*, p. 459.
  16. This is corroborated in a letter from Whiting to Peck, Sisi Mukh, September 21, 1857, in which he writes: "We have just barely escaped an insurrection. The sipahis at Golaghat at one time actually assembled to march to Jorhath but the Subadar was not quite sure of cooperation from above. He proposed to wait two days more for information. In the meantime another Subadar was sent to relieve the one in Golaghat. The troops were sent off on duty to various places from that station, and thus their plans all broken up." H. K. Barpujari, *The American missionaries...p. 68.*
  17. Imdad Hussain, op. cit., pp.460-461.
  18. Sujit Choudhury, *The Mutiny Period in Cachar*, Tagore Society for National Integration, Silchar, 1981, Appendix II, pp 55-56, from a translation of Achyut Charan Tatwanidhi's, *Srihater Itibritta*. Prof. Barun De has informed me as I put the finishing touches to this text, that he as read an account in Bengali on the sepoy uprising in Bangladesh. I will incorporate this reference when the text is made available for me to read.
  19. Sujit Choudhury, op. cit., pp.2-35; Edward Gait, op. cit., p. 379.
  20. J. B. Bhattacharjee, *Cachar under British Rule in North East India*, Radiant Publishers, New Delhi, 1977.
  21. Publisher's Note.
  22. J. B. Bhattacharjee, 'Mutiny in Cachar: A Survey of the Local Sources', *Proceedings of the North East India History Association, Fourth session, 1983, pp. 35-41*; Manjulika Bhattacharjee, 'Cachar Valley during the Mutiny', MPhil dissertation, NEHU, 1983.





23. C. E. Buckland, Bengal under the Lieutenant Governors, vol. I, Calcutta, 1901, pp. 142-143; Edward Gait, op. cit., p. 378.
24. Hamlet Barih, The History and Culture of the Khasi People, Shillong 1985, p.160.
25. Ibid., Shobhan N. Lamare, Resistance Movements in North East India: The Jaintias of Meghalaya, Regency Publications, New Delhi, 2001, pp.44-45.
26. National Archives of India, Home Political Consultations, 19 May 1860, No. 38.
27. See J. B. Bhattacharjee, 'Mutiny in Cachar...' pp.39-40 for extracts from three of the ballads sung in Bengali. Subir Kar has edited a

collection of these ballads. Refer to Jangiar Geet, Assam University, Silchar, 2001.

[Note from the Teacher-in-Charge: This Article by Prof. David R. Syiemlieh, Department of History, North Eastern Hill University, was presented by him in a Seminar of Indian Council of Historical Research, ICHR. It was also published in People's Democracy, a weekly organ of the Communist Part of India (Marxist) in July 2007, as a part of series of such educating articles carried by the weekly. We are extremely thankful to Prof. Syiemlieh for kindly giving consent to publish the article in our College Magazine which surely will educate our students and teachers alike on the topic that has been so meticulously presented by the author.]

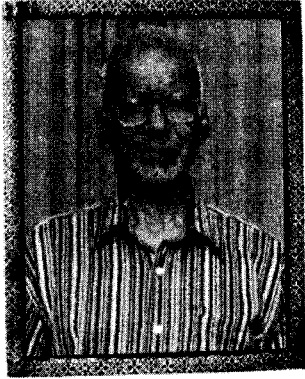
### Indian Rebellion of 1857: Part of Indian Independence Movement



*An engraving titled "Sepoy" Indian troops dividing the spoils after their mutiny against East India Company rule*

*"The first blow to the French Monarchy proceeded from the nobility, not from the peasants. The India revolt does not (similarly) commence with the ryots, tortured, dishonest, stripped naked by the British, but with the sepoys, clad, fed, patted, fattened and pampered by them."*

- Karl Marx, in a article "On Colonialism" date-lined 14th September 1857 in Tribune



*AN APPROACH TO THE STUDY OF*  
**SHAKESPEARE'S GREAT TRAGEDIES**

**Shri Jagadish Purkayastha**  
*Former Lecturer, Department of English*  
 Shillong College, Shillong


*[As an ex-lecturer of Shillong College, some introductory remarks, I feel will not be out of place. The present Principal, Dr. (Mrs.) M.P.R. Lyngdoh is well known for her involvement in various constructive ventures, both inside and outside the college. Dr. Manabendra Bhattacharjee of Chemistry Department, Shillong College, apart from his interest in chemical reactions, takes pleasure in participating in cultural affairs. It bespeaks of his desire to live a richer life. As for myself, I have written two books on Shakespeare, "The Tragic Vision of Life in Hamlet and King Lear" (Salzburg Studies, Austria) and "The Supernatural and the Real Macbeth" (published by the author). My younger brother, Late Madhusudhan Purkayastha, who died in 2006, did contribute a good deal to my works. Prof. Kenneth Muir admired the article, an approach to the study of the Four Tragedies of Shakespeare, written earlier under different title.*

*In a work of criticism or interpretation, we with our life-experience and acquired knowledge endeavour to classify or generalize particular situations along with the ideas, imaginations and emotions of characters. Often in our study of Shakespeare we are simply to note the dual process of subtle particularization and generalization at different levels of ideas, imaginations, emotions, motives etc. References help critics, interpreters and readers to understand more of the process of differentiation and unification, already there in the poet's work suggestive meaning often co-exist and hence the*

*poet is both easy and difficult to understand. Certain enduring features of human nature are there in Shakespeare's work reflecting the individual vis-à-vis social living. The study of the subtle variations in meaning involving the process of differentiation and unification helps us comprehend the dramatic situations along with the relevant ideas, imaginations and emotions revealed by the dramatic personae.*

*The central, integrated imaginative impression of a tragedy is the pivotal centre, the core of a play. In both the cosmic tragedies, King Lear and Macbeth, the metaphysical aspects play vital roles. In the major tragedies of Shakespeare the psychological elements play their usually important roles. Often the metaphysical and the psychological elements remain interwoven. In my interpretation of the four major tragedies of Shakespeare, emphasis has been laid on both the metaphysical and the psychological elements. The richer is our understanding of the zeitgeist of our age and of Shakespeare's time, the more comprehensive will be our appreciation of Shakespeare. There are some elements in Shakespeare's works that in essence transcend his age.]*

**T**he enduring appeal of Shakespeare's works justifies the various kinds of criticism, interpretation centering on the poet's works. It is mainly the language of the poet-dramatist that communicates an atmosphere, which captivates the audience or the readers. In this context W. A. Murray refers to Caroline



Spurgeon's systematic study to indicate Shakespeare's sensitivity to the language of the common people of his time<sup>1</sup>. It is through the mastery of language and meaning imbued with a creative urge, which on the surface appears to be spontaneous, that the poet differentiates one character from another, one dramatic situation from another. Though occasionally Shakespeare distinctly deviates from the language of the common people of his time, yet the total effect is enhanced by such diversions. Throughout in Shakespeare's dramatic works we observe the exquisite interplay of differentiation and unification. The tremendous flexibility of the poet's imagination revealing the interplay of differentiation and integration is unique<sup>2</sup>.

In the limited space of this article I shall briefly refer to the creative and dramatic use of language and meaning. The mastery of language and meaning with numerous variations, images, metaphors, symbols, along with stage directions creates and communicates an atmosphere, in essence a pattern. This pattern with variations from time to time, subtle interplay of differentiations and unifications maintains a kind of spiritual unity. The audiences I suppose half-consciously experience this spiritual unity – particularly in the four major tragedies of Shakespeare. In *King Lear* the pattern communicates a painfully spiritual atmosphere of convulsion, in *Hamlet* an atmosphere of life-negation, in *Macbeth* a mysterious sense of cosmic evil of which the Witches are the earthly manifestations and in *Othello* an atmosphere of psychological contraction – leading to constricting violence. The primary agent of this atmosphere— Iago, with his malicious will, an organised yet flexible use of language, and other concomitant circumstances guide Othello to constricting violence – the end of which is the death of Desdemona by strangulation. Iago suggests to Othello the means of strangulation – in preference to other means of killing Desdemona. This principal spiritual atmosphere of a tragedy cannot be properly felt unless there is a subordinate pattern of the atmosphere in

opposition to or in contrast with the dominant atmosphere. Of the numerous variations of language and meaning, I refer to two words which in the particular context communicate a highly emotional and imaginative effect:

Macd. O horror : horror : horror (II.iii.70)

Lear, Never, never, never, never, never:  
(V.iii.310)

Cleanth Brookes in the article 'The Naked Babe and the Cloak of Manliness' has made penetrating comments on the significance of language and meaning at the different imaginative levels. His penetrating comments on Shakespeare, Donne, the poetic insight of Coleridge, images, metaphors and the symbolism of the babe in *Macbeth* enrich our understanding of Shakespeare.

We recognize in Shakespeare's poetic vision many-sidedness and different levels of truth, reality or appearance, and hence it is natural that interpreters will continue exploring the vast field of the poet's work from different angles of perception. While exploring the poet's vision, an interpreter imbued with a spirit of tradition may find it convenient to enrich the tradition by fresh discoveries, principles. Sir Herbert Read, in the essay *Realism and Super-realism* meaningfully considers tradition as an active principle to solves certain problems in the field of the arts<sup>3</sup>. Tradition may be creative, not static but dynamic. Some creative and mature minds imbued with the spirit of tradition may see new horizons in the poetic vision of Shakespeare. A. C. Bradley and G. W. Knight amongst others have added new dimensions to Shakespeare studies.

To establish a synthetic, total view of a tragedy an interpreter has to consider the imaginative impression of the whole play, the spiritual atmosphere of the play. An analytic study of the diverse, manifold features of a tragedy unveils the nature of imaginations, emotions and the associated ideas, implicit or explicit. The general atmosphere, or the central bent of the poetic imagination consists of

imaginative, emotional appeals associated with some profoundly meaningful, recurring features of the drama and these features tend to one central theme or an integrated imaginative impression. Once the interpreter comprehends the central bent of the poet's imagination in a particular tragedy, he has to undertake a kind of two-way journey from the general to the particular and from the particular to the general. Particular dramatic situations predominantly suggesting some imaginations, emotions or ideas convey deeper meaning and significance when referred to the general atmosphere of the drama. In Hamlet as has been pointed out by G. W. Knight, this central theme is death but there are other features indicative of contrast with or opposition to this central death theme. The appearance of the Ghost, the suppressed emotions, the injured will of Hamlet and the life-affirmative attitudes of Claudius, Gertrude and Laertes are inextricably connected with the central atmosphere of life-negation permeating the drama. In King Lear the atmosphere is one of painful convulsion with the associated features of confusion, pathos, universalisation and convulsion-curing endeavours. Convulsions are there in all the tragedies of Shakespeare but the magnitude, intensity and recurrence of convulsive phenomena distinguish Lear from the other three great tragedies. In Othello, we find Iago instilling an atmosphere of contraction-suspicion and jealousy into the expansive, romantic love of Othello for Desdemona. In Macbeth, the supernatural evil, as if emerging from the inner sphere of cosmos makes contact with two human beings Macbeth and Banquo, the former is tempted, confused and made ambivalent. About the witches W. A. Murray's statement, "They are part of a unified world of the imagination"<sup>4</sup>, is significant. The attendant phenomena, or dramatic situations immediately preceding and following the murder of Duncan, predominantly suggest the atmosphere of Macbeth, the critical fusion, junction of the supernatural and the real evil.

Poetic creations are conscious but not complete and the same are projected by the

ordering of words, images and symbols. Though words themselves are symbols of thoughts, yet one or more words in the relevant context may suggest symbols of deeper significance or distinct images, pictorial, auditory or both. An interpreter has to grasp the poetic vision from the external features of the poetry, ordering of words, images, and symbols. The imaginative impressions derived from the reading of the text and from viewing the play on the stage respectively, may not completely agree to each other. Hence on the part of the critic or interpreter, repeated, sustained efforts are necessary to grasp the central bent of the poetic imagination as revealed in a tragedy. The preliminary step is to reach a heightened state of imagination by the external manifestation of the inner poetic vision by a kind of temporary suspension of the critical habit of our mind. An imaginative impression should precede the analytic interpretation. A sensitive absorption in the poet's vision as manifested on the surface, whether the text or the enactment of the play on the stage will lead to an imaginative impression of the play and then the interpreter will endeavour to objectively analyse his own imaginative impression. When viewing the enactment of the play on the stage, we see the audio-visual representation of the poetic vision, the dramatic performance. Such a performance is rather a living reflection of the poetic vision as embodied in the text. The more we understand the spirit of the text, the better will be our dramatic performance, subject to the fulfilment of other necessary conditions.

In Shakespeare's dramatic poetry, usually ideas or concepts remain underground. But at times ideas are explicit while the associated emotions and imaginations remain under the surface. An interpreter has to analyse both the aspects of Shakespearean poetry, though while viewing the play on the stage, with quick succession of dramatic situations we usually do not notice the difference. Macduff's words, 'O horror : horror : horror : (II.iii.64)' stir up primarily our imaginations and emotions and his words addressed to Malcolm much later,



### Boundless intemperance

In nature is a tyranny; (IV.iii.66-67)

convey primarily a well defined idea tinged little with the immediate stir of imaginations and emotions. The intermittent knockings 'At the south entry', (II.ii) some time after the murder of Duncan, are sounds, more precisely auditory symbols, which under the circumstance signify the voice of ethics-bound social life, intolerant of a heinous crime. These knockings immediately stir up imaginations, suspense, fear, etc. though they hide underneath the concept of a crime – a violent jerk to the fabric of social living.

A reference to the art of painting may prove useful in our approach to Shakespeare studies. After the completion of a painting on the canvas by an artist, we see the space-projection of an integrated vision on the canvas. The time-sequence of the different elements of the artist's vision, is of little importance to the viewers; what matters is the completed work of art containing the diverse elements of the artist's vision on the canvas and its imaginative impression<sup>5</sup>. An interpreter of a Shakespearean tragedy may prefer to see the whole drama, through such a space-projection of his own imaginative impression. An imaginative, mental space-projection of the vision of a poet-dramatist will embody within itself the pictorial and auditory aspects of human imagination. Obviously some dominant elements of imaginations, emotions will be there. The 'nightmare evil,'<sup>6</sup> in Macbeth as pointed out by G. W. Knight, will be conspicuous in such a space-projection. The first scene, first act, the scenes immediately preceding and following the murder of Duncan, Macbeth's meeting with the Witches in a cavern, all suggest the elements of a vision resembling a nightmare. In reality when we try to comprehend the tragedy in an integrated manner, we study the space-projection of our own imaginative impression on a kind of mental screen.

The spiritual or the general atmosphere of a Shakespearean tragedy is like that of mighty

river, ever in motion with varying speed, sometimes distinctly and sometimes indistinctly visible. In contrast with this dominant atmosphere of the play, there are other dramatic situations, which resemble small rivers at times approaching to, or receding from this mighty river – the central bent of the poet's imagination. There are dramatic situations which by a kind of contrast, opposition and commingling heighten the central theme. In Macbeth the supernatural evil, which has a cosmic dimension instils into the mind of the protagonist temptation, confusion, and ambivalence leading to an overall atmosphere of malignity, intermittent, bloody, secret crimes and as a consequence the organization of the state suffers a sharply qualitative degeneration, disorganization. In the four great tragedies the two opposing streams of dramatic situations actually form a kind of unity of two opposites' – one dominant, the other subordinate<sup>7</sup>. The supernatural evil effective in real life, in the person of Macbeth and in the hierarchy of kingship, continues its dominant role, until the crucial meeting between Macduff and Malcolm. The dominant atmosphere of secret, bloody crimes and the attendant feature of external darkness, or semi-dark conditions fade and ultimately vanish with the defeat of Macbeth and the restoration of order in Scotland. Of the four great tragedies only in Macbeth we recognize the imperative need of the defeat of the protagonist and the restoration of order in the kingdom. In Hamlet, in Othello, and in King Lear, we recognise the end of a cycle of crises but a burdened sense of the wastage of valuable life lingers. Only in Macbeth the denouement breathes a sense of relief and optimism. The audience is in unison with the acclamation, 'Hail, King of Scotland!' (V.vii.88).

The space-time background to dramatic events is significant. In Hamlet the oppressed feelings of fear and uncertainty which the supernatural figure of the Ghost arouses in the hearts of Horatio and others, get released with the widening of the physical space before their vision, with the approach of the 'the morn in



russet mantle clad (I.i.166). The release of Hamlet's suppressed emotions takes place at large intervals of time. Claudius and Gertrude die at the same place, spaced by a short time gap. Hamlet speculating on death in the graveyard sees the dead body of Ophelia and releases his stifled love for his beloved. Lear convulsed by the ingratitude and lack of feeling on the part of his daughters, rejects their harbourage and immediately after, faces the convulsion on the extended space – the stormy heath. Goneril, Regan and Edmund die almost at the same place and their deaths are also spaced by short time gaps.

In darkness or in semi-dark conditions visibility of external space is limited. Most of the scenes in Macbeth do not permit a wide view of the external space. In the first scene, the Witches appear in the midst of thunder and lightning. The widening of external space to human vision takes place intermittently through lightning, explosive situations in the sky (I.i). This suggests the cosmic dimension of the supernatural evil in its relation to human fate, human life in Scotland. Real human life also is intimately connected with the conditions of the sky. Immediately preceding and following the murder of Duncan, with poor visibility of the surroundings we notice the tense nerves of Macbeth and Lady Macbeth. Lady Macbeth when mentally sick develops a mania for light, wants to see more of the external space. Macbeth to know his fate visits the dark cavern of the Witches at night. With the approach of the English army under Malcolm, with a well-articulated moral purpose, we notice the progressive vanishing of the cover of darkness and also the widening of the external space to human vision. Lady Macbeth and Macbeth die almost at the same place and there is a short time-gap between their deaths. Lady Macbeth's wretched death makes Macbeth conscious of the monotonous flow of time vis-à-vis the journey of human life. Macbeth during the last phase of life fights openly, in open space and just before the fatal stroke on him, casts off the spell of the Witches on him. The protagonist frees himself

from the spell of the interlocked ambiguity and ambivalence. The transition from darkness or semi-dark conditions to clear visibility of external space is distinct in Macbeth. The camouflage used by the army of Malcolm is cast off near the castle at Dunsinane. Macbeth's death and defeat are meaningfully distinct in open space.

As in social living a person assumes different attitudes in his relationship with others, so too in a Shakespearean drama a person behaves in a variety of ways. Variety is the law of life, of nature and of drama as well, and in any work of the poet-dramatist, there is a pattern underlying this variety. Actually the whole pattern is in motion and finally reaches terminating point. This pattern embodying in itself variety, contradictions carry the impression of a spiritually integrated atmosphere. In real life, the individuality, the personality of a human being despite variations is not a myth, so too in the plays of the poet-dramatist, we recognise a personality-pattern, which resembles, to quote Hamlet's words, 'the mirror up to nature' (III.ii.). The persons of tragedy are alive only within the space-time perspective of the dramatic situations, but our faculty of imagination correlates them with our experience of real life. Conversely our imagination remotely or closely connected with real situations of life, helps us understand the persons of a drama. The richer, the more imaginative is our understanding of real life, the better will be our appreciation of Shakespeare. T. S. Eliot in his introduction to the 'Wheel of Fire', says that Shakespearean characters adequately fulfil the requirements of real life, as well as the requirements of the poet's world<sup>8</sup>. Lafcadio Hearn holds the view that the value of a great book increases with the growth of the reader's mind; he adds that the youth of a great book is immortal<sup>9</sup>. Shakespeare's works are of this nature; they unveil new dimensions with the passage of time.

In the cosmic tragedy, human situations and natural or cosmic phenomena seem to be interacting on each other, the former playing the dominant role. It is the poet's imagination that associates human situations with cosmic or natural phenomena. At intervals human life in a cosmic





tragedy is visualised against the background of a vast spatial platform of cosmos. In *King Lear* and in *Macbeth* we observe how at times natural phenomena and human situations meaningfully coexist. A poet's imagination that associates cosmic phenomena with human situations, has its remote material counterpart of cosmos that through a kind of material transformation, evolves into life, consciousness<sup>9(a)</sup>. An important characteristic of human life is a sense of freedom and a poet's creative imagination reveals this freedom in all its artistic splendour. In material phenomena deterministic laws predominate, in matter-mind or matter-spirit interaction there is the dual existence of bondage and freedom.

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*"Yesterday, all my troubles  
Seemed so far away  
Now it looks as though  
They're here to stay  
Oh, I believe in yesterday.*

- Yesterday, the Beatles





## QUALITY EDUCATION IS THE NEED OF THE HOUR – ROLE OF THE GOVERNMENT AND NON-GOVERNMENT ORGANISATIONS IN THIS REGARD

N. K. Sarkar,  
(Retd.) Vice Princial, Shillong College

**N**ext to politics and cricket, education seems to be the most debated and discussed topic of the country today and probably rightly so. But then education means different things to different people. To the knowledgeable and thinking type, education is a liberating force. They are of the opinion that education draws out the best in a person. It helps one to become a truly developed human being and useful citizen. Education cultivates values in a learner and helps him to become a quality human being who is informed, mature, useful, kind, tolerant and loving. He is a dutiful and diligent member of the family, society and finally of the country at large.

But then all do not think so, at least priority-wise. Many think education is a passport to the employment market, a symbol of a social standing or even something that is required for a good marriage prospect. To them a good grade or higher percentage of marks or even a mere pass is much more important than character-building. Career-prospect or a guarantee of earning income is the primary objective of education, they believe.

Can we really blame them for thinking so? Rather we should not if we go deeper into the matter.


Globalisation and liberal economy have suddenly opened up a new world before us. Knowledge and skills of various types have become the immediate needs for a materially prosperous and hectic life. Who lags behind in this rate-race, lags behind and be condemned. Rosy pictures of a dream-life are being painted in the hoardings, glossy magazine pages, TV screens and colourful newspaper supplements. Young men and women along with their parents suddenly

woke up as if from a deep slumber not to miss out any opportunity that this new world has thrown up. Instant career-building institutes, self-acclaimed of course, are shouting hoarse on the hoarding, "You do not know what you're missing".

It is in this context that the some people, may be, many people, are talking about quality education. To them quality education is a system of arrangements and facilities that prepare a student or train and empowers him to have a bite in the big cake of the market economy. You have to have assured skills that enable you to have a job or profession with assured income. Only an assured income buys you the 'goodies' of life and other comforts that are being constantly and alluringly displayed before us. People aspiring for such opportunities are asking for more job-assured professional and vocational courses, more technical courses related to industry, trade-commerce and service sectors. One believes these are pragmatic aspirations and demands which need to be sincerely looked into by the government as well as the society at large.

A minority of population however believes that quality education cannot serve or survive without abiding values of life. These values are caring for the needy, sincerity, trustworthiness, tolerance, temperance, love, affection and hard-work. By quality education we mean correct knowledge and skill-formation, motivation for creation and something that inculcates true values and love for beauty and a better world. Such education should be able to teach us the habit of sharing both joys and sorrows of others and of our own with the people around. Quality education should teach us to fight against corruption and mindless violence. It should enlighten us not to indulge in superstitions, ignorance and hatred and intolerance





for fellow human beings. Developing an over-all scientific temperament and attitude is also a vital objective of quality education.

Where then should be the focus of quality education? Is it all about acquiring knowledge and skills to find out a secure placement in jobs or self-employment? Or is it personality-development, character-building and value inculcation? Is it to be highly skilled but not being liberal, responsive and unselfish?

I believe quality education should combine the both. When a highly talented and proficient surgeon refuses to operate upon an emergency patient because he cannot pay his high fees, I don't think I would like to call the surgeon a really educated person. Knowledge is power only when it is accompanied with compassion, modesty, a spirit of sharing and caring.

If we look at education in the limited sense of its utility, so far own country is concerned, it is patently out-dated, directionless and unproductive. Many tend to believe that our present education system has not fundamentally changed than what Lord Macaulay had introduced in the 1830's of the century before last. May be it is an over-statement but we certainly have not been able to bring about organic changes over so many decades. Our products from schools, colleges and universities, employers say, remain largely unemployable and unproductive. The barrier between the class-room and the life beyond remains largely unbroken.

Quality education therefore is indeed the need of the hour. But the mighty question is how and where to get it?

First of all there will have to be an all-out effort both by the government and private industry and organisation to build up huge infrastructure primarily for school education. Our school education in the country is highly discriminatory. There are good schools for the rich and mighty and poor schools for the poor. The benefit of good schools must reach both the urban and the rural poor who constitute the majority of our population. Secondly we have to improve the poor learning achievements of in-school children. According to one survey undertaken by NCERT nearly 50 per cent children cannot read, write, or do basic arithmetic in spite of spending four-five years in school. This is far below international standard.

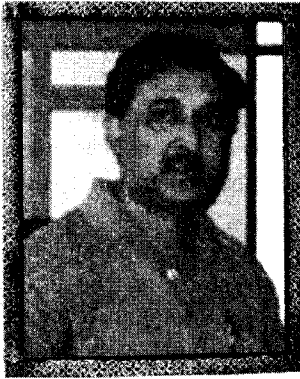
Shocking indeed but that's the truth. Many of us seem to be perturbed only over the elite school's performance in public examinations. To them quality education means more pass with the help of artificially inflated marks for immediate gains.

What we teach and how we teach are two more important aspects of ensuring quality education. It means that there should be appropriately-graded, varied and interesting subject-contents for the learners. The teaching and testing methods have to be more professional and effective. The functioning of the public examination at all levels should be internally transparent, honest and valid. One of the country's most successful software industrialists Azim H. Premji so rightly said, "If we want to transform India's destiny, we have to begin by changing what we teach and how we teach."

Improvement in quality is not possible without proper planning and clear-cut objectives well-established in the minds of the Head of Schools and Colleges, Education Boards and Universities, various regulatory bodies, research and training organisations, educational planners, teachers and intellectuals. Undeserving higher grades of marks, often artificially inflated, can never be the correct goal of education. It is the initiative, hard work, life experience and above all inspiring creativity in a learner which really helps a young mind to grow, develop and excel.

Bill Gates, the role-model of the world's success-hungry youth cleared his first university degree after 30 years of dropping out from his college. He excelled and became what he is today by virtue of creative thinking, initiative and hard work.

To transform our education from the primary to the post-graduate level including technical and research development, both government and private organisations must come forward, put head and hands together and contribute towards quality education. Achievements depend on wider involvement of all people around. History has already proved that no developing country can become a developed one without quality education and total literacy. To fulfill this objective we must get out of the syndrome of 'Baa, baa, black sheep' and all that go with it. We have to look around clear-sighted, draw new lines and breathe afresh. Otherwise history will curb us and handicap us for a long time to come.



# Sarfaroshi ki Tamanna

(“the desire to sacrifice”)

**Dr. M. N. Bhattacharjee,**  
*Lecturer, Shillong College*

**W**hile in prison before being sent to gallows, he treated a lady who cleaned the latrines and toilets as his mother. The young revolutionary insisted that he should have “Rotis” prepared by her before going to the gallows. Such was the feeling the young man had for the mankind, particularly for the poor, the downtrodden and above all for his fellow country-mates. He was not merely a freedom fighter but Bhagat Singh was revolutionary and a socialist who visualized and propagated for a society where the poor would have a right to food, right to shelter, right to job, right to health, right to education, right to knowledge and where there will not be exploitation of man by man.




September 28, 1907–March 23, 1931  
Bhagat Singh at the age of 21

The Nation celebrated the Birth Centenary of the great revolutionary Shaheed Bhagat Singh this year (2006-2007) which also marked the celebration of the 250th anniversary of the Battle of Plassey, the 150 years of first independence struggle of India, common termed as Sepoy Mutiny, along with 60 years of our Independence. Bhagat continues

to remain an icon for modern-day Indian youth for he and his associates acquired the status of living legends in their brief life time by radicalizing the freedom struggle. Such was their relevance that the British surreptitiously advanced the hanging of Bhagat Singh, Rajguru and Sukhdev and did the act at dusk on March 23, 1931 instead of the 24th morning and disposed the bodies on the banks of the Sutlej fearing a public outrage. A brief recollection of his life and historical circumstances of the that period is important to underline the relevance of Bhagat Singh to contemporary India.

Born on 28th September, 1907, into a Sandhu family to Sardar Kishen Singh Sandhu and Vidyavati in the Khatkar Kalan village near Banga in the Lyallpur district of Punjab of British India, he was given the name ‘Bhagat’ meaning a “devotee”. His family had earlier been involved in numerous revolutionary activities against the British Rule and were part of the Ghadr party led by Kartar Singh Sandhu. In his teenage years, Bhagat Singh studied at the National College in Lahore, became acquainted with literatures on European Revolutionary movements and slowly got attracted to communism and revolutionary organisations. He was deeply affected by the Jalianwala Bagh Massacre that took place in Punjab in 1919. Curiously, while in Lahore he ran away from home to escape early marriage and became a member of the organisation ‘Naujawan Bharat Sabha’ (Youth Society of India). He then joined the Hindustan Republican Association (HRA) at the request of Prof. Bhim Sen Vidyalankar and later became one of its leaders converting it to the Hindustan Socialist Republican Association (HSRA). He read lot of poetry and literature which were written by



Punjabi writers and his favourite poet was an Indian freedom fighter Allam Iqbal from Sialkot. He also wrote for and edited Urdu and Punjabi newspapers published from Amritsar. In September 1928, a meeting of various revolutionaries from across India was called at Delhi under the banner of the Kirti Kissan Party and Bhagat Singh was the secretary of the meet. His later revolutionary activities were carried out as a leader of this association. The capture and hanging of the main HRA Leaders also allowed him and Sukhdev to be quickly promoted to higher ranks in the party.

In 1928 the British government created a Commission under Sir John Simon to report on the then political situation in India. The Indian political parties boycotted the commission because it did not include a single Indian as its member and it was met with protests all over the country. When the commission visited Lahore on October 30, 1928, Lala Lajpat Rai led the protest against the commission in a silent non-violent march, but the police reacted with violence. The police chief beat Lala Lajpat Rai severely and he later succumbed to his injuries. Bhagat Singh, who was an eyewitness to this event, vowed to take revenge. He joined with other revolutionary compatriots, Shivaram Rajguru, Jai Gopal and Sukhdev Thapar, in a plot to kill the police chief. Jai Gopal was supposed to identify the chief and signal for Singh to shoot. However, in a case of mistaken identity, Gopal signaled Singh on the appearance of J. P. Saunders, a Deputy Superintendent of Police. Thus, Saunders, instead of Scott, was shot. He quickly left Lahore to escape the police. To avoid recognition, he shaved his beard and cut his hair, a violation of one of the sacred tenets of Sikhism.

In the face of actions by the revolutionaries, the British government enacted the Defence of India Act to give more power to the police and to combat revolutionaries like Bhagat Singh. Though the he Act was defeated in the council by one vote it was then passed under the ordinance that claimed that it was in the best interest of the public. In response to this act, the Hindustan Socialist Republican Association planned to explode a bomb in the assembly where the ordinance was going to be passed. It was decided that Bhagat Singh and Batukeshwar Dutt, another revolutionary, would throw the bombs in the assembly.

On April 8, 1929, Singh and Dutt threw bombs onto the corridors of the assembly and shouted "Inquilab Zindabad!" ("Long Live the Revolution!"). This was followed by a shower of leaflets stating that it takes a loud voice to make the deaf hear. The bomb neither killed nor injured anyone; Singh and Dutt claimed that this was deliberate on their part that was later substantiated both by British forensics investigators who found that the bomb was not powerful enough to cause injury, and by the fact that the bomb was thrown away from people. Singh and Dutt gave themselves up for arrest after the bomb. He and Dutt were sentenced to 'Transportation for Life' for the bombing on June 12, 1929.

Shortly after his arrest and trial for the Assembly bombing, the British came to know of his involvement in the murder of J. P. Saunders. Bhagat Singh, Rajguru, and Sukhdev were charged with the murder. Bhagat Singh used the court as a tool to publicize his cause for the independence of India. He admitted to the murder and made statements against the British rule during the trial. The trial was ordered to be carried out without members of the HSRA present at the hearing which created uproar amongst Singh's supporters.

While in jail, Bhagat Singh and other prisoners launched a hunger strike advocating for the rights of prisoners and under-trials. The reason for the strike was that British treated murderers and thieves better than Indian political prisoners, who, by law, were meant to be given better rights. The aims in their strike were to ensure a decent standard of food for political prisoners, the availability of books and a daily newspaper, as well as better clothing and the supply of toilet and other hygienic necessities. He also demanded that political prisoners should not be forced to do any labour or undignified work. During this hunger strike that lasted 63 days and ended with the British succumbing to his wishes, he gained much popularity among the common Indians. While in prison, Bhagat Singh maintained a diary, which contained 404 pages where he made numerous notes relating to the quotations and popular sayings of various people whose views he supported. Prominent in his diary were the views of Karl Marx and Friedrich Engels. The comments in his diary

led to an understanding of the philosophical thinking of Bhagat Singh. Before dying he also wrote a pamphlet entitled "Why I am an atheist", as he was being accused of vanity by not accepting God in the face of death.

On March 23, 1931, Bhagat Singh was hanged in Lahore with his fellow comrades Rajguru and Sukhdev. His supporters, who had been protesting against the hanging, immediately declared him as a "Shaheed" or "A Martyr". According to the Superintendent of Police at the time, V.N. Smith, the hanging was advanced. Though the execution was scheduled to take place at 8 a.m. of 24th March, 1931, the British clandestinely decided to advance the act before the public could become aware of what had happened. At about 7 p.m. of 23rd March shouts of Inquilab Zindabad were heard from inside the jail that was correctly, interpreted as a signal that the final curtain was about to drop. Singh was cremated at Hussainiwala on banks of Sutlej River.

Regarded as founder of Indian Socialism, Bhagat Singh's political thoughts evolved since his days at National College at Lahore which transformed him gradually from Gandhian nationalism to revolutionary Marxism. He took teaching from Karl Marx, Freidrich Engels and Vladimir Lenin and believed that India, with such a vast and diverse population, could only survive and prosper properly under a socialist regime. As a revolutionary, he used to think in term of a socialist society and made an extremely valuable contribution to the revolutionary movement in the early period our independence movement. He took the message of revolution and socialism to the masses through leaflet and pamphlets. Bhagat Singh and his compatriots brought several tradition-bound persons to the revolutionary movement and played a notable role in making Marxism and socialism a part of our national liberation movement.

Being a revolutionary thinker, he negated religion and superstitions which led him to write the article "Why I am an Atheist". He wrote this while in a condemned cell in 1931 in which he advocated that unproved philosophy is nothing but a sign of human weakness. For a youth barely in his twenties, Bhagat Singh, in his times, was fairly well-read. His diary released by the National Archives on the 50th Anniversary of his martyrdom revealed the vast

range of contemporary writers that he read. Thus he recognised, at an early age, that without ending the communal menace the country can not move forward. That is why he was firm that religion and politics must be kept separate and the State should be totally secular. He articulated the vision that will consolidate the secular democratic republic by transforming the political independence, whenever achieved, of the country into the true economic independence of its entire people, i.e. socialism.

Perhaps the most important aspect of his life and belief is his uncompromising stance against the ugly faces of imperialism which incidentally is more relevant today when the international finance capital is all out to rule the roost over the world. The slogans "Inquilab Zindabad" and "Imperialism Murdabad" which Bhagat Singh raised while going to the gallows had great meaning for the country that was fighting against the British rule. And the struggle which our country's men and women waged was not only against British slavery but also for economic emancipation. His deep conviction to liberty, socialism and independence made him to make strong statements during his trial where he reaffirmed that "Inquilab Zindabad" does not vouch for personal grudge or malice but holds human life sacred beyond words by transforming the society to make people aware. Unlike the mercenary soldiers of the imperialist forces who are disciplined to kill without compunction, it attempts to save human life freeing it from all bondages, slavery and exploitations. Thus, his convictions, teachings and the sacrifice continue to impart great inspiration to younger generation in the fight against imperialism which has been changing its face with time seeking strategic control over the developing countries with the help of its capital and energy resources.

In brief, the main aspects of revolutionary legacies propounded by Bhagat Singh, therefore, are:- (1) the heroic anti-imperialist struggle; (2) the fight against communalism and fundamental beliefs; (3) struggle for socialism as a means to end exploitation; and (4) to be prepared for supreme sacrifice.

The most unique feature of his character that stood him apart from all other freedom fighters is his deep sense of appreciation of "Martyrdom", and to this end "Death" to him meant nothing but supreme sacrifice for the Nation and its people. On March 22, 1931, he wrote, "The desire to live is





natural. It is in me also. I do not want to conceal it. But it is conditional. I don't want to lie as a prisoner or under restriction.....if I mount the gallows boldly and with smile, that will inspire Indian mothers and they will aspire their children should also become Bhagat Singh.....It will then become impossible for imperialism to face the tide of the revolution, and all their might and their satanic efforts will not be able to stop its onward march". This conviction led him and his associates to march to death with a smile. When the hangman offered him to pray before his execution, he declared, "I have neither fear of death nor belief in God". He rightly believed that his actions would galvanise the youth to seek freedom and devote them truly to the ideal of socialism since labourers are the real sustainer of society and the sovereignty of the people is the ultimate destiny of the workers Let us not forget that in actual life, many individuals may associate passionately with a political project due to various reasons and under varied circumstances. The moot question, however, is when it comes to the crunch, whether these individual stand up to their political convictions or not. Bhagat Singh and his associates embraced a sure death out of conviction and not being pushed into that position by circumstances. The option to opt out was always their. But, they choose not to do so.

It is obvious that various elements of Bhagat Singh's life have contributed to his becoming a immortal legend and they include heroism, sacrifice, the political clarity and the ability to catch the imagination of the people. Consequently, the Hindi film industry has now converted this legend into an icon that saw making at least six films on the life and times of this revolutionary. These include "Shaheed" in 1965, "The Legend of Bhagat Singh" and "23rd March 1931" in 2002 and the latest being "Rang De Basanti" in 2006. The patriotic Urdu and Hindi songs, "Sarfarooshi ki Tamanna" (the desire to sacrifice) and "Mera Rang De Basanti Chola" (my light-yellow-coloured cloak) are largely associated to Bhagat Singh's martyrdom and have been used in a

number of Bhagat Singh-related films. Even in Pakistan, in September 2007 the governor of Pakistan's Punjab province announced that a memorial to Bhagat Singh will be displayed at Lahore museum, according to the Governor "Singh was the first martyr of the subcontinent and his example was followed by many youth of the time".

The recollection of Bhagat Singh's legacy, thus, is of contemporary relevance in today's India to safeguard and strengthen her economic sovereignty and pride of place in the international comity of nations. The modern day new Indian icons, as being projected by the media day in and day out, may be far removed from the traditions of anti-imperialism that galvanised earlier generation of Indian youth but this euphoria is bound to be short lived as the overwhelmingly youthful population of India continues to derive inspiration and strength from the visions of revolutionaries like Bhagat Singh. The present campaign of 1857 movement and Shaheed Bhagat Singh's birth centenary have the noble aim to revive and rekindle the spirit to fight against imperialism, communalism and to forge people's unite in the wake of present challenges from a more aggressive imperialism, communalism and other reactionary forces deriving inspiration from distinct ideological moorings of Bhagat Singh and his work. To end this tribute to the great revolutionary and the youth icon of India, let us remember one of the immortal sayings of Shaheed Bhagat Singh:

*"The aim of life is no more to control the mind, but to develop it harmoniously; not to achieve salvation here after, but to make the best use of it here below; and not to realise truth, beauty and good only in contemplation, but also in the actual experience of daily life; social progress depends not upon the ennoblement of the few but on the enrichment of democracy; universal brotherhood can be achieved only when there is an equality of opportunity - of opportunity in the social, political and individual life."*  
— from Bhagat Singh's prison diary, p. 124.

*"Leaders learn by leading, and they learn best by leading in the face of obstacles. As weather shapes mountains, problems shape leaders". - Warren Bennis*



**Smt. Smritirekha Das**  
*Head,  
English Department*

## TWO POETS

**P**oetry is the rhythmic perception of life. Ramakrishna, to whom Divinity was a perceived present (visible, audible, touchable) was essentially a poet. This mystic perception of Divinity, the Universal symphony, the Cosmic Music was a reality to him. He himself would be thrilled with the rhythm of perception of the Supreme Consciousness, he merged in it and would come out of it to give to the world its unique taste in simple, forceful and imaginative poetic images and comparisons, although he did not write any poem in the so-called sense of the term. Whenever he spoke, it was poetry, for it imbued the listeners with a touch of rhythm, harmony and peace. He was essentially a poet in temperament, sensibility, perception and vision of life. Born in a poor Brahmin family of Kamarpukur in the district of Hooghly, West Bengal in 1836, he showed extraordinary poetic inclination since his childhood. Imagination was in the very flow of his being. Imagination is considered to be the hall-mark of poetry and Ramakrishna and Wordsworth despite vast differences in space and time, were highly imaginative, sensitive to the diving significance of the myriad voices and visions, scent and colours of nature. When Ramakrishna was merely a boy of six or seven, he was passing through the corn field carrying a basket of perched rice. As he looked upward he was overwhelmed to see a flock of milk-white cranes passing beneath the

vast black clouded sky. The enchanting beauty filled him with an ecstatic delight transporting him into a realm of mystical experience where the individual consciousness merged into the Universal consciousness. Isn't this the highest form of imagination, a thrill 'felt along the blood, felt in the heart', and passed into the purer mind ultimately merging the knower with the known?

Wordsworth, too, was highly imaginative. Born in 1770 at Cockermouth, Cumberland, he loved to be alone with Nature where he was never lonely. He spent much of his time alone in the woods and fields, he felt the presence of some living spirit, real though unseen, companionable though silent.

Love of Nature for Wordsworth in his boyhood years was a mere physical sensation. As years passed by, his love for Nature deepened and finally he became an ardent, devout and passionate worshipper of Nature. It may be mentioned in this context that man and nature were equally Wordsworth's preoccupation. He felt a deep link between all natural and human world. In the poem, 'Written in Early Spring' Wordsworth expressed the belief that the Soul that is in Nature is closely linked to the soul residing in every human being. In Nature, "the poet is concerned less with the sensuous manifestations....., than with the spiritual, that he finds underlying these manifestations. The primrose and the daffodils



are symbols to him of Nature's message to man, the grandeur of the mountain torrent appeals to him because he can link its beauty in his mind with the glory of the floating clouds....., a Sunrise for Wordsworth is not a pageant of colour, it is a moment of spiritual consecration". This high-priest of nature was concerned less to marvel at the beauty of Nature than to exult at her inner significance. Love in its purest form is worship and for Wordsworth, the golden means for this transcendence is surrender. In his famous Lucy poems, he expounded the idea of surrender. One must surrender oneself completely to nature, to the guiding spirit like a child surrendering itself wholly to the mother in order to be grown into an ennobled, awakened human being. Ramakrishna felt a perennial pulse of the Supreme Consciousness permeating the innermost recesses of all creations. A lover of the woods and bushes, of the ocean and the wild since his childhood he would be thrilled with the perception of the Divine in the blooming flowers and the floating clouds, grass and thicket. Such was his sensitivity that at one stage he couldn't even tear any flower from the tree as he felt deeply the divine life within. He

"The anchor of my purest thoughts, the nurse,  
the guide and guardian of my heart, and soul  
Of all my moral being."

Ramakrishna sternly resisted his brother's effort to introduce him to formal education, which he in his unique way termed "Chalkalabhadhavidya" i.e. education for the sake of earning livelihood" only. He surrendered himself to the Divine Mother, who for him was the best teacher.

It is admitted by all that mystical experiences though belonging to persons of different time and place, have certain common characteristics, as these all reveal some underlying harmony, truth of life. Such

could not even walk over grass as he felt the pain of trampling the life there. He, too, was sensitive to the weeps and woes of human being. Once while he was by the shore of the river Ganga, he found two boatmen quarrelling over some matter. Gradually the quarrel became bitter and the stronger boatman slapped the weaker one. Ramakrishna cried out instantaneously and his back was swollen with the red marks of five fingers. Sympathy, verging on total identification with the down-trodden, the uncared and the unfed is the hall-mark of a poet. Once Swami Vivekananda, his dearest disciple was asked to describe Ramakrishna. "LOVE", he said is the description, he could offer of the great master. Ramakrishna's life was love – extended to all.

Ramakrishna and Wordsworth laid stress on the necessity of surrender former to the Divine Mother latter to Nature. There is another point of similarity. Wordsworth though educated did not have high faith in formal education. Rather he was for the education of inner self which he believed could be well developed by openness to the benign influences of Nature, who was

(Lines written a miles above Tintern Abbey).

experiences take the perceiver to a unique realm of ecstatic delight totally imperceptible to ordinary mind. Mystical experiences were a common phenomenon with Ramakrishna. In fact, he had constant come and go between the merely conscious and the Supremely Conscious state. Prof. Hasty (Principal, General Assembly's Institution) was explaining Wordsworth's 'Excursion' to his students. Referring to the ecstasy of Wordsworth he said: "Purification of heart and intense concentration give birth to this ecstatic state".

Person having access to such experience are rarely found. Anyone willing to have an idea of it, should go and visit Ramakrishna of Dakshineswar. Wordsworth's mystical experiences are similar to those of Ramakrishna. In childhood, Wordsworth was vaguely aware of a consciousness, an existence that would draw him out of doors and he

would be immensely delighted basking in the sun, questing over hills ofr exploring the lake in a stolen boat and suddenly getting afraid when the cloud grew enormously big and large. In later years, his connections with nature and recollection of her scenes would only send the worshipper of Nature to the perception of

“That serene and blessed mood  
In which affections gently lead us on  
Until the breath of this corporeal frame  
And even the motion of our human blood  
Almost suspended, we are laid asleep.  
In body and become a living soul  
While with an eye made quiet by the power  
Of harmony, and deep power of joy  
We see into the life of things.”

(Lines written a few miles above Tintern Abbey)

Both Ramakrishna and Wordsworth were lovers of solitude. Ramakrishna laid great stress on the necessity of solitude, living in seclusion off and on. He would say: Mind is like a seedling, needs to be safeguarded against cattle by fencing. When the seedling grows into a big tree, even an elephant can be roped to it. Similarly, if growing mind is fostered properly with solitude and noble thoughts to attain maturity it will remain unperturbed by the turbulence of life. To Wordsworth, solitude was bliss and this blissful opportunity of communion with Nature would equip his mind with strength that no fierce or harsh judgment or sneer of the cynic would be able to disturb the tranquility of his mind.

Ramakrishna may be said to be poet of high order even though he never wrote any poem. Whenever he spoke it was poetry indeed, for it imbued the listeners with a touch of rhythm, joy and peace. He envisioned the myriad races of the world, with diverse colour and the creeds, all belonging to one single family, having the same soul within. The entire

world he perceived pulsating with Cosmic Consciousness. Wordsworth, too, found the entire world, its breathing human beings and motionless objects all imbued with the same spirit.

Poetry was the domain of Wordsworth; Ramakrishna thought and felt poetically. The commonness of their thoughts and perception, keen sensibility, mystical spell and transcendental trances all uphold the truth that despite vast difference in time and space, cast, creed and colour, humanity, pervading over the entire world are essential the same.





## TARGETTED PUBLIC DISTRIBUTION SYSTEM (TPDS)

**Dr. H. Iangrai**  
*National Service scheme*  
Shillong College, Shillong

**T**he Targeted Public Distribution System (TPDS) was launched in the year 1997. It was intended to benefit poor families in the country. The system also looks after equal and fair distribution of essential items so that it can meet the challenges of emergency or crisis across the country.

Initially the scheme allocated at the rate of 10 kgs per family per month. After three years, that is, in June 2000 it was enhanced to 20 kgs; and then in the year 2001 to 25 kgs and from April 2002 till date all cardholders receive 35 kgs per family per month.

### Classification of families:-

Under the TPDS, families have been classified as

- i) Above Poverty Line (APL) who receive 35kgs @ Rs 8.80 – 9.00 per kg.
- ii) Below Poverty Line (BPL) who receive 35 kgs @ Rs 6.15 per kg.
- iii) Antyodaya Anna Yojana (AAY) who received 3 kgs @3.00 per kg.

Wheat and sugar are also subsidized at the rate of Rs 6:50 per kg and Rs 13:50 per kg. The availability of these items is published in local media from time to time.

Selection of BPL and AAY: The Below poverty line (BPL) families are identified by the community and Rural Development Department in respect of rural areas and the Urban Affairs Department look after the urban area.

AAY are the poorest of the poor. These families are selected by the Deputy

Commissioner/Sub-Divisional Officers from the BPL list. They usually include widow or un-wed mother domestic workers, terminally ill or disabled person etc.

Rules for the Fair Price shop: Some of rules for the fair price shop dealer are given below:-

- a) The shop should be opened every day except Sunday.
- b) Shops should be opened from 8:00 to 11:00 AM and from 4:00 pm to 8:00 pm.
- c) The dealer should display the list of items for distribution and their prices.
- d) The Dealer should be willing to provide commodities on an installment basis if the consumers cannot take at one time due to financial problem.
- e) The Fair Price dealer should also maintain proper accounts of the date, amount and quantity of materials issued.
- f) Observe the condition laid down by the vigilance committee from time to time.

### FINDINGS

The NSS Shillong College Shillong College has been authorized by the NSS, NEHU, the Directorate of Food and Civil Supplies, Government of Meghalaya, and the Deputy Commissioner to create awareness on TPDS. In this year an awareness programme was organised in Nongpathaw village and localities of Dong Nongrum, Dong Mission, Dong Mohkohmon and Um Ladrisai in Mawphlang area. Generally its findings are as under:



- a) Many families are not covered under the scheme although they have applied for enrolment of their names in a particular category since 2003.
- b) Distribution of rice and kerosene was regular and satisfactory.
- c) Distribution of sugar in many cases was not acceptable to consumers as in many cases only wet sugar is available.
- d) Some complained that distribution was made only three days.
- e) Some complained that the cards are retained with the Dealer but with the intervention of the NSS cards are returned to the beneficiaries.
- f) Some complained that they received the items in amounts little less than what

Government notified, and the reply received from the dealer was that exact measurement of the quantities was not possible.

- g) Some complained that the fair price shop is located in some other locality and it becomes difficult to avail the facilities. They suggested that such shops should be in their own locality.

Thus many defects and problems are there in our system of operation under any Scheme but effort should be made so that good and proper system is followed uniformly. The NSS is continuing efforts in this regard and also to aware the people about their rights and claims. We shall welcome any complaint\suggestion\ queries and one may contact the NSS Programme Coordinator, Shillong College, Shillong.

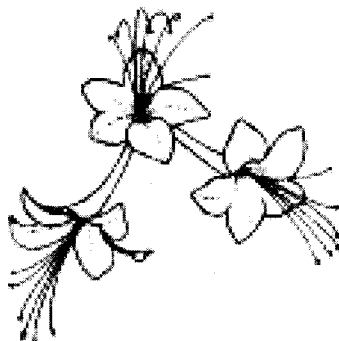
*“The important thing is not to stop questioning.  
Curiosity has its own reason for existing”*

- Albert Einstein

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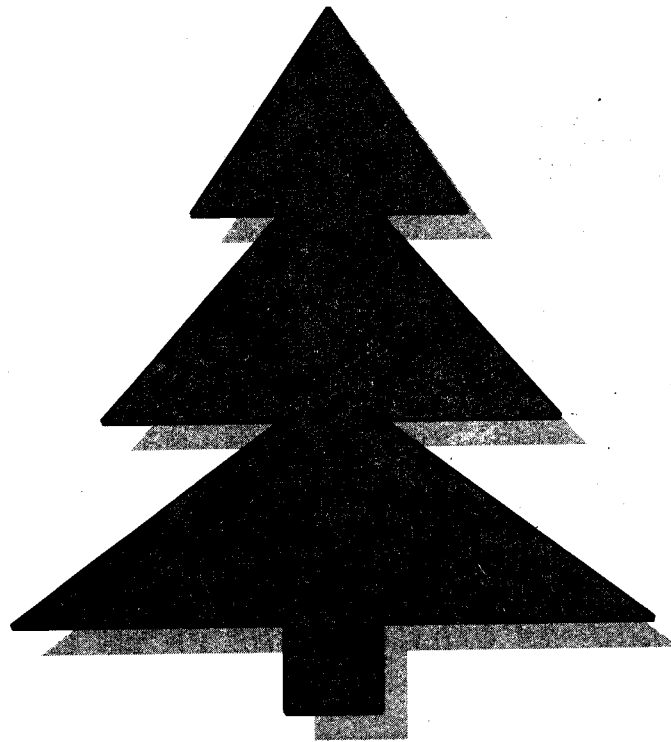
*“Every child is an artist, but the problem is how to  
remain an artist once he grows up.”*

- Pablo Picasso



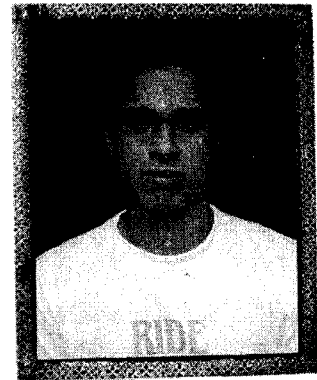


# STUDENTS' SECTION





## **HUMOUR IN MANAGEMENT**



**Kishor Dhar**  
*3rd Year, B.B.A.*

In Prison you spend a majority of your time in an 8 x 10 Cell. At work you spend most of your time in a 6 x 8 Cubicle.

In Prison you get three meals a day. At work you only get a break for one meal and you have to pay for that one.

In prison you get time off for good behaviour. At work you get rewarded for good behaviour with more work.

At work you must carry a security card and unlock and open all the doors yourself. In prison, a guard locks and unlocks all the doors for you.

In prison you can watch TV and play games. At work you get fired for watching TV and playing games.

In prison they allow your family and friends to visit. At work you cannot even speak to your family and friends.

In prison, all expenses are paid by taxpayers with no work required. At work you have to pay all the expenses to go to work place and they deduct taxes from your salary.

In prison you spend most of your life looking through bars from the inside wanting to get out. At work you spend most of your time wanting to get out and go to bars.

In prison you can join many programs, which you can leave at any time. At work there are some programs you can never get out of.

In prison there are troublesome wardens. At work, we have managers.

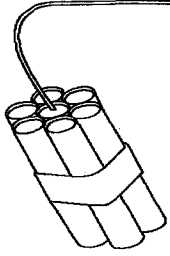


# EASY VERSUS DIFFICULT

**Mechanborcky Siangshai**  
*1st Year, B. A. ( Morning)*



- Easy is to get a place in someone's address book difficult is to get a place in someone's heart...
- Easy is to get judge the mistakes of others difficult are to recognize our own mistakes...
- Easy is to talk without thinking difficult is to refrain the tongue...
- East is to hurt someone who loves us difficult is to heal the wound...
- Easy is to forgive others difficult is to ask for forgiveness...
- Easy is to set rules difficult to follow them.....
- Easy is to dream every night difficult is to fight for a dream...
- Easy is to show victory difficult is to assume defeat with dignity...
- Easy is to admire a full moon difficult is to see the other side...
- Easy is to stumble with a stone difficulty is to get up...
- Easy is to enjoy life everyday difficult is to give its real value.....
- Easy is to pray every night difficult is to find God in small things...
- Easy is to promise something to someone difficult is to fulfil that promise...
- Easy is to say we love difficult is to show it everyday.....
- Easy is to criticize others difficult is to improve oneself...
- Easy is to make mistakes difficult is to learn from them...
- Easy is to think about improving difficult is to stop thinking it and put it into action...
- Easy is to think bad of others difficult is to give them the benefit of the doubt...
- Easy is to receive difficult is to give...
- Easy is to read this difficult to follow...



# AIDS – A FATAL DISEASE!!!



**Christopher Kurbah**  
1st Year, B.A.

AIDS (Acquired Immuno Deficiency Syndrome) is a fatal disease in which the immunity system of the body is seriously affected. This deadly disease was first detected in June 1981 in the U.S.A. The main cause of this disease is a retrovirus-HIV (Human Immuno-Deficiency Virus).

This deadly disease, AIDS, has four stages. The first stage is the original transmission. The moment the virus enters the blood stream, which is almost the beginning of the end for there is no such cure of AIDS.

The second stage is the asymptomatic stage where the symptoms are difficult to find out or no symptoms are found as such. Then comes the third stage where the symptoms are the appearance of rash, i.e. a Fungus-effect usually around the mouth, breathing trouble and fear of death. In the fourth and final stage, the victim has no other alternative but to wait for death.

Till date, there is no effective cure and treatment for this disease. The one and only answer to this disease is PREVENTION. This disease has proved the universal saying, which says, "Prevention is better than cure."

## HOW DOES AIDS SPREAD

This dreadful disease spread from an infected person to a healthy person through

*"All illness in stages, a very long flight of steps that led assuredly to death, but whose every step represented a unique apprenticeship. It was a disease that gave Death time to live and its victims time to die, time to discover time, and in the end to discover life."*

– Herve Ginbert.

unprotected sexual contacts, blood transfusion and use of contaminated needles or blades or even equipments of Barbers. It also spreads from infected mothers to their foetus.

## SIGNS AND SYMPTOMS

The important symptoms of AIDS are: swollen lymph nodes, decreased count of blood platelets causing haemorrhage and ever, sweating at night and weight loss, severe inability to speak and even think. Patients become susceptible to other infections due to breakdown of the immunity system.

## HOW TO PREVENT AIDS

One way of preventing this deadly disease is by educating the common people about this disease. Thus educating the people is a must. The common razors at Barbershops should not be used. A blood donor while donating blood should be first tested for HIV-negative. Disposable needles or syringes should be used. Sexual contact with unknown people should be avoided.

Thus, we all have a choice – whether to acquire or not to acquire AIDS. We should remember that no law as such can prevent AIDS, but a change in our lifestyle and attitude towards life would be more effective. Although vaccine or medicine has been discovered, yet it will be a curse to be an AIDS infected person or family or state of nation. There is nothing





to loose if we await for our right time to enjoy the life and of course stay away from drugs and remain alert during transfusion.

We should remember that to fight against AIDS is not just the duty and responsibility of the government or WHO or any NCO, but it is the duty and responsibility of each one of us living on this planet Earth. So, let us be the weapon to fight against this deadly disease, AIDS, and not to be an AIDS patient.

#### **THINGS TO BE REMEMBERED**

Remember that by sharing food with AIDS infected people, shaking hands with them, kissing them or sharing our clothes with them do not spread AIDS, but it does show our love and feelings for those who are infected by AIDS. If we come to know that someone

known to us or someone who is very close to us has this virus, we must not let our behaviour change towards them. They need our love, care and attention. Let us not condemn them and not make them live shorter even than their due.

Before concluding I would like to strongly appeal to all my fellow students and all those who would read this little article of mine to be strong and firm and to be patient because there is time for everything. I would also like to appeal them not to hate or decry any infected person but to help him/her to die a better and peaceful death

Our future is in our Hands. It is for us to decide about our life and existence. Let us be more rational and decide in the best interest of ourselves and the Society.

*“.....Similar is the case with religion. 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 others and yet preserve his individuality and grow according to his own law of growth.”*

*- Swami Vivekananda in his address at the Final Session at World's Parliament of Religions, Chigago, 1993*



# SOME INTERESTING FACTS

Baiarkupar Synrem  
3rd Year, B. Com. (Day)

- ☞ All the planets in our solar system rotate clockwise, except Venus. Venus is the only planet that rotates clockwise.
- ☞ Humming birds are the only creature that can also fly backwards.
- ☞ Insects do not make noise with their voices. Rapid moving of their wings causes the sound of bees, mosquitoes and other buzzing insects.
- ☞ The cockroach is the fastest animal on 6 legs covering a meter a second.
- ☞ The word "listen" contains the same letters as the word "silent".
- ☞ The only 2 animals that can see behind it without turning its head are the rabbit and the parrot.
- ☞ A "jiffy" is an actual unit of time for 1/100th of a second.
- ☞ India invented the Number system. Aryabhata invented zero.
- ☞ The whip makes a cracking sound because its tip moves faster than the speed of sound.
- ☞ A hippopotamus can run faster than a man.
- ☞ India never invaded any country in the last 10,000 years of history.
- ☞ 'Hippopotomonstrosesquippedaliophobia' is the fear of long words.
- ☞ 'Oidaskaleinophobia' is the fear of going to school.
- ☞ 'Phobatrivaphobia' is a fear of trivia about phobias!!
- ☞ It is impossible to lick your elbow. (We know you gonna try this!!!).
- ☞ A snail can sleep for 3 years. (Wow, lucky chap he?)
- ☞ The names of the continents all end with the same alphabet with which they start.
- ☞ In 1883, the explosion of the volcano Krakatoa put so much dust into the earth's atmosphere that sunsets appeared green and the moon appeared blue around the world for almost two years.
- ☞ 'Almost' is the longest word in the English language with all the letters in alphabetical order.
- ☞ Twenty-Four-Karat Gold is not pure Gold since there is small amount of copper in it. Absolutely pure gold is so soft that it can be moulded with the hands.
- ☞ Electricity doesn't move through a wire but through a field around the wire.

# Why do Trees shed their Leaves in Winter

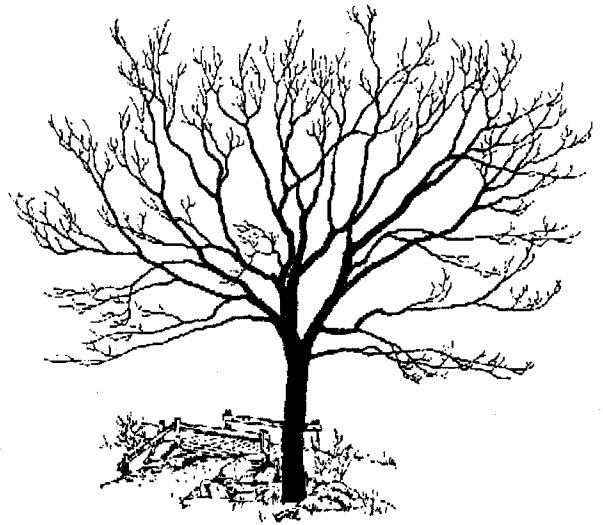
Reiwbitlang Synjri  
B. Sc. IInd Year

Leaves are nature's food factories. They use sunlight to turn water and carbon dioxide into glucose, which is used as food for energy and as a building block for growth. The process by which the food is prepared is called Photosynthesis. The pigment chlorophyll helps in trapping the sunlight and also imparts the green colour to the leaves.

As autumn sets in, days become shorter and this is how trees 'know' that winter is approaching. During winter, there is not enough light or water for photosynthesis. The trees live off the food they had stored during the summer. The trees begin to shut down their food making factories. The green chlorophyll disappears from the leaves, giving way to orange and yellow trees. Small amount of these colours have been there in the leaves all along; we just cannot see them because of the green mask.

The plants, we are talking about here, are called deciduous trees. These trees can "sense" that nights are getting longer as autumn approaches. The phenomenon wherein plants decide to lose their leaves by sensing the length of nights is called Photoperiodism.

Typically broad but thin and without any thick covering, the deciduous leaves are vulnerable to damage. The fluid in the cells is usually a low-density watery sap that freezes readily. This means that the cells cannot survive during winter where temperature falls below freezing point. Tissues unable to overcome the onslaught of winter must therefore be sealed off and hence shed leaves to ensure the plant's continual survival.



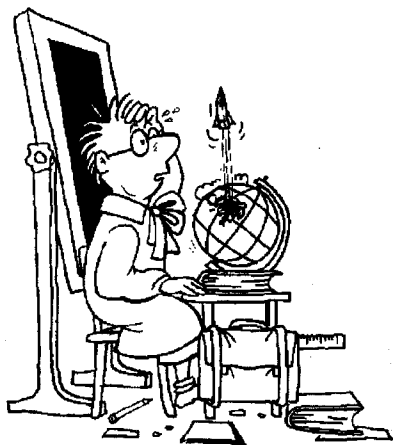
*"Development is about transforming the lives of people, not just transforming economies".*

- Economics Nobel Laureate Joseph Stiglitz in his book  
*"Making Globalisation Work – the next step to global justice."*

# IF I COULD BE AN ASTRONAUT

Miss L. Khongsit

*1st Year B. Sc. (Microbiology)*



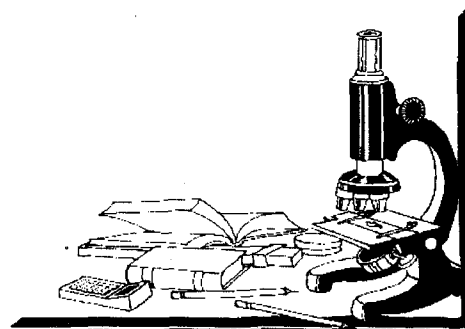
If I could be an Astronaut,  
I would like to go;  
To a planet full of colours,  
With flowers growing in the snow.  
I wouldn't go to Venus,  
I wouldn't go to Mars,  
I'd find a special place;  
Somewhere in the stars.  
A place where fish have feathers,  
A place where trees can walk,  
That's where I'll land my spaceship  
And take a weightless walk.

## Chemistry in Everyday Life

Mebandabha Rabon

*1st Year B. Sc.*

If you find "chemistry" a bore;  
Take a drop of  $H_2SO_4$ .  
If you want a feel free and tight;  
Take a bid of potassium cyanide.  
If you want a trip to hell;  
Drink a bottle full of  $HCl$ .  
If you want to get rid of life;  
Take a drop of  $P_2O_5$ .  
If you want to loose your weight;  
Smell a little amount of  $C_3H_8$ .  
If you want to catch a hen;  
Smell a little of  $C_4H_{10}$ .  
Whatever you do, don't go to bed;  
Otherwise every bit of "chemistry"  
Will be out of your head.



### Conclusion:

"Teachers may be good or bad  
But life without them is sad".



# IF I KNEW

**Gilbert Anthony Dkhar**  
B. A. IIIrd Year

If I knew it would be the last time  
That I see you fall asleep,  
I would tuck you in more tightly  
And pray the Lord your soul to keep  
If I know it would be the last time  
That I see you walk out of the door,  
I would give you a hug and a kiss  
And call you back for once more.

If I knew it would be the last time  
I hear your voice lifted up in praise  
I would video tape each action and word,  
So I could play them back day after day.  
If I knew it would be the last time  
I could spare an extra minute  
To stop and say 'I love you'  
Instead of assuming you would KNOW to do.

If I knew it would be the last time  
I would be there to share your day,  
Well I'm sure you'll have so many more,  
So I can just lead this one stop away.  
For surely there's always tomorrow  
To make up for an oversight,  
And we always get a second chance  
To make everything just right.  
There will always be another day  
To say 'I love you'.

And surely there is another chance to say  
'Anything I can do for you?'  
But just in case I might be wrong,  
And today is all I get,  
I'd like to say how much I love you  
And I hope I never forget  
Tomorrow is not a promise to anyone.

Young or old alike  
And today may be last chance.  
You get to hold your love and one tight  
So if you are waiting for tomorrow;  
Why not today?  
For if tomorrow never comes,  
You'll surely regret the day  
That you didn't take that extra time  
For smile, a hug or a kiss  
You were too busy to grant someone.

What turned out to be their last wish?  
So hold your love one close today, and  
whisper in their ears,  
Tell them how much you love them  
And that you'll always hold them dear  
Take time to say 'I'm sorry,  
"Please forgive me, thank you; or It's okay"  
And if tomorrow never comes,  
You'll have no regret about today.





# COLLEGE MATTERS





## LOOKINGBACK

December 13, 1975

### St. Anthony's beat Shillong College in a see-saw battle

St. Anthony's College, Shillong beat Shillong College by 26 runs in a 3-day see-saw battle of the first NEHU Inter-Collegiate cricket tournament which ended here on Friday at the Polo Ground.

In a gripping encounter before a large turn out, Anthony's reached home safely with barely an hour to spare. The match was marked by a number of classic individual feats by players of both the teams. But the person who won the heart was Shyamal Bhattacharyya, the skipper of the losing team, but for whom they would have been badly humbled. He waged a grim battle against the hurlings of Anthony's Shyamal's scores in the 5 knocks he has had in this tournament will speak for himself: 89, 20, 57, 24 and 50.

In building the foundation of their victory, the all-round performance of skipper Peter Jarman Lamare is undisputed. To retrieve the position after losing hold of the match, it was Dibyendu Paul with his fighting 64 (9 boundaries and a 6-run). And finally to revive

the last hope of victory it was B. Hagzer the lion-hearted tribal pacer who is good support from Peter sent back the Shillong College batsmen one after another in vital moments. Whenever it appeared that Shillong College batsmen had settled down for a good partnership either of two struck a bitter blow. Hagzer's match figure is 9 for 69.

And yet, in the midst of these odds Shyamal Bhattacharyya fought almost a lonely battle to give his team a chance of victory. He came in when the team was tottering with an ignominious 10 for 3. He was out when the score was past 3 figures. Although chancy and some what lucky, Shymal's batting was markedly cool all along.

Luck changed sides many times in this game. Save the last half hour, the first day belogned squarely to Shillong College who did a good job by restricting their opponent score to only 85. But Shillong College, despite a sound start thanks to Surajit Chakraverty who shapped well in both the innings they failed to capitalised on it.

# MAJOR ACTIVITIES IN THE COLLEGE

## DURING AUG. 2006 – NOV. 2007

- I. Conference of the Meghalaya College Principals' Council was hosted by Shillong College and was held on the 27th May 2006.
- II. Concluding Functions of the year-long Golden Jubilee Celebrations of the College were held from 12th August to 17th August 2006 with curtains coming down through a grand finale that was graced by the then Governor of Meghalaya, His Excellency Shri M. M. Jacob as the Chief Guest and Prof. R. Lalthan Tluanga, the officiating Vice Chancellor, North Eastern Hill University as Guest of Honour. Four publications of the College were also released during the Valedictory Function which included (1) Golden Jubilee Magazine 2006; (2) Proceedings volume of the National Conference cum Workshop on "Socio-economic Development of India with Special Reference to North-East Region" (2006); (3) Proceedings volume of the National Conference on "Role of Higher Education for Social Change in India with special reference to North Eastern Region" (2006); and (4) Proceedings volume of the Celebration of "International Year of Physics 2005" (2006).
- III. Shillong College Unit of the MCTA hosted the 7th R. R. Thomas Memorial Inter-College Debate Competition 2006 at the College Campus and was held on the 10th of November 2006. The topic for the debate was, in the opinion of the House, "Every self-respecting sovereign state should adopt an independent nuclear programme". The Debate Session was chaired by Prof. B. R. Kharlukhi, former M.P., and Shri Friday Lyngdoh, MLA, and Co-chairman, Meghalaya State Planning Board, graced the occasion as Chief Guest and distributed the prizes. Shri Hanif Syiemlieh of Shillong College was awarded the Best Humorous Debater prize in the Competition.
- IV. Annual College Cultural and Social Week 2006 was organized by the Shillong College Students' Union (S.C.S.U.) from 26th November to 2nd December 2006. A publication brought out by the Academic Subcommittee of the Golden Jubilee Committee — "Proceedings of the Students Seminar on Right to Information" — was released during the inaugural function of the Annual College Week. Shri Paul Lyngdoh, Minister for Sports and Youth Affairs, Government of Meghalaya, graced the Valedictory Function of the Annual Cultural and Social Week and distributed the prizes.
- V. A talk on "Women, Politics and History" was organized by the Literary Circle of the College. Dr. (Ms.) Judith Rae-Rass, Professor Adviser and research guide,



Department of History, De Paul University, Chicago, U.S.A. was the dignified Speaker on the occasion. This was followed by a talk on "English in India: Problems and Perspectives" by Dr. K. C. Boral, Director, C.I.E.F.L., Shillong

VI. World Environment Day 2007 was celebrated by the Shillong College Academic Society in collaboration with the College on 5th June, 2007 at the College campus. A number of competitions for the students of Nursery to Degree classes were organized on the occasion and this included Sit-n-draw, Elocution, Quiz, Poster Display and Debate. The inaugural function was graced by Shri T. T. C. Marak, Executive Chairman, Meghalaya Board of School Education. The prizes to the winners were distributed in the Valedictory Function held on the 14th of June, 2007, with Shri Robert G. Lyngdoh, Hon'ble Minister for Higher & Technical Education, Government of Meghalaya, as the Chief Guest.

VII. The college entered into a new phase of its academic activities on the 6th of July, 2007, with the inauguration of the Micro-biology laboratory, B. Sc. (Microbiology) course and the launching of the college website through an impressive function at the college campus. Shri Ranjan Chatterjee, Chief Secretary, Government of Meghalaya, graced the occasion as Chief Guest. The activities, history, achievements and other details of the College may now be viewed at the press of the button at [www.shillongcollege.ac.in](http://www.shillongcollege.ac.in).

VIII. The Cleaning Awareness Cell of the College in association with the

Shillong College Unit of the M.C.T.A. organized the Pre-foundation Day celebration of the College, along with cleaning campaign of the campus, on the 14th of August, 2007.

IX. The Non-Teaching Staff of the College celebrated the "Non-Teaching Staff Day", on 10th September 2007 through a colourful function which was attended by all the teaching members of the college along with the members of the Shillong College Students' Union.

X. An Elocution Contest for the Degree Students of the College on "Rain Water Harvesting – its significance" was organized by the Literary Circle, Shillong College on 22nd September, 2007, which was attended by Ms. Sangita Bhattacharjee, Assistant Hydro-geological Engineer, Central Ground Water Board, Shillong, as the resource person. A documentary film, produced by the Central Ground Water Commission, was also screened at the end of the competition.





## **GOLDEN JUBILEE CELEBRATIONS 2006-2007**

### **CONVENOR'S REPORT ON THE CONCLUDING SESSIONS**


**Shri D. Mukherjee**

*Vice Principal & Convener*

**O**ur College celebrated its Golden Jubilee with a year long programme starting from 17th August, 2005, and ending with Valedictory Session on 17th August, 2006. The Golden Jubilee Magazine of the College, published and released in the Valedictory Session contained the Report the various activities organized by the Golden Jubilee Celebration Committee of the College from 17th August, 2005, to mid-July, 2006. The Concluding Session of the Golden Jubilee Celebration started with some Sports activities from 27th July, 2006, to be followed by many others. The various activities organized in this phase are given below:

1. **SPORTS ACTIVITIES:** On 27th July 2006, the Sports and Games Sub-Committee (Convener: Shri T. S. Rajee) organised an Exhibition Football Match (Men) at Don Bosco Stadium, Shillong, between Shillong College Staff XI and the Shillong College Students' Union XI where the latter team won the match by 5 to 3 goals in penalty shoot out. Prizes were distributed on the same day by the Teacher-in-Charge, Sports and Games of St. Anthony's Higher Secondary School. This was followed by an Exhibition Basketball Match (Women) held on 28th July, 2006, in the College Basketball Court between the Shillong College Staff Team (Women) and Shillong College Students Team (Girls), which was inaugurated by Shri G. P. Kharchandy, Member of the Governing Body of the College. Shillong College Staff Team won the batch by 42-36 baskets. Prizes were distributed by the Chief Guest Prof. (Mrs.) K. S. Lyngdoh, President of the Governing Body of Shillong College. The final item in the Sports agenda was an Exhibition Cricket Match held on 5th August, 2006, at St. Edmund's College Ground between Shillong College Staff XI and St. Edmund's College Staff XI. The Exhibition Match was inaugurated by Bro. E. V. Miranda, Principal, St. Edmund's College as the Chief Guest and the Prize Distribution function was graced by Dr. B. Kharbuli, Prof.-in-charge, Games and Sports, N.E.H.U. St. Edmund's College emerged as the winner in the match.
2. **STUDENT'S SEMINAR ON RIGHT TO INFORMATION:** A Students' Seminar on the topic "Right to Information - its Impact" was organized by the Academic Sub-Committee (Convener: Dr.(Ms.) D. L. Buam) on 11th August, 2006, in the College Conference Hall. The Seminar was inaugurated by Shri G. P. Wahlang, State Information Commissioner, Meghalaya, and the resource persons were Smt. Angela Rangad, Smt. Aruna Biswa and the members of the Meghalaya R.T.I. Movement. Two teachers, Smt. W.C.K. Sohliya and Shri B. F. Lyngdoh, and five students of the college presented papers on the topic. A documentary film was also presented by the RTI activists. Whereas Shri D. Mukherjee, Vice Principal, welcomed every one formally in the Seminar, the Principal Dr. (Mrs.) M. P. R. Lyngdoh also addressed the house and finally it ended with





formal Vote-of-thanks offered by Smt. E. N. Dkhar. The Proceedings Volume of the Seminar was released on 27th November, 2006, during the Inauguration of the College Social Week 2006.

3. **PHOTO EXHIBITION:** A Photo Exhibition of Shillong College on the theme "Timeless Memories" was organized by the Academic Sub-Committee jointly with the Publications and Public Relations Sub-Committee, as part of Golden Jubilee Celebrations, on 12th August 2006 at the College Conference Hall, showcasing the history of development of the College along with various activities in the last fifty years since its inception in 1956. The Exhibition was inaugurated by the Chief Guest, Shri N. K. Sarkar, former Vice Principal of the College, in the presence of all in-house members of the College. Chronological year-wise arrangement of the photographs depicting its history, academic achievements, extra-curricular activities, etc. caught imagination and appreciation of everyone. There were glimpses of contributions of the pioneers of the college, various stages of development of the college, achievement of the students, Silver Jubilee Celebrations, Sports and Games, College Socials, National Conference and Workshops, Seminars and extension activities, activities of N.S.S., N.C.C., Rangers and Rovers, Study Tours and excursions, Cultural Exchange Programmes, the visit of N.A.A.C. Pear Team for assessment and accreditation of the College and also then ongoing Golden Jubilee Celebrations of the College commencing on 17-08-2005 till 11-08-2006.
4. **FOOD FESTIVAL:** A Food Festival-cum-sale was organized on 12th August, 2006, at the College premises, which was inaugurated by Principal, Dr. (Mrs.) M. P. R. Lyngdoh. The festival was organized by the Food Festival Sub-Committee (Convener: Dr. (Mrs.) D. Chattopadhyay) in which food items, art and craft articles, household good, crockeries, woolen garments, textile items and amusement stalls were the main attractions.
5. **ALUMNI DAY FUNCTION:** Alumni Day, 2006, was observed as part of the Golden Jubilee Celebrations on 14th August 2006 with a cultural programme presented by the members of the Shillong College Alumni Association (S.C.A.A.) in the function, which was organized by the Alumnae Sub-Committee (Joint Convener: Dr. Malay Dey). The S.C.A.A. extended a warm felicitation to the teaching and non-teaching fraternity of the College with a lunch party. Our alumni did not stop at; and they then organized a jam-session on 17th August, 2006 after the declaration of the conclusion of the year-long Golden Jubilee Celebrations announced by the His Excellency, Shri M. M. Jacob, the Governor of Meghalaya.
6. **STUDENTS' TALENT DAY:** Students' Talent Day was organised by the Reception Sub-Committee on 14th August, 2006, which provided an ideal platform for exposing the hidden talents of the students. The students' performers entertained the audience with their skills in music, dance, jokes, etc.
7. **CLOSING CEREMONY OF GOLDEN JUBILEE YEAR:** The year long celebration of the Golden Jubilee finally came to a close on the 17th August, 2006, with a grand Closing Ceremony organized at the college campus. The function started at 10.30 A.M. in the college premises with the singing of the College Anthem 'Arise,

Shillong College'. The Governor of Meghalaya, His Excellency Shri M. M. Jacob was the Chief Guest and the Guest of Honour was Prof. R. Lalthan Tluanga, the officiating Vice Chancellor, N.E.H.U. Shri D. Mukherjee, Vice Principal of the College and Convener, Golden Jubilee Celebration Committee, delivered the Welcome Speech that highlighted the selfless and dedicated services and farsightedness of the founders, teachers, students and general public of Shillong. It was followed by a song 'Swagatam' presented by the students of the College. Chairperson of the Golden Jubilee Celebration Committee, Dr. (Mrs.) M. P. R. Lyngdoh, Principal of the College, in her address highlighted the commendable service rendered by the College, which had a very humble beginning, in the field of higher education and in grooming and nurturing the present day youth. She also underscored the need for introspection of our successes and shortcomings to ensure competency and professionalism. After a song entitled 'Flow to the River', the Guest of Honour Prof R. Lalthan Tluanga delivered his speech recalling his memories of the college 44 years thence. The Proceedings of two National Conferences held in the College on "Socio-Economic Development in India with Special Reference to NE Region" and on "Role of Higher Education for Social Change in India with Special Reference to NE Region" and also that of the celebration of "International Year of Physics - 2005" were released by the Guest of Honour, Prof. R. Lalthan Tluanga. The Golden Jubilee Magazine 2006, edited by Dr. M. N. Bhattacharjee, Convener of the Publications and Public Relations Sub-Committee, was released by the Chief Guest, His Excellency Shri M. M. Jacob,

Hon'ble Governor of Meghalaya. The students were felicitated for their outstanding academic performances in Degree (Honours) Examinations 2006 with (Late) S. C. Dutta Prize, Prof. N. K. Sarkar Prize for best performance in English and Special Prizes sponsored by Khasi Department of the College meant for students of Khasi language. The award for the best composer of the College Anthem, sponsored by Shri R. G. Lyngdoh, was awarded to Shri Paul H. Shylla, an ex-student of the college. Chief Guest Shri M. M. Jacob then addressed the audience with his inspiring speech in which he praised the growth, development and achievements of the College and hoped for a better future. This was followed by a dance recital "Homage to India" by the students of the college showcasing the unity and harmony in diverse linguistic and socio-cultural environment in this unique motherland of ours. Formal vote-of-thanks was offered by Dr. S. K. Gupta, Coordinator of Golden Jubilee Celebrations Committee with gratitude extended to each and everyone who contributed directly or indirectly towards the growth and development of the college and also the successful holding of the Golden Jubilee Celebrations. Finally, the formal celebrations of the Golden Jubilee of the College came to with every body standing with tunes of the National Anthem, presented by the students and everyone joining in it.

8. CLOSING CULTURAL PROGRAMME: The Cultural Sub-Committee (Convener: Shri W. Lawai) then accorded the final touches to the Golden Jubilee Year Celebrations with an absorbing cultural programme that was graced by Shri Paul Lyngdoh, Minister for Sports and Youth Affairs, Government of Meghalaya, as the Chief Guest and Dr.



Desmond Kharmawphlang, Head, Centre for Cultural Studies, North Eastern Hill University, Shillong, as the Guest of Honour. It was a cultural feast in the form of dance, songs and wonderful performances by different cultural troupes, drawn from various parts of the State as also from the neighbouring States, who presented the various traditional dances to represent the culture and tradition, they belonged to. The songs of noted artist Shri John Gilbert Soanes, a seasoned performer Shri H. Ryntathiang and the exotic performance of the HTCWO Pynter Orchestra mesmerized the audience. Besides the teachers, lead by Smt. M. V. T. Marwein and Smt. I. S. Warjri, presented a number to a rapturous applause from the all. The cultural programme culminated with a 'Fashion Show' entitled -'TRADITIONZZ', which exposed the traditional dresses of the various socio-cultural communities residing in the State of Meghalaya.

Finally, the celebrations of Golden Jubilee of the College came to an end when Principal of the College delivered a Speech that expressed the sadness which touched every heart of the Shillong College fraternity, as it was time for bringing down and furling of the College Flag. This was indeed a solemn moment in presence of the students, teachers and others to mark the culmination of the Golden Jubilee Celebrations of the College.

During the celebrations, the decoration of the stage, the sitting arrangements and the pandal as a whole were meticulously arranged and the credit goes to the members of the Reception Sub-Committee and their associates (Convener: Shri B. Syiem). The discipline and decorum were strictly maintained throughout the celebration and this was possible only because of the sincere efforts of the

members of the Discipline and First Aid Sub-Committee (Convener: Shri K. D. Ramsiej), the N.C.C. Cadets along with N.S.S., members of the Shillong College Students' Union and other volunteers. The College campus had a bright and attractive look owing to the vigilant supervision of the members of the Campus Care and Improvement Sub-Committee (Convener: Shri R. Rynjah). The accommodation of guests and provision of transportation was ably supervised by the members of the Accommodation and Transport Sub-Committee (Convener: Shri T. J. Kharbhih). One of the most important aspects of the celebrations was the arrangement of delicious food and refreshments to the utmost satisfaction of the guests and others, and for this credit goes to the dedicated efforts of all the members of the Food and Refreshment Sub-Committee (Convener: Shri N. B. Rai).

As a final point, a meeting of all the Committees and Sub-Committees of the Golden Jubilee Celebrations was convened on 30th August, 2006, in which the reports of different Sub-Committees were placed and accepted with congratulatory remarks from the Golden Jubilee Committee to all of them. The accounts of the Golden Jubilee Celebrations was finalized and submitted by the Convener, Finance Sub-Committee, Shri S. R. Nongkynrih.

Thus, the golden event of Shillong College became a golden moment of the past, only to be fondly cherished at the cosiest corner of the heart of each and every member of the Shillong College family.

With sincerest greetings, gratitude and warm congratulations to all.

THANK YOU

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# MAJOR ACHIEVEMENTS

## DURING AUGUST 2006 - OCTOBER 2007

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- I. Shillong College Basketball (Boys') Team won the Championship Trophy in the Inter-College Basketball Tournament 2006 organized by North Eastern Hill University and held in September 2006, by defeating St. Anthony's College.
- II. Shillong College Basketball (Girls') Team became the Runner up in the Inter-College Basketball Tournament 2006 organized by North Eastern Hill University and held in September 2006, by after being defeated St. Anthony's College.
- III. Shillong College Staff (Women) team retained the Dr. M. L. Kar Memorial Inter-College Staff (Women) Basketball Trophy by defeating St. Anthony's College in the keenly contested Final match of the 2nd Dr. M. L. Kar Memorial Inter-College Staff (Women) Basketball Tournament 2007 played on 19th May 2007 at St. Edmund's College Basketball Court. Shillong College scored 38 points as against 29 scored by St. Anthony's College. The Tournament was organized by the Meghalaya College Teachers' Association (M.C.T.A.).
- IV. Gangte J. Samuel secured the first Class Second position in the B. Sc. (Zoology Honours) Examination 2007 conducted by North Eastern Hill University.
- V. Smt. Ailynti Nongbri, Lecturer, Department of Khasi, Shillong College, was awarded the Doctor of Philosophy (Ph. D.) degree by the North Eastern Hill University on 11th September 2007. She did her research work on the topic "The Image of Suffering Woman: Selected Khasi Novels 1960-1990", under the supervision of Prof. B. War, Head, Department of Khasi, North Eastern Hill University, Shillong.
- VI. Ms. Me-ba-ai-hun Blah and Batrity Kongwar of IInd year B. A. (English Honours) joined the Quiz Competition in Tryst, A Literary Fest, on 31st October, 2007, organized by the English

Department, North Eastern Hill University and were awarded the 3rd Prize.

### VII. PRIZES FOR ACADEMIC EXCELLENCE:

In the year 2006, the three best Honours Graduates, from the College, Shri Barometer Nongbri (B.A. Mathematic Honours, 1st Class First), Shri Jim Wungramyao Kasom (B. Sc. Zoology Honours) and Smt. Banrihun Syiem (B. Com. Honours) were awarded the "S. C. Dutta Memorial Prize" and Shri Barry Cliff Marbaniang was awarded "Prof. N. K. Sarkar Prize for English" for best performance in English in HSSLC (Arts) Examination, 2006.

Some Special Prizes, sponsored by Khasi Department of the College were also awarded to the Students of Khasi Language for their commendable performances in the B. A. (Hons.) Examination, 2006.

The award for the best composer of the College Anthem, sponsored by Shri R. G. Lyngdoh, was awarded to Shri Paul H. Shylla, an ex-student of the College. All the prizes were awarded by the His Excellency, Shri M. M. Jacob, Governor of Meghalaya, during the Closing ceremony of the Golden Jubilee Celebrations.

### REPORTS FROM SOME EXTRA-CURRICULAR CENTRES OF THE COLLEGE

- I. Literary Circle: Shillong College Literary Circle was formed on 26-10-2006. It is a multi-lingual society bringing together various language departments, viz. English, Khasi, Hindi, Bengali, Nepali and Garo of the College under its banner. It aims to foster, cultivate and promote inter-lingual activities involving students and teachers of this college and outside. It is striving for enhancing the intellectual ethos of our students by organizing various intellectual activities like debates, elocution, extempore speech,



seminars and quizzes along with encouraging reading habits and creative writings among the young generation. It has a broader objective to encourage translation as an instrument of transmitting and transferring abiding literary thoughts and ideas from different languages. The circle believes such an endeavour will go a long way to enhance unity, integration and harmony.

Literature, we all know, transcends provincial, racial boundaries that hinder the promotion of universal bond – a bond of no race, case, colour and creed. Literature is for humanity in general. The logo brings to light this very concept – two quills signifying the strength of written words, brought together and made one by a circle of vivid colours, the striking colours signifying the unique yet complimentary quality of each language.

Literary Circle is still in its infancy. The circle may in near future extend its membership to students (compulsory for language and optional for others). It has many miles to go before it can transform all its ideas into action. It is hoped that one day this sapling with proper care and nurture will grow into a big tree – the fruits of which will nourish all lovers of literature.

Prominent activities organized by the Literary Circle since its inception includes:

1. A Talk on Women, Politics and History on 28-11-2006. The Speaker Dr. Judith Rae-Ross, the Chief Guest of the Session, is an eminent scholar, Professor Adviser and research guide from the department of History, De Paul University, Chicago, U.S.A. Dr. Ross focused on the secondary role played by Women in America in matters of governance, administration and policy making even to-day after the era of Women's Liberation Movement. Another brilliant talk on English in India: Problems and Perspectives was delivered by Dr. K. C. Boral, Director, C.I.E.F.L., Shillong, who was the Guest of Honour in this programme. Dr. Boral's talk was enlightening to the audience, more particularly an eye-opener to the academicians and teachers of English. The Chairperson Dr. M. P. R. Lyngdoh, Principal of the College, highlighted the positive of honour and eminence enjoyed by Women in India right from the Vedic Age and traced the various stages of growth of women's position culminating in the power or women at the helm of

political affairs and governance in various parts of India, more particularly in Meghalaya. Dr. C. J. Thomas, deputy Director of I.C.S.S.R, that sponsored the programme, also graced the occasion. The programme was spontaneously appreciated by all the participants and is an indicator that the Literacy Circle is moving in the right direction with the cooperation and untiring efforts of its members.

2. On 22-09-2007, the Literary Circle organized an Elocution contest for the College Students of all streams on the topic "Rain Water Harvesting – its Significance", which had an encouraging response. Ms. Sangita Bhattacharjee, Assistant Hydro-geological Engineer, Central Ground Water Board, Government of India, was the resource person. Her speech added jest and made the programme highly interesting. Altogether 14 participants took part in the contest and Ms. Ivyreen Warjri of B. A. IInd year (English Honours) won the 1st prize.

(This report was compiled and submitted by Smt. Smritirekha Das, Convener, Literary Circle and Head, English Department, Shillong College, Shillong).

## II. ICGC ACTIVITIES DURING THE YEAR 2006-07:

During the year 2006 ICGC have organized two major programmes for the students of the College. The following are the detailed report of the ICGC programme:

1. **Legal Literacy cum Awareness Programme:** This programme was organized by ICGC in collaboration with the Meghalaya State Legal Services Authority (MSLSA). The purpose of the programme is to create an awareness among the college and school students on the problems of drugs abuse and alcoholism (how law can control it); rape (where and how to approach); sexual harassment in work place and in institutions; FIR, Bail and Rights of the accused; Legal Aid; Fundamental Rights and Child Trafficking. The Additional Advocate General of India, Shri W. D. Syngkon was the Chairman in the programme and the Principal of the College, Dr.(Mrs.) M. P. R. Lyngdoh gave the welcome address. Among those who spoke in the function included Smt. C. D. Shira, MPS, on the topic Child Trafficking which was followed by a speech from Shri B. E. Wallang, Member, MSLSA, who spoke

on fundamental rights. The Additional Advocate General, Shri W. H. D. Syngkon was the vibrant speaker who spoke on the topic: FIR, Bail and Rights of the accused. Shri L. M. Sangma, Joint Secretary, MSLSA and Joint Secretary, Law Department gave a speech on Legal Aid and Lok Adalat. Shri K. S. Momin, Director of Accounts and Treasury, offered the vote of thanks.

2. **Career Awareness programme with special reference to Self Employment:** This programme was organized by ICGC on the 28th October 2006. The programme consisted of 3 (three) Lectures. The first lecture was delivered by Dr. B. P. Sahoo Lecturer, Centre for Adult and Continuing Education, NEHU on the topic, Career Opportunities and Strategies. Dr. Sahoo covered a number of areas such as the various career options available today, steps to a successful career and personality development. He also spoke about the All India Competitive Examinations conducted by UPSC, the procedure involved in the selection process, how to face the exams and interviews and how to become successful. The second lecture was given by Mr. I. Z. Wreang, Functional Manager District Industries Centre, Shillong, on 'Self Employment'. Mr. Wreang highlighted on the various career opportunities that one can take up for self employment like opening of a fabrication unit, candle making, plastic making industry etc. and others in the services sector like electricians, beauticians, carpentry etc. He explained in detailed about the various government schemes for self employment relating to the financial assistance and subsidy that one can avail. He also explained about the procedure for starting an enterprise right from the time of initiating the project till the time the project becomes functional. Besides the various financial assistance provided by the banks for the educated unemployed youth was also covered in the lecture. The last lecture was delivered by Mr. N. Khyriem, Chief Manager, CSE State Bank of India, Shillong on the various Schemes that State Bank of India has for undertaking self employment and also for undergoing further studies in India and abroad. Mr. Khyriem in his lecture has explained in detailed about educational loans being provided by SBI. The areas he covered are: salient features of the student loan scheme, courses eligible for the scheme, expenses considered for the loan, amount

of loan, interest rates, repayment period, security, margin money and documents required. On the whole, the students have benefited a lot from the programme in terms of the information and guidance that the three resource persons has provided. The students has also been greatly encouraged and motivated and more importantly it has given them a sense of direction in choosing and planning for their careers.

3. An IT oriented programme for the benefit of students was organized by ICGC in collaboration and direct participation of the NIIT in the College campus in the month of July 2007 that imparted training and awareness to the students on the opportunities in the IT sector.

(This report was compiled and submitted by Dr. (Ms.) D. L. Buam, Joint Convener, ICGC and Lecturer, Chemistry Department, Shillong College, Shillong).

- iii. **NSS, Shillong College Unit:** The NSS Unit of Shillong College has successfully conducted many activities with cooperation and support from the Principal and the Staff of the college, and the Programme Coordinator. Some of the activities during the year are as follows:-

1. **Tree plantation:** A tree plantation programme was held in Laitjem Mawkriah village on the 3rd July 2006. Tree plantation was followed by awareness programme on the importance to preserve trees, healthy and free environment. The programme was jointly carried out with volunteers from St Mary's College, Shillong and Lady Keane College, Shillong. About 35 volunteers from our college participated in the programme.
2. **Cleanliness programme:** A cleanliness programme was organized in Mawphlang on the 7th Dec 2006. About 50 volunteers took part in the cleaning drive. The programme was mainly to clean the ponds in the area removing of broken glasses and plastics in the area.
3. **World Environment Day:** The unit took part with the Shillong College Academic Society of Shillong College in observing the World Environment Day, 2007, held on 5th June.
4. **Youth Unite for Victory on AIDS:** The Unit organized a District Level Quiz Competition in the college. Nine schools and colleges participated in





the competition. The first prize was bagged by Army school while the second and third by Shillong Commerce College and Glakyn Academy, respectively.

5. **Communal Harmony:** The unit observed the communal harmony campaign and fund raising week from the 19 to 25th of December 2006 and Flag Day on the 24th Nov 2006.
6. **Disaster Management:** The Unit in collaboration with the Home Guard and Civil Defence, Government of Meghalaya, organized a one day awareness and training programme on Disaster Management in the college. The programme was followed by a five days training cum orientation from 26th to 30th of March, 2007.
7. **Career Guidance:** The Unit participated in the career guidance in collaboration with the Centre for Adult and Continuing Education, North Eastern Hill University from the 29th May to the 2nd of June 2006.
8. **Value Education:** The Unit participated in Value Education programme organized by Sankardev College, Shillong, in collaboration with the North Eastern Council, Shillong.
9. **Youth Focus:** Two NSS volunteers participated in a one day workshop on Youth Focus: Root of our future – The Human Rights of Youth”, organized by Synod College, Shillong, on 2nd of May, 2006.
10. **World AIDS day:** The Unit participated in the observance of the World AIDS Day along with the other NGOs in the city. The programme included Poster Campaign, Drawing Competition and others. Blaiamaon Kynta of Shillong College bagged the first prize in Drawing Competition.
11. Other activities include participation in the Drawing Competition on the theme of drug and AIDS organized by NEHU in which the college bagged the first prize. Further, the Unit participated in National Integration Camp in Guwahati and also in Youth Exchange programme in Mysore.

NSS aims to serve the Society and Nation. It is ever ready to work round the clock with this objective. The success of the scheme is the country's success in serving the people. All the important Education Commissions recommend participation in NSS activities and it is practiced all around the world. Let us contribute to the Nation and humanity through this humble way.

(This report was compiled and submitted by Shri H. langrai, Programme Officer, NSS Unit, Shillong College and Lecturer, Education Department, Shillong College, Shillong).

- IV. **English Department:** Some Activities: “Learning is a treasure that will follow its owner everywhere”– Chinese Proverb.

The wisdom in this Chinese proverb is irrefutable!! Knowledge truly is a life long treasure. Promoting this very belief, the esteemed English Literature Department of Shillong organized several activities to catalyze/expedite the learning process. Paper presentations and quiz shows were organized to make the learning process fun and interactive. These activities helped the students to think beyond the taught, to develop and cultivate their own thoughts.

Paper presentations by the English Honours students were started first in 2005 who articulated their thoughts on various topics abstracted from the history of English literature – the metaphysical poetry, Elizabethan Poetry, Renaissance and its influences, the Romantics amongst others. British dramatists Shakespeare, Ben Johnson, Galsworthy, Bernard Shaw and T. S. Eliot caught the imagination of many students. The idea behind these sessions was to create an active interest in the students and to initiate self learning. The sessions helped to build confidence, and improve public speaking skills. Active and enthusiastic participation made all the sessions successful and effective.

The English Department hopes to develop an appreciation of literature in all – students of all categories. The department thus organized the screening of the film “My Fair Lady” based on Bernard Shaw's Pygmalion, a play which forms part of the syllabus. The play was screened on the 30th and 31st of October, 2006, and it provided the students an understanding of how literature is adapted to different art forms. Similar programmes are being organized during this year as well.

(This report was compiled and submitted by Smt. Smritirekha Das, Head, English Department, Shillong College, Shillong).

*“If you don't experience dark clouds, rain and storm, there is no way of measuring sunshine.”*

**- James Hardy**





## SHILLONG COLLEGE STUDENTS' UNION 2006-07

Sl. No.	Post	Name	Class
1	President	Dr. M. P. R. Lyngdoh	Principal, Ex-officio
2	Vice President	Shri Hanif Syiemlieh	III/B. C. A.
3	General Secretary	Shri Wallamkumar Wankhar	II/B.Com. (M)
4	Assistant General Secretary	Smt. Andrea Pohshna	II/B. Sc.
5	Music Secretary	Shri Khrawkumar Warjri	III/B. A. (M)
6	Assistant Music Secretary	Shri Ralph Auswin L. Nongpuir	I/B. Com. (D)
7	Sports Secretary	Shri Pynshngianleng Moksha	I/B.A. (M)
8	Assistant Sports Secretary	Shri Linus Lawriniang	III/B.A. (M)
9	Debate Secretary	Smt. Sunnystar L. Mawlong	III/B. Sc.
10	Discipline Secretary (Girls')	Smt. Margareth Lyngwa	III/B.A. (D)
11	Discipline Secretary (Boys')	Shri Maskarland Kharkongor	I/B. B. A.
12	Assistant Discipline Secretary	Shri Alpha Tongper	I/B. Sc.
13	Secretary, Boys' Common Room	Shri Edward Kshiar	I/B. A. (D)
14	Secretary, Girls' Common Room	Smt. Medaljune Sumer	III/B. A. (D)
15	Student Editor, College Magazine	Shri Reginald H. Khyriem	II/B.B.A.
16	Student Editorial Board Members	1. Smt. Ibadahun Lawai 2. Smt. Dashisha L. Nongpuir 3. Shri Wanbiangpor Khaarmawlong	III/B. Sc. III/B.B.A. III/B.B.A.



# REPORTS FROM SHILLONG COLLEGE STUDENTS' UNION (S.C.S.U):



**I. General Report (2006-07) from the General Secretary, Shri Wallamkumar Wankhar:**

The Shillong College Students' Union is a body formed to look upon the welfare of the student relating problems, grievances and other matter relating to the

student concern.

As the General Secretary, it gives me a great happiness to know that this year too our College Magazine is being published with a Teacher-in-Charge and the members of Publicity Board involved for making this a success for without their hard work this could not happen.

The Executive Body of the S.C.S.U. for the session 2006-07 was formed in the presence of our respected Principal and Vice Principal along with some teachers who were involved in the election process that was conducted in true democratic traditions.

The Annual Sports & Cultural Meet of the College for the session 2006-07 was organized by the S.C.S.U. from 27th November 2006 to 2nd December 2006 with active guidance of the College authorities and the teachers. Various events of Sports and Games were conducted and the Sports Secretary and Assistant Sports Secretary did commendable job with the volunteers lending untiring support to them. Like wise the Music Secretary did everything possible to run smoothly all the cultural items and contests, and the college campus looked vibrant with all enticing activities of the students. A new item introduced by the Music Secretary caught the imagination of all the students and it was - the-"Band of Students" which was a surprise item and played beautifully making everyone to rock the evening with all their heart. With that surprise item, the Annual Sports & Cultural Meet 2006-07 came to an end.

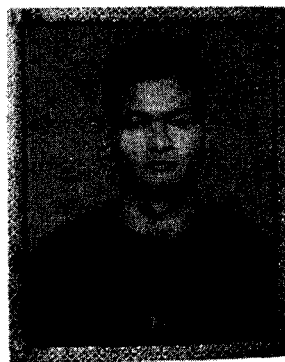
I would like to express my heartfelt gratitude to our respected Principal, Vice Principal and to all the teachers who had been with us throughout my tenure as General Secretary, supporting and supervising us in every move we take as a union and also to all the Non Teaching Staff and all the Class Representatives and Members of the S.C.S.U. for their active support.

I would also like to thank all the students of Shillong College for their overwhelming response and participation and cooperation with the Union Members.

On behalf of the S.C.S.U., as the General Secretary, I would like to apologize for all the shortcomings during the Annual Sports & Cultural Meet and also during our tenure.

**THANK YOU ALL & LONG LIVE S.C.S.U.**

**II. Report from Shri Khraw Kubar Warjri, Music Secretary, and Shri Ralph Auswin L. Nongpiur, Assistant Music Secretary:**



We the music secretaries of the S.C.S.U. extend our gratitude to the Editorial Board and Teacher-in-charge who area involved in publishing Annual College Magazine of 2007.

The Annual College Week or the Annual Sports & Cultural Meet 2006-07 was inaugurated on 27th November, 2006, in the presence of our Principal, Vice Principal and our teachers along with the students of the college.

On formation of the Executive Body of the S.C.S.U. for the session 2006-07, we the Music

Secretaries were assigned with the job of running all the cultural programmes like singing, dancing and different programmes which were included in this year's Annual College Meet.

In addition to conducting the usual programmes of songs and dance, this year a new programme "Band of Students" was introduced which generated tremendous enthusiasm from the students. But our teachers really stole the show finally. It was a special item produced and played by our teachers"- both male and female - with their

hearts out which made the concluding function a memorable one.

"Juke Box" was another new programme introduced in which many students jumped in to put their request for their friends and special one's. With music playing all day long, it provided all the energy to boost the students in their various activities.

The "Band of Students" finally drew curtains to the successful Annual Sports & Cultural Meet 2006-07 with every one singing to cheer up the success of the Meet.

## SHILLONG COLLEGE STUDENTS' UNION 2007-08

### NEWLY CONSTITUTED EXECUTIVE COMMITTEE OF THE S.C.S.U. 2007-08, ELECTED ON 12-09-2007

Sl. No.	Post	Name	Class
1	President	Dr. M. P. R. Lyngdoh	Principal, Ex-officio
2	Vice President	Shri Wanlambok Kharsati	III/B. Sc.
3	General Secretary	Shri Pynshngainlang Moksha	II/B.A. (M)
4	Assistant General Secretary	Smt. Joycelyne Tariang	II/B.A. (D)
5	Music Secretary	Shri Sunny Massar	III/B.Com. (D)
6	Assistant Music Secretary	Shri Rutherford Thabah	II/B. Sc.
7	Sports Secretary	Shri Richardson Cartney Mawthoh	III/B.A. (M)
8	Assistant Sports Secretary	Shri Edward Kshiar	II/B.A. (D)
9	Debate Secretary	Smt. Handakaru W. Rangad	III/B.B.A.
10	Discipline Secretary (Girls')	Smt. Margareth Lyngwa	III/B.A. (D)
11	Discipline Secretary (Boys')	Shri Gilbert Anthony Dkhar	III/B.A. (D)
12	Assistant Discipline Secretary	Shri Eiborlang Tiang	III/B.B.A.
13	Secretary, Boys' Common Room	Shri Reuben J. Mawthoh	II/B.C.A.
14	Secretary, Girls' Common Room	Smt. Baphindamanbha Kharlukhi	XII (Com.)
15	Student Editor, College Magazine	Smt. Basliang Khongstid	II/B.A. (M)
16	Student Editorial Board Members	1. Shri Riŕhanborlang Dkhar 2. Shri Davis Lyngdoh 3. Shri Wanrapkupar Diengdoh	I/B. Com. I/B. Com. XI (Com.)



# SHILLONG COLLEGE STAFF

(As on 01-11-2007)

## PRINCIPAL

DR. (MRS.) M. P. R. LYNGDOH

## VICE-PRINCIPAL

SHRI D. MUKHERJEE

## VICE PRINCIPAL (Professional Courses)

DR. S. K. GUPTA

## TEACHING STAFF:

### Department of English

Smt. Smritirekha Das  
Dr. (Mrs.) Dhira Bhowmik  
Smt. B. Wanniang  
Smt. I. S. Warji  
Shri L. M. Paariat  
Smt. Amanda B. Basaiawmoit  
Smt. G. J. Dkhar

### Department of Bengali

Smt. Chandana Dhar

### Department of Nepali

Shri Nar Bahadur Rai

### Department of Garo

Smt. L. D. Marak

### Department of Khasi

Smt. M. Gatphoh  
Shri T. S. Rajee  
Dr. (Ms.) D. Mawroh  
Shri H. Marwein  
Dr. (Mrs.) A. Nongbri  
Shri W. Lawai

### Department of Hindi

Dr. (Ms.) S. Pandey

### Department of Education

Smt. O. Kharkongor  
Dr. (Ms.) Ruby Dkhar  
Dr. H. langrai  
Smt. H. Diengdoh

### Department of History

Shri R. Rynjah  
Smt. N. Lytand  
Smt. Jaya Choudhury  
Smt. V.C.S. Dkhar

### Department of Economics

Shri B. Syiem  
Dr. (Ms.) N. West  
Shri L. Pathaw  
Dr. (Ms.) E. Kharkongor  
Shri S. O. Lyngskor  
Smt. I. S. Kharkongor

### Department of Mathematics

Dr. Hrishikesh Dhar  
Shri Dikes Shadap  
Shri S. Kharchandy (on lien)  
Shri M. W. Synrem

### Department of Statistics

Shri Sankar Goswami  
Smt. Pushpita Das

### Department of Philosophy

Dr. (Ms.) Dipali Chattopadhyay  
Shri D. Ramsiej  
Dr. (Ms.) Jayanti Biswas  
Dr. B. P. Tripathi

### Department of Political Science

Dr. (Ms.) N. Sinha  
Smt. L. P. Shadap  
Smt. V. R. Solomon  
Smt. R. Pyngrope

### Department of Sociology

Smt. S. Khyriemujat  
Smt. S.R.J. Khongwar

### Department of Commerce

Shri S. R. Nongkynrih  
Shri K. Dutta Roy  
Shri Anurag Khanduri  
Shri Barun Kr. Saha  
Shri Sankar Sarma

### Department of B.B.A.

Smt. W. C. K. Sohliya  
Smt. P. Khonglah  
Shri Poahulien Kipgen

### Department of Botany

Smt. Rama Sarkar  
Shri Swapan Kr. Roy  
Smt. D. Kharshandy  
Smt. M.V.T. Marwein  
Smt. D. Lyngdoh

### Department of Chemistry

Shri T. J. Kharbhih  
Dr. M. N. Bhattacharjee

### Department of Physics

Smt. E. N. Dkhar  
Shri S. Lato

### Department of Zoology

Smt. Rekha Devi  
Dr. Malay Dey





Dr. (Ms.) D. L. Buam  
Shri K. Umdor  
Shri C. Masharing

Shri M. J. Rynjah  
Shri A. Dkhar

Smt. D. N. Shabong  
Smt. E. M. Pala  
Smt. Suparna Choudhury

**Department of Computer Science & B.C.A.**

Smt. Aiom Mitri  
Shri W. Thangkhiew  
Shri B. Mukhim  
Shri J. Kharshandy (joined 02-07-07)

**Department of Microbiology**

Shri Zoliansonga

**Following teachers have helped the College enormously with their dedicated service as Part-time Teachers:**

1. Shri T. T. Pachunga - Department of Mizo
2. Shri P. Lynser - Department of Mathematics
3. Shri C. C. Kharsyntiew - Department of Mathematics
4. Dr. Sanku Dey - Department of Statistics
5. Shri R. Nongkhlaw - Department of Physics
6. Shri N. P. War - Department of Physics
7. Shri J. Williamson Gidon - Department of Physics
8. Shri Pankaj Tamang - Department of Physics
9. Shri Robert War - Department of History
10. Smt. D. Rynjah - Department of Political Science
11. Smt. P. M. Kharkongro - Department of Environment Science
12. Smt. A. Diengdoh - Department of B.B.A.
13. Smt. P. Kharkrang - Department of Micro-biology
14. Smt. I. Nongrum - Department of Computer Science
15. Smt. I. Sun - Department of Computer Science
16. Shri S. S. War - Department of Computer Science

**Following Teachers have resigned from their services during this period:**

1. Shri Geoffrey M. Shadap - Department of Computer Science - resigned on 01-06-2007
2. Shri I. M. Marbabiang - Department of Computer Science - resigned on 14-05-2007
3. Shri S. Chettri - Department of Computer Science - resigned on 15-05-2007
4. Shri B. R. Diengdoh - Department of Mathematics - resigned on 04-10-2007

**LIBRARY STAFF**

1. Smt. B. Lyngdoh - Librarian
2. Smt. W. Mawthoh - Library Assistant
3. Shri Tulsi Ram Fullel
4. Smt. J. M. Lyngdoh  
(Smt. W. Dkhar, Librarian, in on lien)

**NON-TEACHING STAFF – Office**

1. Shri Debabrata Bhattacharjee - Head Assistant
2. Smt. Kalyani Sorcar - Accountant
3. Shri Nikhil Paul
4. Smt. Rosaline Khongwir
5. Shri Anthony D. Jyrwa
6. Shri M. Lyngdoh
7. Shri A. Khriam
8. Shri Avalan Gatphoh - Gym Instructor





## NON-TEACHING STAFF – Menial

1. Shri Dulan Kumar Das
2. Smt. F. Kharlukhi
3. Shri R. Kharkongor
4. Shri S. K. Wahlang
5. Shri Prem Sharma
6. Shri Raj Kishore Rai
7. D. Kharlukhi
8. C. S. Kharnari
9. Smt. K. Warjri
10. W. Basaiawmoit
11. Shri Kumar Rai
12. Smt. Alphansa Rymbai
13. Smt. Phang Syngai
14. D. R. Kharmujai
15. Shri E. Pyrtuh
16. Shri A. Lyngdoh
17. Maximilando Sohtun
18. Shri Rimanlang Kharumnuid
19. Shri Alfred Sawain
20. Shri Lambha Kharkongor
21. Bansara Ryntathiang
22. Anil Khannal
23. A. Khongwir
24. D. Marbaniang
25. Shri C. N. Areng
26. Shri Sylvester Myrthong
27. A. Kurbah – since resigned
28. Shri D. O. Wallang – resigned on 21-06-2007.

## OBITUARY



**Shri ANANDA MOHAN PAUL**  
*Formerly Head*  
*Department of Commerce, Shillong*  
 expired on 23rd Nov. 2007  
 at Kolkata after brief illness.

We pay our respectful homage to our departed colleagues.

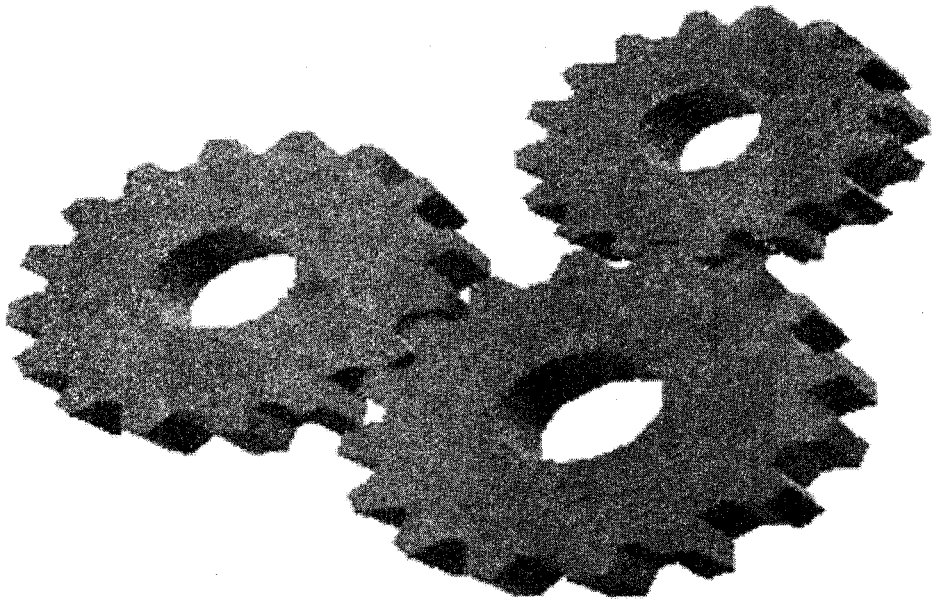


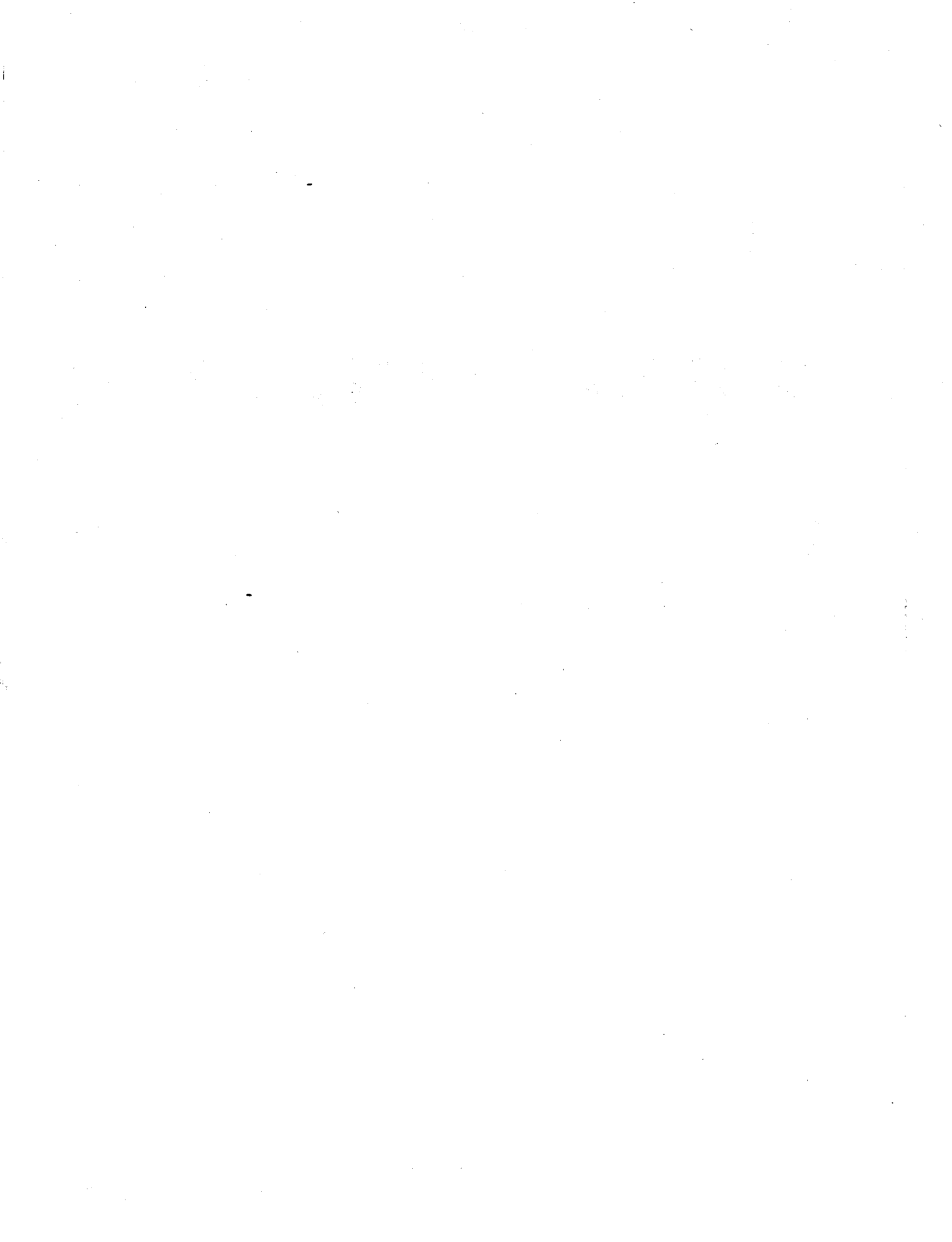
**Shri MITRALAL SHARMA**  
*Formerly a Grade IV Staff of the college*  
*(retired in 2001)*  
 expired on 14th Feb. 2007

"The roots of education are bitter, but the fruit is sweet".  
 - Aristotle

"One of the penalties for refusing to participate in politics  
 is that you end up being governed by your inferiors". - Plato

# KHASI SECTION







# A! KO WAHDUID

**Biralintibon Marbaniang**

*B.A. Ist Year*

Haei ngan shem shaei ngan wad?  
Ah! Ko wahduid, ka ri pyngngad  
Dohnud kyndeh da ka jingthrang;  
Ha la marwei mynsiem ka pang.

Halor maesiang, wahduid phi tuid  
Da jingjaijai mynsiem ka khuid  
Ba ngan ioh dih katho nga sliang!  
Wat la jingeh ia nga ki khang,  
Da jingiaishah ngan iai ialeh  
Ban kyrtiang dien shiteng ngam treh  
Ha man ki lad te ngan iai wad  
Ah! Ko wahduid jong ka jingstad.

Nga kiew ki lum, nga hiar ki them;  
Khatduh ia phi wahduid nga shem,  
Kam pher wat la kan tep umsaw;  
Ia phi wahduid ngan iai kynmaw.

# WAHDUID

**Wailad Pamthied**

*B. A. Ist year*

Wahduid barit khilir khilir phi tuid  
Marwei phi tuid khlem jing sahnud  
Bad sngi bad miet phi iai risa,  
Ban pynkynden dohnud jong nga.

Kumno phi tuid manla ka sngi?  
Wat la jingeh ka khang ia phi.  
Phi rit phi swai man la ka sngi  
Ne don mano ba khang ia phi.  
Ki Iyer iwbih phi iai pynmih  
Wat la ki ban ki jingsngewsih.

Wahduid nangtuid man la ka sngi  
Matti u Blei nang iai sakhi  
Ngi ruh na phi nuksa ngin sot  
Ngin iai pyndep ban pule kot.



# IA KA NGAN IA WAD

**Teris Kharmon**

*B. A. Ist Year*

Wat la jngai na iing, na i Mei, i Pa,  
Jngai na la shnong, na la i kur, i kha,  
Katno marwei nga sngewtmang, sngew kynjah!  
Hynrei, leh kumno ba ka kam ka sharh.

Hangne kein marwei hapoh ri nongwei,  
Bunsien nga kynmaw ia i Pa i Mei,  
Kumno ban i sneng i ju ong ia nga?  
Kynmaw ho khun la ka jong ka Lyngkha.

Na iing nga mih ban leit wad ia jingstad,  
Wat la diengpynkiang ia nga ki khanglad.  
Jingeh kiba bun nga hap hi ban thom,  
Ban ioh kein ia ka nga hap trei shitom.

Lyngkha kein ka dei kata ka jingstad,  
Wat jingsngewsih ki wan, jaw ki ummat,  
Katba i Mei i Pa i dang plie lad,  
La pang ka dohnud, ia ka ngan iai wad.

Wat la jngai na iing na i Mei i Pa,  
La mynsiem ka pang, ka lynga, pisa,  
Wat la bun jingeh, ngan iai trei minot,  
Ba khatduh ngan ioh i'u soh ka jingjop.

\* \* \*

# KA JINGSUK

**Khraw Kupar Tynsong**

*B. A. Ist Year*

1. Nga sngew bynriew u ud jylliew  
Ka ri synDia b'la ngam u ngiew  
Jingtieng, jingsmiej jynjar ka shon  
Jingsuk, u wad, hangno ka don.
2. Ha lum ha wah ha shnong ha khlaw  
Jingsuk ka phet kaei ka daw  
Haduh jynjar ka wan tyllep  
'Eriong, 'erngit wan beh kyrthep.

3. Kat sha ba phai tang jingjynjar  
I'u briew ka teh ka la synshar  
Ha ka mynsiem hi ka khih lynga  
Kam ioh jingsuk ka shu pisa.
4. Ka bam u ioh pahuh pahai  
Ka kup ka sem ym b'u khuslai  
Jingsuk ka mynsiem pat kam don  
Ki jingkhuslai ki ban ki shon.
5. Ka daw baroh hi dei namar  
Jingsuk ia ngi kam ioh synshar  
Ba ngi la klet ia ka ain Blei  
Ba ngin ia ieit i wei ia i wei.

\* \* \*

# U NONGSTAH DIENG

**Earnestroy Lyngdoh**

*B. A. Ist Year*

Weibrew kynjah dangstep phyrngap,  
U ngam shapoh ki khlaw ki btap.  
Ryngkat ki tiar ba nep, ba shon.  
Ryndang u phai ka diang ka mon;  
Khlem don jingriej, khlem don jingtieng  
Hangta u leit ba un stah dieng.

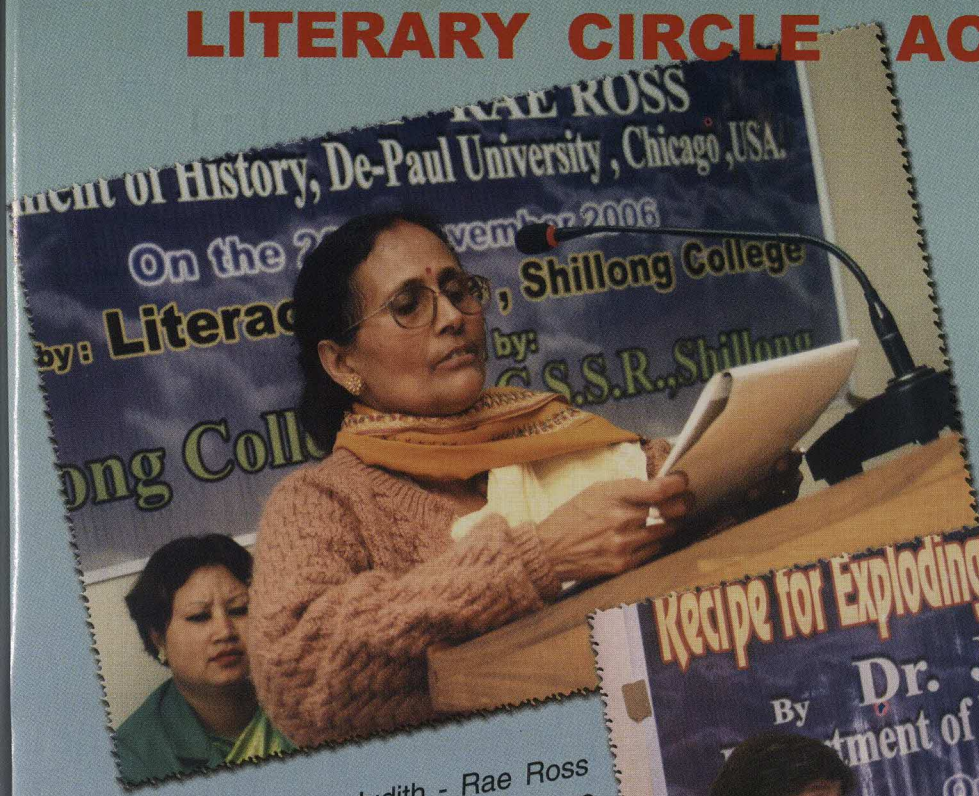
U ksai ba jwat suki u loit;  
Ka um ba pjah kiew tдем phoit-phoit,  
U hap ban kiew ki riat ki ram,  
Lynti u iaaid; raieh raidam.  
Hangta u ud, u iam khuslai  
Namar b'u sngew u la iap stai.  
Hynrei pynban jingeh um kheid,  
'Mynsiem Shynrang', u iai don keiD  
kumta ngi I Mawsiang ki kad,  
namar Ramhah; Madan lu pat.

Kumne man ka sngi u dohiap,  
Bad u iai trei shitom;  
Samla pule ruh to dem diap:-  
Ban ioh nam ioh burom.  
Ym tang ban ioh ka nam burom;  
Hynrei, akor to ri kyndong,  
Bad jingpule shaphrang to jam  
Ban 'Im kyrteing ban sah ka Nam'.





# LITERARY CIRCLE ACTIVITIES

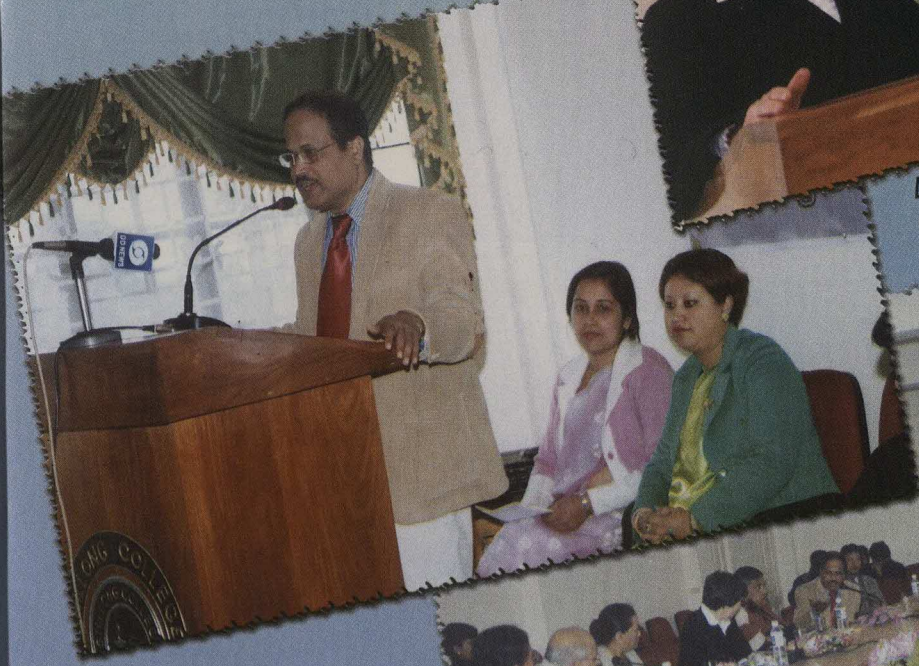


Smt. S. R. Das  
Convenor, Literacy Circle  
Delivering Welcome Address

Dr. Judith - Rae Ross  
of De Paul University, Chicago  
Speaking Condition of Women in USA  
at College Campus (28.11.2006)



Dr. K. C. Boral Director, CIEFL, Shillong  
with his lively Speech on English Teaching  
in India (28.11.2006)

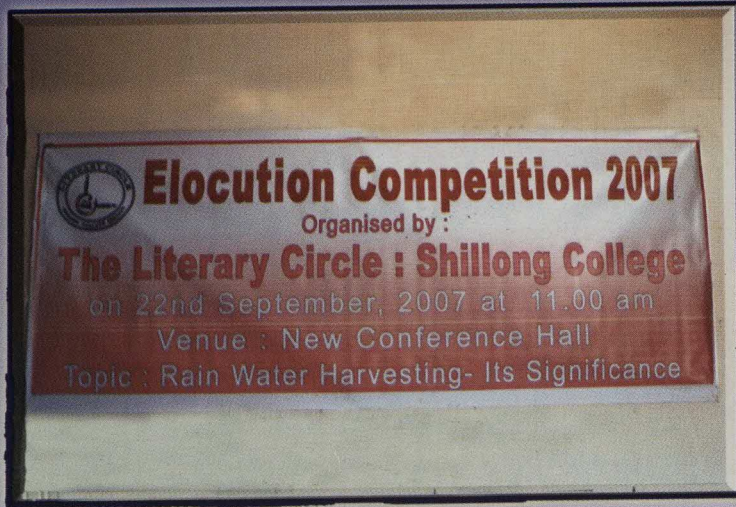


Principal, Vice Principal  
and Teachers  
During Inter-active Session  
after the Seminar (28.11.2006)





# LITERARY CIRCLE ACTIVITIES



*Elocution contest on Harvesting  
Rain Water - 22.09.2007*



*Judges busy in their job*



*Prizes being distributed by  
Ms Sangita Bhattacharjee*



*Members of Literary Circle with  
Ms Sangita Bhattacharjee*



*Quiz competition organised by  
English Department*



*Paper Presentation by  
English Honours Students*



# COLLEGE HOSTS AND PERFORMS



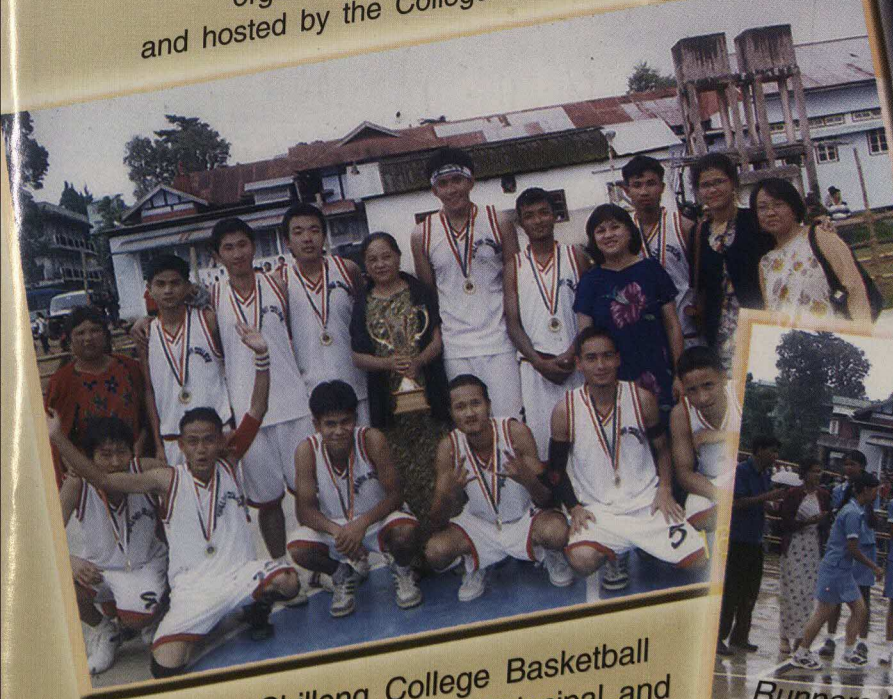
A view of the Conference of the Meghalaya College Principals' Council hosted by College 27-05-06.



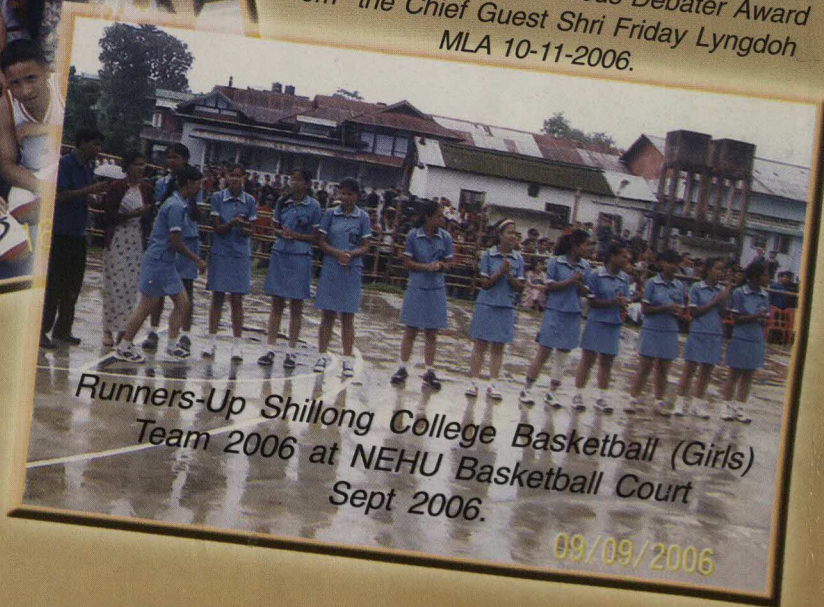
Shri B. R. Kharlukhi, ex-MP. as Speaker at the 7th R. R. Thomas Memorial Inter-College Debate Competition 2006 organised by the MCTA and hosted by the College 10-11-2006



Shri Hanif Syiemlieh, a student of the College receiving the Best Humorous Debater Award from the Chief Guest Shri Friday Lyngdoh MLA 10-11-2006.



Winner Shillong College Basketball (Boys) Team 2006 with Principal and the Trophy Sept 2006.



Runners-Up Shillong College Basketball (Girls) Team 2006 at NEHU Basketball Court Sept 2006.

09/09/2006



# College Progresses and Reaches Out



Shri Ranjan Chatterjee, Chief Secretary, Meghalaya delivers his speech inaugurating the Microbiology Laboratory and launching the College Website , (06/07/2007)



Inauguration of Microbiology Lab (06/07/2007)



Shri Chatterjee, Smt K S Lyngdoh, President of Governing Body, Vice Principal, Teachers and Students pose inside Microbiology Lab (06/07/2007)



Release of Proceedings volume of Students Seminars on RTI by Principal during Annual College Sports and Social Week 2006 (27/11/2006)



Non-Teaching Staff of the College during Non-Teaching Staff Day Celebration (10/09/2007)



Executive Committee Members of S.C.S.U. 2006 - 07



## JINGIEID BÁ LA DUHNOH

Wenny Mawlong  
B. A. 1st Year

Jingieid nyngkong marwei nga shem.  
Ban don ryngkat ha kut shadem.  
Ka bneng nga shem, ban don bad phi,  
Paila jingieid ba ngin sakhi.

Ki sngi ki snem ki ìai tyllun,  
Kaei phi mut, kaei phi pun?  
Sharieh sha jngai na khmat jong nga  
Dei, khanglynti i mei i pa.  
Ne, jingpule phi hap ban ngam  
Ban ìai pymdep la ka kamram.

Sngewsih sngewdiaw balei ngan buh  
Jingieid jong nga khlem da sng euthuh  
Kumno ngan kren, ngan batai shuh  
Namar shyieng-krung u Blei la buh.

\* \* \*

## SHA KLIAR KHAM SHA KLIAR

Miss Bashisha Pyngrope  
B. A. IInd Year

Na trai jong u lum, la ki khmat nga peit,  
Sha kliar jong u thiaw, la khmat nga pynbeit;  
Ban shu pyrkhata nga tip, ngam lah ban poi,  
Tang kiew ym pat kiew, jingthait la kynoi.

Nga peit lynti thiep, khohruh bad khohram,  
Nga tip khohwah bad pohjat kin sa pang;  
Ngan kham jied lynti ba kham long  
madan?  
Lada suk nga tip, sha kliar kim ialam.

Ban poi sha kliar, dei ban iai kiew artet,  
Ngan thom shaphrang, jingthait ngan phai  
lyndet;  
Ngan kiew ki raieh, ban poi sha ka thong,  
Ki shiah la ki thar, pyneh triang ban prong.

Ha jingiaid lynti, don bun maw jynthut,  
Lada shem jingkyllon, khie pat wut wut;  
Pynbeit jingbakla, nangiaid pat shaphrang,  
Ban poi sha kliar, te dei ban don  
'Jingthrang'.

Ki jingeh ba bun, ha khmat nga kynduh,  
Bunsien 'Jingkyrmen' nga sngew la jan duh;  
Khatduh ha kliar lum, nga ioh ban iuh kjat,  
Sngewpyngngad ka met, sngewtngen  
'Jingpyrkhat'.

Sha kliar u lum, sha kliar samla to  
khemied,  
Hajar phin shem, hangta ka don ka 'Khet';  
Jingjop, jingstad bad Hok samla to jied,  
Kiwei ban hikai, trei shitom wat klet.

La dieng pyngkiang, lynti ki wan ban kah,  
Ban sah wat shah, ialeh ha ban da lah;  
Sien jam-pa-sien jam, ngan pyneh khohwah,  
Nga kut jingmut thop, sha kliar te nga kwah.

Shaphrang, khun samla, shaphrang thom  
jingma,  
Ioh ba jinglong briew, kan shu im sakma;  
Shakliar kham sha kliar, jingstad ai ngin  
wad,  
Beh smat! Ko samla, sha kliar ka  
'Jingstad'.



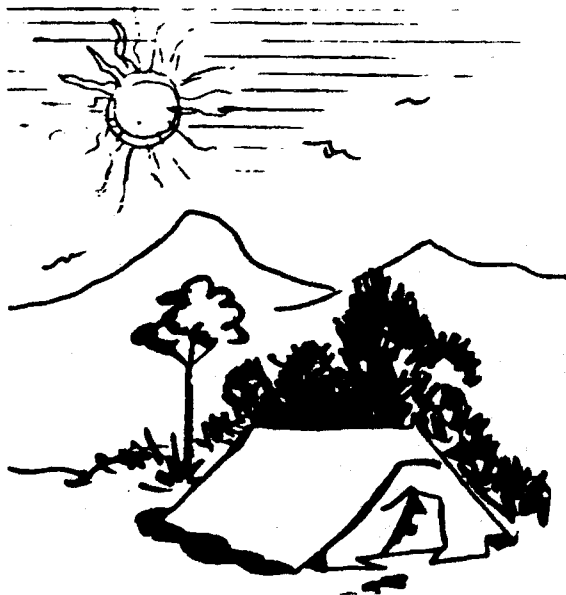
- 159 -



# PURISKAM: "Ka Sngi, Ka Lyer Bad U Bnai"

U NESSAR SING MAWLONG  
XI-SCIENCE

**M**ynhyndai mynba dang lung ka sngi u bnai, la ong ba ka Sngi, U Bnai bad ka Lyer ki la ia long shipara. La jia ba ha ka wei ka sngi la dei ban leit sha jingkhawai bad baroh lai ngut shipara ki la ia leit lang. Te ka kmie jong kine ki lai ngut shipara ka la phah ia ki baroh ba kin wan rah ja lem ia ka sha iing. Kumta baroh lai ngut shipara ki la ia leit bad ynda la kut ka jingkhawai ki la ia wan phai noh sha la iing. Ka kmie ka la kylli na ka Sngi, "Kano kata ka ba phi la wanrah lem ia nga?" Hynre ka sngi ka la iathuh ba kala kum klet bad kum iehnoh ha synrang maw ha ka por ba ki dang shong



riehtngen. Kumta ka kmie ha ka jingbitar ka la tim ia ka Sngi bad ka da ong ruh, "Lada pha la leh than eh ki briew kin sa kynshi kyneh ia pha". Nangta hadien la wan sa ka Lyer, ka ruh kumjuh hi ka la ong ba ka la kum pynhoit lut ha ka por ba ka dangiaid lynti. Ka kmie ka la tim ia ka Lyer ruh ba lada ka la leh than eh, ki briew kin sa beiH bad khHium ia ka. Ha kaba kut, la wan sa u Bnai bad u la ia id jai jai. Ynda ka kmie jong ki ka la kylli na u, la u la wan rah ne em ia kata ka ja kaba ka la phah wanrah lem ia ka bad ka da sei ruh artat ia ka shang ban pdiang ia ka, u ruh u la sei ia ka ja kaba u la pynsong khnang ia la ka kmie bad ai artat ha ka. Te ka kmie ka la kyrkhu ia u Bnai ba ki brew baroh kin iaroh ia u.

Namar kata haba ka Sngi ka la shit than eh ki briew ki ju khñium ia ka bad kumjuh ruh haba ka Lyer ka paswut jur than eh, ki briew ki khñium kumjuh namar ba ki syier bad rit mynsiem haba wan ma ka. Katba ia u Bnai pat ym don ba ju khñium ia u bad baroh ki iaroh ia u bad ki ju ai khublei ia u ha ka por ba u dang shu mih da kaba ong, "Khublei Bnai".

# KABA JU IALAM SHA KA JINGJOT

Eshkol Kharsunäi

*B. A. Hind Year*

**H**a ka jinglong briew ki don shibun kiei kiei kiba dei ban pynmih la ki jong ki soh. Kumba u symbai la u jong u jong u pynmih la u jong u soh, kumta ki don ki jinglong kiba khlem pep kin pynmih la u jong u soh. Kumta ngi iohi ba ka ka jinglong ka pyrthu, bad thumta ruh ngi iohi ba ka jinglong briew.

Ka don kawei ka jinglong kaba ju pynmih ka jingjot: kita ka long ka JINGSARONG KA DOHNUD kaba don ha ki briew. Kine harum ki long ki katto katne kia ngi lah ban iohi shaphrang kane ka jinglong:-

1. Haba batai ia kane ka phang nga kmah ban pynphai na ki Proberb jong u Solomon (16:18) kaba ong —“Ka jingsarong ka leit ha shuwa ka jingpynjot bad ka mynsiem sngewmeng ha shuwa ki jingkyllon”. Bunsien eh ka dohmud ba sarong ka ialam ia ki briew ban ia id ha la ka mon khlem sngap satia ia ka jingkren lang ki lok la ka long kaba dei eh ruh. Bad kane ka ju pynpoi ia ki briew sha ka jingjot. Ka dohnud kaba sngewmeng kaba shu shahniah tang balade hi ka pynpoi sha ka jingjot.
2. “Ka jingsarong u briew ka pynpoh ia u: hynrei uta uba rit ha ka mynsiem un ioh ka burom”. Ha ki briew kiba sngewthuh ia ka jingshisha bad kiba don ka mynsiem jong ka jingsngewlem, ki ibiej ia ki briew kiba sarong. Ka jinglong jong ki ka pynlong ia ki ba kiwei kin nym shahniah. Ki briew kiba ia thuh eh kham barabor ia la tha jingleh ban pynpaw la ka burom, ki long kiba bieij bad ki pynnoh ia lade ha khmat kiba sian.
3. Ka jingsarong ka dohnud ka pynmih ka jinglehrain. “haba wan ka jingsarong ka wan ruh ka jinglehrain, hynrei bad uba sngewrit ka don ka jingstad”. Ki briew ba sarong ki wad bad ki kwah iaroh, bad ki kwah ban pynpaw khmat, hynrei ka wan hiar pynban ka jinglehrain halor jon ki.
4. Ka jingsarong ka dohnud ka pynmih ia ka jingiasaid ne ialeh nia khlem donkam- “Da ka jingsarong ka wan ka jingialeh”. Ka dohnud sarong bunsien kam ju sngewbha ban shah rem. Ki jingiania kyllaiH, ki jinglong bathut shen bunsien ki mih na ka dohnud sarong.
5. Ka jingsarong ka pynmatlah ia ki khmat mynsiem jong ki briew. Ka dohnud ba sarong kam sngewthuh ne iohi shuh ia kaba dei ruh ka shukor ia ki briew ia kaba dei la sdang iohi kum kaba bakla, ia kaba bakla kum kaba dei. Ka daw ka long namar ka dohnud sarong ka la shukor ne pynmatlah noh ia ki khmat ba kynja mynsiem jong ki. Bun bun ki briew wat na ka bynta ka jingsarong riewblei, ka jingsarong niam jong ki, ki la pynlong bleij bad pynjot ia lade.
6. Dei tang kiba bieij shisha kiba bat ia u diengduh ka jingsarong. Kata ka mut kumba ki briew ki kyrshan ia lade da u diengduh kumta kiba bieij ki kyrshan bad iada ialade da ka jingsarong – ki kren bad pyni I kumba ki tip bad ki don niaeh , hynrei pynban lada iit bha ym don nia ei ei ruh em.

Khngang ba ka ri bad ka jaitbynriew kan kiew skong shaphrang shaneng ha ki liang baroh, bret noh ia ki jingsarong, ki jingbishni, kii jingphhuin, ki jingsngewmeng, ki jingkwah rhah





bad kin jingkhwan nyntoi. Klet noh ia ka jing  
ia snger niam bad ia sngew kynhun namar kane  
ka jingsngew kan nym lah ban wan rah  
jingmyntoi ei ei ruh ha ka imlang sahlang. Ai  
ba ka mynsiem jong ka jingieit kan ioh ban  
synshar ha ka jingim jong ngi kaba man la ka  
sngi.

Kyntang iawai shuwa ba ngan pynkut ia  
kane ka phang kaba tang khyndiat eh kaba nga  
sam lem ha phi ki nongpule ba phin ia puson  
bad pyrkhath ha lade shimet shimet ha kano ka  
bynta jong ka jinglong jingim kaba ngi don  
mynta. Ka shong ha nga bad phi kumno ba ngi  
nang ban jied ia kaba bha ne kaba sngiew da ka  
mon kaba kylluid bad kaba laitluid



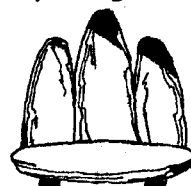
## KO SHNONG SOHRA

KITDOR HILARY MAJAW

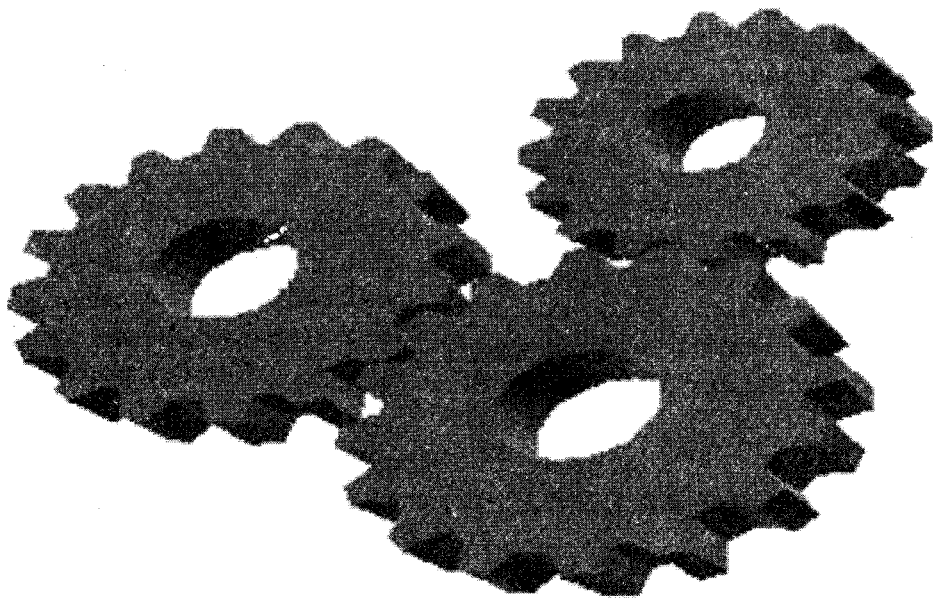
B. A. IIInd Year

*(This poem won the third prize in the Poetry reading session in the Silver Jubilee of Khasi Department, NEHU)*

1. Ha tmier ki riat hangta pha ieng  
Ban pynsahnam la ka kyrteng  
Ko shnong sohra ba ieit ki blei,  
Ngam shem kum pha ha sla pyrthei.
2. Akor, burom, shong sbai nylla,  
B'la seng la buh d'u longshuwa;  
Ban pynithuh sha ka pynthei,  
Sohra ka shnong tipbriew tip Blei.
3. Na pha la sdong i'u 'A' i'u 'B',  
Ban pynwandur ia ktien khasi,  
Sahep mynnor na ri sepngi,  
Ki trei shitom miet la bad sngi.
4. Na pneh jong pha myllung u mih,  
U Soso Tham u rang kynih;  
Ba ktien khasi kan ym ring sti,  
Ia long rynnieng u la aiti.
5. Tang poi aiom synrai ba rang,  
Ban peit katno ka jingithiang;  
Ia shnong Sohra b'la pynphalang,  
Da rong b'la suit ka mei Mariang.
6. Ka por jinglong khyllung khyannah,  
Ha shnong Sohra ban klet ngam lah;  
Ban ioh sa shisien te nga thrang,  
Ko por ki jingkyntaw ba thieng.
7. Nohkalikai, kshaid ba don nam,  
Ba don ruh la ka pyninam;  
Naduh mynnor haduh mynta,  
Na shnong Sohra ka iai sawa.
8. U soh Niamtra ba shngiam ba thieng,  
Na thain Mawphu, Nongsteng  
Myntlang;  
Da phew hajar hapoh ki shang,  
Ha iew Sohra ban pynsaphriang.
9. Ka shnong Sohra ko shnong jong nga,  
Katno nga dap jingieit ia pha;  
Jingsneng lyngba ki khanatang,  
Ban ioh napha nga dang iaithrang.



# GARO SECTION







# DO' SIA

L.D. MARAK

*Lecturer*

Department of Garo

A'Chikrangni dongimin niamo pangchake me. a me'chikko do'orangko siate jik aro se ong'atna kagrike donanikon 'DO' SIA' ine minga.

A'chikarangni dawkewalrangko name niode do' sia me'a me'chikko jik aro se ong'atsrangani ong'ja indiba uamangko jik -se ong'china niamo kagrike donanisan ong'a, A'chikrangni niam gita do'simano uamang jik se ong'naba donga ba ong'janaba gngang indiba niamo jik-se ong'china kagrike donani ong'a

Jik se ong'chengani:- Do'siara A'chikrangni bia - baru ka'ate on'ani pal ong'a dolgni maharian chong'motan me'asa aro me chikni chatchi maharirang namnikgrikode, ia kamko manchigimin salo chu'sokate on'a.

A'chikrangni ku'riting aganbaaani gitade skango Songdu Simerana an'tangni demechik bilsokahaon una chawari rimna sandion Dura Dederachani depante bilsoke pante roako nika cha'ani ringani bewalrangako sandichenggija chawari rimna ine sing'eaha Dudu Dederachaba uamangni cha'ani ringani bewalrangko sandichenggija watahaon, Songdu Simeraba uko an'tangni chawarina rimangaha Songdu Simerani demechik an'tangni segipana ka'sae una na'gittingrangko chame on'oba ua mi song'ako cha'gipa ong'ani gimin cha'na man'jae ram'sisi ram'dengdeng dakaha, ua pante okkria amchakjae ja'mano pagipani nokona katbapilaha pagipa an' tangni depanteni been bimang ong'siako nika Songdu Simerako ka'onange

songduko tipate a'jak sokna ku'chingaha Susime Niopa Salgira Singepa uni ku'chingako knae dolgninin gualani ong'a, cha'ani ringani bewalo dingtangani giminsa uni depantera cha'na man'jae be'en ong'sioba janggide tangkuenga, iarang pilakan ma'sisretanisa ong'a ine talatani giminsa bobil dingjaha ine agana, Dura Dederacha aro Songdu Simerani bi'sarang jik - se ong'kamjaoba uamangan skanggipa jik-se ong'atako man' chengani gimin A'chikang uamangko minge do' si do'dokenga ine agana .

A'chik a'songo jolni kri jik-se ong'atani dingtang dingtang niam aro bewalrang gngang. Ia bewalrangko uamangni jolrango jik-se ong'ani ine ra'chakgimin niamrang ong'a dingtang jolrangni jik-se ong'ani bewalrang Chawari ba Nokkrom sika, Tunapa, Cha'sika aro Cha'sengani ong'a.

## CHAWARI BA NOKKROM SIKA

Chawari ba Nokkrom sikna skang me'chikni ma'a - paa me'asani ma'a paa sing'rok sandichengronga. ma'a - paani wataniko man'on, me'asani namnika ba namnikgijaniko mamungkoba sandigija an'tangtangni chol ong'ako niroke uko chawari ba nokkrom sibkana chra-panterang songona re'ange ua me'asako jeo nika sike sale ra'bara aro uko me'chikni dunsam krongjangchi balpongao asongate donchenga. Mande sike salbagiparangna chu cheke on'e; kamal me'asa aro me'chikko dunsamo apsan asongate do'o bi'sa manggittam rim'e do'sia. Ia



do'sie on'gipa mandeara Tuara Nangapa ong'jaoba mahari ge'gninin namnike dongimin je mandeba ong'na man'a; indiba ua mande miteni ma'kring mandeni ma'chong aro a'dok chigako aganna man'gipa ong'na nanga. Sikbagipa me'asako do'sina do'bipa mangsa, do'bima mangsa aro do'rasongna mangsako nanga. Kamal jakrachi me'chik aro jakasichi me'asako asongate, do'bipa mangsako rim'e uchi me'asako dokgope minganirangko minge, do'oko aksote do'bik nia. Uni ja'mano do'bimako rim'e uchi me'chikko dokgope minganirangko mingtaia aro ukoba sko aksote do'bik nia. Do'bik nimano kamal do'rasongko sko aksote uamangni janggi tangani gimin do'bik nia. Do'o rasotgiminrangni okko raprake bibikrangko ra'ongkate jakasini bibik miteni aro jakrachini bibik mandeni ine agane uarangko nina a'bachenga. Unon jakasichi donggipa jakrachini bibikko dondapode namja, miteni rasong bata, nama janggi tanganio tangrimja ine bebera'a; indiba ge'sa ge'gipin baksa chaprimgija gonggegrike dongode nama, jakrachi mandeni pal ine dongipa jaksichini bibikko dondapode nama. Ge'sa ge'gipinni gisepo gitcakmrang bisringchi peng'grikode sabisi sakonchi man'a ine bebera'a; indiba bokmrangaiode gamo rimo mi-misi namja, bibik jolгимик gisime moila gapode man'e cha'a ine bebera'a, do'simano chu cheke ringe meatam cha'ani ja'mano dunsamko rongtlate ba'ra andape uno do'sia man'gipako tuata aro chrapanterang uko walo katna kene tudila, ua sikbagipa me'asa man'ode walon kata indiba katna chol ong'jaode ua salgni ba salgittam donge me'chikko an'tang baksa songtangchi rimange uchi salsa ba salgni donge rama tong'saona dilgale watatpila. Chawarina sikode changgni ba changgittam siko gong'teljaode ba'ra on'e watatpilaia; indiba nokkromnade bilsigni ba bilsigittamna kingking bilsianti sika uno gong'teljaosa ba'ra on'e watatpila. Chawari ba nokkrom sikmitingo me'asa ba me'chik gipin baksa golmal ong'a dongode ua me'asa ba me'chikna dai gong 60 ko gamna nanga.

**TUNAPA:** Mitam jolrango tunapaniko do'sijaoba jik aro se ine ra'chaka, me'chik

badiaba me'asana mikchaode ua me'asa mikchachakjaoba walo uni turamchi re'ange un baksa tuepara. Me'asa me'chikko namnikjaode un baksa tugija gipin biapchi kate tua; indiba me'asa uko tuna on'aiode un attam dipetan uamang jik se ong'aha, uamangni jik-se ong'aniko uiatna me'chik pringwalni chakate niotang-obiteni nokchi re'ange basingrango chi ko'mansooba pake gale gital ko'e dontaia. Me'asani ma'a-paa indake dakako nikon uko an'tangni depanteni jik ong'aha ine ra'chakna nanga.

**CHA'SEKA:** Mitam jolrango Do'siani ja'mano me'asako nokchi re'angpilna watatoba, uni jik ong'nasigipa uko jechi re'a ja'rikangskana nanga. Ua me'chik me'asani cha'a mipaloniko cha'sekna time donga, maibakai ua uni mipaloniko ku'samang cha'sekna man'ode me'asa uko kimjolna nanga, me'chik cha'sekna man'ani ja'mano me'asa uko kimjaode dai sotdokko gamna nanga. Me'asa me'chikna mikchajaode mi cha'ani somoio me'chikni niggijaosa cha'aia. Me'chik maibakai uni mipaloniko cha'sekna man'ode me'chikni dangtapgimin miko ua cha'tajaha, me'chik salbri ba salbongana cha'sekna jotton ka'e nio man'jaode noktangona re'bapila aro una gipinko siktaia.

**CHA'SENGA:** Mitam jol rango me'chik me'asana mikchaa - ka'saa dongode uni ka'saskaaniko man'na uni ma'a paaona re'ange bilsisa ba bilsignina dongkame kam ka'nape an'tangko namnikatna jotton ka'a. Ua cha'sengmitingo me'asani mamung namnikani chinrangko man'jaode aro sengchaeba uko man'na ka'dongjaode unoni ong'kate noktangona re'bapila; indiba uni noko dongmitingo me'asa una ka'saaniko mesokode songtangona rimbae do'siate jik'-se ong'a me'chikni me'asana ka'sae cha'timanikon 'cha'senga' ine agana.

Jik-se baseani bewalrangara wangalao, mangonao, cha'e ringe an'sengmitingo ba antidamo ong'a.

# NA'A BEBE RA'A MA ?

**BLONDY J. SANGMA**

*B.A. II Year (Hons.)*

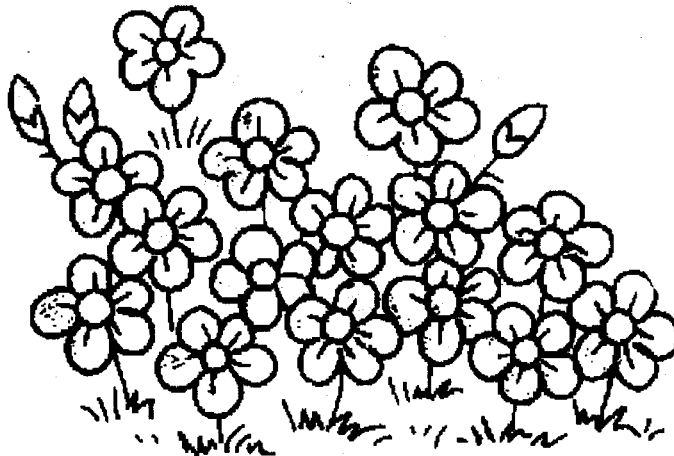
Kamrup jolni chonbegipa song damsao bi'sa saksa bilongbee sae adita salrangni ja'mano, an'tangni ma'a-paa aro ma'drang mahariko gale a'gilsakko watangaha. Uni siani bilsisamangni jamano uni tangmitingo rorimska ripengtangni ma'gipana jumango mikkang pa'e indake aganaha. "Angni donggipa biapode ripengan gri, uni gimin angade x-ko rimna re'baachim." Uni indake aganani ja'mantapan ua x-ba sakamna a'bachengaha. Uaba saa bilongroroe salsao pilak uni ma'a-paa aro ma'drang mahariko gale a'gilsakko watangaha.

Indake changgipinoba sakgipin ripengni ma'gipana pil'taie jumango mikkang pa'taie apsan kattarangko agantaiaha. Ua bi'saba apsan saako man'e siangtaiaha. Uandake ua bisani a'gilsako janggi tangmitingo rorimgipa ripeng sakantini ma'gipana jumango apsan kattarangko aganon sakantian siroroani gimin songni manderang namen jajrengbeaha. Indake

ong'anguode namchongmotjawa ine songni manderang agan-chinchirime us bi'sani gopramko bilna tik ka'aha.

Uandake songni manderang ku'monge bi'sani ma'a paa aro maharirango hukumko bi'e bi'sani gopramko bilaha. Jen somoio gopramko bilmanoara dal'begipa guk mangsakosan man'aiaha. Ua gukko bi'sani atchutangan so'e cha'aha, maina bi'sani atchutangara ojachim; Maina atchu ambini aganritingbaani gitade gopramoni rokom rokom bimang a'gilsakona re'bae manderangna ong'sianiko ra'baode, gopramoniko man'gipa je jontukoba so'e galna nanga ong'jaoba cha'togipa ong'ode cha'atna nanga ine ojarangni aganani gnang.

Un sal dipetonisa ua songo bi'sa sijaha a'gilsakni ong'bewal gitasan siaiaha. Bebe ra'oba ra'jaoba na'asa indiba ian ong'chongmotgipa a'selsane.



# CHAKAT

## KINGBIRTH SANGMA

*Class - XII*

Bilsini sairang re'angengo  
Mingnamat A'chik a'songo,  
Uonge nange'o A'chik an;chi  
Janggilatnabe jattangko.

Chanchia maina onbate ?  
Sinilkuboda rakbate,  
Ong'ja an'chingba onsrangade  
Batatbo dongana bate.

Gisik rakbo, tikkelkubo,  
Poraianiko gamchatnikbo.  
Chu'sokatna maiba mingsa  
Nike pilakan katchachina.

Sakantian pora bimchipode  
Askirang gita ching'begnok.  
Similgipa bibarang gita  
A'chik jatba gipanggnok.

Chakat A'chik me'tra, pante  
Silroro namrooona;  
Dongjana an'chingba tusie  
Nikatna jattang chigatangko nitoe.

# GISIK RA'GEN

## KINGBIRTH D SANGMA

*Class - XII*

Ripake Miktangko, Mesoka ka'saako  
Gisik Rakata maikai tangna janggiko,  
Ong'a andalao na'simangan chingni seng'a;  
A'sako maina na'simangonikosa uia.

Badita neng'skime jakkala gisikko  
Lekka pora skiatna, chuatna chingko,  
Re'bagipa re'anggipa chatro chatrirangna;  
Rudape on'a na'simang bidan chimikko.

Salak wachi na'simang re'bae salanti  
Uigijako uiate agan-ku'patia ka'sachi,  
Nangijako nikode ching daka kamo;  
Ku'a joka mol'mole, ja'ku dekan namao.

Altujaoba manchokaoniko balgaoatna gitaKa'a  
kam chakchike an'tangtangko on'kange  
Inchakgenma saoba na'simangko namgija  
?Dongja na'simang gita tosusagen sako !

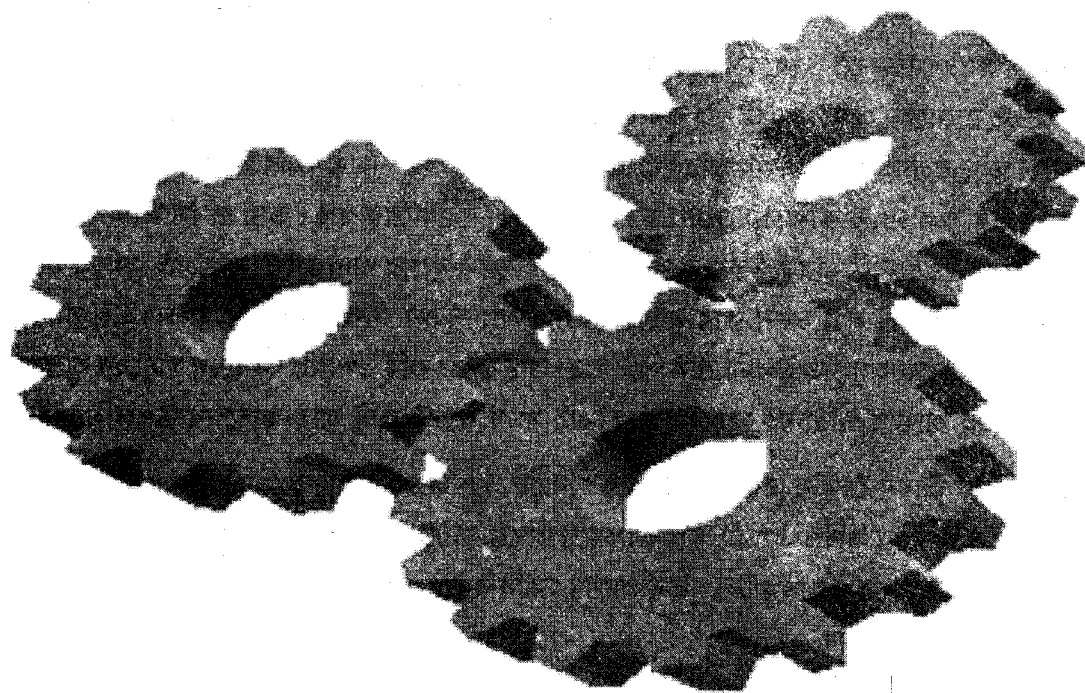
Gisik ra'gen skigiparang anga na'simangko  
Chingna chi a'sal ka'sae on'giparangko.  
Mitelbea pilak na'simangni daka kamna,  
Bil gisik on'kuchina Gitel na'simangna.





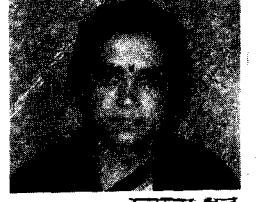


# BENGALI SECTION



## রবীন্দ্রনাথের প্রাপ্তপর্বের কবিতা

দ্বন্দ্বময় আত্মউদ্ঘাটন



চন্দনা ধর  
বাংলা বিভাগ

রবীন্দ্রনাথ বিভিন্ন কবিতায় গানে বা ব্যাপক অর্থে তাঁর সমস্ত সাহিত্য সৃষ্টির মধ্য দিয়া তিনি নিজের আত্মবিকাশের ধারাকেই তুলে ধরতে চেয়েছেন। এই আত্মবিকাশ বোঝাতে রবীন্দ্রনাথ ‘আত্ম’ বা ‘সত্তা’-র ক্রমিক উদ্ঘাটন সাহিত্যরচনার পর্বে পর্বে বিভিন্ন ভাবে ব্যক্ত করেছেন। সন্ধ্যাসংগীত-প্রভাতসংগীতের যুগে তিনি যেমন ছিলেন, মানসী-সোনারতরী-চিত্রার যুগে চেহারা অনেকটাই বদলে গেছে। আবার খেয়া, গীতাঞ্জলি-গীতিমাল্য-গীতালির পর্বে তা অনেক বেশি অস্তঃমুখী হয়ে পরেছে।

এখানে অবশ্য রবীন্দ্র কবিতার শেষ দশ-বারো বছরের অধ্যায়টিই আলোচ্য বিষয়।

এই পর্বে কবির আত্ম-সন্ধানের আগ্রহ তীব্র থেকে তীব্রতর হয়ে উঠেছে। মৃত্যুর মুখোমুখি যতই হচ্ছেন ততই ব্যাকুল হয়ে জীবন বা সত্তার সাথে মৃত্যুর সম্পর্কটি উপলব্ধির উন্মুখতা জেগে উঠেছে। তাই ‘আমি’র স্বরূপটি কি তাই কবিকে একাধিক বার একাধিক ভাবে ভাবিয়েছে। কবি তাই সন্ধান করেছেন একাধিক কবিতায়। সেই ‘আমি’-কে কখনও কবি মনে করেছেন বিচ্ছিন্ন একক, আবার পরমুহূর্তেই তাকে ‘বিশ্ব আমি’-র সঙ্গে মিলিয়ে উপলব্ধি করতে চেয়েছেন। সেই ‘আমি’-কে কখনও তিনি লক্ষ্য করেছেন মানুষের ভিড়ের মধ্যে কখনও বা ছড়িয়ে ছিটিয়ে থাকা তুচ্ছ বস্তুর মধ্যে। আবার তার পরেই দেখতে পেয়েছেন “বহু জনতার মাঝে অপূর্ব এক” অস্তিত্বের স্বরূপকে। ইহার ফলস্বরূপ কবিতায় দেখা দিয়েছে আলো—আঁধারের দ্বন্দ্ব। তার প্রথম উল্লেখযোগ্য সূচনা “প্রান্তিক” পর্বে। “প্রান্তিক”—এর যুগ হতেই রবীন্দ্রকাব্যের নূতন যুগের আরম্ভ হয়। কবি এই সময়ই সাংঘাতিক অসুস্থ হয়ে গিয়েছিলেন। লুপ্তচেতন কবি মৃত্যুর দুয়ার থেকে নূতন জীবনে ফিরে আসেন। এই সময় হতেই রবীন্দ্রনাথের আধ্যাত্মিক অনুভূতি উপনিষদের পথে যাত্রা শুরু করে। কবি উপলব্ধি করেছেন মানুষের অন্তরে আছে তাহার আত্মা, এই আত্মার পরিচয়ই সত্য পরিচয়। এই সময় হতেই কবি আত্ম-স্বরূপের উপলব্ধিতেই নিমগ্ন।

যখন কবির জীবন-চৈতন্য একটু একটু করে হারাতে শুরু করল, মৃত্যুদূত যেন অন্ধকারের অন্তরাল ভেদ করে শিয়রে এসে উপস্থিত যদিও এসবই ক্ষণিক। আশ্তে আশ্তে কবির চেতনা আলো আঁধারের স্তূপ ভেঙে, আলো আঁধারের দ্বন্দ্ব চুরমার করে প্রকাশ ঘটল নূতন প্রাণের। কবি ব্যক্তি সত্তার ব্যবধান ভেঙে বন্ধনমুক্ত নিজ অন্তর সত্তার যথার্থ পরিচয় পেলেন।

নিঃসঙ্গতা একাকীত্ব বিচ্ছিন্নতা এবং তার থেকে মুক্ত হয়ে সত্তার বিশ্ব চৈতন্যের সঙ্গে সংযুক্তির যে অভিজ্ঞতা কবির মধ্যে প্রকাশ ঘটল তা সত্যি বাংলা কবিতায় অনুপম। যেমন গ্রহণের সময় সূর্য রাহুগ্রস্ত অবস্থা হতে ধীরে ধীরে শুদ্ধ অবস্থায় ফিরে আসে ঠিক তেমনি কবিও যেন ধীরে ধীরে চৈতন্যের অবসন্নতা কাটিয়ে শুদ্ধ অবস্থায় ফিরে আসছেন সেই ছবিটাই ফুটে উঠেছে। আর এই অভিজ্ঞতারই অন্যতম রূপ দেখতে পাই রোগ-শয্যা, আরোগ্য-জন্মদিনে-শেষলেখার কবিতায়। সত্তা রহস্যকে কবি অবশ্য শনাক্ত করে উঠতে পারেননি কোনদিনই সেজন্যই হয়ত কবিতা হিসাবে এই কাব্যচতুষ্টয়ের অনন্যতা আজো আমাদের বিস্মিত করে।



মৃত্যুর সংস্পর্শে এসে কবি নূতন ভাবে জীবনকে উপলব্ধি করে পুরাতনকে অর্থাৎ এই ধরনীও জীবনকে জানালেন কবির কৃতজ্ঞতা। এই “আমি”-র সন্ধান করতে গিয়েই কবি সত্য ও ছলনায় মিশ্রিত জীবনের অপক্লম্প অনির্বচনীয়ের যে স্পর্শ পেলেন সে গুলিই কবির উক্তির মাধ্যমে তুলে ধরছি —

“ধন্য এ জীবন মোর —

এই বানী গাব আমি —

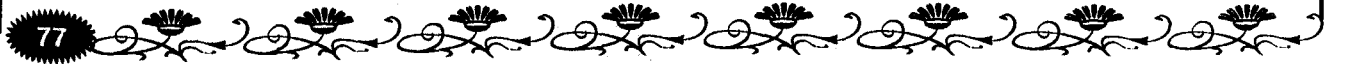
আজি বিদায়ের বেলা

স্বীকার করিব তারে, সে আমার বিপুল বিস্ময়।

গাব আমি, হে জীবন, অস্তিত্বের সারথি আমার,

বহু রণক্ষেত্র তুমি করিয়াছ পার, আজি লয়ে যাও

মৃত্যুর সংগ্রাম শেষে নবতর বিজয়যাত্রায়।





## সন্ধান



দীপালি চট্টোপাধ্যায়  
দর্শন বিভাগ

সেই দিন বেশী দূরে নয়

যখন মানুষ নামে প্রাণী খুঁজবে মানুষকে।

সেই মানুষ যার সংজ্ঞা মান ও হুঁষা।

খুঁজবে - খুঁজবে - অবশেষে সে মানুষকে পাবে তার মন নেই।

আবার খুঁজবে মন ছাড়া কি মানুষ হয়?

খুঁজবে খুঁজবে অবশেষে পাবে মানুষের মনকে।

মন পাবে, কিন্তু মনে ভালোবাসা নেই।

ভালোবাসা ছাড়া কি মন হয়?

খুঁজবে খুঁজবে অবশেষে পাবে ভালোবাসা

তখন শুধু একটি শব্দ।





## প্রাপ্তি

দীপালি চট্টোপাধ্যায়  
দর্শন বিভাগ

একা এক মানুষ

চলছে দিন রাত্রি, চলছে অনন্তের অভিযাত্রী।

কত দুঃখ বিপদ বঞ্চনা লাঞ্ছনা

তবুও ও চলেছে এক মনে

প্রলয় পারাবার পার হয়ে।

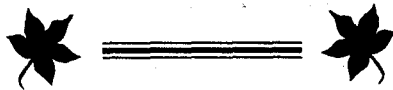
পথের শেষে আছে।

পথ মিলায় অসীমের মাঝে

সেই অনন্ত অসীম — যিনি ঈশ্বর।

‘নূনের পুতুল সমুদ্রে নেমে নুন হয়ে যায়’।

মানুষ ঈশ্বর লাভ করে ঈশ্বর হয়ে যায়।



## তোমার আঙিনা



অধ্যাপিকা স্মৃতিরেন্থা দাস  
ইংরাজী বিভাগ

পাহাড়ী পিচ করা রাস্তায়

সকালের ফুরফুরে হাওয়া ঘুরে বেড়ায়,

শালিক চড়ুইয়েরা উড়ে যায় নির্বিধায়

যাত্রীর খোঁজে নিঃসঙ্গ বাস ধূয়া ছেড়ে যায়

সাদা মার্বেল পাথরের টুকরো গুড়িয়ে।

শৈলশহরে রাতারাতি গজাচ্ছে অসংখ্য স্কাইস্কেপার

বাংলো বাড়ীর ভেতরে টবের সারি,

নারচার্ড বাগানে রকমারি ফুলের রংবাহার,

দেওয়ালের গা ঘেঁসে রয়েছে পাইন শিশু, বটলব্রাশের ঝাড়,

ওরা আসে, ডালে বসে, খোঁজে খাবার,

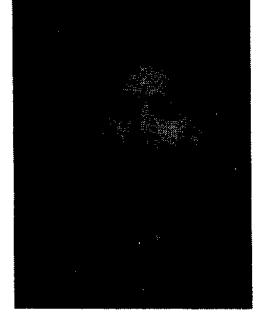
ঠোটে তুলে নেয় গুড়িয়ে যাওয়া মার্বেল পাথর

ঝকঝকে তকতকে উঠোন বাড়ীঘর নিঁখুত পরিষ্কার।

দুমুঠো চালের কুচি ছড়িয়ে দাও না,

ফুলের বাহারে, পাখীর কূজনে ভরে উঠবে তোমার আঙিনা।

## শিলং কলেজ



মিঠুন দেব  
কলা বিভাগ

আমাদের কলেজ

শিলং কলেজ,

নাম তার অনেক,

এই ছোট্ট শিলং-এ সে এক।

পায় সে ৭৫ প্রতিশত পুরো শিলং-এ তে,

সেইটা এনে দিল তার কাছে,

সেই ব্যাঙ্গালোরের দল নেক (NAAC)।

এই ছোট্ট মেঘালয়ের মেঘকুঞ্জে,

তার নিবাস স্থান।

এই স্থানকে সে গড়িয়ে তোলে

এক মহা বিদ্যার স্থান।

জ্ঞানে বিজ্ঞানেতে,

রয়েছে তার বিশাল জ্ঞান,

এই কলেজের শিক্ষার্থিরা

পেয়েছে অভিজ্ঞতা ও অসীমজ্ঞান।

এই কলেজের গুন গাহিতে

আমার সময় কম পরে।

তাই তোমরা আসো এই কলেজে,

চাও যদি গুনের ফল বিস্তারে।

অস্তে করি প্রণাম এই কলেজের

শিক্ষক শিক্ষায়িত্রীদের,

আর জানাই আমার অনন্ত ভালোবাসা

এই গর্বিত কলেজকে।



## শারদ স্মরণে

মিঠুন দেব  
কলা বিভাগ

শরতের প্রারম্ভে যখন  
ধরনী সাজো সাজো রবে  
জাগিয়া ওঠে।

সেই শারদ প্রাতে  
মা দশভূজার  
আগমন ঘটে।।

সেই সারা ভুবন তখন  
ওঠে জাগিয়া  
মাতিয়া ওঠে আলোকের ঝর্ণায়।

সেই নীল শরতের  
নীল আকাশে শুরু হয়  
শুভ্র মেঘের আগমন বার্তা।।

শিউলী-অপরাজিতার গন্ধ  
আকাশে-বাতাসে ছড়িয়ে দেয়  
পূজোর আগমণী বার্তা।।

সেই আনন্দ মিলনে  
জীবনে আনে  
অফুরন্ত আনন্দ,

আর মাতৃ পূজা হয়ে ওঠে  
অভাবিত শক্তির আঁধার।।

মায়ের পূজা  
দেখা দেয় ধর্মোৎসবে  
যে পূজা হয় এক লোকারন্যে।

মায়ের পূজা হয়ে  
ওঠে এক লোকোৎসব  
এইতো হচ্ছে বাংগালিদের মহাউৎসব।।

সেইতো হচ্ছে মা  
শক্তির আঁধার  
এইতো হচ্ছে পরম মহাউৎসব।।



## সময়

মৌসুমী ভৌমিক  
স্নাতক স্তর  
কলা বিভাগ

তুমি তো চির গতিশীল;  
তুমি চির চঞ্চল  
তুমি চির প্রবাহমান,  
তোমার নাই কোন বাঁধন,  
তোমার নাই কোন আসন,  
তুমি রহিয়াছ ছড়াইয়া  
সারা বিশ্ব জুড়াইয়া।

এই বিশ্ব ব্রহ্মাণ্ড তোমার করতলগত;  
তুমি যেন এই বিশ্বের সম্রাটের মত,  
তোমার অধীন প্রজা শতশত,  
তুমি করিছো শাসন তাদের  
তোমার মনের মত।

তুমি কি পাষান?  
তুমি যেন নির্দয়তার প্রমাণ,  
কত জীব মরিয়া যায়,  
কত জীব দুঃখ পায়,  
কত সাগর পর্বত হয়,  
কত পর্বত সাগর হয়,  
কত নিরাশা হতাশার খেলা।

হইয়া যায় এই পৃথিবীতে,  
তবু তুমি যেন  
নির্দয়, নিষ্ঠুর, উদাসীন তাহাতে।

তোমার স্রোতের টানে তাহারা  
যেন হইয়া যায় দিশাহারা,  
চাপা পরিয়া যায় এক অন্ধকারে  
কেবল স্মৃতি হইয়া মাঝে মাঝে  
উকি মারে মনের গভীরে।



তুমি যেন বরনাধারা মত

তুমি মান না কোন বাধা,

কেহ নাই রুধিতে তোমার প্রবা

কেহ নাই করিতে তোমায় পরাজিত

তুমি যেন বিশ্ববিজয়ীর মত।

তুমি ফিরিয়া তাকাওনা কখনও পিছনে,

তুমি থাকিতে চাও না কাহারো বাঁধনে,

তুমি চলিয়াছ তোমার গতির টানে

তোমার নাই কোন মিত্রতা থামার সনে।

সময়! যদি তুমি

না থাকিতে বিশ্ব ব্রহ্মাণ্ডে,

যদি তুমি জীবের সুখ দুঃখ

ভাঙ্গিয়া চুরমার না করিতে শত শত

তাহলে মানুষ হইয়া যাইতো পাগল।

সংসার হইয়া যাইতো অচল,

জীবন হইয়া যাইতো বিষম

সময়! তাই তোমার জয়,

জয়, জয়কার এই ত্রিভুবনে।



## মায়ের সন্তান



কেন আজ ছড়িয়ে আছে

কৃষ্ণ কালো এই মেঘরাশি,

কেন আজ চূপ করে

বসে আছে ভারতবাসী।

সবীতা চক্রবর্তী

দ্বাদশ শ্রেণী

বানিজ্য বিভাগ

কেন আজ একা হয়ে পড়ে আছে

আমাদের এই মাতৃভূমি।

মা আমার, দেশ আমার

কেন তাতে চলবে অন্যের অধিকার।

দ্বার খোল হে ভারতবাসী

সবে মিলে হয়ে যাও আজ মায়ের দাস, দাসী।

উদ্ধার করিব আমরা মাকে আজি

এই সবনদের হাত থেকে।

কেড়ে নিয়েছে যারা আজ

আমাদের এই মাকে,

সেই মাকে উদ্ধার করিতে

যারা দিয়েছে বলিদান,

সেই বীর বন্ধুদের বলিদান

নিষ্ফল হতে দেবনা

যদি তাতে যায় যাক প্রাণ।

দ্বিধা নাই তাতে, দুঃখ নাই তাতে

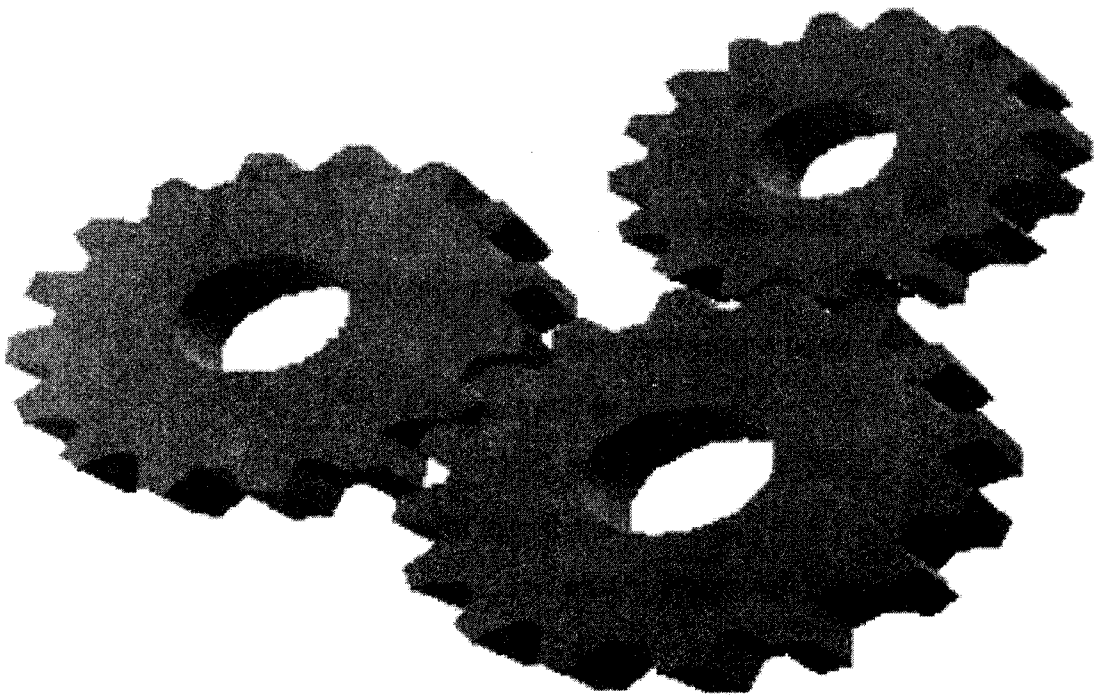
দ্বার খোলো হে ভারতবাসী।

জাগ্রত হও,

উদ্ধার করিতে হইবে মাকে আজি।



# HINDI SECTION







**सोसोथाम : खासी भाषा के अमर कवि**

-डा. श्रुति पाण्डेय

हिन्दी विभाग, शिलांग कॉलेज,  
शिलांग - 793003

जनजातीय साहित्य में जनजातीय जीवन के सामाजिक-सांस्कृतिक संदर्भों की अभिव्यक्ति होती है। लोक जीवन के विविध पक्षों और संवेदनाओं को पीढ़ियों के द्वारा हस्तांतरित होती हुई मौखिक परम्परा के माध्यम से जीवित रखा जाता है। भारत के पूर्वोत्तर भाग में स्थित सातों राज्यों में जनजातियों की बहुलता है। इन जनजातियों की सांस्कृतिक धरोहर अधिकांशतः मौखिक परम्परा के द्वारा ही हस्तांतरित होती रही है।

लिखित साहित्य का आरम्भ इस क्षेत्र में लगभग अंग्रेजों के शासन की स्थापना के आसपास ही हुआ है। मेघालय राज्य की खासी जनजाति के विषय में भी यही बात कही जा सकती है। खासी भाषा में "हेन्यूट्रेप" नाम से जानी जानेवाली यह जनजाति प्रोटो ऑस्ट्राइड समूह से सम्बन्धित है। खासी भाषा "आस्ट्रो-एशियाटिक" भाषा से उत्पन्न है।

खासियों की लोक-संस्कृति सम्पन्न है। खासी कथावाचक सामाजिक अवसरों पर जब कहानियाँ सुनाते या सस्वर काव्यपाठ करते तब सुननेवाले काव्य-रस में खो जाते। पीढ़ी-दर-पीढ़ी यह काव्यपरम्परा लोकाख्यानों और लोकगीतों के माध्यम से जीवित रही।

ईसाई मिशनरियों के आगमन के आसपास खासी में लिखित साहित्य का विकास आरम्भ हुआ।

आंग्ल-जयन्तिया युद्ध के बाद सन् 1858 से खासी पहाड़ियों का प्रशासन ब्रिटिश सरकार के अधीन आ गया था। सन् 1874 में सरकार ने असम और ईस्ट बंगाल प्रान्त का गठन किया और शिलांग को उसकी राजधानी बनाया। इस क्षेत्र में सन् 1813 से ही मिशनरियों ने अपना काम शुरू कर दिया। सन् 1841 में थॉमस जोन्स ने सोहरा में खासी के वर्तमान रूप को लिखित आकार प्रदान किया। उन्होंने खासी भाषा के लिखित रूप को व्यवस्थित और मानक रूप दिया। इसके बाद जॉन राबर्ट्स हुए जिन्होंने मौलिक लेखन के अलावा अनुवाद, रूपान्तरण आदि के माध्यम से खासी के लिखित साहित्य को नयी दिशा दी।

इस काल में हो रहे सामाजिक-सांस्कृतिक उथल-पुथल के कारण खासी समुदाय के शिक्षित लोगों ने अपनी सांस्कृतिक विरासत को पहचानना शुरू किया। वे



खासी समाज को जागरूक और उन्नतिशील देखना चाहते थे। इस समय समाज में शिक्षा का प्रचार आरम्भ होने लगा था। ऐसे में खासी समाज के शिक्षित लोगों ने अपनी अस्मिता की खोज करनी चाही। नवजागरण के ऐसे ही दौर में कवि सोसोथाम का जन्म सन् 1873 में हुआ। खासी समाज की इसी संक्रान्तिकालीन चेतना ने सोसोथाम के काव्य-संस्कारों का निर्माण किया। खासी के साहित्यिक परिदृश्य पर सोसोथाम के अवतरण के समय खासी जनजाति जागरणकालीन मानसिकता से गुजर रही थी।

खासी कविता के इस सर्वाधिक प्रतिभाशाली और सशक्त रचनाकार के साहित्यिक व्यक्तित्व का संस्कार इन्हीं परिस्थितियों ने किया था। इनके साहित्य की भाव-भूमि इसी पीठिका पर आधारित है। वे नवजागरण की इस चेतना से संपन्न हैं। खासी साहित्य के आकाश को आलोकित करने वाले कवि सोसोथाम का जन्म सोहरा अर्थात् चैरापूँजी के नौगस्वालिया नामक गाँव में हुआ था। सोहरा विश्व के मानचित्र पर सर्वाधिक वर्षा के लिए प्रसिद्ध रहा है। खासी समाज के पुनर्जागरण के काल में सोहरा खासी साहित्य का आरंभिक रचना-केन्द्र बन गया था। इसका कारण यह था कि सोहरा ब्रिटिश शासन का केन्द्र था और ईसाई मिशनरियों का प्रभाव भी इस क्षेत्र में सर्वाधिक था। यहाँ की मधुर बोली को खासी भाषा की मानक बोली के रूप में मान्यता मिली। इसी बोली में खासी साहित्य की रचना हुई।

खासी की तत्कालीन साहित्यिक गतिविधियों के केन्द्र और नैसर्गिक सौंदर्य से भरपूर सोहरा में सोसोथाम का जन्म एक साधारण परिवार में हुआ था। अपने पिता को उन्होंने बहुत छोटी उम्र में ही खो दिया। आर्थिक अभावों के बीच पलते हुए भी उनकी स्कूली पढ़ाई जारी रही। उनकी प्रारम्भिक शिक्षा नौगस्वालिया में हुई। सन् 1889-90 के आसपास वे शिलांग आ गये और गवर्नमेंट बॉयज़ हाई स्कूल में कक्षा सात तक की पढ़ाई पूरी की।

सोसो थाम के परिवार में माँ तथा तीन बहनें थीं। पूरे परिवार के पालन-पोषण का दायित्व सोसोथाम पर था। उन्होंने जीवन यापन के लिये अध्यापन का पेशा अपनाया। एक अध्यापक के रूप में उनका स्थानान्तरण कई स्थानों पर हुआ। सन् 1993 में उनकी नियुक्ति जयन्तिया हिल्स के शांगपुंग में अपर प्राइमरी स्कूल के हैडमास्टर के रूप में हुई।

इसी बीच सन् 1895 में सोसोथाम का विवाह केरिला डोरा गैटपोह से हुआ।

इनके चार पुत्र और एक पुत्री थीं । शांगपुंग छोड़ने के बाद सोसोथाम ने सन् 1903 में सब डिविजनल ऑफिसर के कोर्ट में वकील के रूप में कार्य किया । दो वर्ष बाद सन् 1905 में उनकी नियुक्ति शिलांग गवर्नमेंट बॉयज़ हाई स्कूल में अध्यापक के रूप में हुई । खासी भाषा के अध्यापक के रूप में उनके सामने खासी में अधिक से अधिक पाठ्य सामग्री तैयार करने की चुनौती आई ।

सोसोथाम ने अपनी काव्ययात्रा का आरम्भ अनुवाद के माध्यम से किया । उनकी पहली रचना का प्रकाशन सन् 1920 में हुआ । “कि फवार उ एसॅप” नाम से प्रकाशित यह एक अनूदित रचना थी जिससे उनके साहित्यिक जीवन का आरम्भ हुआ । यह “एसॅप्स फ्रेबल्स” का अनुवाद है परन्तु खासी परिवेश और जीवन शैली पर आधारित है । खासी लोकोक्तियों से भरी यह रचना खासी गद्य शैली का मानक है ।

सन् 1925 में सोसो थाम ने “कि पोएट्री खासी” का प्रकाशन किया । इसे उन्होंने सन् 1936 में “का दुइतारा क्सिआर” (स्वर्णवीणा) नाम से पुनर्प्रकाशित किया । इसमें अंग्रेजी की कुछ कविताओं का अनुवाद था और कुछ मौलिक रचनाएँ भी थीं । अधिकांश रचनाएँ “लुरशाइ” आदि खासी पत्रों में प्रकाशित हो चुकी थीं । “का दुइतारा क्सिआर” में संकलित कविताएँ सन् 1910 - 1935 के बीच लिखी गयी थीं । पत्नीवियोग के कारण उत्पन्न अकेलापन इनमें से कई कविताओं में झलकता है ।

थाम की तीसरी पुस्तक “कि स्नगि बरिम उ हिन्यू ट्रेप” (सात कुटियों के प्राचीन दिन) अपने समय की श्रेष्ठ महाकाव्यात्मक रचना है ।

सोसोथाम ने अंग्रेजी लेखक चार्ल्स डिकेन्स के “लाइफ ऑफ आवर लार्ड” और शेक्सपियर के ‘रोमियो जूलियट’, ‘मैकबेथ’ और ‘हेमलेट’ का भी अनुवाद किया । उनपर अंग्रेजी कवियों विशेषकर वर्ड्सवर्थ की काव्य प्रतिभा का गहरा प्रभाव पड़ा था । उनकी अनुवाद शैली विशिष्ट है । एच. डब्लू. स्टेन के अनुसार थाम अनुवाद करने से पहले लेखक के सांस्कृतिक संदर्भ का विस्तृत अध्ययन करते थे । साथ ही व्याकरणिक दृष्टि से भी रचना का विश्लेषण करते थे । शब्दों के चयन में भी वे विशेष सतर्क रहते थे ।

खासी भाषा के इस प्रतिभाशाली कवि का निधन 18 दिसम्बर सन् 1940 को हुआ ।

सोसो थाम का व्यक्तिगत जीवन उतार-चढ़ावों से भरा था । उनका जीवन दुख



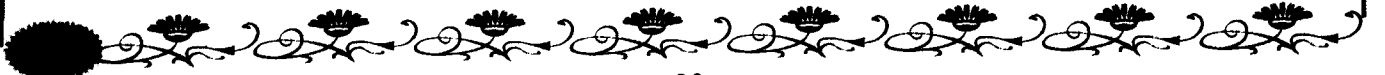
भरी घटनाओं से पूर्ण था । वे आजीवन सामाजिक, पारिवारिक और आर्थिक संकट के पाटों के बीच पिसते रहे । अपने निम्न मध्यवर्गीय परिवेश से उन्होंने काव्य संस्कार ग्रहण किये । उन्होंने व्यक्तिगत, पारिवारिक, सामाजिक, आर्थिक, सभी स्तरों पर संघर्ष किया । अपने संघर्षपूर्ण जीवनवृत्त में वे निरन्तर विपत्तियों का सामना करते रहे । इसलिए निर्धन वर्ग के प्रति उनमें सहज सहानुभूति थी । उनकी अधिकांश कविताओं में मानव जीवन की पीड़ा झलकती है । थाम ने बहुत छोटी आयु में अपने पिता को खो दिया था । उनके लिये माँ का स्नेह ही सब कुछ था । माँ के लिये उनका प्रेम उनकी कविताओं में झलकता है -

जब मैं ईश्वर के घर जाऊँगा,  
अपनी माँ की खोज करूँगा,  
सबसे पहले ।<sup>1</sup>

सन् 1908 में उनकी प्रिय पत्नी केरिला डोरा गैटपोह का देहान्त हो गया । सोसोथाम का सुखपूर्ण वैवाहिक जीवन समाप्त हो गया और उनपर पाँच अबोध बच्चों के पालन-पोषण का दायित्व आ गया । उनकी पत्नी उनकी सच्ची मित्र थी । पत्नी की मृत्यु ने उनके जीवन में एक ऐसा शून्य छोड़ा जो अपूरणीय था । थाम को अक्सर अपनी पत्नी की उपस्थिति का एहसास होता था । प्रिय पत्नी की स्मृति में उन्होंने लिखा -

गुलाब छुप रहा है  
अपने पौधे की पत्तियों में ।  
वह अपना सर झुकाये है,  
जबकि हवा में खुशबू है,  
हालाँकि वह अन्यत्र चली गयी है  
अपने नाम के साथ ।  
वह दूसरे लोक में चली गयी है,  
और दूसरी जन्नत में ।<sup>2</sup>

पत्नी के देहान्त के समय उनका बड़ा पुत्र बारह वर्ष का और सबसे छोटा पुत्र दो वर्ष का था । थाम ने अपने बच्चों के लिये माता और पिता दोनों की भूमिका निभाई । उनके जीवन का एक अन्य पहलू जो उनके लिये बहुत बड़ी पीड़ा का कारण था, वह था उनके पुत्र ग्रीनहिल का मानसिक असंतुलन । इन घटनाओं के बीच उनकी एकमात्र पुत्री ऐन सिला गैटपोह सदा उनके साथ रही । अचानक सन् 1926 में उनकी पुत्री का भी देहान्त हो गया । उसकी मृत्यु सोसोथाम के लिये एक बड़ा आघात थी ।





मृत्यु की अनिवार्यता को 'उ ट्रोट' जैसी कविताओं में थाम ने व्यक्त किया है । प्रिय का वियोग संसार का अपरिहार्य सत्य है । अंतिम यात्रा के दौरान कफन के पीछे दिवंगत व्यक्ति के परिजन चलते हैं मानो मृत व्यक्ति सबको राह दिखा रहा हो और कह रहा हो कि मेरे पीछे सभी इस राह पर आयेंगे ।

तब मालिक आगे चलता है  
 X X X X  
 पीछे पत्नी, बच्चे रोते हुए  
 कगार के छोर तक ।<sup>3</sup>

'उ सिब' नामक कविता में थाम ने एक नेत्रहीन व्यक्ति की दुखभरी गाथा सुनायी है । सिब ऐसा व्यक्ति है जो अंधा होने के बावजूद दूसरों की कृपा पर निर्भर नहीं रहता बल्कि कविताएँ सुनाकर और गीत गाकर अपनी जीविका अर्जित करता है । वह कहता है--

मैं सिब हूँ - एक लाचार अंधा,  
 मैं फटे हुए वस्त्र पहनता हूँ,  
 मैं गाता हूँ तो आप हँसते हैं,  
 फिर मुझे पुरस्कार देते हैं ।<sup>4</sup>

शारीरिक विकलांगता के बावजूद सिब दुखी नहीं है । वह अपने परिवेश से सन्तुष्ट है ।

"उ सैण्डी" नाम मार्मिक कविता में थाम ने सैण्डी और रूबी नामक दो अनाथ बालकों की करुण कथा कही है । सैण्डी और रूबी ने कच्ची उम्र में ही अपने माता-पिता को खो दिया और अब वे इस संसार में अकेले हैं । सैण्डी, जो दोनो भाइयों में बड़ा हैं, जीविका के लिये माचिस बेचता है । एक दिन वह एक दुर्घटना में घायल हो जाता है । कवि उसके छोटे भाई रूबी को साथ लेकर सैण्डी के पास जाता है--

(मैं बेचारे सैण्डी को पाता हूँ)  
 पुआल पर पड़े हुए ।  
 एक अंधेरे छोटे, जीर्ण झोपड़े में,  
 अकेला पड़ा है वह ।  
 ऐसी पीड़ा को सहते  
 जिसे वही समझ सकता है

या फिर रूबी ।  
 'रूबी', वह कहता है,  
 'मैं तो अब चला',  
 कौन अब करेगा,  
 तुम्हारी देखभाल ?<sup>5</sup>

कवि बालक सैण्डी को आश्वासन देता है कि वह रूबी की देखभाल करेगा । यह सुनकर सैण्डी शान्तिपूर्वक दुख और विषाद से परे मृत्यु की गोद में विश्राम करता है । यहाँ थाम की गहन वेदना की अनुभूति, उनकी करुणा और संवेदनशीलता देखने को मिलती है । करुणा की यह अन्तःसलिला उनके काव्य में प्रवाहित होती रहती है । मानव की करुणाभरी नियति को लेकर लिखी गई कविताओं में उन्होंने गहरी पीड़ा की सर्जना की है । उनकी वेदनानुभूति की अभिव्यक्ति केवल वैयक्तिक दुःख की भूमिका पर ही नहीं हुई है । इन कविताओं का विषय है नियति से संघर्ष, सांसारिक कष्ट, मानसिक विषाद और मृत्यु । परन्तु उनकी वेदना सृजनात्मक है । उनकी कविताओं में करुणा का सकारात्मक रूप मिलता है । यदि कविता मानवीय दैन्य और विषाद से भरी होती है तो उसका अन्त हमेशा आशा और उत्साह में होता है । निराशा या पलायन का स्वर सोसोथाम की कविता में नहीं है ।

'उ सिम वा ला लाएत' (मुक्त हुआ पक्षी) में पीड़ा को सहने की मानव की क्षमता वर्णित हुई है -

कँटीली झाड़ी पर आजाद पक्षी  
 कलरव करता है उल्लसित स्वर में ।  
 मैं क्यों तड़पूँ और रोऊँ अतीत के लिये,  
 मैं अपने दिन बिताऊँगा मधुर गीत गाकर,  
 जो भरपूर दिया है मुझे प्रकृति की गोद ने ।<sup>6</sup>

थाम ने प्रकृति के सौंदर्य में जीवन की विषमताओं को भूल जाना चाहा । पत्नी और पुत्री की मृत्यु के बाद उनको प्रकृति की गोद में शान्ति और सान्त्वना मिली -

अक्सर मैं बादलों से घिरे दिनों में,  
 प्रकृति की गोद में होता हूँ,  
 उजले दिन फिर आते हैं,



आसमान फिर स्वच्छ हो जाता है,  
जब मैं थक जाता हूँ  
और आँसू बहाता हूँ ।<sup>7</sup>

सोसोथाम को प्रकृति से स्वभावतः प्रेम था । वे प्रकृति की सुरम्य गोद में जन्मे और पले थे । सोहरा के चित्रोपम दृश्यों ने बालक सोसोथाम के कोमल बालमन पर जादू भरा प्रभाव छोड़ा था । जादुई आकर्षण से भरी खासी पहाड़ियों के सतत सान्निध्य के प्रभाव से उनके कोमल मन से सहज ही कविता फूट पड़ी । प्रकृति प्रेमी कवि के रूप में सोसोथाम ने अपनी जन्मभूमि सोहरा के नैसर्गिक सौंदर्य के मनोहर शब्द चित्र खींचे । उनकी प्रतिभा का मौलिक रूप उनकी प्रकृतिपरक कविताओं में देखने को मिलता है--

मैं सोहरा वापस जाऊँगा पहाड़ियों पर चढ़ने,  
पहाड़ों के प्यारे फूलों को  
भूमि पर झरते देखने,  
पक्षियों के झुण्ड और उड़ते हुए चील  
मेरी भूमि - प्राचीन वीरों का जन्म स्थल ।<sup>8</sup>

जन्मभूमि सोहरा के सौंदर्य का वैभव अंकित करने में कवि का मन रम जाता है । उनके प्रकृति वर्णन में एक अपूर्व सौंदर्य है । वसन्त को सम्बोधित करते हुए वे कहते हैं--

ओ वसन्त, ओ वसन्त,  
तुम उल्लास के अग्रदूत,  
तुम्हारी शीतल छाया में,  
आश्रय ग्रहण करूँगा मैं ।<sup>9</sup>

शरद् ऋतु के आगमन के साथ कवि का हृदय आह्लाद से झूम उठता है--  
पुकारो, युवकों, युवतियों,  
देखो चमकते हुए सूर्य की गर्माहट को,  
अब गुजर चुका वर्षा काल,  
क्योंकि आ गयी है शरद् ऋतु ।<sup>10</sup>

सरल आदिवासियों के जीवन के प्रति आकर्षण कृषक महिलाओं पर लिखी गयी  
इस कविता में झलकता है -



इस विशाल संसार में,  
की जा सकती है,  
इससे अधिक और क्या आकांक्षा,  
उनकी अलौकिक जीवन शैली की,  
एक झलक से अधिक,  
वे हैं प्रसन्नवदन और उल्लास से पूर्ण,  
यद्यपि वे कठोर श्रम में रहती है रत ।<sup>11</sup>

मेघालय की पहाड़ियाँ अप्रतिम प्राकृतिक सौंदर्य का भण्डार हैं । यहाँ की हरी-भरी पहाड़ियाँ, आकाश की ओर सिर उठाये चीड़, कलनाद करते झरने और बादलों की छाया में फैले वन, एक स्वप्नलोक की सृष्टि करते हैं । प्रकृति के अपूर्व सौंदर्य - दृश्यों से घिरे रहने के कारण उनकी सौंदर्य चेतना आरम्भ से ही विकसित हो गयी थी । प्रकृति उनके लिये रागात्मक प्रेरणा है ।

प्रकृति-कथा 'का टु का तांग बाद का रेम' में थाम कहते हैं -- 'आप गर्मियों में हरे धान के खेतों को देखिये, शरद ऋतु में नदी किनारे मंद पवन में पके धान के खेतों को झूमते देखिये और तब आपको जयन्तिया भूमि के सौंदर्य की अनुभूति होगी ।'<sup>12</sup> उनके प्रकृतिपरक काव्य में प्रकृति के प्रति एक सम्मोहन का-सा भाव दृष्टिगत होता है ।

'ग्रीन टर्फ' नामक कविता में वे अपनी काव्यायात्रा में आनेवाली बाधाओं की चर्चा करते हैं । वे अपनी तुलना निर्जन में पत्थर पर उगने वाले उस फूल से करते हैं जो जंगल में एक छोटी नदी के किनारे उगता है, परन्तु फिर भी पूरे वर्ष सदाबहार बना रहता है । कवि का मानना है कि ऐसा फूल सूखने पर ही सुगन्ध बिखरेगा । कवि सोसोथाम को भी मृत्यु के बाद ही प्रसिद्धि मिल पायी थी । कवि के समान ही वह फूल कठिन परिस्थितियों के बीच उत्पन्न होता है और फूलता है और हरी तृणभूमि के नीचे कब्र में दफन हो जाता है । कविता की अन्तिम पंक्ति मार्मिक है --

वह खामोशी से जीता है और चला जाता है,  
इतने कठोर, इतने मुश्किल रास्ते पर चलते हुए,  
और कब्र में वह चुपचाप विश्राम करेगा,  
हरी तृणभूमि के नीचे ।<sup>13</sup>

प्रकृति के ऐसे अनेक मनोहर चित्र उनकी कविता में मिलते हैं ।

सोसोथाम ने खासी काव्यकला की आधारशिला रखी । उन्होंने काव्य भाषा को व्यवस्थित रूप देने का प्रयास किया । इसमें उन्हें बहुत सी मुश्किलों का सामना करना पड़ा । थाम ने अंग्रेजी के छन्दविधान का अध्ययन करने के बाद अपने लिये नये छन्द विधान की रचना की । काव्य-कला के विषय में अपने विचार उन्होंने अपनी पुस्तकों के आमुख में सामने रखे हैं । सोसोथाम के अनुसार कविता कवि के हृदय में स्थित सतत क्रियाशील प्रेरणा है । इसे हम कल्पना का नाम दे सकते हैं । कवि का कल्पनाशील होना अनिवार्य है । तभी वह जीवन में सतत घट रही घटनाओं को आत्मसात कर अभिव्यक्ति दे सकता है । कविता के माध्यम से कवि, जीवन के सत्य को संसार के सामने रखता है । अपनी कल्पना के द्वारा वह जीवन के यथार्थ में रंग भरता है ।

सोसोथाम ने कविता की तुलना चार तारों वाले तंत्री वाद्य 'का दुइतारा' से की है । आजकल यह वाद्य लुप्तप्राय है । कवि प्राचीन आत्माओं का आह्वान करने के लिये दुइतारा की ध्वनि का प्रयोग करता है । सोसोथाम 'का जिगपिनशइ' में लिखते हैं, "में इस वाद्य को बजाता हूँ ताकि पूर्वजों की आत्मिक शक्ति प्रतिध्वनित हो, आनेवाली पीढ़ियाँ जागें और इसे अनुभव करें ।"<sup>14</sup>

दुइतारा से काव्य की क्या समानता है ? दुइतारा में जिस प्रकार चार तार और अन्य अंग होते हैं, उसी प्रकार काव्य में भी विविध अवयव होते हैं, जैसे अभिव्यंजना पद्धति, प्रतीक विधान, बिंब-योजना, छंद-विधान, अंलकार-योजना, ध्वन्यात्मकता, नाद-सौंदर्य आदि । कवि इन सभी अवयवों के माध्यम से काव्य रचना करता है । सोसोथाम के शब्दों में, "काव्य का सत्य दुधारी तलवार के समान हृदय की गहराई में समाकर आंतरिक भावनाओं की अभिव्यक्ति करता है ।"<sup>15</sup> काव्य के उद्देश्य के विषय में सोसोथाम 'का दुइतारा किसियार' में लिखते हैं - "काव्य विचारों का विस्तार करता है और हृदय को शक्ति देता है । वह जीवन को अभिव्यक्ति देता है ।"<sup>16</sup>

खासियों की स्वाभाविक विनम्रता के साथ सोसोथाम कहते हैं -- "मैं नहीं जानता कि काव्य-कला क्या है..... । किसी ने मुझे नहीं बताया कि खासी भाषा और साहित्य का विकास कैसे किया जाए ।"<sup>17</sup> अंग्रेजी की रचनाओं के अनुवाद के द्वारा उन्होंने काव्यकला को समझने ओर आत्मसात करने की चेष्टा की । विशेषरूप से वे वर्ड्सवर्थ की कविताओं से बहुत प्रभावित थे । परन्तु पाश्चात्य शैली से प्रेरणा ग्रहण करने के बावजूद उनकी शैली में अभिव्यक्ति की मौलिकता है ।

सोसोथाम ने खासी समुदाय में प्रचलित लोककथाओं ओर किंवदन्तियों को भी अपने काव्य में स्थान दिया । एक ऐसी ही कथा एक मोर के बारे में है जिसे खासी में 'क्लिउ' कहते हैं । एक समय में क्लिउ सूर्य का पति था । ये दोनों आकाश में सूर्य के घर में रहते थे । एक बार शरद ऋतु में क्लिउ ने पीले सरसों के फूलों से भरे खेत को देखा । उसने उसे एक सुन्दर युवती समझा और उसे प्राप्त करने के लिये अपनी पत्नी सूर्य को छोड़कर पृथ्वी की ओर उड़ चला । उसकी पत्नी रोने लगी और 'क्लिउ' के पंखों पर उसके आँसू गिरे । जहाँ-जहाँ वे आँसू गिरे, वहाँ सुन्दर निशान रह गये । पृथ्वी पर पहुँचने पर उसे मालूम हुआ कि जिसे वह सुन्दर युवती समझा था, वह तो सरसों का खेत है । वह पश्चात्ताप करने लगा और सूर्य के पास वापस जाने लगा परन्तु सफल नहीं हुआ । क्लिउ अपने ही चरित्रगत दुर्गुण का शिकार हुआ । सोसोथाम की कविता 'का पियेम' में इसी लोककथा का उल्लेख है --

कई बार मैं महसूस करता हूँ,  
सूर्य को,  
मोर के पंखों पर - आँसू बहाते हुए ।<sup>18</sup>

खासी समुदाय में बहुप्रचलित एक अन्य लोककथा 'सिएरलापालांग' एक हिरन और उसकी माँ के विषय में है । यह हिरनी अपने एक मात्र बेटे के साथ खासी-जयन्तिया पहाड़ी की तलहटी में रहती थी । जब सिएरलापालांग युवावस्था में पहुँचा तो उसने हरे घास के मैदान देखे । अपनी माँ की अनिच्छा के बावजूद वह पहाड़ी की तरफ दौड़ पड़ा और गर्वोन्नत तथा निःशंक भाव से घास भरी भूमि पर घूमता रहा । एक दिन चरवाहे बालकों ने उसे देख लिया और गाँव वालों को सूचित किया । गाँव वाले उसका शिकार करने की कोशिश करने लगे । अन्त में हिरन एक तीर का शिकार होकर मारा गया । उसकी माँ को आभास हुआ कि बेटे पर कोई विपदा आयी है । वह पहाड़ियों की तरफ गयी और अपने मृत बेटे को देखकर विलाप करने लगी । सोसोथाम ने 'कि सिम्बोह विसिअर' में इस हिरनी की मार्मिक कथा का वर्णन किया है --

जब वह माँ बिलखकर रोई  
अपने बेटे के कफन के पीछे चलती हुई,  
वे नामी हिरन की  
लोककथा को सुनाते हैं,  
कि कैसे वह जंग खाया तीर उसे लगा,  
और फिर कैसे उन्होंने विषाद से भरे आँसू बहाये ।<sup>19</sup>

खासी समाज में बहुप्रचलित इस लोककथा में जीवन के मूल्यों पर विचार किया गया है। लापालांग का चरित्रविकास एक द्रैजिक हीरो के रूप में हुआ है जो स्वयं अपनी महत्त्वाकांक्षा का शिकार हो गया। वयस्क हो जाने पर वह अपनी माँ की इच्छा के विरुद्ध स्वतंत्र और स्वच्छन्द जीवन शैली अपनाता है और समाज के उच्च और धन सम्पन्न लोगों से सम्बन्ध रखता है। वह “का दम” या निम्नवर्गीय निर्धन या दलित वर्ग के साथ दुर्व्यवहार करता है। इसलिये वह दैवीय न्याय के कारण मारा जाता है।

अपनी अन्तिम रचनाओं में सोसोथाम ने प्राचीन खासी समाज के सामाजिक-राजनीतिक जीवन के बारे में अपने विचार व्यक्त किये। उनकी आशा थी कि खासी समाज अपनी सांस्कृतिक परम्परा और धरोहर को बरकरार रखेगा। अपनी तीसरी पुस्तक “कि स्नागि बरिम उ हिन्यू ट्रेप” (सात कुटियों के प्राचीन दिन) में खासी जनजाति में प्रचलित मिथक, किंवदन्तियाँ, धार्मिक विश्वास, जीवन-दर्शन, सांस्कृतिक विशिष्टता से सम्बन्धित प्रश्नों पर विचार किया गया है। थाम ने खासी जनजाति की सांस्कृतिक, धार्मिक, राजनीतिक और सामाजिक विरासत की खोज करने का प्रयास किया है। इस रचना में थाम के रचनासंसार का वैविध्य देखने को मिलता है और मानव जीवन के विविध पहलू अपने तमाम रंगों के साथ सामने आते हैं। यह महाकाव्योचित दृष्टि और उदात्तता से सम्पन्न प्रौढ़ रचना है। इसमें मिथक, लोक आख्यान और प्रतीकों के कई रूप मिलते हैं। जहाँ “का दुइतारा किसआर” में थाम एक रोमैंटिक कवि के रूप में सामने आते हैं, वहीं “कि स्नागि बरिम उ हिन्यू ट्रेप” में उनका दार्शनिक रूप सामने आता है।

यह प्राचीन काल के खासी समाज की पारम्परिक मौखिक काव्य परम्परा के अनुकरण पर लिखा गया है। खासी संस्कृति के विकास के विविध सोपानों को इसमें देखा जा सकता है। दस अध्यायों में विभाजित इस रचना का आरम्भ खासी जनजाति के मिथकीय उद्गम के साथ होता है। इसमें “हाउस ऑफ गॉड” (ईश्वर का घर) से लेकर खासी जाति के स्वर्णकाल और “फॉल ऑफ मैन” (मानव के पतन) से आरम्भ कर वर्तमान काल तक का इतिहास है। खासी समाज की लोकतांत्रिक विशेषताओं का उद्गम उन मिथकों में हुआ है जिनमें पहली दैवीय सभा के बाद मनुष्य को पृथ्वी के प्राणियों का नेतृत्व दिया गया। साथ ही पशु-पक्षियों का भी सम्मान किया गया और उनके कल्याण का उपाय सोचा गया। खासी मान्यता के अनुसार सृष्टि में स्वर्ग और पृथ्वी थे जिनमें सोलह परिवार थे। इनमें से सात परिवारों को ईश्वर की ओर से शासन करने का अधिकार मिला। शेष नौ परिवार स्वर्ग में ही रह गये। इन सात परिवारों को सृष्टि के सभी प्राणियों के साथ न्याय करने का अधिकार भी मिला।



सोसोथाम ने इस ग्रन्थ में खासी संस्कृति के विकास-क्रम को कई चरणों में दर्शाया है - जैसे पौराणिक काल, जनजातीय लोकतंत्र का काल और संक्रमण का काल । खासियों की प्राचीन संस्कृति के गौरव गान के साथ ही उनके उज्ज्वल भविष्य की कामना की गयी है ।

एक अध्यापक होने के कारण सोसोथाम को यह ज्ञात था कि आज के छात्र भावी खासी समाज के स्तंभ हैं । उन्हें उत्साहवर्धन की आवश्यकता है । खासी युवा को सम्बोधित करते हुए वे कहते हैं -

कदाचित्त तुम दुर्बल और शक्तिहीन हो,  
शायद तुम्हें मौन रोदन करना पड़े,  
पर कौन कहता है कि तुम,  
प्राप्त नहीं कर सकते - ख्याति और कीर्ति ।<sup>20</sup>

थाम के अनुसार केवल वही व्यक्ति अपने लक्ष्य को प्राप्त कर सकता है जिसके पास दृढ़ इच्छाशक्ति है । दृढ़ इच्छाशक्ति से युक्त व्यक्ति चरम पीड़ा के क्षणों में भी हँस सकता है । ऐसा दृढ़ निश्चयी व्यक्ति दुख और मुश्किलों का सामना सफलतापूर्वक कर सकता है । किसी उपलब्धि के लिये गहरी सहनशीलता की आवश्यकता होती है--

भयभीत मत हो , यदि तुम्हें गुजरना पड़े,  
अग्नि और रक्त की राह से,  
साहसी ही पहुँच सकते हैं,  
प्रतिष्ठा के शिखर पर ।<sup>21</sup>

सोसोथाम के छात्र उन्हें प्यार और आदर से "बाबू सोसो" कहते थे । वे अपने छात्रों को लिखने की प्रेरणा देते थे ताकि खासियों के पास अपना लिखित साहित्य हो । वे अपने छात्रों के लिये केवल अध्यापक ही नहीं, प्रेरणास्रोत भी थे । उनका उद्देश्य खासी साहित्य को प्रतिष्ठित करना था । इसलिए उन्होंने शिक्षक और अनुवादक की भूमिका से आगे जाकर खासी साहित्य की आधारशिला रखी । उनकी कविता ने खासी जन समुदाय पर व्यापक प्रभाव छोड़ा ।

थाम के व्यक्तित्व में पाश्चात्य संस्कृति की स्वातंत्र्य चेतना और खासियों के जनजातीय जीवन की सादगी और सहजता एक साथ घुली-मिली थी । इसलिए उनके साहित्य में एक ओर तो पश्चिम की चेतना है तो दूसरी ओर लोक-जीवन से संपृक्ति की



आकांक्षा है । उनके काव्य में खासी पहाड़ियों और यहाँ के लोगों का सादगी भरा सौंदर्य झलकता है । वे अत्यन्त सरल, भावुक और कोमल हृदय के व्यक्ति थे । वे अपने व्यक्तित्व और कृतित्व में एकरूप थे । अपनी जन्मभूमि के प्रति उनके प्रेम ने उन्हें अपने समुदाय की परम्पराओं और रीति-रिवाजों से जोड़े रखा । पारिवारिक दायित्वों और समस्याओं के कारण वे साहित्य के प्रति पूर्ण रूप से समर्पित नहीं हो पाते थे । परन्तु जैसा कि अक्सर युगद्रष्टा साहित्यकारों के साथ होता है, उनका चिन्तन अपने समय की सीमाओं से बहुत आगे था । शायद इसीलिए उन्हें अपने जीवन काल में अपने समुदाय के लोगों से विशेष सराहना नहीं मिल सकी । वे अपने समकालीन समाज की उपेक्षा का शिकार हुए । उस समय तक उसका समाज उनके काव्य सौन्दर्य की गहराई को समझने और सराहने के लिये पूरी तरह तैयार नहीं हो पाया था । इसलिए उनका समकालीन परिवेश उनके साहित्यिक महत्त्व को पूरी तरह समझ नहीं सका । परन्तु फिर भी साहित्य रचना में उनकी आस्था बनी रही । उन्होंने जो लिखा वह मील का पत्थर हो गया । थाम ने पहली बार खासी भाषा में काव्य रचना को गंभीरता से लिया । उनके अन्तर्मन में एक बेचैनी भरी छटपटाहट थी । अपने कल्पनाशील मन की भावनाओं को अभिव्यक्ति देने की आकांक्षा थी । उनके उर्वर मस्तिष्क की रचनात्मक ऊर्जा ने जो साहित्य रचा उसने न केवल खासी साहित्य की नींव को दृढ़ किया बल्कि समूची खासी जनजाति की बौद्धिक क्षमता का विकास किया । उन्होंने न सिर्फ खासी जनजाति के सांस्कृतिक जीवन में नये युग का सूत्रपात किया, बल्कि मानव जीवन के मूलभूत सत्यों और मूल्यों को अपने काव्य में उतारा ।

अपने सामाजिक परिवेश और युग के सन्दर्भों के प्रति वे बराबर सचेत थे और समकालीन खासी समाज पर गहरी दृष्टि रखते थे । उनका समूचा व्यक्तित्व पुनर्जागरण की चेतना के अनुरूप था । इसलिये वे पुनर्जागरण कालीन खासी चेतना के वाहक बन सके । खासी साहित्य में थाम के माध्यम से ही नवजागरण की यह चेतना अवतरित हुई । खासी जनजाति का यथार्थ अपने पूरे परिवेश के साथ उनकी कविता में मौजूद है । उनका महत्त्व मानवीय आशाओं और आकांक्षाओं की समझ और मानव के सार्वभौमिक चरित्र की अभिव्यक्ति में था । वे खासी के पहले कवि थे जिन्होंने आम आदमी की अनुभूतियों को मानवीय संवेदना के साथ देखा । उनके काव्य का महत्त्व भी इसी में है । उनकी कविता ने खासी जनमानस ने अपने जीवन की झलक देखी । इसलिये सोसोथाम की कविता में खासी जनसमुदाय पर व्यापक प्रभाव छोड़ा । वे खासी साहित्य में नये युग के प्रवर्तक और नवीन दृष्टि से सम्पन्न कलाकार थे । वे सच्चे अर्थों में खासी भाषा के अमर कवि हैं ।



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1. का आइओम किसआर, कि स्नगि बा रिम उ हिन्धू ट्रेप, पृष्ठ - 48
2. का लिएर का डांग सिऐंग, का दुइतारा किसआर, पृष्ठ - 47
3. उ ट्रोड, का दुइतारा, पृष्ठ - 52
4. उ सिब, का दुइतारा किसआर, पृष्ठ - 14
5. उ सैण्डी, का दुइतारा किसआर, पृष्ठ -25
6. उ सिम बा ला लाइत, का दुइतारा किसआर, पृष्ठ-49
7. उ सिम बा ला लाइत, का दुइतारा किसआर, पृष्ठ-49
8. कि स्नागि बा ला लेइत होह, का दुइतारा किसआर, पृष्ठ-45
9. का पिरेम, का दुइतारा किसआर, पृष्ठ - 48
10. अ शार्ट हिस्ट्री ऑफ खासी लिटरेचर हैमलेट बरेह,, पृष्ठ
11. अ शार्ट हिस्ट्री ऑफ खासी लिटरेचर हैमलेट बरेह,, पृष्ठ
12. खासी पोएट्री, ओरिजिन एक डेवेलपमेन्ट, एच.डब्लू स्टेन, पृष्ठ- 198
13. उ फ्लांग जिर्नगम, का दुइतारा किसआर, पृष्ठ - 12
14. खासी पोएट्री, ओरिजिन एण्ड डेवेलपमेन्ट, एच. डब्लू स्टेन, पृष्ठ- 197
15. खासी पोएट्री, ओरिजिन एण्ड डेवेलपमेन्ट, एच. डब्लू स्टेन, पृष्ठ- 197
16. खासी पोएट्री, ओरिजिन एण्ड डेवेलपमेन्ट, एच. डब्लू स्टेन, पृष्ठ- 197
17. खासी पोएट्री, ओरिजिन एण्ड डेवेलपमेन्ट, एच. डब्लू स्टेन, पृष्ठ- 197
18. का पिरेम, का दुइतारा किसआर, पृष्ठ - 48
19. का सिम्बोह किसआर, कि स्न गि बा रिम उ हिन्धू ट्रेप, पृष्ठ - 2
20. का दुइतारा किसआर, पृष्ठ - 14
21. उ शार्ट हिस्ट्री ऑफ खासी लिटरेचर, हैमलैट बरेह, पृष्ठ

## हीरा - मोती

(रवासी कवि सो सो थाम के “मौलिनार” का अनुवाद)



डारलिन पिंगरूप  
वी. कॉम, तृतीय वर्ष

सुबह हरी घास पर पानी,  
चमकाने लगा जैसे मोती,  
मैं भी घर से दूर जाऊँगा,  
मोती टूटने के लिये!  
हरी घास से मोती,  
गया सूरज के साथ  
मैं भी जाऊँगा उषके साथ,  
दूर देश में।  
कॉटे के दर्द से  
दूर देश में,  
घर से दूर, मंजिल के पास,  
देर में आऊँगा कामयाबी के साथ।  
हृदय में होता है दर्द  
जब होता हूँ अकेले में,  
परन्तु निकल गये जो आँसू  
वन जाएंगे वे मोती।



## परिश्रम का महत्व

लॉस्टरफ़ील्ड लिंगडो  
बी. एस. सी. द्वितीय वर्ष

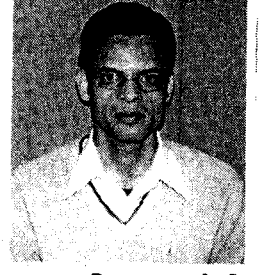
परिश्रम एक ऐसी साधना है जिसके द्वारा मनुष्य महान कार्य कर सकता है। परिश्रमी मनुष्य संसार में क्या नहीं कर सकता? वह पर्वत की चोटियों पर चढ़ सकता है। दुरूह रेगिस्तान को पार कर सकता है और कठिन से कठिन परिस्थितियों से संघर्ष करके उन्हें आपने जीवन के अनुरूप बना सकता है। जिस व्यक्ति में परिश्रम का गुण है वह आपने जीवन में कभी भी दुःख और निराशा के जंझावातों से भयभीत नहीं हो सकता। इसलिये परिश्रम ही सफलता का एक मार्ग है जो हमें कभी धोखा नहीं देता। मुनियों ने कहा है -

उध्वमेन हि सिद्धान्ति, कार्याणि भ मनोरथैः।  
नहि सुप्रस्य सिंहस्य प्रविशन्ति मुखं मृगाः।

माँ

माँ तो होती है जननी  
माँ मिलती है उनको जिनकी आच्छी होती है करनी।  
माँ होती है ब्यारी,  
जैसे फुलें की ब्यारी।  
माँ ने विना दुनिया वीरानी  
ना है जीवन, ना जिन्दगानी।  
माँ को कभी न दुःख पहुँचाओ,  
उसे सिर्फ सुख देते जाओ।

## शिक्षक



दिननाथ जोशी

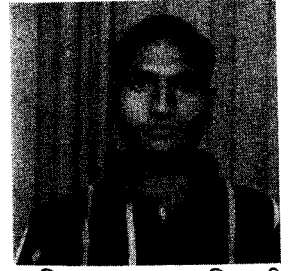
बी. सि. ए. द्वितीय वर्ष

भटके हुए की राह दिखाकर  
लोगों की नैय्या पार लगाऊँ  
अच्छे बुरे का भेद समझाकर  
उन्नति की मैं राह दिखाऊँ।

देश विदेश कि बातें बतलाकर  
सान की पोटली सबको घराऊँ  
बैठे बैठे ही सब लोगों की  
सारी दुनिया की सैर कराऊँ।

अनुशासन में जीना सिखाकर  
आत्म-विश्वास मन मे जगाऊँ  
सोथे हुए को मैं जगाकर  
दुनिया से लड़ना सिखाऊँ।

## जातिप्रथा



अविनाश कुमार त्रिपाठी

बी. ए., तृतीय वर्ष

भगवान ने तो दिया एक ही नाम।  
हमने बनाया किसी को हिन्दु तो किसी को मुसलमान॥

वर्योँ यह भेद-भाव आपस में?  
जब कि हैं हम सब ही माँ के बेटे॥  
कयो से बानाया मंदिर मस्जिद?  
जो बांटे इंसान को॥

कोई कहता कावा हैं मेरा।  
कोई कहता कैलाश॥

रक्त जो वहता सदा घरा पर।  
कोन पहचान पाया इसे?

इंसाँ को इंसाँ न समझता।  
रहता ईष लिये मन में॥

भाई-भाई आपस में लड़े।  
लहु लुहान माँ का सीना॥  
कव रूकेगा आँधी-तूफ़ाँ।  
सोच सोच घवराऊँ मै॥



## प्रसन्नता



ए. पिलाहुन नौग्रुम  
बी. काम, तृतीय वर्ष

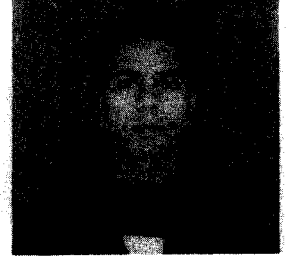
नहीं खरीद सकते हम प्रसन्नता को,  
चाहे खर्च करें जितनी भी धन - दौलत,  
नहीं होती हमें प्रसन्नता की प्राप्ति,  
असली प्रसन्नता तो होती है अन्तरमन में,  
अगर मन है शान्त और संतुष्ट  
तो है हम प्रसन्न पूर्णरूप से।

प्रसन्नता नहीं है संसर की मोह माया में,  
वाल्के है स्वयं के अन्तरमन में  
जहाँ हम टूट कर स्वयं के हृदय में ही,  
कर सकते है प्राप्ति प्रसन्नता की।

प्रसन्नता तो होती है वहीं,  
जहाँ हम झलकाते हैं प्रेम एक दूसरे के लिये,  
जहाँ करुणा हो स्वयं के मन मन्दिर में,  
जहाँ वाँट सकें हम दूसरों के सुख दुख को।

प्रसन्नता नहीं है धन-दौलत में,  
वल्कि है स्वयं के अच्छे कर्मों में,  
जिन कर्मों में द्विपी हो माया, प्रभु की,  
प्रसन्नता की होती है प्राप्ति येसे कर्मों से।

## हालत आज कल के छात्री की



देवेन्द्र प्रसाद

बी. ए. द्वितीय वर्ष

निकल परे जन पुस्तक लेकर,  
शाम हुई घर आते हैं।  
इमतिहान की घर कापी पर,  
बबुआ जीरी पति है॥

माँ समछी स्कूल गया हैं,  
कितना मेहनत करता है।  
पर बेठा ती देर रात तक,  
पात चनाय फिरता हैं॥

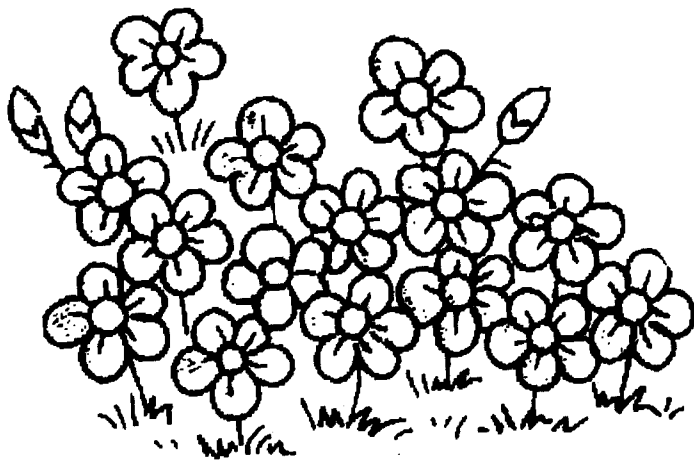
पिता आज आ गये काम से,  
ले उनकी अब खैर नहीं  
नाम हुआ वदनाम गुरू का,  
चल चित्रम शैर हुई॥

करने को निरमान देश का,  
भार इन्ही पर आयगा।  
विलख - विलख कर रोएँगे तव,  
सूझ न कुछ भी पाएगा॥

## बेटी वपना

अविनाश कुमार त्रिपाठी  
वी. ए, तृतीय वर्ष

डोली विदा होते ही घर से,  
हो जाती लाठली पराई  
सूना पड़ जाता हैं आँगन  
टूट जाते सब रिस्ते-नाते,  
हो जातीं गलियाँ पराई  
पड़ जाते है पैर में बन्धन,  
मां का दिल काबू में ना आता  
गान मधुर नहीं अब गाता  
डोली उठते ही आँगन से,  
अब बाबुल का चैन छिना है,  
टूट गया सपना आपना अब  
सखी सहेली सब रोती है।  
बहनों से यो खुशियां बाँटीं  
टूट गयी सारी वो खुशियाँ,  
किस्मत में होती है जुदाई  
टूट जाते हैं रिसते नाते।





**Melting Ice - A Hot Topic?**  
**WORLD ENVIRONMENT DAY**  
 JUNE 5<sup>th</sup> 2007  
 Organized by: SHILLONG COLLEGE ACADEMIC SOCIETY  
 Sponsored by: STATE Govt of Meghalaya,  
 Reliance Telecomm... n Ltd, Indian Overseas Bank



**Chief Guest Shri T.T.C. Marak**  
*looks on as Shri D.Mukherjee, President,*  
*Shillong College Academic Society delivers*

# WORLD ENVIRONMENT DAY



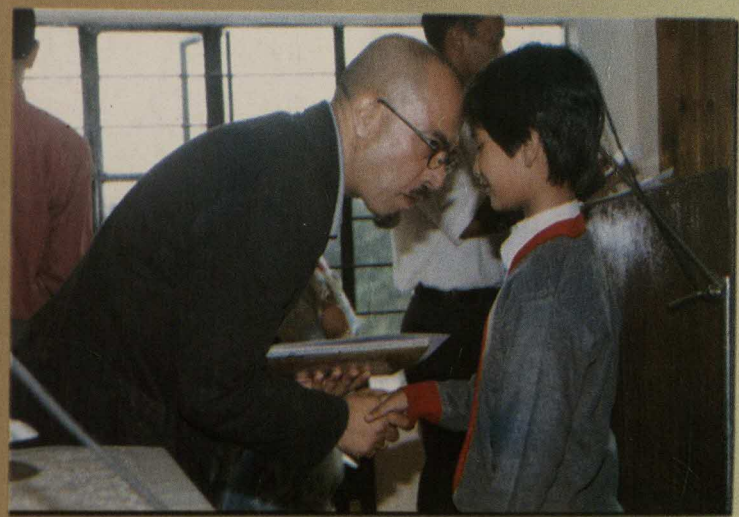
*Judges take note*  
*of students presentation in*



*Elocution contest*



**Chief Guest, Shri Robert G. Lyngdoh,**  
*Minister for Higher and Technical Education,*



*Young environmentalist*  
*getting her award from*



# SHILLONG

