FOLK LITERATURE OF THE MISINGS: A book on the folk literature of the Misings collected, compiled and composed by Dr. J. Kuli and published by Dibrugarh Taun Bangke Agom Kebang with the financial assistance from TRI, Guwahati.

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MESSAGE

Sri C. K. Lason
President,
Mising Agom Kcbang,
Dibrugarh

The Misings are one of the colourful Mongoloid tribes of Assam. This tribe has got their own traditional beliefs and customs, language and folk literature which are still kept alive by them. Their language that's the Mising language has been converted to written forms only few years back using modified Roman script as Mising script. The Mising Agom Kcbang is the highest literary organisation of the Mising language and it has been trying its best to explore and develop the same. Dr. J. J. Kuli is closely and actively associated with the Mising Agom Kcbang from his student life. He has edited magazine and newspaper like MIMANG, LC:BANG (Mising section) and MURONG which are highly appreciated by the people of other communities also.

The present work of Dr. Kuli has been highly appreciated by the Mising Agom Kcbang and it considers it to be a pioneering work in the field of Folk Literature of the Mising people. It has shown the literary beauty and richness of the Mising language. I hope Dr. Kuli's literary and other contributory works to the Mising society will continue more and more in recent years to come.

Dated, Dibrugarh
the 24th February, 1991
MESSAGE

Dr. Bhim Kanta Boruah
M. A., Ph. D.

Reader,
Department of Assamese,
Dibrugarh University

The Mising is one of the indigenous tribes of Assam living mainly by the side of the rivers. They are dwelling on the changghars of wooden beams with thatched roof. The Indo-Mongoloid Misings wear their handwoven traditional colourful costumes with their traditional ornaments. The tribe has their own spoken language of Tibeto-Burman origin with rich kind of folk literature, such as the aabangs, the kabans, the oinitoms, the bini-nitoms etc. which now a days reveals in written form. The sowing festival Ali-aye-lvgang and the harvesting festival porag symbolise agricultural life of the Misings. The bilingual Misings use Assamese language as their common tongue of conversation with the non-Misings. Their language, literature and culture with their acculturated Assamese life are yet to be discussed properly. The author here Dr. J. J. Kuli, though he is a man of medical profession is trying to give a picture of the folklores of the community. As a pioneer of the work he earns glory in exploring some areas of discussion in the subject.

Date: 22.2.91

(B. K. BORUAH)
changes that took place in the valley of the Brahmaputra during the last eight hundred years or so. This shows the spirit and vigour of the Mising to live with their own ethno-cultural identity amidst different groups. Dr. Kuli’s present work will definitely help us in understanding the Mising not only about socio-religious philosophy, human feelings and sentiments but also the richness of their language.

Dr. J. J. Kuli is a medical man by training and profession, but his interest in the literary works pertaining Mising language and literature know no bound. He is actively associated with the MISING AGOM KCBANG an organisation devoted to developing Mising language. Dr. Kuli has also published a number of articles in Mising and other language and edited MURONG which was highly appreciated by scholars for the qualities of papers published in the same.

The present work of Dr. Kuli can, at the best, be called a beginning toward systematic study of the Misings folk literature. We need more studies of this kind in other field in future. I wish and hope Dr. Kuli will continue his efforts in different fields of literature and also like the present one.

Dated Dibrugarh the 19th January, 1991

(D. DOELEY)
in a very comprehensive, logical and analytical way. The study has not only explored many aspects of the Mising folk literature particularly folk songs and folk tales, but also has evinced the fact of the richness of the Mising culture.

I consider the present work of Dr. Kuli as pioneering one. It will undoubtedly draw attention to many on the Mising folk literature and inspire the linguists to study the Mising language.

I hope Dr. Kuli will continue his effort in such quality works and will be able to contribute more in the other fields also in near future.

Dated, Dibrugarh  
the 26th January, 1991  
(C. Patir)

**AN INTRODUCTORY NOTE**

Dr. B. N. Bordoloi  
M. A., Ph. D., C. T. W. A.  
Director,  
Assam Institute of Research  
for Tribals and Scheduled Castes  
GUWAHATI-22

The Indira Gandhi Memorial Trust, New Delhi, has been sponsoring a scheme for awarding financial assistance for conducting scientific studies on various socio-cultural aspects including the rich folk literature of the different tribal communities of India. The Trust requested me to recommend voluntary organisations which could be entrusted to carry out such studies for the tribal communities of Assam. When I approached the Dibrugarh Bangke Agom Kcbang for submission of a detailed scheme to carry out studies on the folk literature of the Misings, this literary organisation had shown keen interest in conducting such a study and it had submitted to me a detailed project report for onward transmission to the authority of the Indira Gandhi Memorial Trust, New Delhi. I strongly recommended the project report for the study furnished by the Dibrugarh Bangke Agom Kcbang resulting in the acceptance of the scheme in toto by the Trust Authority quoted above.

Considering the significant contribution made by Dr. Jawahar Jyoti Kuli in the field of the development of Mising language and literature, the Dibrugarh Bangke Agom Kcbang had entrusted him to conduct this particular study and Dr. Kuli, in spite of his busy schedule as a man of
medical profession and a faculty member in Assam Medical College, Dibrugarh, has done a magnificent job and the report of the study, now in a book form, is the product of Dr. Kuli's strenuous efforts.

In the present book Dr. Kuli has incorporated folk songs of five categories, namely, (i) devotional songs, (ii) love songs, (iii) songs of lamentations, (iv) lullaby and (v) nursery rhyme with their English rendering. He has also given us 14 folk tales some of which are already known and some unknown. In addition to this, Dr. Kuli also has presented before us, though briefly, the socio-economic aspects of the Mising tribe of the Brahmaputra Valley. These information, although preliminary in nature, will surely enable the readers to have a first-hand idea of the socio-economic and cultural life of the Mising.

The Assam Institute of Tribal Research, Guwahati, had selected the manuscript of the book “A Study on the Folk Literature of the Mising Tribe of Assam” for awarding grants for its publication under the Institute’s Scheme “Grants-in-aid for Publication of Literary Works on Scheduled Castes and Scheduled Tribes” during the year 1991-92.

I believe that this book is not an end but a means for furthering indepth research studies on various aspects of life and culture of the Mising of Assam. In future we expect not only from Dr. Jawahar Jyoti Kuli but from the Dibrugarh Mising Bangke Agom Kcbang as well more and more contribution in the field of Mising literary works.

Dated, Guwahati, the 31st March, 1992

Dr. B. N. BORDOLOI

PREFACE

The present study of “Folk Literature of the Misings” is the outcome of the responsibility entrusted on me by the DIBRUGARH TAUN BANGKE AGOM KCBANG, a branch literary organisation of the Mising language. I owe a debt of deep gratitude to the members of the organisation for their ready interest and help in all stages of the study.

I acknowledge my deep gratitude to Dr. D. Doley, Prof & Head, Deptt of Sociology, Dibrugarh University for his advice and encouragement in carrying out the study systematically and timely.

I express my gratitude to Dr. B. N. Bordoloi, Director, Tribal Research Institute, Guwahati, Assam, for his kind advice and co-operation in carrying out the study and also for his valuable introductory note.

I am thankful to Dr. B. K. Baruah, Reader, Deptt. of Assamese, Dibrugarh University, for his valuable suggestion in carrying out the study.

I am equally indebted to Shri Neheru Pegu for his help in the field work, sketches and photographs.

I am thankful to my niece Dr. (Miss) Usha Rani Pegu for her help in compiling the articles for this work.

I am also thankful to Shri Balin Chandra Kuli, Shri Tamong Ribang, Shri Sarbananda Medok, Shri Madhov Pegu, Shri C. K. Lason, Shri Joyanta Kaman and may others for their help in collecting data for the study.

I express my thanks to Shri H. Gogoi, Shri H. P. Kuli and Shri G. Taid for typing works.

Last but not least I wish to express my deep gratitude to TRI, Guwahati, Assam for financial support in printing the study.

Dated Dibrugarh the 24th January '91

(Jawahar Jyoti Kuli)
CHAPTER I
INTRODUCTION

The term FOLKLORE was first suggested by William Thoms, (1946) a British antiquarian. In coining the term for the first time, Thoms had a very clear idea in his mind as to what FOLKLORE means. He meant by it the words and phrases such as manners, customs, observations, superstitions, ballads, fading legends etc. of the people. Different scholars have defined folklore in different ways from time to time. Within the concept of folklore, Bascom includes the folksong, folk dances, folk belief, customs, folk speech as well as those useful forms of expressions which have been called FOLK LITERATURE. Goswami is also of the view that folk songs, folk tales and sayings having oral existence form the parts of folklore. Thus, folklore is a comprehensive concept.

Studies of folklore are broadly divided into four sectors such as oral literature, material culture, social folk custom and performing folk arts.

The present study is concerned with the oral literature which is also called as folk literature. According to Singh, oral literature or the traditional literature transmitted to us from generation to generation, represents the most valid and appropriate expressions of religious, mythological, historical and cultural milieu of the rural folk. It is a mirror which the contemporary culture and civilization are reflected.

In oral literature person's name is not mentioned. They are recognized and identified by nicknames which have their own history. Folk epics, ballads, folk songs, lullabies, riddles,
work songs, proverbs, and songs which are associated with the rituals etc. are parts of oral literature. Some authors mention prayers, chants, laments and cries as other minor forms of oral literature.

The Misings have been living in the plains of Assam in the midst of non-Mising population ever since they migrated from the hills i.e. the 11th century or so. They have their own traditions, customs, religious beliefs and practices and language which distinguish them clearly from the rest of the non-Mising people. This tribe, that's the Misings, has a rich folk literature which reflects their sentiments and feelings, social norms and values, historical events associated with their migration from the hills to plains as well as socio-political events experienced in their life. Their folk literature can be described under the broad headings (A) FOLK SONG and (B) FOLK TALE. The folk songs can be again sub-grouped into (i) Devotional song (ii) Love song (iii) Song of lamentation (iv) Lullaby and (v) Nursery rhyme.

METHODS OF STUDY

The present study covers the entire Mising population of Assam. The folk tales and folk songs were collected from different parts from different individuals having knowledge on folk songs and folk tales, by regular field visits.

Secondly, folk songs and folk tales were also collected from secondary sources like books, periodicals, journals and weeklys.

REVIEW OF LITERATURE

So far some works have been done about the Misings as such, but these are concerned mostly with history, economic and social systems. Some preliminary publications have also been made about their folk literature. It is, therefore, important to bring out some publications regarding the folk literature of this particular tribe.

SIGNIFICANCE OF THE STUDY

The present study on folk literature of the Misings will provide valuable informations about the historical, social and cultural aspects of the people. It will also undoubtedly helps us in understanding the richness of the Mising language.
CHAPTER II

SOCIAL SYSTEM

The Misings ethnically who belong to Tibeto-Burman group, were originally—hills tribe who inhabited in the range of Miri Hills in between the present Siang and Subansiri districts of Arunachal Pradesh. Their folk literatures suggest that the Misings have migrated to and settled mainly in both the banks of the Brahmaputra river about many hundred years ago.

Since their migration from the hills, they have been living as a part of the native population of Assam and have contributed a lot to the formation and enrichment of local culture throughout the centuries.

Family Structure

The Misings follow the patriarchal system of family structure. The father is the head of the family and the live descent is traced through the father only. A Mising family consists of parents, their children and grandchildren. The father acts as guide of his children. The head of the family including his unmarried sons and daughters and married sons live under the same roof and have their food from the one and the same kitchen.

In terms of family authority, next to father comes the eldest son. The male members of the family always look up to their elder brothers and father and for guidance in regulating behaviour.

Groups and Clans

The Misings are divided into some groups. The reason for such division is not definitely known. Moreover, such a division is undistinguishable on many occasions. The groups are namely—PAGRO, DELU, SAYANG, DAMBUK, OYAN, SAMUGURIA, MOYING, TAMAR, SOMUA, BIHIA and BONGKUAL. Among these groups SOUMA, SAMUGURIA, BIHIA, BONGKUAL and TAMAR have almost forgotten their own Mising language.

Some authors also divided the Misings broadly into two sections namely ‘BAROGAM’ and ‘DAHGAM’. No reason except in legend, for such division is traced out in the contemporary history of Assam. It is said that the title ‘GAM’ was given to some leading influential persons within a group or clan by the Ahom rulers. Hence, it was the Ahom kings who originated and introduced the term ‘BAROGAM’ (of 12 chiefs) and ‘DAHGAM’ (of 10 chiefs). Although, there is no definite demarcation of division between these groups, still there exists a slight variation in the dialect of both the sections. Some of the socio-cultural systems of these two sections also differ.

Each group consists of several clans of close blood relation called OPVN and each bearing a particular surname. It is said that the clans derive their names from their original living places or from some characteristic of their ancestors. The clans are very much specific identifying an OPVN or Gutro within a group and such are inherited. One can’t adopt a surname as he desires. There are more than sixty clans existing in the Mising society.

VILLAGE ORGANISATION

MULONG

MULONG is the most important and useful traditional socio-cultural institution of the Mising people. It is
comparable with the dormitory system prevailing in some other tribes. But many of the traditional functions of MURONG, as was in the past, such as to guard the village by the youths from enemies, etc. have gradually been abandoned. Only on some important festive events such as for celebrating PO:RAG, the concept of MURONG come to the Mising people. The youths and village people gather in the MURONG to chalk out the programmes and to take social decisions.

Dolung Kchang

It is the supreme social body of a village. It is constituted by the elderly people of the village who assemble in the MURONG under the village headmen on specific occasions. This village body takes all important social decisions of the village concerned and settles disputes of social importance. It delivers judgement and punishes the offenders.

Mvmbvr Ya:me

It is a benevolent youth organisation of the village. The unmarried boys and girls are the members of this social organisation. From functional point of view, this is the most important and powerful organisation in rendering social services to the village people. Whenever a family wants manpower to construct a house, to transplant and harvest paddy or to conduct a feast in a festive occasions like marriage, death ceremony, etc. the headman of a family formally invites the Mvmbvr Ya:me. This organisation stands as organisation-cum-caretaker in the whole circumference of the activities of the village.

Namghar

This is basically a Mising tradition from MURONG and some important religious festivals are celebrated there. Only the elders can take part in those rites. Some social crimes and disputed matters are settled in the Premise of Namghar. In many village, the Namghar has replaced many of the social functions of MURONG.

Marriage system

The following are the recognised systems (Types) of marriage:

1) DA:RO MIDANG: This form of marriage is settled by the parents or guardians according to social system.

2) DUGLA LA:NAM: This is a form of marriage by elopement, at the consent of the bride.

3) KUMNA SOLA LA:NAM: This is also a type of settled marriage, but the performance is not gorgeously done. It is performed only after receiving consent from both the parents or guardians of the bride and the groom.

Women status

A Mising woman is a cultural idol of the society. Apart from her daily activities she devotes herself in different constructive and productive activities of the family.

The Mising women actively participate in the agricultural activities of the society. In the fields, they have a hand in every aspect.

Mising women is a symbol of handloom weaving and art of spinning. Most of the domestic requirements of cloths are met from the family looms. Every Mising women is a born weaver. Girls are taught spinning and weaving from every childhood.

Animal husbandry is a common practice of the Mising woman. They rear cow, buffalo, goat etc. Besides these,
they also rear pig and poultry which are sold for each income. Earnings from the animals go into the house of the women. They purchase necessary articles for themselves.

Socially, the women status in the Mising societies is not considered equal to men. They are treated inferior to men in all aspects including education particularly in the rural areas. In village and other organisations, they are not given due place and their opinions are of no value at all.

House

The Mising build their dwelling house in raised platforms about 5-6 feet above the ground. A typical house is sometimes as much as 30/40 metres in length and breadth is about 20 feet. The roof is thatched and the walls and doors are made of bamboos.

A Mising house should have five layers above and five layers below. There is usually no inner partition but there are several fireplaces—MCRAM separated by small partitions.

There are two main doors one in front and the other in the back of the house with one or two outlets in the sides.

All other essential household equipments and articles are kept inside the house making special provisions.

Food and drink

Rice is the staple food of the people. Agricultural lands are mainly suitable for cultivation of Ahu paddy, hence the people depend mainly on Ahu rice. They now also do wet cultivation. Along with the rice they take locally produced vegetables, creepers and edible roots. Fowl and pork are their delicious diet. Fish are taken when they are available.
MURONG

TA:SUG

A) CPUG
B) I:
C) JAMBOROG

VGVN

GEMPA  TU:LI:  BOROKI:

HOUSE HOLD AND FISHING IMPLEMENTS
APONG is considered to be the most important and prestigious item for entertaining guests and relatives. Two varieties of APONG-NOGIN and PO:RO are prepared in sufficient quantities for fairs, festivals and for guests.

Disposal of death

Burial is the prevailing practice among this community. Every village has a common burial ground called AGO. GOLUNG and dead bodies are buried irrespective of age, sex and nature of death after keeping the corpse in a long coffin called, RUNGKUG. Purification ceremonies are performed afterwards such as TILONI, MAHEKIA and DODGANG.

RELIGIOUS SYSTEM

The Mising people are animistic in their religious outlook. Their religious philosophy is mainly based on animism. They believe SEDI MC:LO as the earliest worldly beings representing male and female principles. They consider DO:NYI and POLO as their mother and father respectively. They also believe in the existence of ABO TANI, KARSING KARTAG etc as their forefathers from immemorial past. Apart from the above deities, the other deities like YARI, MUGLYING, CSAR, ASI etc. are considered to be the spiritual beings possessing power much greater than man.

The Mising people are superstitious. The minute affairs of individuals and even the greater and more important events of the world, they suppose to be under the influence of divine spirits and agents. They believe that these spirits delight in sacrifices. They call these spirits as UI. There are different types of UI such as TALCNG, DOBUR, UROM PO:SUM, GUMVN etc. Sacrifice of animals are performed to specify them.

The MRBU is known as the head priest of the society. He is believed to be empowered with some supernatural powers.
and on all important religious occasions he conducts as chief priest.

Now, Hinduism has been influencing in some places in the religious beliefs of the people. The performance of worship in the NAMGHR, recitation of KIRTON or BHAGAWATA etc. are some of the examples.

Moreover, literary has not touched the core of the society particularly those living in the remote corners Sorcey and witchcraft are not uncommon.

ECONOMIC SYSTEM

The Mising people are active agriculturists and agriculture is their main occupation of livelihood. When they lived in the hills, they adopted the shifting cultivation. After their migration to the plains, they use to adopt settled cultivation. They produce rice, mustard oil seeds, black pulse, potatoes and vegetables. Rice is produced mainly for domestic consumption, whereas mustard seeds, black pulse, potatoes etc. are used also for commercial purpose. Most of their methods of cultivation are however still crude and primitive, hence the yeild is quite low. The produce is not sufficient enough to meet their requirements round the year. Further, a considerable quantity of rice is used by every family for the purpose of brewing rice beer.

The Mising women have got a vital role in improving the economic condition of a family. They participate in every aspect of agricultural works. Moreover, the young women practice RVKSCNG and they earn quite a lot out of it.

They have got the habit of rearing pigs, buffaloes, goats, cows, fowls etc. These animals are needed not only for cultivation, but also for selling in the market for cash price. Pigs are needed mainly for sacrificing to the dieties.

The Mising people are almost always exposed to floods and erosions which damage their land, crops and other properties-crippling their economy day by day. Hence, the Mising are still economically one of the weakest sections of the Assamese population.
CULTURAL SYSTEM

Dance, Song and Music

Dance and music are integral parts of the life of the people. They have retained their age old traditional dance. Their folk dances are not bound by any rigid rules. The dances are basically so simple that virtually they require no special preparation. The dances are accompanied by appropriate songs and music. The songs include of Oi NITOM A:BANG, KABAN etc. Songs are sung on all social occasions.

The musical talents of the people at their best are evidenced during some festive occasions. They are to play the instruments on every social function. The musical instruments include DUMDUM, MARBANG, LCNONG, DENDUN, DENTUG, DUMPAG, TAPUNG, TU:TOG, GUNG-GANG, PEMPA, PELI, RAI-KO:RCG, YOKSA etc. Their traditional musical instruments can be classified in the following way:

(See table on page 12)

Dress

The Mising people have their own colourful traditional dresses. They weave out the clothes in their traditional looms. To mention some of these are GADU, MIBU GALUG (MISING GALUG), EGE, DUMCR, UGON, PÔ:TUB, SCNG, MATAGAPA, TAPUM GASOR, GON-YAB, POTOI, RE:BIGASCNG, YAMBO, SOGON, PAYG GASOR, NISCNG, KIMBU GASOR, SCGBUNG, POTALI, GAP, GERÖ, KEGRGCG, KEBBUNG etc.

Ornament

The use of the traditional ornaments of the people confine mostly in the rural women folk. Their ornaments are DOGNCC, TADOG, KENTU, PISVRVNG, KONGGE,
Classification of Musical Instruments

- BCNC-ATTAR
- DUMILUM
- DUMU
- DUMU
- DUMPAG
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ONSALMORA, KORDONI, GOLPOTA, SONDRONG AR, IKOLI, PUAL, LV:TOG etc.

Household implement

The implements are ODUM, VGVN, TA:SUG, GEMPA, CPO, DO:LA, DUKULI, DU:N, KORAI, TU:LI, CBONG, SARE: PATI, PCRA, PORANG, KOLOYANG, JURKI, JAMBOROG, ICPUG, GVVDNG, KATOG, YOKPA, ANGKURANG etc.

FESTIVALS

The Mising people observe various festivals according to their traditional beliefs and patterns during a year. The following festivals are the most important ones:

Porrak

It is one of the biggest socio-religious festivals of the Mising people.

A Murung house is necessary for performing this festival. The host village invites the youth (MVMBVR YA:ME) organisation from a neighbouring village to participate in every aspect of the festival. A priest known as MIBU is invited who conducts the prayer to SEDI-MCLO, DO:NYI-PO:LO etc. At least 6 to 8 pigs are sacrificed in the name of different dieties in the festival.

The MIBU, at night, sings A:BANG leading the dancing youth forming in a circle. The festival runs for three consecutive days. The whole village people irrespective of age, sex, caste enjoy the feast and dance.

Dobur

It is one of the most important rigid festivals of the Mising people. It may be organised by a single family or
collectively by several families. It is of different types performed for different purposes. BURTO DOBUR is performed only on occasion of blood-shed of some grade.

ARVG DOBUR called the Agricultural DOBUR is performed by individual family to ward off attack of pest and pestilence from the fields.

KO:SON DOBOUR is performed by the hunters to save them from the evil spirits during hunting in the jungles.

Chichens are usually sacrificed for performing this festival.

Ali-aye Lvgang

It is a sowing festival and literary metaing of ALL-AYE LVGANG stands for first sowing of roots and fruits in which ALL, stands for roots, AYE for fruits and LVGANG for sowing. The oncoming of the 'Ahu' and 'Bau' season is marked with the celebration of ALL-AYE LVGANG.

The Mising people believe the Wednesday as Lakshmi day, and on that day the head of the family marks the sowing of seeds in their respective fields, with a handful of seeds, a YOKPA, APONG, PURANG, TAKE, PEERO, SI:PAG ONNO, preferably carrying in an VGVYN. Using the YOKPA he clears a small patch of land in the eastern most part of the field and is decorated with the PEERO and cotton threads in a square or a circular pattern (size about 2 feet 3 feet). The APONG, PURANG, TAKE and SI:PAG, are placed at appropriate places within the decorated area. Then the seeds are sown over the area and chant the forefathers SEDI-MC:LO, KARSING-KARTAG, DO:NYI PO:LO etc to bear witness the sowing seeds, into the Womb of mother earth for abundant crops, good harvest etc.

In the day time, the women get busy preparing APONG and PURANG. In the evening hours, the head of the family again pray their forefathers including KOJE-YANGGOO. After the feasting-merry making starts in the form of GUMRAG-SO:MAN.

Amrag

In this festival, food is prepared out of the harvested crops and it offered to the ancestors.

Urom Po:sum

In this particular festival, the departed forefathers are satisfied sacrificing pigs after the harvest to prevent them incurring diseases, accidents or some uncommon occurrences.

LANGUAGE AND LITERATURE

The Mising language belongs to the Tibeto-Burman branch of Sino-Tibetan or Tibeto-Chinese speech family. The Mising language had originally no script of its own, but Roman script in modified form is being new used for their language. It has been introduced as a subject language in Primary schools in the Mising dominated areas in Assam with effect from October, 1986.

The Mising literature was composed mainly of oral literature such as folk songs, folk tales, proverbs, etc. The written literature emerged first in the wake of the movement led by the MISING AGOM KCBANG—The Mising Literary Organisation. At present, the Mising literature has been growing rapidly and the MISING AGOM KCBANG is making untiring effort in inspiring writers, compiling and publishing literary works in different fields of literature.

With the spread of education and increase in the number of Mising readers, the Mising language is expected
to attain maturity in the near future THE MISING AGOM KCBANG and all the Mising people have considerable responsibility to enrich and develop the language.

EPILOGUE

The Mising have rich traditional culture of their own including their language. Apart from their traditional beliefs and customs, coming down to the plains, they have converted to Hinduism and have taken over lots of beliefs and customs associated with that faith, Festivals and ceremonies adopted from the plains such as Bihu bear the mark of their socio-cultural convergence.

Apart from changing trends in socio-religious and socio-political fields, changes have also occurred in the livelihood pattern and the way of life of the Mising people. They have begun to adopt improved system of agricultural operations. They have started living far from the riverine areas.

The people in general have become conscious of their rights. Owing to outside influences and internal leadership, social changes have been occurring in this tribal section of the population of the state. The dimension and spirit of acculturation have been gaining momentum with the increasing tempo of development in the spheres of education and economic status. The greater degree of social mobility and psycho-analytical mind have penetrated in this society.

CHAPTER III

AN INTRODUCTION TO SONGS AND DANCES

The folk songs of this community in general may be divided into two categories broadly as shown in table No 2.

The songs under the first category are generally sung on different functionally important juncture of various rituals ranging from harvest festivals to marriage and death.

The songs under the second category are modern in the sense of ideas, composition and notation. They are conceived and are sung by the younger people at the festivities. They, though, have imitation from the past, have a different orientation in their spirit. This orientation is mainly because of the fact that the advent of education and modernisation are being echoed even in the remotest villages of the community. It is not only because of the advent of education and modernisation but also because of the prevailing culture contact situation in most of the places of the state.

The Mising people, particularly after their migration from the hills have intercourse with the plain people in various levels. The social life of the people felt a need to orient the mode of expressions of various cultural elements that they have. The result is palpeble even in the folk songs of the people.

A. B. Choudhury observes, ‘According to our modern ideas, tribal life may not be rich in their performing arts like dances and music........, but at the same time it is true
that we can have a glimpse at the past still living in the tribal areas in their music with simple and easy tuneful songs and with easy and simple unskilled dances. There

**Table No. 2**

**CLASSIFICATION OF SONGS**

<table>
<thead>
<tr>
<th>Traditional (LEKE NI:TOM)</th>
<th>Modern (ANU NI:TOM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religious Songs (Oi Ni:tom)</td>
<td>Songs of Lamentation (Ko:ni:nam)</td>
</tr>
<tr>
<td>Love Songs (A:bang)</td>
<td>Nursery Rhymes (Moman)</td>
</tr>
</tbody>
</table>

are innumerable songs and dances in this community reflecting their are old traditional culture.

The Mising folk songs include legendary narratives, ceremonial songs, work songs and songs linked with rituals, love longings, occupations etc. A considerable number of folk songs is handed down to womenfolk from centuries past. The literature of folk songs called OI NI:TOM mainly provides wonderful variety both in content and form. We have the sweet songs of the village beatmen with a floating lilt of their rhythm. These songs spring out from that of uncontrollable yearn. These songs which are sung in season and out of season indicate many of the feelings which pulsate in the heart of the people.

There are countless love songs. A lover desires to become an ear-ring so that he can adorn his lady love. A passionate young man wants to be born as a flower to beautify the locks of his sweat heart. These characters are all common in OI NI:TOM.

The social, religious and cultural life of the Mising community life embedded in its folk songs. Mising folk songs are varied and colourful. Laughter, happiness, pain, sorrow, all form ingredients of these songs.

Folk songs are primarily vocal in character and are seldom accompanied by instruments. It comes so spontaneously to the villager that when he is ploughing or digging fields or walking homeward along he or she just into song in a full hearted ecstasy. Similarly when women get together and ply spinning wheel they sing along, in two's or three's or in Chorus. Folk songs are part and parcel in the Mising community in some social occasions like PO:RAG and also during Bihu, ALI-AYE-LVGANG or in wedding ceremonies. On many occasions they need no instruments, but often the drum and cymbals are used by the manfolk.

There are songs in praise of Gods and Goddesses sung during PO:RAG festivals. These songs are called A:BANGS which can be compared with the PURANAS of Sanskrit literature as observed by S. C. Roy. The A:BANGS are sung by the MIBU with a group of young boys and girls in PO:RAG festival.

Songs are also sung to lull the children to sleep. These songs are known as KO:NI:NAM which are mostly composed by unlettered women section of the society.

Marriage songs seem to have been composed by the womenfolk. At every stage of the celebration, women sing appropriate songs. The marriage songs are largely Assamese marriage with reformation.

There are songs of lamentation called KABANS. Such variety of songs are called OPPARI in Tamil. This is the way of expressing ones grief over the death of anyone near or dear. There are different varieties of KABANS such as ME:BO, DO:BO, TUMBO, SIRUG, PUMSU, etc.
sung by the people of different age groups and sex on different circumstances of life.

We can say that the Mising people like other tribes sing their songs not for its tune, but to record their own moods and emotions. They give expressions to their thoughts in their songs.

Nari Rustonji has rightly pointed out that “Dance and song are a vital part of everyday living in North-East Frontier areas……” so are the Mising people. In their happy dance, there are variety of movements with the body and the drummers participating also move in patterns. The movements of the drummers as they dance and manipulate their drums are fascinating.

The MISINGS have retained their age old dances. The dances are devoid of sophistication. The Folk dances are not bound by any rigid rules. Since they are an expression of emotional through physical movements—the dancer is free to synchronize any emotion with a gesture he finds appropriate. Some dances are basically so simple that they virtually require no preparation.

Whenever and wherever a festive or social occasion is there, the people both youth or old can dance. On some occasions particularly in PO:RAG and ALF:AYE LVGANG etc. special dresses are needed for dancing and they enact different movements according to the directions played by the drum. To speak the truth—Dance is an integral part of the Mising people. Dance itself is part of their life.

It is also evident in Mising society that music and dance are interdependents like among other tribes. Some old musical instruments are normally played as accompaniment to the songs and dances such as drums, cymbals and flutes. At the beginning of any festive occasion, drumming along—

with the beating of cymbals are the suggestive of the atmosphere that the performance is about to start. The Mising originally played numerous musical instruments both aerophonic and flute category, mostly unavailable now for day-to-day use. To mention some of them are TAPUNG, LC: LONG, PEMPA, LU:PI etc. Modern musical instruments have now become a part of their life.

In conclusion we must say that so far no serious attempt has been made to record and scientifically preserve the famous tunes of Mising folk music nor has much effort done into the understanding of the musical style. Under the existing conditions, the style of even some of the most famous songs are being influenced by the tunes of popular films with the result that some of the original tunes and melodies have been completely transformed and in some cases have been completely lost.
DEVOTIONAL SONG

RELIGIOUS SONGS A:BANG

The A:BANGS occupy a unique position in the life-stream of the Mising community. It is a verse of hymn of praise and worship to God or Goddess. It reflects the true philosophical concept of the community. It narrates not only the pray songs of the supernatural but also the different modes and ways of life of the Mising people. It is the true-religious guide to the community. On the other hand, it may be a love song which celebrates the lusty joy of life constituting a form of poetic art.

We see that almost invariably in all systems of religion there is some place for singing prayers and chanting hymns or singing devotional songs. Most of the A:BANGS are prayer songs. These traditional songs have been carried on through the ages by the MIBUS and at present these songs have come to play a greater importance.

The A:BANGS are superior in their composition of works and quality. These songs still continue to confine to some specialised persons known as MIBUS and still continue to be sung by them with aesthetic appeal.

The A:BANGS are very rich in emotional appeal, philosophical import, figures of speech and elegance of words. This is decidedly a superior literature and no man of taste can fail to appreciate its sweetness. These songs are very agreeable to the ears as songs combining occasionally with dance while they can captivate the minds of the listeners with a mead of devotional ecstasy. The A:BANGS are the earliest known verbal songs of the community. Hence, these songs can be called as HISTORICAL SONGS or POETRICAL HISTORY of the community.

These songs reflect the poetical genius of the people in traditional ways. The A:BANGS containing appealing and melodious tunes with simple themes may sometimes give descriptions of natural phenomenon or songs of creations of nature.

Without a MIBU, the priest of the community, it is beyond to the common people to remember the songs and explain their exact meanings. Some festivals like PO:RAG etc. can't be performed without a MIBU. During the PO:RAG festival, the MIBU sings A:BANGS throughout the night with a group of young Boys and Girls. These songs wonderfully appeal to Gods of Goddesses for their special incarnation on him. The spirit of God or Goddess is supposed to have entered the body of a MIBU. This system is known as PA:RO:A:NAM. Here the MIBU has been empowered with some supernatural powers and can foretell the fortunes of the people. In this way—the A:BANGS occupy a religious sentiment in the mind of the community.

The origin of the A:BANGS can't be determined exactly. These songs are transmitted from centuries past amongst the MIBUS. The A:BANGS have got direct and positive relation with the MIBUS in their origin and popularity. The MIBUS are considered as the religious guide of the community and hence we can call these songs as the religious songs.

The A:BANGS contain descriptions of social bindings and integration. The origin of the living creatures such as animals, birds and of the plants, trees etc. are found descriptions elaborately in A:BANGS.
The Misling community has its own way of narrating story of creation of its ancestors either in verse or in the form of Folktales. This verse, considered to be the holiest just like the Vedas, recited only on some particular occasions. The recitation is quick and spontaneous for the MIBUS. These verses not only narrate the basic principles of creation but also trace the history of origin of the Mislings from the dim past.

In the past and even today, all important rituals are to be performed by the MIBUS. The MIBUS have special knowledge of A:Bang and they know the art of propitiating spirits and Gods. In A:Bangs—one spirit or the other is involved. The utterances are made with conviction, urgency and sincerity.

S. C. Roy remarks “The A:Bangs may be compared with the Puranas of Sanskrit literature and the Sages of the Tentons. They exist in the memory of a special class of Miris and even among them only the most experienced and learned remember them correctly and understood and can explain their exact significance”.

It is also difficult to classify A:Bang. Some authors try to classify into the following categories. It is based on their meanings on which occasion or for what purposes they are sung. These are: MIBU A:Bang, and NI:TOM A:Bang. In the ADI tribe of Arunachal Pradesh, the MIBU A:Bang are called as MIRV A:Bang.

MIBU A:Bang: consisted of songs in praise of God or Goddess for spiritual aids thereby to influence or control the course of nature to dominate circumstance by the use of supernatural powers.

NI:TOM A:Bangs are consisted mainly of narrative songs of versatile interest in natural phenomenon. They also consist of songs of love or creative imagination. These songs are highly imaginative and varied and of indescribable beauty. Sentiment of spiritual love and devotion are found place in these songs.

As mentioned earlier, the A:Bangs are beyond to the common people, hence, a proper analysis of their underlying meanings and classifications are not easy. The A:Bangs are sung only on some particular occasions or festivals by the MIBUS hence, we can simply call them as MIBU A:Bangs. The following are the examples: ( Brief meanings are given )

Sirki na:nc nana na:nc botta
Regyno na:nc regyno ba:ba
Side di:du:n sidona misingc ruyubc dodo
Abu tanin:nc rumang ruyunc
Silo bo:mo:lo:tu:so nen ni gomlabcm
Lenc belamcm labien boteika.

Sirki Nan:nc, oh Mother you gave birth first to Abo Tani, then resolve the religious path for righteous occasion. When the Mising people were in darkness, a voice spoken from the abode was descending on earth as light through your sublime command.

Ki:bo ancl gumvnc, boki ancl gumvnc
Gumvn do:niyo dolo: dolangka
Pido ladbonge tcllo: dolangka "....."

On forefathers, show me the right path of my destination so that I can find out the causes of sorrows and worries of the people.

Umlayc rumna yijilayc rumnc
Mio mingancm nganna bonec
Kajc b:monq gytcng a:ji lodbongcm
Boman bokuica.......

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Oh creators of human beings, give me knowledge and power so that I can disperse the darkness and sufferings of the people.

Tani:yc gc langgor
Pvpo:mc la:ju
Tani:kc lekorc

Oh Sirki Na:nc, our mother, protect your ignorant child
Lift the villagers from darkness
Make the villagers happy and prosperous
Accept the offerings and prayers
Show them the righteous path
And shower blessing on them.
Anc melokc jejyo jcyaddok
Pcedong ancke odo demc
Nokk c:ji ta:bc karlvngc
Vngkang ync

O' master of Creation. O' Lord of History I bow to you. The one who has borne all the weight of giving birth in one's shoulders and womb is like the mother of all people, and their families.

When PCDONG: mother created all, when everything grew up steadily by receiving your full support—I myself, the MIBU sing in your glory.

Pi:muglok pingkolo relle relle
Ncbvrc bvr sol relle relle,
Tutc renuc

Oh Goddesses, listen to me and hold up honour of all;
Cast your shadow over me.

Oh Goddess of all
Take your abode in my locks
Bestow eloquence my tongue
Keep encouraging me while I pray by singing
Guard me from all directions
Bless me with all the measures to be adopted
To protect the human beings,
Have pity on me, oh all invisible spirits
May my works be fulfilled the blessings of all.

Tani:yc gc gdang
Tani:kc sv:da:ng
Tarucmc ru:len
Let us go back to the place where woodpackers are making the familiar sounds in the woods reminding you of your earlier experience. See, there the cool breeze and growing creepers are giving new life to the atmosphere. The young boys and girls are all assembling and they are making joys. The butterflies are playing. The sun and the moon are also casting their shadows making the place more enjoyable etc.

Muronge musube bapun pundu:nc
Mvmbvr ya:meyc banji ovrc.
Bananc ovrc vir:man moteika,
Jevd jvndo bvymc podo tvy:vngc.
Rcngamc at:ei no:rc didumtem,
Minomc raijom nonglv tuncmc.

A beautiful building—Murong has been constructed. It is decorated with different designs. The people and the invited guests are all gathering in the Murong building. They are all assembling, putting on beautifully woven dresses to greet the Gods and Goddesses.

Panpati nenga ngokkona nenga,
Gayoe:n nenga panpati nenga,
Belamnc lorna: lable:n c:madv ovrc.
Silona taruc: rulcn, bidani:
Banji ko:bang: patomc tagmc.
Ma:mo kampu banji ko:bang.
Rubiyccn ba:ba rcmamcn c:anc
Sircko nanc svymamn nanc.

Oh my beautiful lady, Panpati, we the village people all are welcoming you to this beautiful Murong house. We are decorating this building to satisfy you with valuable trees and laid the foundation on an auspicious occasion. You come forward and accept our prayers. You lead and instruct the people to keep them away from sufferings and worries.
Rcniyo rcniyo rcni kati rcni ya,
Langgorc gollaju ayena si:tvye.
Doyngye gabye noma mna la:dujuy
Rcmino langgorc gorren la:jmc.
Langgorc ncbure siyumike lolatso,
Mola:je lamboko p:pare molangka.
Doyngye lolade balenec langkuboi,
Toglenec langkuboi neicy neqanpc.

The new leaves are sprouting in most trees. The sunshine casts glittering shadows over the trees. Oh Rcni! let all enjoy this beautiful nature and make the journey together. We will find ways and means to lessen the sufferings of the people.

Kcyum odona jemi jemangai
Mi kamangai mimang kamangai
Kcyum mububc yv:luob dodo:me
Joyvd p:pid: sorrum tajnc.
Kcyum ka:sko kcyum kamangko
Midum yo:dumpc dumbo sutone
Midum po:dumpe nevd du:toncm
Awo po:mnncm mnncen ka:ncna
Siyang anboke anbo bomukko
Bomug Mucscngko sedi Meloko

Pedong anckc do:vi kolokkce
Do:vi cmla na tani: kolokkce
Abo tani: bv abu tani: bv
Abo tarovc ru:pan suka:nc
Abu tani: bv tani: cnsula
Mic po:mnncm arum sirumlo
Do:yng bottebv po:mvn minnento
Opar oparpc parngu suge:la

This A:BANG deals with the mythology on the creation of universe. Beginning With KCYUM nothingness and transforming through various stages, it evolved to a solid form of the transformation called SEDI-MC:LO. It is (SEDI-MC:LO) the origin of all other universal things like PCDONG, TANI: etc.

Kcyum kamangye yogmoko
Sedi anic gve: sim
Gve: ampingcm payang pakoremc
Kcyum komic minc ko
Dinc anckc dinc taruc barbungcm
Minc taggem kangkokk lenbomkai
Sedi li:tung ba:buco
Ba:bu migmi seri lendobong
Mcolo limangc na:nc ko
Na:nc miguc ronso lendobong
Sedi dilinge litu tucnng
Yepe pedong na:nckco
Sedi digir irping pi:nyi yidum botcko
delo pedong na:nc
Na:nc mumponge rayi lendobong
Kcyum yidum bottclang
Kero pedong na:nc lang
Ginnyi dodim simin sukai.

This A:BANG deals about the origin and early life history of T\'NI. The Origin of other heavenly beings such as SEDI-MC:LO, PCDONG, etc. are also narrated here.

Dermi: sv:tvungo tvrma:ngc
Kombong appunc rcyupko rychnc
Muronge musubc ha:puv pvndunc
Mvmbv yac:meke banji ovrc
Banange ovrc v:man moteina
The beautiful butterflies are playing and dancing. They are enjoying the beauty of the atmosphere and gleefully welcoming the oncoming of the season.

Lllerko l'gwa ligo patung
Rciycna rengam side didumso
Telena didumso mutsi plu:um
Poune nu:man tbo lamte
Lyrme lambo tongtang dormang
Pu:man jarman abone tanicy
Tu:leme katei tanicy tu:man
Du:gena gydagn mvmbv ya:me kvdnga
Sirki Na:nc svkkame baba
Ayena ena dojykpjc jygnam

Oh our forefathers, let us show the right path to reach our destination so that we can get rid of sorrows and worries of life. Show us the ways to a place for better living etc.

Do:sai pirilo piriya pogyoga
Do:nyike omengo poglen dagbon:me
Sinc komjvngc reyino lenka:nc
Mo:bo jeyangc jileno: kancikc
Do:si pibv poksigo lentone

Da:li daliyic da:lo regoya
Mlo atobv da:lo regoya
Dongkungc dangcncm gvneno dakkunc
To:bo karlobv yo:bo dambovbv

Adi: tele cmaya
Beaggo lv:du: cmaya
Gonc bedangcm patog lentoka.
Ma:tvng mangkorcm yokpo toncm
Karbo·tycscg lv;pag tejvq

These A:BANGS are indicative of joyful songs sung in some gatherings or festive occasions usually by the youth.
Dangko ke:nai ke: ke:
Kc:nai do:bai ke: ke:
Do:te migmc avnc ncmna
Sv:bo taruc ru:man laju
Lv:bang olo to:man laju
Rinjigc ponuc nu:man laju
Po:pvrc yv:man yvnggong laju
O:du nebirc toyunc laju
Toroni bolo Ko:manc laju
A:y:ce sv:tu koje patai
Relcncko gylam lokkyc dojume
Tumncnk bojo sc:na langgore

Lcbcg begbom mobejc lette lckopc
A:y:ena sv:tugo koje yanggo dungkobo
Rci:yc renGam pcmvc do:dvrc
Lamtnc pttvlpncn do:vnigc gora

A colourful rainbow is high up in the sky. The beautiful butterflies are dancing joyfully. Let's all gather together and discuss our problems in this colourful atmosphere.

Siriya sirilo siro Ya:mo:milo
Dclu nosorc sorren dakkunc
Pl:mg sutpvko sullen dakkunc
Pingko sutpvko sullen dakkunc
Dclu siyangc bogum tc:sgc
Doyit pckangto je:man lentonc

This A:BANG describes the beauty of a foggy morning of the bank of SIYANG river. The banks are full of flowering reeds which are partially visualized due to fog.

Pa:ro rugong:ga gatoino tinka
Ka:ya mo: kanga:maiya
Tabe ngO silo pa:ru nommc
Lnci gogbada ren:ng renb bid unc
Sirk: ba:bua bottc no:na
Sirk:na:na kr:nc no:nå
Nolu lnci ta:bc ngommc
Nolu ulvnga gvmang pcika
Yeglong golongcm jo:boi tu:nc
Kaju mui:ye ga:bo bigela
Yogl:ng golongcm doman bitcika
Odenc kadmangcm kadman bit unc
Ke:se pvmangcm pvmn bit unc
Odenc bulungcm human bitcika
Ke:se pvmangcm pvmn biteika

This A:BANG is a type of pray song describing the sacrificial offerings to satisfy their forefathers so that they can prosper and live happily. Their forefathers such as SIRKINA:NC, SIRKIBA:BU etc. are offered with Apong, animals etc.

The following A:BANGS are prayer songs to the forefathers such as DONGKC LCBVNG, SEDIMCLO, DO: NYIPOLO, etc. Their names are uttered before any auspicious occasions.

Dongkc lcbvngc rumna
Lvngo lcbvngc rumna
Lv:bo anc pumnc no
Gordu: bvrnc nolum
This little boy is falling ill and is suffering a lot. Oh God! please help me so that I can find out the causes of his illness. Show me the way to go to the land of the spirits.

Sedi ba:bu Mc:lo na:na
Nolu kemdangcm genó langka
Ngokke aijjo ka:lvng mcna
Mise serió sero moteika
Urom po:sum gumvn bulla
Nolu dencg yenge ma:pcka
Bykkc ba:bu na:nc bullu
Do:lo miksc rcjinn dungku
Do:nyi sidó póló sidó
Do:nyi póló among sidó
Nokkc aijjo ka:lvng bullu
Do:lo miksc rcjinn dungku.

This A:BANG gives descriptions about the sufferings of the parents due to illness of their little one. In this way the MIBU conveys the message of worries and anxiety to the forefathers (Spirits).

It is said that on hearing the prayer, the spirits give reply in the following way—

Ngokke aijjo ka:lvng mcna
No do:jvcem jvgbio langka
Ato tonggu gu:mvn ngolu
Ajjinc ka:nyvng mc:nyvng dakk du
C:na aijjo ka:lvng bullu
Do:lo svvgng gvnrob dakku
Mi bidungk dvrpc namdemna
Yu:sv bindugc dvrge bitoka
Ajjibv ctsangc sa:man yckupc
Mise sero sero yckupc
This A:BANG describes about the causes of dissatisfaction of the spirits. The forefathers (Spirits) are very much in love with their grand—the little one, hence out of love they cause him illness.

(It is a belief in the Mising society that when the spirits are hungry then they cause illness to the people. When a sacrifice is made to them then the offending spirit becomes satisfied and goes out of the body of the sufferer. The patient gets relief of illness.)

The following A:BANG describes the offerings to the offending spirits to get relief of the illness.

Gumvn ba:ba botte bulu
Scna kukuc redeng bidung
Nokko no:nc yindum bulu
Scna kabung dc:runug bidung
Yindum gc:naok glo:bio du:nc
Odcng pulungcm puman bidung
Kese pvmancm pvman bidung
Mise sero sero bidungku
Mima sero sero bidungku
Ajjby ctsang sa:man bidungko
Ajjby dc:yvrc pongkvr bidungku.

The last part of the A:BANG narrates how the little child starts playing again after recovering from the illness.

LOVE SONG
OI NI:TOM

These are the most popular songs of the Mising people. These songs are familiar and sing them by all the sections of the society irrespective of sex. These songs have supplied imagery to express one's feelings and thoughts. These songs spring out from the state of uncontrollable yearn.

The OINI:TOMS are rich and varied in meanings. These songs have come down to the people passed on from one generation to another.

These songs occupy a unique position in popularity amongst the youths of the Mising people. Some writers explain the word OINI:TOM in this way. OI-love and affection, NI-to console or lull, TOM—who is consoled or lulled. Hence the word signifies a song or a ballad to be sung with object of expressing one's love and affection. These songs are comparable with' Bon geets, Bihu geets, composed in Assamese language. In some sections of the Mising society, these songs are loosely called ABE: (BE:VOICE, sound, tune) songs with tune. One forgets sorrows and worries of life by singing OINI:TOM, and finds one's mate with attractive and songs. It expresses the depth of love. Some OINI:TOMS are so meaningful and melodious that nobody can remain without appreciating them. These songs pulsate the youthful hearts.

It is difficult to trace the origin of OINI:TOM. These folk songs were created as parts of oral literature. These songs directly or indirectly reflect some of their socio-cultural life and thinking. Like other folk songs, OINI:TOMS
have been also changing from time to time in accordance with the changing socio-cultural life of the people. Yet, OINI:TOMS are ever fresh and ever move like a river.

The Mising people express through OINI:TOMS their love and affection. A. B. Choudhury observes “The tribal people sing their songs not for its tune, but to record their own moods and emotions. They give expressions to their thoughts in their songs......” Yearning youthful heart, desire to talk with the lover etc. are some of the expressions by OINI:TOMS. These songs are their life connected with joys and happiness. Different natural plural phenomenon also find place in these songs. A large number of songs are sung yearly on various themes. The Mising youths display extraordinary fertility of mind in composition of OINI:TOMS.

These songs are sung in season and out of season. They indicate many of the feelings which pulsate the heart of the youth. OINI:TOMS are sung both singly such as when someone is doing work alone in the fields and sometimes, are sung collectively during feast and festivals such as Bihu, PO:RAG, ALI:A:YE LVGANG etc. While they work in the fields, they sing to relieve the monotony of their activities. They have also no inhibitions about singing OINI:TOMS loudly in the hearing of others. Sometimes, some funny songs are sung by them when a group of men or women working on paddy harvesting as in “RVGO GVNAM” or fishing in rivers. They suddenly burst into song and there is a loud chorus singing many songs one after another till the work is finished.

The OINI:TOMS are interesting for several reasons. They are exquisite love songs and give a glimpse of the youth psychology. They prove that even the unlettered people can create superb imagery. The also throw light on social and domestic relations including their occupations. They also reveal how lovers talk in them rather than in ordinary speech.

In festive occasions, the youths, the ladies in particular, put on artistically woven clothes and dance following the tunes of OINI:TOMS. Dances follow the OINI:TOMS in accompaniment of tunes played in their indigenous musical instruments. Usually in festive occasion, new songs are composed and sing them. Sometimes singers are invited by the people of the village and these songs receive great appreciation and enthusiasm by the hosts.

The easy flow of music, the simplicity of the language, the charm of the ideas and the delicacy of feelings in these songs have endeared them to the people.

The OINI:TOMS are charming songs with intensely romantic and yearning appeal. These are therefore undoubtedly testifying to the fecundity of creative imagination. They are a rich storehouse of melody and rhythm. These songs are noted for their beauty, sweetness and depth of emotion. It also reflects the extra-ordinary love in which the composition flowered.

From the above discussions, we can call OINI:TOMS as folk songs describing the sentiments of love, admiration of beauty and common joys. These songs reflect many socio-cultural aspects of the community. The intellectual capability of the Mising youths are reflected in their songs, which are mostly composed extemore. They have been handed down from generation to generation by the olders singing them to the youngers and making them sing. Purity and primeval form in these songs have been preserved wonderfully although without any written literature in some cases (except recently). If records and studies are made, we will find in them many other features common in other parts of the state contributing more to the assimilation among the various subcultures.
Examples of OINI:TOM—

Asi sikur slikurko
Miksi sikur slikurko,
Asi sikur pvn-ycpc
Miksi sikur pvnma:ye.

The spring of water is spring, the spring of tears is also a spring, the former dries while the later does not.

Oyya kangkan ka:yuma
Asin bokki mc:nama,
Oino saril gymvlo
Ngowc okol du:yc kun?

Oh my sweet heart! I love thee from the depth of my heart. If you love someone else leaving me alone where shall I live?

Lv:sangge:l do:nytce
Siyum oangyckupc,
Oinom aipc mc:namdc
Mctcr cmnam kama:yc

The rising sun will set in west in the evening, but my love to you is unending.

Passion is seen in its most attractive color in OINI:TOMS, which describe the sweet heart’s beauty or which express the feeling of yearning as in.

Oinom kama:b du:daggom
Mc:mano:pc du:la;mang
Oinom mc:sa:ymvls

I can remain out of your sight but my mind can’t. When I think for you my mind wants to search for you—

Sometimes there is wish unfulfilment suggested by a reference to dreams seen at night.

Yummc yorang ayirdo
Oinom ma:nyvb ka:pa:dung
Pimu pisul darobra
Oinom pa:ma:l kabgo:dung

I dreamt of you midnight. When I have got up then you were not in my bedroom.

Oinom eddvp kangkandop
Oko ru:nebv ru:tonc,
Koycmoula yvramdc
Asin dcycm dodagac.

Who made you so beautiful oh my dear. There is a smile on your face. It pulsates my youthful heart.

Asinang o:namc
Asinang dvgnamc,
Bi:bi:lo:lin csapc
Oino kolo:pc dc:lvngc

My yearning for you is unending. The breeze is blowing so sweet. And mind also desires for you.

Tlec dcnggon petta:pc
Oiya dcnggo:pc du:lvngc,
Kangkan oiyac mc:namnom
Lo:dcem lupo sulvngc.

Beautiful group of birds are flying high with so much sympathy in their heart. When the words of our union will come true?

Sometimes, these OINI:TOMS contain expression of sorrows and lamentation of the disheartened. This variety of
OINI:TOMS can be called as OI KABANS or NI:TOM KABANS in Mising such as:

Oiya nampon appunpc
Oiya punboi sutungai,
Polo kcsug sukampc
Oinoi bcrkud sudu:nc.

Oh my dear! we both grew like flowers of the gardens
that bloomed in the down—sweet and loving. But today you
have faded out as the full moon.

Sometimes, a lover consoles his lady love in this way:

Mcs:dr miksicm dvoka Mc:nyok nempc mc:ryoka,
Turra svu:sl dudakso, Nommc mc:cr kama:yc.

Don't worry my beloved, why do tears roll down? I
will not give my heart to anyone else but you.

Some expressions of OINI:TOMS can be compared with
Words Worth's Solitary Reaper.

Kuru:dc kadvu:bong V:tu:langoi v:tu:la,

The Eagle is flying high in the sky looking to and fro
My mind is also alone nobody is nearby.

Sometimes, again compares with a dove—

Pckv: toma:nc pettang: toma:nc
Alabo kama:nc labv:ng superbon:
Oinom kalv:do k:i beg toma:nc.

Oh! had I the wings of a dove, how soon would I taste
you again.

Bittogn:nc asidcm Billad oiya mola:mang.
Agom luma:nc ko:nc:dc Nowe lulap mola:mang
Siri oiya siya:dc Erali oi moyada,

One cannot reverse the course of a river heading down-
stream and no one can ever understand nor win the heart of a
girl who does no talk much, does not listen much, does not
answer even if the knows or understands the question but
pretends otherwise.

Asc ascm ka:toncm Pumsa:lanv tv:lv:dag,
Lakke: pongkeb pongkebdo Oinok yallom ka:be:dag.

On seeing the river water, I suddenly feel thirsty and
as I quench my thirst by drinking handful of it, the water
escaping between my fingers reflect your image.

Asc oiya tdu:nc Douc lu:lv:glu:lv:glu,
Asinanc odu:nc Miksi dlv:glu dlv:glu.

The river is increasing in all its might and with numer-
ous waves creating ripples and remembering my tears
fall fast and rapidly.

Donsiri dolo:bcm Sonkolvngko dungka:bon,
Mc:nam oiya ko:nc:mc Tatkvlvngko dungka:bon

The ardent wish to climb the new, expertly built
bridge over the river Dha:hsiri forever remained unfulfilled
just like the wish to ask formally for the hand of one's
beloved remained a wish only forever.

Arvgolok dubori Rvugmola mopagdung.
Agom rusil tadnc:dc Ngoluk lamtc:cm motumdung.

Just as the unwanted weeds overgrow the Ahu paddy
fields, so also your union with me is stopped by the inume-
rate enemies and face.
In the evening, with the pitcher by your side, you have
come to collect water and had smile sweetly. My heart
is wrenched on seeing your pearl like teeth smiling at me.

Do:nyibv sa:du:nc lv:vgoi lv:jgol
Mc:nam oiyv lendu:nc gcjuboi gckabla.

The sun has come out with the pretext of painting
a coloured hue everywhere. My queen of my heart has
also come out wearing beautiful dress.

A:m oi gadyuma Mut:iyem tu:yuma,
Angkc lognc asido Dagyumoi ka:yuma.

O my beloved; the way you lean on the paddy plants
your way of gathering the bundles of crop, your high
breasted figure-are all really very pleasing.

Go:ru a:lc nam:Menjeg a:lc lagimang,
Ngokkc oine pa:mmlo, Kuyab tagla dobopc.

'I don't want a plough for cultivation. Even the bullock
plough is not wanted. But if I am united with my beloved,
then I can easily cultivate my land.'

Sikang cmna mc:pesin Agodcm oi ka:begmang,
Turduug cmna mc:pesin Yalodcm oi ka:begmang.

Have you embraced death? Why have I received no
news? And if you are alive why do I not get even a
glimpse of your shadow?

Kapc oimom mitpan-yen Kapc oimom mcpgyen,
Obonori ongkaigla dubori nganmvlo
Odopag mitpan-yc nom.

How can I forget you, O my heart, how can I for-
get love? When the over flooded Bornoi dry up, green
grass will grow and when can I welcome you with open arms?

Ngokke sv:sang dokkcbong Asin mc:jo:dokkcbong,

When I recollected the sweet memories of the past, it touches my heart so deeply, my darling. When you were with me I loved you, even today my love for you has not diminished.

Asin mc:pum sumogel Okope oino saridua:n,
Gv:tung jikong kinma:pc okope oino mamodun?

Why should you depart now when our minds have become one? I have gone to all places, I have not met you anywhere.

Adi: ruyid tett:ycm Sikur bidnam tatpa: dag,
Rvksu kodo gvpadycm Miksi dvla kablv: dag.

The rivulent comes down from the mountain height producing music. Whenever I come across our meeting place, it brings forth tears from my eyes.

Uns:an do:nyi ruwatcm Mukkang kclub bomdu:nc,
Oinom koucb pa:ma:la Asin siang bomdu:nc

The morning has dawned, but the clouds are overcast. The clouds have hidden the shining sun causing the darkness all around. Of what the luxaries are to me when you are away from me, O dear!

Oiya kangkan kayuma Kangag sula dwnama,
Siddvp aipc mc:ncscm Lcko bcrра ka:tomа:n.

O beauty, you have tortured many hearts. Your youth is bursting forth. I love you from the depth of my heart, but you did not even cast a casual glance over me.

SONG OF LAMENTATION

Kaban

In the dearth of your goes this song of Kaban.

These songs of lamentation are popularly known as KABANS. These are the expressions of sorrows and griefs. These songs are commonly sung by a deserted lover at the time of death or departure of a very close relative. But they are commonly associated with the women, section, of the society. She gets consolation of mind by singing KABANS. Once a KABAN is sung, there is uncontrollable tears rolling down the cheeks.

The KABANS are as old as the love songs of the ONITOMS. Descriptions of KABANS are also found in A:BANGS.

The KABANS are sung recollecting the sweet memories of the past. They express how the past sweet memories still touch the heart deeply. Once somebody recollects the sweet past, it takes the form of a tear and pushes out of the eye. One's lips are uttered in heart-rending cries and the heart once more recollect the message of prostration.

It is not always easy to classify KABANS. The following classification is based on the underlying meanings.

KABAN

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ME:BO KABAN expresses the sorrows or worries of love lost prematurely. Hence, this variety is exclusively confined to the youngsters. The word ‘ME:BO’, a Mising word, denotes a youth.

DO:BO KABAN—some authors consider this variety as synonym of ME:BO. But there exists a difference between the two. ‘DO:BO’ signifies the older age group of people but usually a bachelor. Hence, this group comprises of songs of lamentation of the aged group of the community. It elaborately expresses the songs sung by the aged-married or bachelor.

BONC KABAN signifies the lamentation of non-union of a lover with his/her beloved. It expresses the yearning but never achieving for life. Once there is love-lost either due to death or separation before union of the couple, the lover no longer desires to marry in life. He or she spends time with tears trickling down the eyes throughout life. The recollection brings forth tears from the eyes throughout life.

TUMBO KABAN: The word ‘TUMBO’ means widower. Hence, the KABANS which are sung by a widower recollecting his/her short happy married life are known as TUMBO KABAN.

PUMSU KABAN: The meaning of the word ‘PUMSU’ is a conjugal life. These KABANS are sung by a couple usually in the old age remembering their happy days of the past. These are really not songs of lamentation, but express the happy recollection of the past. These songs also express how the flow of time has been gradually depriving them of those happy days and are how gradually crippling day by day.

YAMNC KABANS are the grief songs expressed by a bride during her marriage ceremony. The contents of these songs are usually the feeling of her separation from her parents and relative or the feeling of apprehension of adjustment with a new family.

DO:YVNG KABANS are narrative songs based on gallantry or tragic events of some deserted lovers. The series of songs composed on the eventful life of ‘Gela,’ tragic end of ‘Deobar-Dentali’ and ‘Binod-Pipoli’ etc. are few examples of DO:YVNG KABANS.

The following are examples of different KABANS:

Komjvng lokkcbo rcyo lokkcbo  
Pitpa: lokkcbo jeyango lokkcbo  
Oinom alvgc ka:lvgc sutagai  
Oinom angabc kangabo sutagai  
Oiya de:pincm pidman bosutai  
Oinom de:pongcm po:man bosutai  
Oinom dongkunko gyman bosutai  
Sibio dongkungko gyman bosutai.

When I was very young, in all my innocence my eyes were instilled into your sight. Our hearts were in unison. I had frolicked with you playing and making castles with sand, eating mud cakes and drinking water as Apong.

Na:nc buluna ba:bu buluna  
Kumdang dcvr pongkvr bosula  
Me:bo ngom ogolok otagancna  
Na:ncbv ododcm omur toncya  
Na:nc bv gagnamcm gagnur toncya  

My parent had started a family when I was born. Unfortunate as I am, after a long term in my mother’s womb, the moment I was born it was a mistake. For which I am to bear the weight of misfortune all throughout my life.
GUMVN SOYIN SEDIMC:LOLQ, Sun Moon, keeping them all as witness, I had dreamt of a bridge of union with you. We had always played together, roamed together, but today you are not beside me. You are now almost buried in the sands of the time river.

Kinseg ya:mvno nokke asindcm
Oingo semmarpc singagoi maiy:pc
Kinseg poy:mvlo nokke mc:nam:cm
Oingo\'s semmarpc siangoi maiy:pc
Mcm\'am kalasim okopo sebikan
Byrdug n:tomcm okopo mobikan,
Siko kam:nc lambe belampe
Oingom gyvmod:cm longe lotu:pc

If I had known your mind's wish before I had loved you, then I would not have suffered so much of separation. If only you had loved me without any real feelings, then why did you let me be falsely led by your act?

Kcm:nc vsvangkc ke:daing appunpe
Re:ceng akko:do bakpumoi suttata:pc
Kombong po:loke jojog appunpe
Oincm lecko:pc bakpumoi suttata:pc
Do:mvor taye:tok karpun pulitcm
Po:lok loladdo kybboi suttata:pc
Yunc ayirdo: upsang-go:nyvng glangkampe
Asin de:lvingcm: dopangoi yeb:nc

When will my wish of blooming like a flower in a single bouquet with you will be fulfilled? Like a firefly when my wish to lighten up a dark night with you will be fulfilled? When will we shine together as the pale star in the sky?

Yampo ya:yangc rooro: ya:yangc
Rogo: nguppc gubangc yokupe
Ki:bo kitunpe tunange yokupe
How will I live, whom will I take up as a support?

Sekkc nenke luagc agonikc
Oino clanpc lan-gc suduc:nc
Nommc kama:pc nommc pa:ma:pc
Oingo turdkos turpe kama:nc:
Okc rc:lc:ce rc:pumc sumvlo
Okc bakpunc:pc bakpuinc sumvlo
Okc a:yepc e:pumc sumvlo
Oino kankcannonc p:ayakun silo ?
Kapinc kabanc:cm bionoi kumvlo
Kapinc biranmk:ci birboi kumvlo
Kapinc luseko lumanoic bimvlo
Nokkc legangc turra d:ducsm
Oinok legangc sagla d:ducsm
Opnc panncbvc simc: takamdo

You have left me by listening to other people's false words. How can I live? In what way can I again regain you? What song will I sing, what flower will I be, in what way will I dance? I am willing to do anything to get you back again. I am very poor, but I shall try and try again till my death.

Kapinc ayirc pvnganc d:bo:nc
Mc:dvrc nbirc: birc:sga sa:dunc
Kapinc bolampc dakkuc sud:unc
Mc:po ma nyngcm mangnc sud:opc.
Nommc silona tolvc ybo:nc
Rumng: rcvgbo ka:svgc sud:opc
D:tem d:lc:mc korungc ycp:
Nokkc alonc lo:vcg ybo:nc:
Pigo: ringgo:la kabla madagccm
Nokkc yallosic kap:ngoic kumayc
Asic popvrc mc:jvc mengkorc
Today, what dilemma is facing time? My mind and soul are losing their foothold. Your beautiful body will be mixed with the soil. Your entire being will be one with the earth. I will never again see your shadow. How can I bear so much of sorrow?

Sv'vang sv'juksok mc'sang dokkcbong
Oinom ka:lvg mc:lvg sunamai
Nokke ayangcm pa:la oingobv
Kenong tv:lvngcm mc:pang kamangai.
A:nc olona sia:do yatodo
Oingonyi ic:opc lemanna du:dodcm
Oiya jojje topv:man siya:ndo
Oinc sia:dc yattidoi bomk:anc
Asi sipungc pvnang campe
Ngokke asinc pvnang du:bo:nc
Oinom mc:nanc oinom sagnanc

In the first blood of youth, I had lost myself in your love. But fate has untimely removed you from me. Without you my life is meaningless and is at a standstill.

Te:le kampone podok lolattem
Mukkang kelubla lolad yogdu:bong
Oiya kangkana ka:lvg sunama
Oingok asincem pokkvdope mc:mona.
Longclo kcmo kcangc kampe
Nowc sarila ngokkc kcmo a:du:bong
Turra du:dakso nommc pa:ma:mvlo
Rcmgo:gonamcm asilo telvgycbong

The morning has dawned, but the clouds are overcast. The clouds have hidden the shining moon causing the darkness all around. Oh beauty, you have tormented my youthful heart. Of what avail the luxuries are to me when you are away from me, O dear.

Ouwu ouwa asinang onama
Oko imurem itone oko lumurcm lutonc
Okko kapil ngommc silo
Bipagc du:bo:nc ngommc silo?
Ajjou dokkcbong sv:sangok okumscm
Kape:me:pagla kape saktida
Ami koler ce:pc yeb:me?

Oh my beloved mother, what mistake have I done? What was my indulgence in the luxury? But today, all of you are handing me over to others.

I have been brought up by your love and affection from my very childhood. How can I forget your love? How can I bear the separation?

Sometimes after marriage of her daughter, the mother falls lonely and cries as such recollecting her daughter.

Nanc na:nauwa, na:nc kankana:uwu
Oko:lo sigvngc dubyu kanc
Du:nc creri jintomo kanc
Du:nacm tosiko tongango motu:la
Du:nacm ranggo tongango motu:la
Bumbo sibirc sidango kolon
Du:nacm tosiko tongango motu:la.

Oh my lovely daughter why have you left your mother alone? How can the aged mother live without you? You were like my right hand. You fetched water, cooked food and helped me in all my domestic affairs. But, today you were no more by my side. Oh my child, How can I spend the days when you are out of my sight.
Gomug gomlahko labrvg bosutai
Gvdang sidona lotta sidona
Lcnkc lekorc korman bosutai
Lo:dcem lekorc korman bosutai.
Anc olona sirange olona
Sncnk siruge tr:ung kolona
Oinom pckarpc korbo sutungai.
Ne:ke nosorc sarvng mangkodo
Joji rbade batpvng mangkopo
Oingonyi rbatpc badboi sutungai.

We both played, swam in rivers and talked together
forgetting the worries of life. We enjoyed like anything in
the past.

Oiya miksiko dvledoi namscm
Me:bongok miksiko dvledoi namscm
Koje pa:tagc rcmgmoi dakkunc.
Silo ya:ya:ma:ng yampo ya:ya:ma:ng
Oinom berkoko bcrbeg tokumac:
Mc:bc daggcm ka:be bc tokumac:n
Sc:ko kolona ya:me: kolona
Oinom ka:lyg mc:ylg kolona
Oino ncnmgpc nganmac du:neya.

My beloved! my loving heart is crying for you recollec-
ting our sweet memories. But you have completely forgotten me and enjoying with someone else.

Babo ba:ba ba:bo ba:ba
Ba:bume jolunge jo:page tokunc
Jincgno miksiko dvledo du:ne
Mo:si bo:lo mo:mgne bo:lo
Ba:bunom silona jo:page dungkunc.
Gol onc gop:emc gorkvgo tu:la
Gorvngce palvgc turgpido langkula
Dangkurek kurek kerrvg lo:na

Pegumc sidoc pide sidona
Kumdangc sidoc runngogc sidoc
Jcyide poid pide adungc bonc.

This KABAN describes a gloomy situation at the death
of the head of the family.

Rognc ngetppc gubangc yckupc
Ki:bo ki:tnpc tungangc yckupc.
Yo: tasingc ru:rvg yckupc
Ru:bi tastings ru:rvg yckupc
Yo: gopircm partid yckupc.
Yo: kumdangc geno kuma:bong
Nincpc kumdangc geno kuma:bong
Yo: dakkurc keyyr yckupc
Yo: jcyide poid pide yckupc.

The KABAN brings out a clear picture of the dark and
painful life of a widow after the death of her husband.

Oiya bvrvg pvngangoi, dokkcbo:
To:dv krvkurek kaptid dungkupc
Barbi nvgngve cctid bidakso
Takom tayingc dectid dngkuso.
Lo:bo docyido sikur asido
Cngo takarpc bijon sutungai
Asi jcrpc dc:vngol lvma:pc
Aixo bilatpc mc:bonc sunama.
Ditec: tcsiya ka:nam tcsiya
Oinom kcgoko kcctid tonya
Dcmug tcsiya mukkang tcsiya
Oinom yvnggoko yv:tid tonya.

We first met together in the beginning of a season. The
living creature played joyfully in the beautiful and shining
atmosphere. Oh, my beloved! you are out of my sight now.
I can't understand who is it?
My dear, you were buried on the eroding rive bank accidentally. It is because of my bad luck. God has refused our union. I have seen only darkness all around.

Adi: tcenca ditce: tcenca
Oiya kantac jemang dukunc
Bo gom svi:unge randang tury:to
Tangki mari:yc rinc cleneya
So:si patunge bvkcrc nlempc
Me:bo atrec bvkcrc bicrc
Sc:ko bydanc oiyoi nomdanc
Po:nc po:yatpc yadbonoi ka:bonc

I have seen only mountains and trees all around obstructing my vision to see you. I have not seen your shadow also. I have been crying and searching for you alone.

Oiya lekore lekike lekore
Oinom lekore korbo suma:bonc
Ko:duin tedlunge tetpum sudaggom
A:nc po:yatpc yadang dakkugom
Oinom po:yatpc yatpan suka:bonc
Miksi miglangc rejin dagomsin
Miksi miglangc rejin kuma:bonc
Jinno sidokkc lo:ting sidokkc
Oinom me:te: rka:te sudu:bonc.

This KABAN narrates the painful separation of two hearts who had only one mind.

Songs are sung to lull the children to sleep. Such songs occupy a special place and appeal to both young and old. Most of the lullabies in different societies have been composed by the unlettered women and so there is an originality and natural charm about them.

The lullabies are usually fanciful compositions but they reveal a delicacy of sentiments which are beyond the reach of literary poetry. The logic of sequence of ideas in these songs is of the child's.

The themes of the lullabies are varied. Sometimes mothers make it a point to praise the forefathers to instil in the child an affection for such kith and kin particularly the maternal uncle with his ancestral wealth and influence. As babies in all societies are lulled to sleep, lullabies are everywhere very much common in theme. They are fresh with feelings and blessings for the child. They transport the simple joy of the mother to the child who put him to sleep under her soft caresses. The babies and young children are usually comforted with the help of lullabies, nursery and rhymes. The Mising writers have given the designation KO:NI:NAM or BINI NI:TOM to this class of songs.

Regarding lullabies there are few characteristics. Agriculture is the mainstay of the Mising people. They have to work hard in the field irrespective of sex and age
during the season of agricultural production. The Mising women work hard both at home and in fields. They get less time to look after their child. The lullabies are less sung by the mother or other grown up female relatives. So while they are busy in the field or at home, the mother leave the young children in the charge of tender aged girls who are kept particularly for that purpose. These young baby sitters are called NCBVNG and they sing most of the lullabies. Occasionally the young boys are also kept for this purpose. But they are not expert singers. The growing up girls can easily learn and remember the songs from their mothers and olders. They (NCBVNG) also learn the songs during group songs with other friends.

These songs are meaningful and consist mainly of some descriptions of natural beauty, frightful things which soothe the crying or disturbing child. Few examples are given below which are quite prevalent among the society:

Oiyauwa kapp:y o pokkauc dcm:da
dc:dv din pv:cmna kablanga:

My dear boy, don't cry, this is not the time to cry.
The dove is still in her nest. She is aware of your crying.
You may cry when she will fly away.

Singgikc ncv:d:o bv:cmc tabvko
Ckkucb cglabla dung.

There is a big tree. At the bottom of it, a python is playing. The idea is that the playing python will be annoyed due to the crying noise. It will notice and come steadily to take the baby away. Then out of fear and apprehension the baby stops crying and keeps calm.

'Oiyauko ba:bu:bv bajarpc gyka:nc
tuppi:cm rebo:mc biycku: de1'

My child, your father has gone to market. He will come soon. He will bring a beautiful hat for you.

Telesin mukkange belesin mukkange
Pongkodok muke:bc yar:ic
Mukubc tay:ctok guyayc appunc
Punjere pun-yerra dung

There are jungles all around. The night is stormy.
Lightning and thunders are there. But still then you should not cry out of fear as the God's flowers are blooming above the clouds.

‘Kabyobong oiyauwa kaptcr: nc:kapc
Yummc yorang ycbongc,
Yummc ayirdo mensaru:bc tatpa:la
Gamcmc kuplekc nom’

My child don't cry, the cunning fox is behind the house to take you away.

This makes the child close to its mother
Ngokkna oiyau:mc sc:kbv demtonc
Dcmnc dcm demyc kuncna.

Who has beaten up my baby? I will also beat him up again.

O ngokkc ajui kai:vnngo nisina
Dogyo pcy:ya takarc barbio tu:nc?

Oh my little one, he is hungry. In hunger, his stomach is rumbling. Oh mother, give him your milk.
How have they blessed my little one with a long life or a short life?

Cdec:dec ped:de borali mittukko
Sirambv kebonma dunkang.
Ouyauwa kabyobong sirambv gampek.:e
Nomne kebome peke.

My little one, don’t cry, the otter has eaten off the fish’s head. If it hears your cry, it will come near and bite you too.

Ngolukke oiyumuc rebiye mulmuli tuppik:ko,
Anseko semanna gycpc.

We will buy a beautiful new cap for our darling. Our darling will show different amusing poses after wearing the cap.

Oiyauke an:dc okolop gyvk:ne
Buria:yve pyvkapc gykang.
Ngvkkse sa:baubo kaptvla duyobong
Aki: bidopc aye: doycpc.

Where did our little one’s mother go to? Surely, she must have gone to the forest. She will bring for our darling sweet little berries. Don’t cry. You will get enough berries to eat.

Kangkannc kouauwa kapila kadbagn
Ouc:mc murila du:yoka
Kcmmo a:du:bong kabnamdem tap:ala
Uiy: gcnga: gung.

See little one, don’t cry, why are you troubling your dear mother. There is an evil spirit coming following your cry.

Oiyauke an:dc oiyumuc boge:la
Tv:tvngko tv:namcm sun:yc
Oiyumuc ouc:by doponc apincm
Aki: bidopc dobbo yecpc.

Don’t cry little one. Mother will come and feed you milk on her lap. You will be happy.

Such are the lullabies still kept alive in this community.
NURSERY RHYME

MOMAN

As in other communities, nursery rhymes are also prevalent in the Mising society. A considerable number of nursery rhymes are handed down amongst the village children from centuries past. A characteristic feature of nursery rhyme is the accompaniment of dance. These songs are sung in groups. These songs reflect their happiness. Some songs are of competitive nature between two groups—boys and girls. These songs are sung and danced in open fields and sometimes in premises. Hence, these songs can also be called as LOTTA MOMAN SO:MAN or briefly LOTTA SO:MAN.

The rhyme is recited when children play games etc. The recital may take a chorus character.

A few examples are given below:

Ko:kkang : Oiyi oinya selloya / sodog lentoka selloya.
Ko:neng : S"ase sa:sə selloya / gappem matcem selloya.
Ko:kkang : Oiyi oinya selloya / tu:duce ncpire selloya.
Ko:neng : Sa:sa saila selloya / Pirkome po:ya selloya.
Ko:kkang : Oiya oinya selloya / pongkab macdake selloya.
Girls : Oh brothers, show us the way to go.
Boys : Oh sisters, this is the way you can go.
Girls : Oh brothers, the way is obstructed.
Boys : Yes sisters, the way has been obstructed by TU:DUG leaves, ( wild reed like creepers).
Girls : Oh brothers, don’t close the way by TU:DUG leaves.
Boys : Yes sisters, the way is now open and you can easily go.

Ko:kang : Seng seng daboya tapiyo baboya
Migmo ncdmc mo:yo:yo ncdmc.
Migmo ncdmc mo:tu:ungo ncdmc
Gonro ugencm gcyumo ncdmc
Kumcm kumdangcm da:jongo ncdmc

Girls : Listen to us o Da:boy ‘Our choice is this. He must be handsome with a good looking face. He should possess the skill to construct a beautiful house by his own hand. He must look good in an UGON.
Boys : Listen to us. Oh Da:boy ‘Here is our choice. She must beautiful with a smiling face. She must know how to weave RI:BI GASCNG in her own looms. She should know how to put on EGE and GASOR. She must be able to harvest crops etc.

Silloi siyecsong / Yampoi siyecsong
Cdvloii siyecsong / Sc:ko lubila;ycsong
Dagduntoii siyecsong / Daktogboi siyecsong
Sc:ko lubilaycsong.
The song’s central idea is that the future of human being is unpredictable. Nobody knows when and where death will come to us.

Yaka yakan pvakko/Lamtc lamtel dcrilu
Oko logang kab dusong/Sc:ko lubilia:ycsong.

It expresses one to be careful before starting a journey. It also denotes a trouble-maker in auspicious occasions.

Atayc atayc/Longkok agom kba:do:
Kapil gytokuma:n no/Asinang onamc silo/Lckop ajon jonnamdcm
Lckop pobo sunamdcm/Lckop nitom monamdcm.

The friends played, read and sang together. The song narrates such sweet recollections.

Atayc atayc/Longkok agom kba:do:
Kapil gytokuma:n no/Asinang onamc silo/Lckop ajon jonnamdcm
Lckop pobo sunamdcm/Lckop nitom monamdcm.

The rhyme describes a comedic feature of DONBORO of Donsiri area.

Dugung dugung/Do:nyibv dugung
Longngcm longngcm/Do:nyibv dugung,
Dugung dugung/Po:loby dugung
Yummcmm yummcmm/Po:loby dugung
Do:nyibv dugung/Po:loby mcmdung
Po:loby dugung/Do:nyibv mcmdung

The rhyme imagines a running competition between the Sun and the Moon high up in the sky.

Kaiya kaiya poisangko/Lo:ri motor dugnapc
Magy:ya:nc kaibv/Poisang kotom bitomang.

It is an expression of dissatisfaction of a child on refusal to give he has asked for.

Abungolok pckamdc/siya:d yatpc yadangkang
Pvum pvli:n okumdc/Ka:niyang mikke yv:jupkang.

Denotes-Smartness brings achievement
Idleness brings misfortune
Pedonga pedong oyok oyok/Dorkang Poyubcm mobipc
Anu pcvrcm joyi jo:sa: bipc

It is something like a song requesting to stop a heavy rain.

Po:lo kardung / Takarc kardung
Rvsvng karedo / Ya:yobv do:vyng kvsbidung.

The rhyme denotes how the poor people are helpless and neglected.

Donsiri donbora/Bennc sati: vgbora
Nappangcsin nabbora/Yeru:dc:sin tambora

The rhyme describes an atmosphere of story telling in the moonlight.

Noluk cranga noluk crynga/Sagoliycm gombomkang
Be: be: cmdankang/koktobog dugritag
Yektacm ba:bipc/Siloni appc kyrvb karab.
It indicates—that we should be careful and look after the domestic animals for safety particularly at night.

Po:lobv kankanc
Takarbv kankancNgoluk oiyaubv
Kampo polungc/Ka:no nomangc.

The stanza bears an appreciative meaning comparing the beauty of a little one with moon, stars etc. shinng high in the sky.

CHAPTER IV
FOLK TALES
LEKE DO:YVNG

The Mising community has its own traditional stories of their origin and migration which are valuable aspects of their life and culture.

The folk stories are handed down traditionally from one generation to the other. In the process, it gains in variety and incentiveness from one narrator to another and from one age to the next without however causing much damage to the original characters and ideas.

The Mising people have a legacy of rich and varied folktales and story telling is a very popular pastime. These folktales can be classified into various types. In Mising folktales there are stories about birds, plants, family life, love and romance, humour, jealousy, cruelty, wickedness, magic etc. Certain folktales contain a combination of myths and legends. Nature inspired their imagination with added culture including their folktales and folk literature.

The folktales reflect the Mising community very faithfully and also underline their character, tradition, religious beliefs and social customs.

After nightfall, the children gather round their granny or grandfather and hear the off repeated stories. In the grazing fields, the boys sit together and recite stories.
1) Yakko-Kobe's Heroic Story

There are a number of stories regarding the coming down of the Mising from hills and mountains to the plains. One of the stories is as follows.

YAKKO KOBE were two brothers, with their own respective families. The two brothers let a happy and peaceful mountainous life. In the course of time, they had a number of quarrels with another neighbouring tribe, the Padams due to some social causes. Those quarrels turned into a full-fledged war and it was declared between the two families.

Fore-knowing the most probable outcome of the war, YAKKO-KOBE'S family built a large boat beforehand and fix it in a safe place beside the Siang river. Their aim was to use the boat when the time comes.

YAKKO-KOBE had altogether three wives. Before the war commenced they collected a large amount of chillies and dried and ground them up. On the day of the war, each of them kept a certain quantity of it in bamboo cas-hets and stood guard at the entry and gate of the house. One of them sat by the fireplace after keeping a steady fire going on, ready to burn the chili powder and with all their weapons ready, at hand.

On the fixed day, the members of the Padams family created a great din and approached towards them. When they reached the premises of YAKKO-KOBE'S house, the latter's three wives relentlessly throw upon them the chilli powder. Moreover, they burnt the chilli in the fire and thereby scattered chilli powder everywhere.

The Padam people were totally taken by surprise by such a made of attack. Unable to bear the agony, they rolled about in the courtyards due to the burning of the chilli powder. Waiting for such an opportunity, YAKKO-KOBE killed all their enemies at once. After that, for their own safety, they guided their families to the Siang river where their boat was ready for them. On the boat they reached across the Plains after travelling along the river.

2) The Plight of the Maans

The invasion of the Maans, created wide spread terror in almost all places of Assam. The cruel and inhuman Maans after plundering and killing mercilessly, at last reached the banks of the Bor Luhit. Even after facing the big waves of the river, they did not think of returning back instead, they wished to create further terror on other bank. They thought of crossing the river by boat.

The misings residing by the bank of the Dibru river knew of the inhumanity of the Maans. They were worried when they came to know of the intention of the Maans of crossing the river. One day, the Maans asked them to help them cross the river by boat. When they came to know of the situation, the Mising people asked the fisher folk not to help the Maans cross the river. On the other hand, the fishermen were compelled to help the Maans out of fright. On coming to know of their plight, the Misings gave a plan to the fishermen in order to teach the Maans a lesson. The river was full of small riverine islands. Their plan was to help the Maans across to one of such an island only, and not to let them know the great depth of the river beyond it. The fishermen after letting the Maans cross to an island immediately left them there and hurried away in their boats.

The Maans came to know of the danger, but it was too late. They stranded in the island surrounded by deep waters of the broad river. The cruel, blood thirsty Maans who never dream of being victims of helplessness were now
in reality, in a poor plight. Because of scarcity of food many Maans died and other slowly waited to die.

The Mising who were keeping a watch on the activities of the Maans waited for the right moment and immediately attacked the Maans late at night. They were armed to the teeth and were in large numbers. The starved few and weaken Maans were no match. The Mising could easily wipe out all trace of enemies.

In this way, the invasion of the Maans in the north bank of the Bor Luhit was brought to an end to the island, by the Mising.

3) The Hungry Soul

In ancient times, a rich man who lived in a village had a herd of buffaloes. In order to get more and more money, the man, instead of drinking the milk himself, used to sell it away. In this way, he never drank the milk and in a short time all his buffaloes died away one by one.

One day, thinking of his plight, the man was sitting under a tree. In the cool shadow, he dazed off to sleep. While in his sleep, his soul took the form of a dove and started cooing at the tree. At that moment, an Ahom priest who happened to pass by, stooped and asked the dove why it was cooing so. The dove answered badly that the person sleeping never drank his milk and that is why he still wished to have a taste of milk.

Then the priest asked the dove not to worry and to enter the man’s body and that he would make the person drink milk. The dove kept silent for sometime and then answered the he would not return to the body again. Otherwise his wish will never be fulfilled.

But the priest gave his promise that the dove’s wish will be fulfilled. After a long time the man wake up. Then the priest asked him what he wanted to eat. The man answered that he wished to eat chicken and drink milk very much.

Then the priest said, “Man should eat and drink according to his wish. Otherwise dissatisfied souls will curse you. If only you eat chicken and drink milk, then only you will once again regain your life”.

After saying thus the priest made the man drink milk to is heart’s content. He killed fowls and pigs and let him have a feast. Then only, the person regained his life back, in reality.

For that reason, till today, in Mising society, whenever anyone falls sick or gets frightened for some reason, people invite his soul and let him have a feast on fowls and pigs to his heart’s content.

4) The old man and woman and the Foxes

Long ago, in a village lived an old couple an old man and an old woman. They were contented and happy. One day, the old man thought of planting some taros. So he dug up holes in his vegetable garden and started planting them. Just then, a fox happened to pass by. On seeing the old man busy in his work, it come near and said ‘Father, what are you doing? This is not the way to plant taros. If you wish for a plentiful harvest, do as I say. You first boil the taros, wrap them in plaintain leaves and then plant them in the holes. You will see that tomorrow morning itself, there will be bigger plants than you have ever seen in your life’.

The old man pondered for a while. Then he asked his wife to boil the taros and after wrapping them carefully in plaintain leaves, he planted them.
That night, the cunning fox turned up with his gang of friends. They rampaged the vegetable garden, and devoured the taros. They then wrapped their drappings in the leaves, covered the holes, and left gleefully after having eaten to their heart's content.

Early next morning, the old man went to his garden. Seeing no sign of any growth, he dug up the holes and to his dismay saw the drappings. He came to understand that the foxes had tricked him. He was so angry that he thought of a way to teach them a lesson.

As planned, the old woman sat on the doorway of her house and started weeping and wailing loudly. One of the foxes who happened to pass by asked her the reason for her sorrow. She answered, "My old man has died and left me all alone. Who will now perform his last rites? I have no one in this world". The fox saw that the old man lying on bed like dead. The fox reassured her, "Don't worry, I am here to help you. I shall call my friends".

The fox was delighted. When he told his friends, they were all happy because now it meant, that they will have a feast upon the old man's body. They all came and went inside the hut one by one. The woman sat on the doorway and started counting their number in a wailing tone. "One has gone in old man, two have gone in old man, three have gone in old man". When she counted all she suddenly closed the door from the outside. The old man who was pretending to dead, got up and seized a big stick. He then started beating up the foxes left and right. The foxes yelped in pain and ran helter skelter. They were taught a good lesson.

The foxes escaped into the jungle, sorely wounded, with broken legs and pain. They lay in wait to catch either of the old man or woman alone.

The old man and woman lived for a long time in peace. One day, the old woman said that she wanted to visit her daughter's home in another village where she had been married off. But the old man said that, the foxes might get her. She answered that she will be careful. So she set out and reached her daughter's place safely and well. She ate and drank plenty, played with her grandchildren and after a few weeks, thought of returning back home. She said to her daughter, that it was time for her to go back home, but the foxes might get her on the way. So the daughter asked her mother to go in a huge dried up gourd shell. The old woman did as told and went as such. On reaching the forest, the foxes were all surprised to see such a strange object. They all broke open the shell and came out the old lady. The foxes all shouted and said, "Who will save you now old women? We will eat you up?"

The old women answered, "All right, my sons, but first let me sing my prayers to God before I die."

She closed her eyes and shouted at the top of her voice "O blackie, O Brawnie, come here.

Blackie and Brawnie were the names of the two pet dogs they had. As the forest was near their home, the two dogs heard it and came running to her. The foxes were shocked. They ran helter skelter with the two fierce dogs at their heals.

The foxes never showed their faces again and the old man and women lived happy even after.

5) Horned Owl

Long ago, there lived two very close friends. One day they planned to catch some fish. So they kept a kind of bamboo trap called 'Sepa' in the water. But the fish they caught were so few in number that both of them said to one another
that it is surely someone’s work that they were getting such scanty fish. Perhaps someone comes in the early morning to see and goes away with it. So they decided that whoever wakes up early in the morning would come and see about it, as well as wake up the other. Thus planning they went away to their respective places.

The discussion of the two friends was listened by a Yaksha (eats fish). He woke up one friend at the first cock’s crow at the crack of dawn and took his dao to see the ‘Sepa’. As the friend had a dao with him, the Yaksha could not harm him. On reaching their destination, the Yaksha asked him see to the trap while he saw to the bamboo pitcher (Khulo) where the fish was stored. The friend agreed and kept aside his dao to look into the sepa. Seeing his chance, the Yaksha tore off his head and sucked away his blood.

On the other hand the real friend woke up and coming know that the other one had already left, was angry that he had been tricked. Nevertheless, he left to see the trap. On reaching the place, he was horrified to see the headless body of his friend and the head moving about. It followed him wherever he went. In his terror, he climbed up a tree shrieking with all his might. In this way horned owl bird came into existence.

6) Karpun Pul
d

In the ancient times, in a village, there lived two beautiful girls Karpun and Pul. Just as their beauty was unsurpassed also no one could equal them in dance as well. They grew beside the river flowing near their village in a carefree and happy atmosphere. By the time they, blossomed into youth, they could dance GUMRAG in the festival of ALLAYE-LVGANG. People from far and near flocked to see them dance.

One day Karpun and Pul went alone to a dense forest to collect firewood and heros. They were enchanted with the beauty of the forests and were so engrossed in their work that they did not notice that the God of the forest was enthralled with their loneliness. The God of the forest started chasing them in order to make them his own. Seeing him, they were so frightened that they began to call aloud to the God of Protection CPOM. God CPOM was pleased with their devotion and felt pity. He sent seven girls to help KARPUN and PULI. The seven girls caught KARPUN and PULI by their hands and took them up to heaven via the Milky way. Even then, the God of forest did not leave his whim. In the end, seeing no other way, the seven girls surrounded KARPUN and PULI and hide them. Till to this day, we can see KARPUN and PULI fleeing in the sky.

7) The Cooing Dove

Long time ago, the sun and moon that is DO:NYI and PO:LO had no children. That was causing them great grief. They performed many ceremonies and offered many prayers. At last a lovely baby boy was born to them. Mother sun was so happy with her son that she would remain busy with him the whole day long, looking after him, feeding him and tending him. But there, one difficulty arose. Busy with her baby, she could not go to her work on time. She started neglecting everything. As we all know, the sun and moon’s main work is to keep revolving round in their own orbits. As the sun remained busy with her son, many places on the earth remained in darkness. But if the sun and moon remained engrossed in their respective works, their son would be neglected. So the sun came out in search of NCBVNG that is a boy or girl who look after young children. The NCBVNG would look after her son while the parents went out to work. But the sun could find no NCBVNG for her son. At last, with great despair and tiredness, she returned back home. She decided to rest her tired limos under the
shade of a tree on the way. She saw that a dove was cooing away to herself on a branch. The sun asked her, “Hey dove, I have a dear little son. Would you like to be a NCBVNG to him? At first, the dove did not agree. But on constant persuasion by the sun, she condescended to become a NCBVNG and returned with the sun home.

Now, the dove always used to take the baby on her back by tying a cloth. The parents could now work in peace. The dove used to follow the mother with her baby on the back. One day, while taking the baby on her back, the cloth slipped and fell down. It reached the earth. The sun asked the dove to fetch the cloth from the earth back again. In the meantime she would hold the baby and go along her way. She asked the dove to catch up with her quickly.

The dove flew dawn the great distance back to the earth. After getting the cloth she tried to fly upwards. She could nearly catch up with the sun but the latter was always one step of her.

After trying for a long time, the dove became too tired to fly any more. On the other hand, the sun was about to set in the west. The dove could not catch up with the sun. So the sun gave her a mocking smile and spat on the dove's head. The bird came down to the earth again.

Because the sun had spat on her, a white smear can still be seen on the dove's head.

In her grief at not being able to meet the sun and her baby, the dove keeps on cooing till today. That is why, a Mising lullaby goes as such:

Sweet child, do not cry
The dove has not flown yet,
When she flies, you cry.

8) Abu Tunturung

Long time ago in a village lived two boys with their father and stepmother. The stepmother, though not very fond of them, did not actually ill-treat them out of fear of the father.

One day, the four of them went out into the forest to collect palm leaves. The two boys went together in one direction and the parents in another. After a long time, as the sun was about to set, the two boys called to their parents aloud.

“OUCV (meaning mother)” someone answered “Ane gangre.” “BA:BO (Father)” Answer came back “ABU-TOON-TOORUNG rakshasa. His ears were so big, that it used one as his pillow and the other as a blanket. He now came out and asked the boys not to be frightened but came and spend the night with him in his house. So the boys followed him and were given to sleep in one room.

In the middle of the night one of them happened to awake up and heard the ABU-TOON-TOORUNG and his wife planning to roast and eat them. They were heating up iron sticks in the fire. Quickly, he awake up his brother and they put the two bundles of leaves they had collected, in their place on the bed and escaped. ABU-TOON-TOORUNG put the red hot iron over the covered bodies thinking them to be the two boys. The leaves being burnt made a hissing noise and smell. The rakshasa was very happy. His mouth watered. He thought that the two boys would be very tasty and had a lot of fat in their bodies.

The boys were well ahead on their way the next day dawned. By this time, ABU-TOON-TOORUNG learnt of their escape and started chasing them. The two boys saw him from a far and they climbed a tall tree. When the
rakshasa saw them, he asked how they managed to climb up. They answered that they climbed up after propping up the sharp edge of their dao against the trunk of the tree. The former did as he was told. As a result feet were all out up and started bleeding. But he licked up his own blood.

The boys then prayed to the God of wind and rain. Hearing their prayer, the God started to create a fierce storm. The trees were shaped from side to side and seeing their chance the two boys jumped from one tree top to another and reached the edge of forest. There they met a wild fowl. They asked it to cover up their footprints by scratching the ground. When ABU-TOON-TOORUNG asked it whether it has been the boys, the wild fowl answered that it hadn't and instead covered up their tracks.

The two boys then reached a wooden bridge. They met a woodpecker and requested it to peck the bridge to make it weak. The woodpecker did as told and showed ABU-TOON-TOORUNG that the two boys had gone that way. The rakshasa ran across the birdge. On reaching the centre, the bridge gave away and he creaked on to his death.

The two boys reached home safely. Meanwhile their father had grieved for his sons and coming to know that his wife was behind the plan, chased her away. They lived happily ever after.

On the other hand ABU-TOON-TOORUNG'S wife, in her sorrow collected the few remaining bones of her husband, powered them and scattered them, after turning some into leeches others into mosquitoes and scorpions in order to suck human blood. In this way, mosquitoes, etc. came into existence.

9) The story of the treet bird

In ancient times, lived a brother and sister. Their parents had died away when they were very young and they had grown up by roaming about here and there. The boy was the elder of the two. They lived on the fruits, leaves and roots of the forest.

One day, while roaming about, they reached a village. They were treated very kindly by the villagers. So they decided to stay there and learnt the ways of farming as well. In those days, there was no dearth of land but because of the lack of proper roads and lanes, it was difficult to go from one place to another, especially when there were rains. So they built a temporary shed in their fields and lived their instead.

In time the rainy season came. Thinking that wild animals might destroy their harvest, the brother went to the shed in the fields early in the morning for the whole day. The sister cooked the food and took it there.

One day, because of heavy rains the roads and lanes of the village were all submerged and it was difficult to move about. Moreover, while finishing her household chores she was a bit late in cooking up the food for her brother. On the other hand, the brother began to lose his patience in his hunger and started cursing in anger.

After a long wait, he saw his sister from a far away off, carrying a small bundle. Seeing the small size the brother grew angrier still and as soon as she reached him, he, without even opening the bundle cut his sister into two halves with his sharp dao. Blinded by his anger, the brother realised his folly, his greivous crime and mistake when he saw the innocent young face of his sister on the ground. A slow stream of blood began oozing out from
the sister's body. But it was too late. Seeing this sorry sight, the brother began to curse himself and cried out loudly and beat his chest in remorse. He had lost his sister because of his momentary uncontrollable anger. At last, he performed the last rites of his sister all alone. Then feeling intense hunger once again, he opened the bundle and began eating the rice. He had his fill but the rice was still left. Seeing this, his sister's soul took the form of a small bird and sitting on a nearby tree began to say.

"O Brother, tie up the bundle,
O Brother, tie up the bundle..."

The brother understood his sister's voice and his tears began to fall fast. He extended his arms and said, "O my dear sister, I lost my control and killed you. I now understand my folly. I am now all alone in this world. you come to your human form. I shall never make such mistakes again."

But she did not return. When the villagers came to know of it, they made him an outcast.

From that day onwards, this kind of bird came into existence and in the lone afternoons, till today, they sing sadly.

"O Brother tie up the bundle"

10) Grandfather Ampolung

This is the story of the great hunter Grandfather Ampolung who is an ancestor of the Kuli clan.

Ampolung was a great brave hunter during his time. He hunted wild animals, birds far and wide in the thickest of jungles.

One day, he was busy shooting birds with his bow and arrows. The bird he was shooting was a kind which ventured out only at a certain time of the day. Very soon, he had a fairly good number of birds shot. Watching him were a couple of spirit like creatures called JOG in Mising, which ate fish usually. They decided to get the birds from him. So the male approached Ampolung in a certain form from front. Ampolung was not to be easily defeated. He tried to attack with his dao, but whenever he did so, the female came up from behind. In that way both of them troubled him a lot. But Ampolung kept the dead birds with him. Suddenly, he had an idea. He seized the bag from the male. This bag actually contained all the power. Without it, it was powerless. It become a captive then, Assuring a human form it followed Ampolung. Seeing this; the female begged and cried, implored and waited to let her husband be set free. Ampolung was deaf to her pleadings. At last, he relented on one condition that they never trouble him again. The male and female then made a promise that, wherever Ampolung went, or whoever uttered his name, they and their whole race will not let their shadows cross the area let alone themselves.

Till today, they have kept their promise and even now anyone going out alone at night or across lonely places will utter "Grandfather Ampolung". This keeps away all kinds of evil spirits and harmful beings. The belief continues till today.
SUMMARY AND CONCLUSION

The Mising people are one of the aboriginal tribes of Assam and they live mainly in Upper Assam on the banks, south and north of the mighty Brahmaputra and her tributaries. This Mongoloid tribe that's the Misings believe DO:NYI and PO:*LO as their mother and father respectively.

The Misings have got their own language, traditional beliefs and practices. They use to sacrifice animals in the name of different deities. They are animistic in their religious belief.

They are economically one of the poorest communities in Assam and their mainstay of livelihood is agriculture production. There are various festivals connected with agriculture. The Mising women have got a vital role in improving the economic condition of a family. They participate in every aspect of agricultural works. Moreover, they are expert weaver of clothes in their traditional looms.

Their social customs are bound by some rules, which are flexible as well as rigid. They follow patriarchal system of family structure and marriage is strictly prohibited among the clans of an OPVN.

They have a rich folklore and their folk literature is mainly consisted of folk songs and folk tales. These are all composed in their own language and are handed down from generation to generation from time immemorial.

Their folk songs reflect their human feelings and sentiments, social norms and values. The folk songs can be divided into different categories such as A:BANG, OI NI:TOM, KABAN, KO:NI:NAM and MOMAN. These songs are sung on different social occasions and circumstances of life.

The folk tales of the Mising people are told and retold from centuries past. We find stories about birds, animals, spirits, magic etc. Some tales are related to their migration from the hills to the plains of Assam.

In conclusion, we can say that the Mising tribe of Assam has a rich storehouse of folk literature. Through their folk songs, their innermost sentiments are reflected. Their folk songs are the resources for scholars to find a new concept in their experience of life.

In the same way, folk tales are helpful to us in the Interpretation of culture, history and literature of the community.

Moreover, if proper study and preservation of their folklore are not adopted now, many aspects of their folklore are bound to be lost in near future. We need more studies in other fields of folklore also to know more about this particular tribe. Studies, analysis and proper interpretation of their meanings will help us in cultural intercourse with other communities of Assam for greater Assamese culture.
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chal Pradesh.
APPENDIX

(MISING SCRIPT)

1. Phonemic Analysis of the Mising Phonemes Showing Contrast

<table>
<thead>
<tr>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>1</td>
<td>ü</td>
</tr>
<tr>
<td>High</td>
<td>mid</td>
<td>%</td>
</tr>
<tr>
<td>Lower</td>
<td>mid</td>
<td>rouch</td>
</tr>
<tr>
<td>Low</td>
<td></td>
<td>a</td>
</tr>
</tbody>
</table>

Pronunciation at in :

ito (ito)—to do.
ito (i:to)—to clear nasal discharge.
rouch (eto)—to defecate.
rouch (e:to)—to turban.
Mchter (mchter)—to keep at sixes and sevens.
Mchter (mcter)—end of a thought.
Uto (uto)—to pet.
U:to (u:to)—to lift away, to keep aside.
Uto (v:to)—pounding paddy, cutting into smooth.
U:to (v:to)—in search of
(·) this colon ·· denotes vowel length.

2. Modified Roman Script for Mising Language:

VOWELS : (Short)—i v u e c o a
(Long)—i: v: u: e: c: o: a:

CONSONANTS :

| p b m t d n s j ny k g ng r l y w h |

90
Key to symbols:

VOWELS : (short and long contrast)
i as in sit/sit /
i as in see/si:/
e as in ten/ten /
c as in set/se: /
a as in sun/san /
a: as in car/car: /
c as in cpo (Mising word)
c: as in c:po (Mising word)
u as in put/put /
u: as in food/fu: /
ô as in dog/dog /
o as in born/born /
v as in vto (Mising word)
v: as in v:to (Mising word)

CONSONANTS :

p as in pen/pen /
b as in bad
m as in man /
t as in tea/ti:
d as in did/did /
n as in no /
s as in so /
j as in yes/jes
ny as in nyamnyi (Mising word)
k as in cat /
g as in got/got /
ng as in ngolu (Mising word)
r as in red/red /
l as in leg/leg /
y as in yoke/yoke /
w as in wa (Mising word)
h as in horn/horn /

APPENDIX

(GLOSSARY)

Glossary of Mising Words
Used in the text

(A)
ABO/ABU : father
ABO/TANI : father of human beings
ABO/BANG : devotional or religious songs.
ADI : mountain
AGOM : language
AGO-GOLUNG : burial ground
AKI : belly or abdomen
ALI : roots
ALAB : wings
AMRAG : a type of harvest festival
AM : paddy
ANGKURANG : a sharp weapon (DAO) with a shot handle.
ANC : mother
ANA: RANDANG : wood-pecker
A:NC : a mighty river, the Brahmaputra
APIN : rice
APPUN : flower
APONG : domestic beer
ASIN : the heart, mind
ASI : water
A:YE : fruitie

(B)
BA:BU : father
BA:BOI : uncle
BURI:A:YE : a variety of sweet berry

(C)
CBONG : a disc like structure made of bamboo strips and TOKOU leaves used as umbrella.
CJUG : a type of instrument made of dried wild bottle-gourd.
CPO : made of bamboo strips for separation of paddy grains etc.
CPUG : arrow
CSAR : air
(D) DCRKI : a type of instrument made of dried bamboo ends.
DENDUN : a rectangular shaped instrument made of wild reeds
DENTUG : a simple instrument made from bamboo.
DOBUR : a type of religious festival
DOGNC : a type of valuable bead
DONSIKI : the river Dhosiri
DO:LA : disc like bamboo structure
DO:MR : the sky
DO:YNG : the sun
DO:NYI : the sun
DUGLA : elopement
DUMCRI : a fine decorated cloth
DUKULI : a small bamboo basket
DUMPAG : a simple instrument made from bamboo
DUMDUM : a drum
DU:N : a bamboo basket
(G) GADU : Mising-Jim, a very big blanket woven from cotton threads only
GAPA : a specially designed cloth used by women
GEMPA : a big bamboo basket
GERO : a variety of designed cloth
GINMUR : the February month
GOLPOTA : a necklace made of silver coins
GON-YAB : a loin cloth
GONRO-UGON : a traditional Dhuti
GO:RU : cow
GUMRAG : a type of traditional dance
GUMVN : the ancestors etc.
GUNGANG : a delicate bamboo instrument
(I) I : bow
(J) JAMBOROK : an arrow like big fishing weapon
JURKI : a big conical fishing instrument made of bamboo strips
(K) KABAN : song of lamentation
KANGKAN : beautiful, lovely
KARSING : the worldly beings, forefathers etc.
KA:KIO : maternal uncle
KCBANG : meeting, organisation, association etc.
KEBBUNG : a designed cloth meant for women
KEGRCG : a designed cloth meant for women to use around their waist
KENTU : a type of car-ring
KIMBU-GASOR : a variety of designed cloth
KOJE YANGGO : goddess of fertility
KOLOYANG : a big box like fishing instrument
KONGGE : an armlet made of silver or gold
KORAI : a disc like bamboo structure
KORDONI : a silver chain or necklace
KO:NI:NAM : lullaby
KURUANG : an eagle
(L) LA:KAM : to take
LEKE : old or traditional
LC:NONG : a circular brass-metal
LVBANG : to start or sowing
LV:TOG : a necklace made of ordinary bead
(M) MARBANG : a big brass-metal instrument
MATAGAPA : a small but high quality woven cloth
MCRAM : fireplace in a kitchen
MENJOG : buffalo
MIBU : priest in the Mising community, an
        A:BANG specialist
MIGMO : check
MIBU-GALUK : a woven male shirt
MIKSI : tears
MOMAN : nursery rhymes
MUGLVNG : thunder
MUKKANG : cloud
MUKUTA : pearl
MURONG : an open house for performing festivals etc
MVMBVR : young girl, youth
(N)
NISCG : a stripped woven cloth used by the baby
        sitters
NCBVNG : baby sitter
NI:TOM : to console or a song
NGOKKC : mine, me
NOGIN : rice beer
(O)
ODUM : a bamboo storage basket
OI-NI:TOM : love song
OINOM : to the beloved, the beloved
OPVN : a group, gutro
OKUM : house
(P)
PATI : a mat made of reeds, cane etc.
PAYCG-GASOR : an ordinary piece of cloth for carrying
                betal nuts etc by the old folk
PCDONG : rain
PCKV : dove
PCRA : a big bamboo basket for keeping chickens
        etc.
PEMP : an instrument made from buffalo horns
PECTUM : a small bamboo cage for keeping chicken
          etc.
PESVRYNG : ear-ring
PFL:LI : a delicate pipe like bamboo or reed
         instrument
PLE:RO : a variety of wild reed
PORANG : a type of bamboo fishing trad
POTALI : a decorated woven cloth
POTOI : an ordinary loin cloth
PO:LO : a month, the moon
PO:PVR : butterfly
PO:RAG : a festival
PO:RO : a variety of domestic beer
PO:SUM : the departed soul
PO:TUB : a piece of ordinary cloth for covering the
         head
PURANG : boiled rice wrapped in leaves in sizeable
         packets
(R)
RAI-KO:RCG : a type of wooden instrument
RIBI:GASCNG : colourful woven cloth
RUNKGUG : coffin
(S)
SARE : a fish catching sieve like bamboo instru-
       ment
SA:SI : elder brother
SCGBUNG : colourful woven cloth used by women
           around the breast.
SCGRCG : a piece of cloth comparable with a
         handkerchief
SCNG : the worldly beings, the sky and the earth
SIRAM : otter
SO:GON : an ordinary cloth used by the old folk
SO:MAN : dance or play
SV:PAG : cotton
SV:PAG-ONNO : cotton threads.
SIRKI-NANC : the imaginary birth place of the Misings, a hilly place located somewhere in the mountains of Arunachal Pradesh.

(T)
TABV : snake
TADOG : a type of valuable bead
TAKE : ginger
TAKPOR : ear-ring made of kind of wild reed (Pl.: RO)
TALCNG : above, the supreme
TANI : human beings
TAPUM-GASOR : artistically woven cloth from Muga & endi.
TAPUNG : a variety of musical instrument.
TA:SUG : a bamboo domestic beer filtering instrument.
TUMBO : widower
TU:DUG : a kind of wild plant having big leaves.
TU:LI : a bamboo basket for keeping fish

(U)
UI : spirits
URAJAHAJ : aeroplane
UROM : the died soul

(V)
VGVN : a bamboo instrument for carrying household goods etc.

(V)
YAMBO : a stripped cloth meant for men
YALO : shadow
YARI : lightning
YA:ME : young boy, youth
YOKPA : a metallic cutting weapon
YUMMC : night.

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