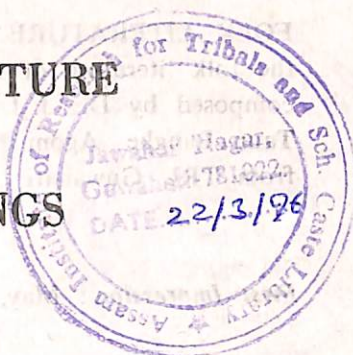


# FOLK LITERATURE OF THE MISINGS



DR. JAWAHAR JYOTI KULI

# FOLK LITERATURE OF THE MISINGS



© Author

Cover Planner : Dr. B. K. Parash

Printed at :  
Sanskrit Press  
M. C. Road, Dibrugarh-786003

Book available at  
Bani Mandir  
New Market, Dibrugarh

**ASSTOC. LIBRARY**

CLASS NO.....

BOOK NO.....

ACC. NO. 4167

DATE.....

Dr. Jawahar Jyoti Kuli



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

*First Impression* : May, 1992

© Author

*Cover Planner* : Dr. B. K. Baruah

*Printed at* :

saraighat printers  
M. C. Road, Guwahati-781003

*Books available at* :

Bani Mandir,  
New Market, Dibrugarh  
&  
Bani Mandir,  
Panbazar, Guwahati.

*Sketches* :

Neheru Pegu.

*Price* : Rs. 20-00 (Twenty only)

## CONTENTS



Message

Preface

CHAPTER-I

1-3

Introduction

CHAPTER-II

4-16

Social system : Family, Groups and clans, Village organisation, Marriage system, Women status, House, Food and drink, Disposal of death, Religion and Economy.

Cultural system : Dance and Music, Dress, Musical Instrument, Household implement, Festival Language and Literature.  
Epilogue

CHAPTER-III

17-70

Devotional song, Love song, Song of Lamentation, Lullaby, Nursery rhyme.

CHAPTER-IV

71-87

Folk Tales

SELECT BIBLIOGRAPHY

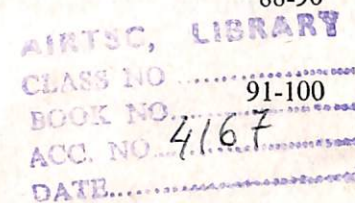
88-90

APPENDIX

Mising script

Glossary

Word Index



## MESSAGE

**Sri C. K. Lason**  
President,  
Missing 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 Missing 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 Missing 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 Missing 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 Missing society will continue more and more in recent years to come.

Dated, Dibrugarh  
the 24th February, 1991

AIRTEL, LIBRARY  
CLASS NO. ....  
BOOK NO. 4167  
ACC. NO. ....  
DATE C. K. LASON



## 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 a:bangs, the kabans, the oini:toms, the bini-ni:toms etc. which now a days reveals in written form. The sowing festival **Ali-aye-lvgang** and the harvesting festival **po:rag** 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 accultured 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 )

## MESSAGE

**Dr. D. Doley, M. A, Ph. D.**

Professor and Head,  
Department of Sociology,  
Dibrugarh University

The Misings are comparatively small ethnic-cultural group of Assam in terms of population size, but their contribution to the social, cultural, political and economic life of Assam is no less important than those of other groups. They have been living in the midst of different ethnic groups for centuries together i.e. ever since the eleventh century if not earlier, but without losing their basic socio-cultural characteristics let alone the language.

Yet, the Misings are the most little known people of Assam. Till now no comprehensive and authentic history of their past is written nor any systematic study about their socio-cultural life is made. There is indeed crying need of literature about the historical, social and cultural aspects of the Misings of today. Considering from this point of view Dr. J. J. Kuli's present work is considerably significant. Dr. Kuli has attempted to piece together the different components of Mising folk literature which reflects their socio-cultural life. These collections undoubtedly provide a good deal of information about the past historical event and life with which the Misings struggled to survive till today not only as individual human beings but also as a cultural group. They did not allow themselves to be lost in the tidal waves of historical events and socio-cultural

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 Misings 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. DOLEY)

## MESSAGE

Shri C. Patir, B. A.,  
President,  
Dibrugarh Taun Bangke  
Agom Kcbang, Dibrugarh

The Mising people of Assam are one of the earliest aboriginal tribes of Assam. Though the Mising people with their rich cultural heritage, have contributed a lot towards the growth and development of the greater Assamese society and culture, yet they are known very little to the people of other parts of the country. This is mainly due to the absence of proper studies on their socio-cultural base and lack of publications thereof. The Misings have been struggling to service themselves and are trying their best to follow and adjust with the changing socio-cultural pattern of the state of Assam. Their rich culture especially in the field of folk literature still remains a subject to be explored through research and analytical studies. Although their folk literature has kept their socio-cultural identity alive, no systematic studies in this direction have been carried out so far.

The present work on the Folk literature of the Mising people of Assam by Dr. J. J. Kuli deserves widespread appreciation and attention. The work was entrusted to Dr. Kuli by the Dibrugarh Taun Bangke Agom Kcbang and carried out by him under the supervision of the Kcbang. Despite being a man of medical profession, Dr. Kuli has taken this great strain and stress in carrying out the extensive survey works and has presented the same to the readers



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. This 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 Misings. The Assam Institute of Research for Tribals and Scheduled Castes, 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 Misings 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 Joyonta Kaman and may others for their help in collecting data for the study.

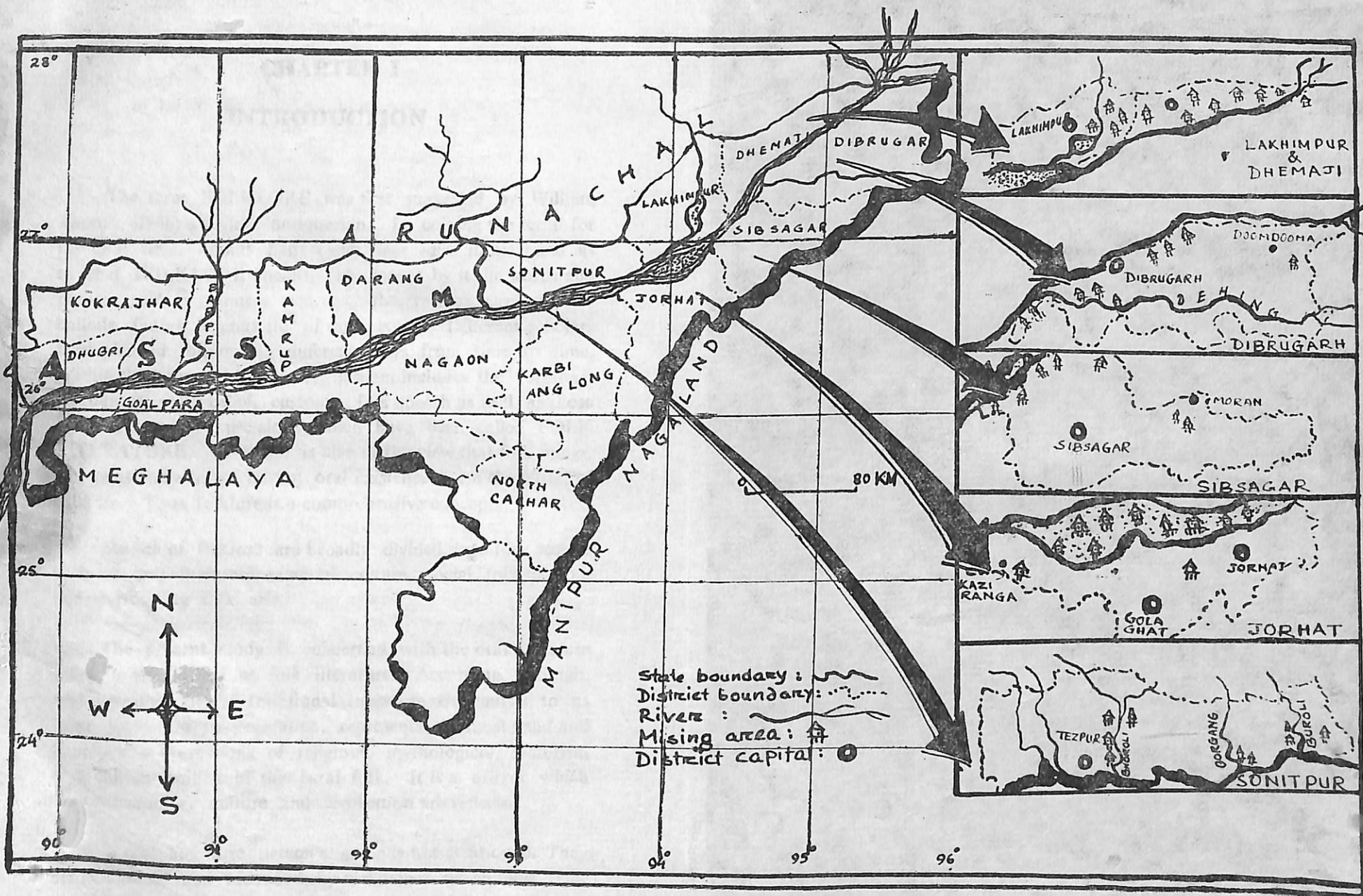
I express my thanks to Shri H. Gogoi, Shri H. P. Kuli and Shri G. Taid for typing works.

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, folkdances, 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.

group, were originally—hills tribe who inhabited in the range of Mizi Hills in between the present Shillong 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 line descent is traced through the father only. A Mising family consists of parents, their children and grandchildren. The father acts as a 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 regarding behaviour.



## 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

##### Murong

MURONG 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.

### **Do:lung Kcbang**

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.

### **Mymbvr 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 MVBVR 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 bridegroom.

### **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 woman 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 Misings 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. Alongwith 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.



A MISING HOUSE



A WEAVING MISING WOMAN

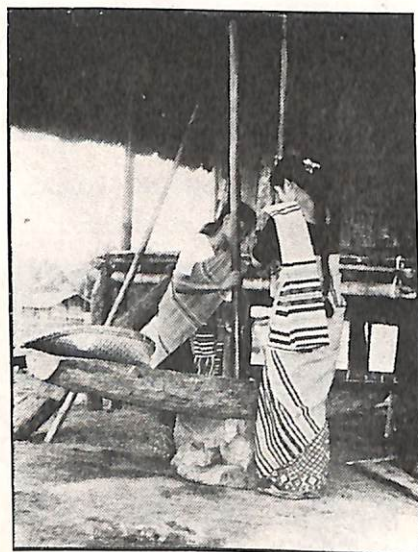


MISING GIRLS CARRYING WATER





PRIEST (MIBU)



MISING GIRLS POUNDING RICE



DOGNC



LV:TOG



TAKPOR



KENTU



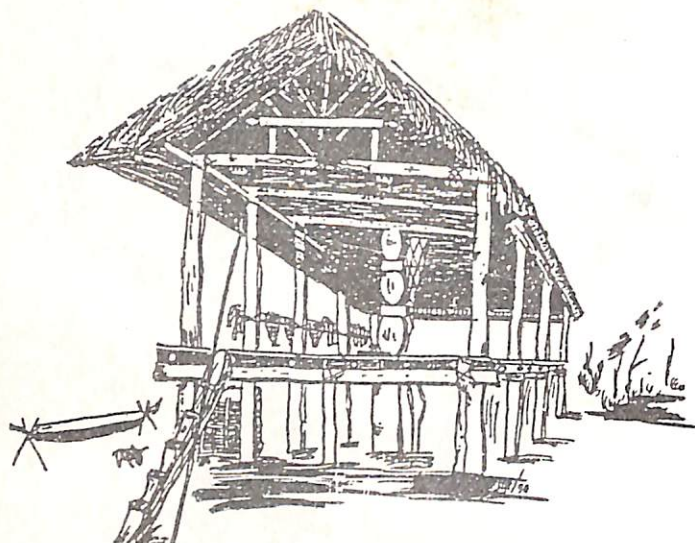
PCKANG



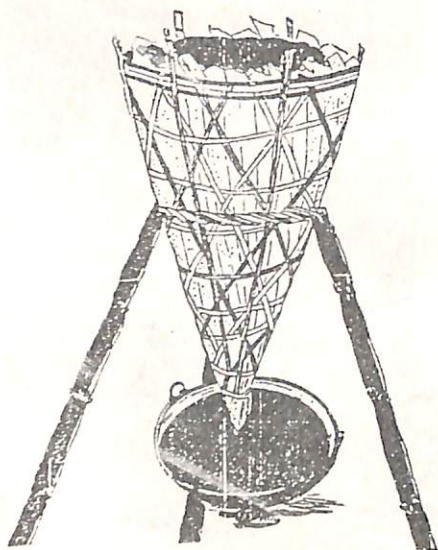
PCTVR



PCRA

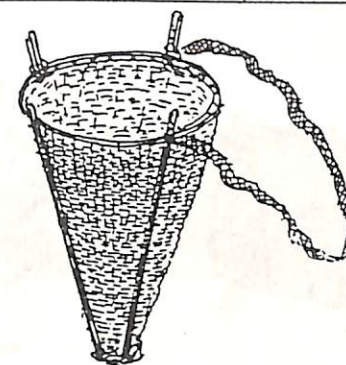
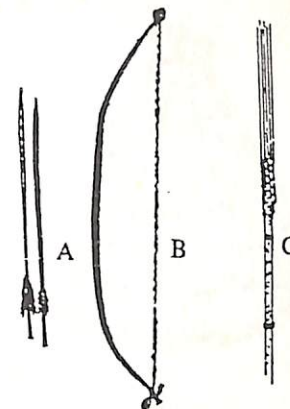


MURONG



TA:SUG

- A) CPUG
- B) I:
- C) JAMBOROG



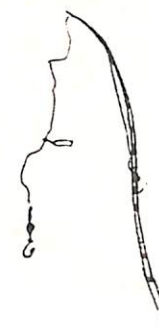
VGVN



GEMPA



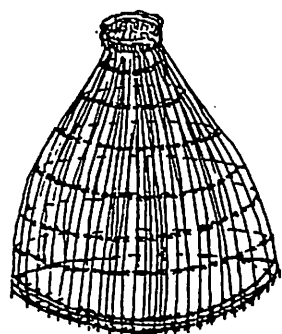
TU:LI:



BOROKI:

HOUSE HOLD AND FISHING IMPLEMENTS

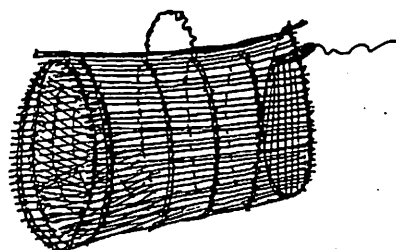




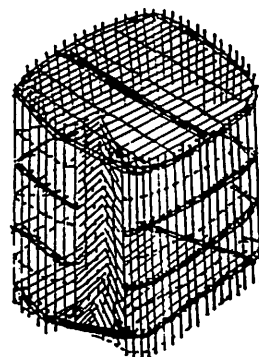
JURKI



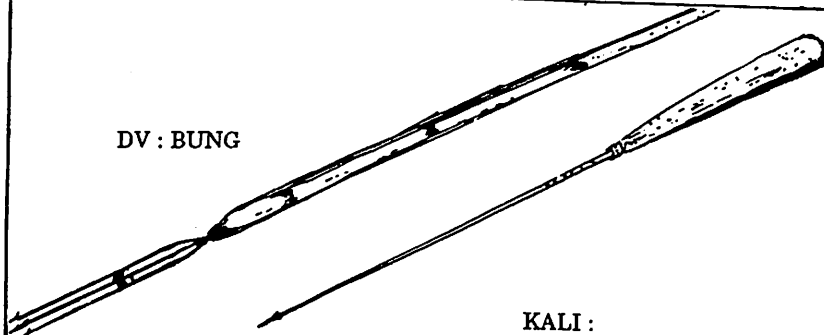
RA : SAG



DINGORANG



KOLOYANG



DV : BUNG

KALI :

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 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 PO:LO 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 dieties, the other dieties like YARI, MUGLVNG, 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 pacify them.

The MIBU 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 NAMGHAR, 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. Sorcery 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 yield 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.

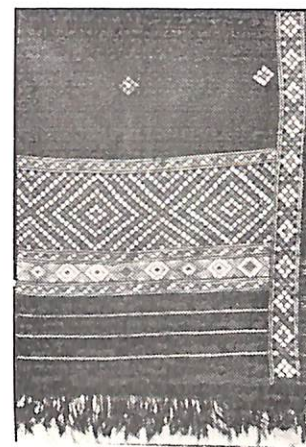
The Mising women have got a vital role in improving the economic condition of a family. They participate in every aspect of agricultural works. Moreover, the young women practice RVKSCNG and they earn quite a lot out of it.

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 deities.

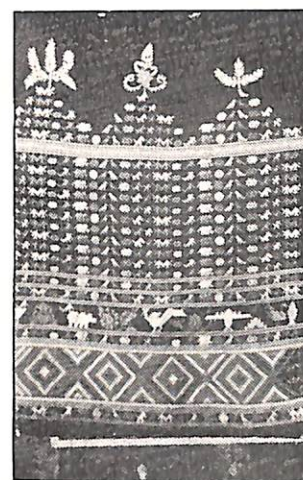
The Mising people are almost always exposed to floods and erosions which damage their land, crops and other properties-crippling their economy day by day. Hence, the Misings are still economically one of the weakest sections of the Assamese population.



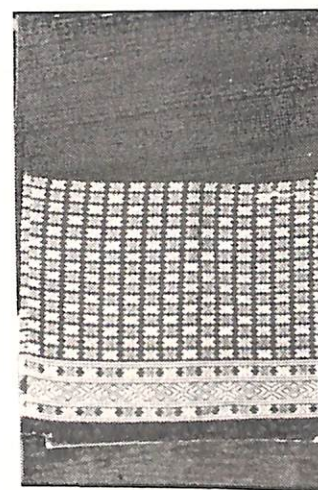
GASOR



GASOR



EGE

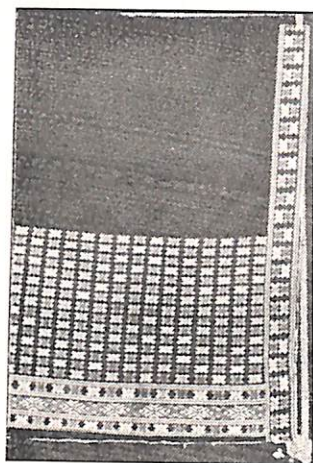


EGE

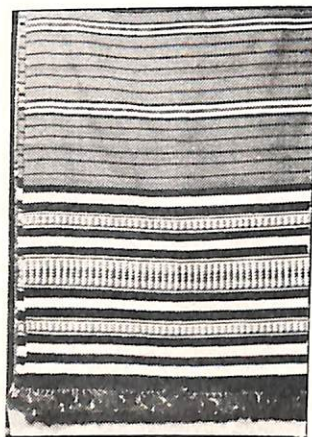




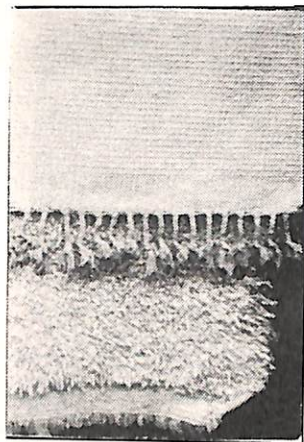
GASOR



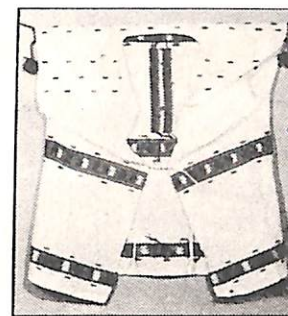
GASOR



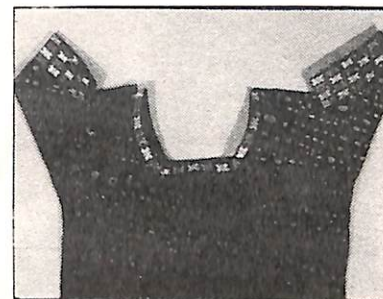
RI:BI



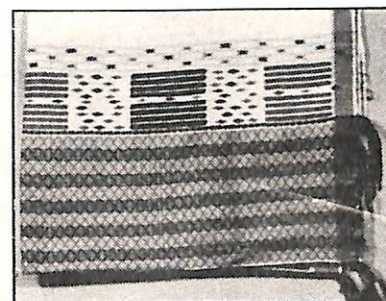
GADU



SHIRTS MEN'S (GALUG)

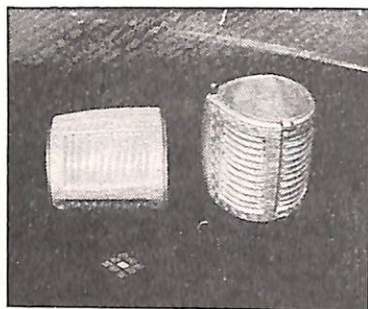


BLOUSE (GALUG)

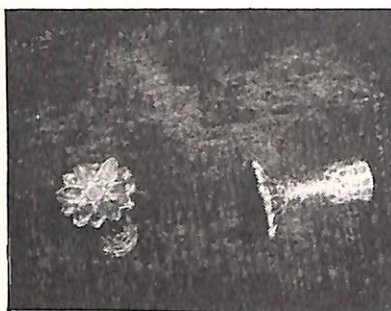


GERO

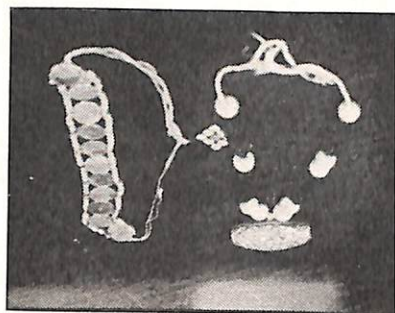




GAM KARU (KONGGE)



TURIYANG



ONSALMORA AND MADOLI

## 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 NI:TOM 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, LC:NONG, DENDUN, DENTUG, DUMPAG, TAPUNG, TU:TOG, GUNG-GANG, PEMPA, PI:LI, 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, PO:TUB, SCNG, MATAGAPA, TAPUM GASOR, GON-YAB, POTOI, RI:BIGASCNG, YAMBO, SOGON, PAYCG GASOR, NISCG, KIMBU GASOR, SCGBUNG, POTALI, GAPA, GERO, KEGRCG, KEBBUNG etc.

### Ornament

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

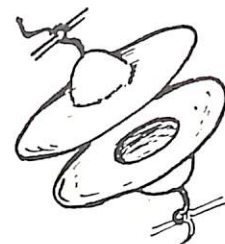
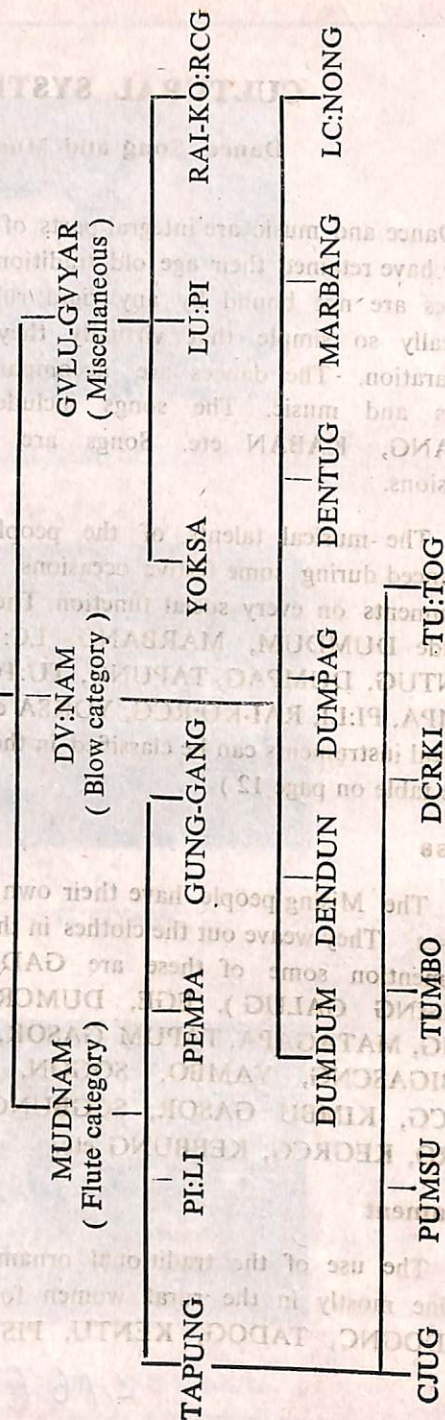
4167



# CLASSIFICATION OF MUSICAL INSTRUMENTS

## BC:NC ATTAR

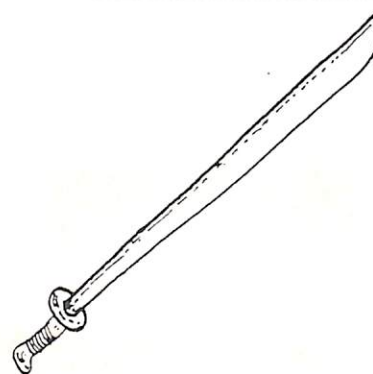
### ( Musical Instruments )



LU : PI



RAI KO : RCG



YOKSA



DENTUG



DUMPAG



HAMMER STICK



DENDUN

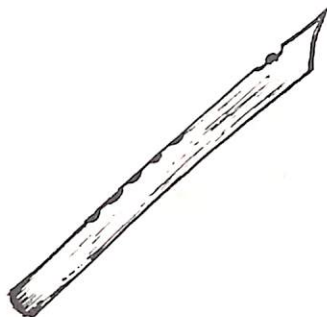


SIDE VIEW

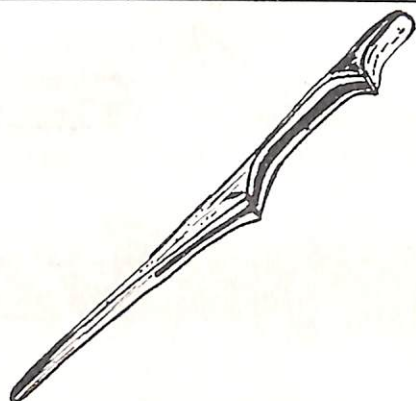




DCRKI TAPUNG



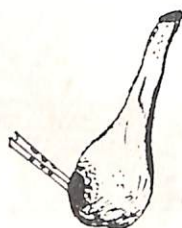
TU:TOG TAPUNG



GUNG-GANG



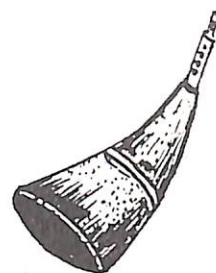
TUMBO  
TAPUNG



PUMSU  
TAPUNG



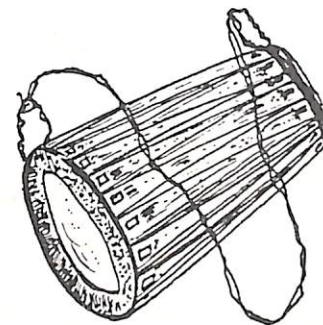
CJUG  
TAPUNG



PEMPA



PI:LI



DUMDUM



STICK



MARBANG

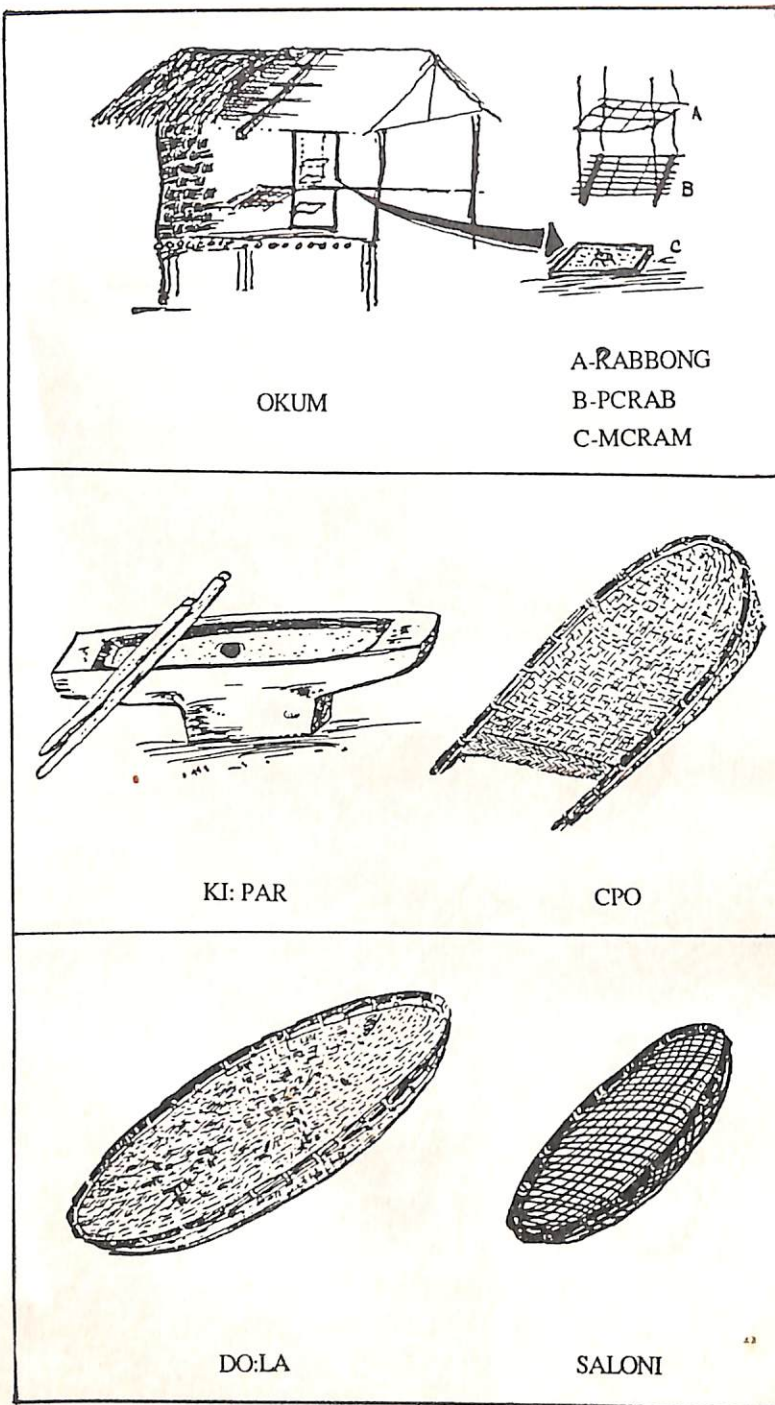


LC:NONG



STICK





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, I:CPUG, GVDVNG, 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.

#### Po:rag

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

A Murong house is necessary for performing this  
festival. The host village invites the youth (MVMBVR  
YA:ME) organisation from a neighbouring village to parti-  
cipate 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.

Chickens are usually sacrificed for performing this festival.

#### **Ali-aye Lvgang**

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

Traditional (LEKE NI:TOM)				Modern (ANU NI:TOM)
Religious Songs (A:bang)	Love Songs (Oi Ni:tom)	Songs of Lamentation (Kaban)	Lullaby- (Ko:ni:nam)	Nursery Rhymes (Moman)

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 alone, 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 Rustomji 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 ALL: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 Misings 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 Mising 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 Misings from the dim past.

In the past and even today, all the 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 author 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 na:na na:nc botta  
Rcgvc na:nc rcgvnc ba:ba  
Sidc di:dum sidona misingc ruyubc dodo  
Abu tani:mc rumang ruyunc  
Silo bo:mo:lo:tu:so ncni gomlabcm  
Lcni belamcm lablen boteika.

Sirki Na:nc, oh Mother you gave birth first to Abo Tani, then resolute 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 anc gumvnc, boki anc gumvnc  
Gumvn do:nyic lo:yi dolangka  
Pi:dc ladbongc tc:lo 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.

Umla:yc rumna yijila:yc rumnc  
Mio mingancm nganna bonc  
Kajc bo:mong gvtcng a:ji lodbongcm  
Boman bokuika.....



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

Dongkc lcbvngc rumnc bulua  
Tabc lcbvngc arum bulua  
Tabc nolua silo ngomna  
Kaju dayvgcm yvgrob moika  
Gordu:bvrna bvrna nolua  
Gorpo: yornc yorna nolua  
Derki: tapung mullen moika  
Pi:scng dumdum mannen moika  
Ato tonggu gumvn nolu  
Po:sum tonggu so:in nolu  
Migmi rongko banggo manggom  
Ngommc rvglap lablv bitung  
Ta:bc lukorc m korren kvyc  
Pvdo yvglungcm yvkkang kvyc  
Do:yvng scgygcgm yvkkang kvyc  
Ato tonggu gumvm nalua  
Nolu ulv:nga gvma pcika  
Ngokkc scgygcgm ycktum boika.

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:ycgc gydang  
Tani:kc sv:daŋg  
Tarucmc ru:len

Tani:yc gc langgor  
Pvrpo:mc la:ju  
Tani:kc lckorc

.....  
Bclamcna lomma  
Lable:nc ma:dv  
Silona tarucm  
Ru:len bidannai

.....  
Pa:rotc pa:darc  
Jarrenc la:ju  
Rciycna rengam  
Tolenc:bc la:ju.

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 mclokc jcyyo jcyaddok  
Pcdong ancke odo dcme  
Nokkc a:ji ta:bc ka:lvngc  
Vngkang ycnc

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 rcllc rcllc  
Ncbvrc bvrso rcllc rcllc,  
Tu:tc rcnuc



Nu:ma:nc dagn  
 Ta:pu:nc punmai  
 Yvkkobc la:ju  
 Ncrvc punmai  
 Pctsrc la:ju  
 Asonc ru:nc  
 Atonc ru:nc  
 Tumnc langgor  
 Gorma:nc laju  
 Sc:na di:dam  
 Po:ma:nc la:ju  
 Taruc ru:pom.  
 .....  
 Kombongc appunc  
 Pun-yumc molaju  
 Konongc lckorc  
 Koncnc bika:lai  
 Tu:manc jarman  
 Tarucm ru:la:je

See there are beautiful leaves on the trees. The young tender flowering trees of creepers are growing. Let us all go back to that place where the leaves are swaying gracefully in the breeze. They are all welcoming us. We can all discuss and find ways for better living etc.

Ana randanga kokoiya,  
 Randa: da:lvnga kokoiya  
 Lvile gorbi lv:len langkui,  
 Parte ta:bc svile dc:na,  
 Taruc rungge kamru rungge,  
 Jvkte ponuc nulen la:ju  
 Gvlen kosca kombo mari:  
 Ri:man du:ji tase langgor:  
 Mvmbvr ya:me ncbvr ba:bvr,  
 Po:pvr yv:man yv:man la:ju  
 Do:nyi po:lo:lvlen dagemy  
 Ncike ncngan ngantid ma:dv

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.

Murongc musubc ba:pun pundu:nc  
 Mvmbvr ya:meyc banji ovrc.  
 Banangc ovrc v:man moteika,  
 Jcvd jvndo bvjvme po:do tv:lvngc.  
 Rengamc a:tei no:rc di:dumtcm,  
 Minomc rajom nonglv tu:ncmc.

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 assembling putting on beautifully woven dresses to greet the Gods and Goddesses.

Panpati ncnga ngokkca ncnga,  
 Gayo:nc ncnga panpati ncnga  
 Bclamca lo:ma lable:nc ma:dv,  
 Silona tarucm ru:len bidannai,  
 Banji ko:bang patomc tagnc,  
 Ma:mno kampu banji ko:bang.  
 Rubiycna ba:ba rcngamcna na:nc,  
 Sirkino na:nc svgmamno ba:ba

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 prayer. You lead and instruct the people to keep them away from sufferings and worries.



Rcmiyo rcmiya rcmi kati rcmiya,  
 Langgorc golla:ju a:yena si:tvgc.  
 Do:nyigc gagbung nommcna la:duju,  
 Rcmiyo langgorc gorren la:jcmc.  
 Langgorc ncbvrc siyumkc lolatso,  
 Molajc lambcko pcparc molangka.  
 Do:nyikc loladc ba:lenc langkuboi,  
 Toglenc langkuboi nciyc nenganpc.

The new leaves are sprouting in most trees. The sun-  
 shine casts glittering shadows over the trees. Oh Rcmi! 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 muksuc yv:lub dodcmc  
 Jcyvd po:pidc sorrum tagnc.  
 Kcyum ka:siko kcyum kamangko  
 Midum yo:dumpe dumba sutonc  
 Midum po:dumpe ncdv du:toncm  
 Awo po:mvncm mvnncn ka:ncna  
 Siyang anbokc anbo:bomukko  
 Bomug Muksengko sedi Mc:loko

Pcdong ancke do:dv kolokke  
 Do:dv cmla:na tani: kolokke  
 Abo tani:bv abu tani:bv  
 Abo tarobv ru:pan suka:nc  
 Abu tani:bv tani: cmsula  
 Mi:c po:mvncm arum si:rumlo  
 Do:yvng bottcbv 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 trans-  
 forming 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 kamangc yogmoko  
 Sedi anc gytc: sim  
 Gvtc: ampingcm payang pakorc  
 Kcyum komic minc ko  
 Dinc ancke dinc taruc barbungcm  
 Minc taggem kangkok lenbomkai  
 Sedi li:tung ba:buko  
 Ba:bu migmi seri lendobong  
 Mc:lo limangc na:nc ko  
 Na:nc miguc ronso lendobong  
 Sedi dilingc litu tuycng  
 Ycpc pcdong na:nc  
 Sedi digir irping pi:nyi yidum botcko  
 Dclo pcdong na:nc  
 Na:nc mumpong rayi lendobong  
 Kcyum yidum bottclang  
 Kero pcdong na:nc lang  
 Ginnyi dodicm simin sukai.

This A:BANG deals about the origin and early life  
 history of TANI:. The Origin of other heavenly beings such  
 as SEDI-MC:LO, PCDONG, etc. are also narrated here.

Dermi: sv:tungc tvrmcko tvrma:ngc  
 Kombong appunc rcyupko rcyabc  
 Murongc musubc ba:pun pvndu:nc  
 Mvmbvr ya:meyc banji ovrc  
 Banangc ovrc v:ma:n moteina



nold: no: Jc:vd: jvndo: bvjvmei po:do: tv:lvngc  
 -2ncu: Rengame artei no:re di:dumtem  
 Minome raijom nonglv tumcmc  
 Mldome logodlo koje yanggone  
 Yvilen boteika belcu rumngobo  
 Lcpcckko no:re di:dumtem

There are beautiful flowers on trees all around. The  
 MURONG building has been decorated with beautiful flowers  
 and the youth of the village are welcoming you with open  
 hands. The youths are dancing and singing in the premise  
 of the MURONG.

Pcsinc pttangc a:maya  
 Siangc bcroko a:maya  
 Uni muminc okumcmc name:  
 Cdvnc taruc tuien la:dui  
 Abonc atomc lenko angkotcm  
 Siyangc sitagc komvnc rodugcm  
 Anangc adi:tc gvpadc sukko  
 Akko sibo tuti rcgvng  
 Badvnc ruma sinc pttv  
 Siyangc pttv tu:mi sa:yc  
 Olenc ya:dag arogc to:jvg  
 Sillen dagyc yo:yo toledyc  
 Lamtcj belam uniy: logo-

This A:BANG is related with the Siyang river in  
 relation to their migration from the hills to the plains.

Po:pvr: pvrnunga re: re:  
 Pvrunga anunga re: re:  
 Po:pvrxc labrey: gambo lendo  
 Sobug pumbug buglen dakku  
 Ro:pvrke pvrncmc buglen dakku  
 Sibug sire yvilen dakku  
 Amni pcliyc lv:ilen dakku

The beautiful butterflies are playing and dancing. They  
 are enjoying the beauty of the atmosphere and gleefully  
 welcoming the oncoming of the season.

Lcllerko lcgua lcgo patung  
 Rciyena rcngam side di:dumso  
 Tlcna di:dumso mutsigc rc:lumno  
 Ponuc nu:man tcbo lamtc  
 Lvrme lambo tomtang dormang  
 Pu:man jarman abonc tani:yc  
 Tu:lcme ka:tei tani:gc tu:man  
 Du:gcna gvdagnc mvmbvr ya:me kvdvnga  
 Sirki Na:nc svkkame ba:ba  
 A:yena e:na do:jvkpc jvgnam

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:nyikc omcngo poglen dagbo:nc  
 Sinc komjvngc reyingo lenka:nc  
 Mo:bo jcyangc jileno ka:ncikc  
 Do:si piribv poksigo lentonc

Da:li da:liyc da:lo rcgoya  
 Melo atobv da:lo rcgoya  
 Dongkungc danggcncm gvncno dakkunc  
 To:bo karlobv yo:bo dambovb

Adi: tc:lc cmaya  
 Benggo lv:dag cmaya  
 Sedi ki:lvngc ki:lv: lv:dungc  
 Gonc bcdangcm patog lentoka.



Ma:yvng mangkorcm yokpo toncm  
 Karbo tcschg lv:pag tcjvg  
 ....

These A:BANGS are indicative of joyful songs sung in some gatherings or festive occasions usually by the youth.

Dangkc kc:nai kc: kc:  
 Kc:nai do:bai kc: kc:  
 Do:tc 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 ncbirc toyumc laju

.....  
 Toroni bolo Ko:manc laju  
 A:yc sv:tu koje patai  
 Relcmko gvlam lokkcyc dojume  
 Tumnccko bojo sc:na langgorc

.....  
 Lcbcg bcbom mobeju lcttc lckopc  
 A:yena sv:tugo koje yanggo dungkobo  
 Rciyc rengam pcmvrc do:dvrpc  
 Lamtc pcttvlpcna do:nyigc 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 siriya mo:milo  
 Dclu nosorc sorren dakkunc  
 Pi:mug sutpvko sullen dakkunc  
 Pingko sutpvko sullen dakkunc  
 Dclu siyangc bogum tcsigc  
 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 rugo:nga gatinoi tinka  
 Ka:ya moi kangamaiya  
 Tabc ngo silo pa:ru nommc  
 Lcni gogbada rcng rcng bidu:nc  
 Sirki ba:bua bottc no:na  
 Sirki na:na ko:nc no:na  
 Nolu lcni ta:bc ngommc  
 Nolu ulv:nga gvmang pcika  
 Ycglong golongcm jo:boi tu:nc  
 Kaju muiyc ga:bo bige:la  
 Yoglong golongcm doman biteika  
 Odcng kadmangcm kadman bitu:nc  
 Ke:se pvmangcm pvman bitu:nc  
 Odcng bulungcm buman bitelka  
 Ke:se pvmangcm pvman 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 SIRKI NA:NC, SIRKI BA:BU etc. are offered with Apong, animals etc.

The following A:BANGS are prayer songs to the forefathers such as DONGKC LCBVNG, SEDI-MC:LO, DO:NYIPO:LO, etc. Their names are uttered before any auspicious occasions.

Dongkc lcbvngc rumna  
 Lvngo lcbvngc rumna  
 Lv:bo anc pumnc no  
 Gordu: byrnc nolum

Gorpo: jorne atanga  
Turgv parvngc na:nc ba:bu nom.

Po:dum dogungc gumvnc  
Ato gumvnc bulla  
Lcnyi marsobc tabc manggom  
Bonc rvglabc lamlabc  
Tabc ba:ba manggame  
So:bo manggobc  
Tanc tabc gomtangko tangckumc

Aba mclo Sedi Mc:lo bottcbv  
Do:nyi Po:lomc pvpo sula  
Mi:mangcm jiko jvglabc  
Sinc Mo:boko pvlen teneika

So:nc Mo:bo among sido  
Mimigc jimano kancji cmna  
Do:nyi Po:lokc among sido  
Do:si pirime tvlvgo teneika.

The following A:BANGS are pray songs sung in times of illness.

Ajjimc skai urom po:sumc  
Po:nc po:yatpc yadlen toncya  
Urom po:sum bcdang bclna  
Ru:rug kcmvge kcmang bolona  
Sime ngommc silo nolua  
Po:sum po:mincm minboi kuika  
Ngo:na kckangc dagbang kvyc  
Bimpung kcrangc dukkan lvkkuboi  
Urom po:sum bcnc bc:ngoko  
Po:sum bcnc bc:nyvngko  
.... ..

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:bua Mc:lo na:na  
Nolu kemdangcm gcno langka  
Ngokkc ajjio ka:lvng mcna  
Mise serio sero moteika  
Urom po:sum gumvn bulla  
Nolu dcngc ycngc ma:pcka  
Bvkkc ba:bu na:nc bulu  
Do:lo miksc rcjin dungku  
Do:nyi sido po:lo sido  
Do:nyi po:lo among sido  
Nokkc ajjio ka:lvng bulu  
Do:lo miksc rcjin 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 pray, the spirits give reply in the following way—

Ngokkc ajjio ka:lvng mcna  
No do:jvgcm jvgbio langka  
Ato tonggu gu:mvn ngolu  
Ajjimc ka:nyvng mc:nyvng dakku  
C:na ajjio ka:lvng bulu  
Do:lo svgvng gvnrob dakku  
Mi bidungc dvrpc namdcma  
Yu:sv binduge 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 bottc bulu  
 Sc:na kukuc rdcng bidung  
 Nokkc na:nc yindum bulu  
 Sc:na kabung dc:rung bidung  
 Yindum gc:noko gc:nbio du:nc  
 Odcng pulungcm puman bidung  
 Kese pymancm pyman bidung  
 Mise sero sero bidungku  
 Mima sero sero bidungku  
 Ajjibv ctsangc sa:man bidungko  
 Ajjibv 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 yearning.

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 of 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 "RVGBO 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. They 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 extempore. 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 sikurko  
Miksi sikur sikurko,  
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 gvmvlo  
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:nyitc  
Siyum oangyckupc,  
Oinom aipc mc:namdc  
Mc:ter 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 colour in OINI:TOMS, which describe the sweet heart's beauty or which express the feeling of yearning as in.

Oinom ka:ma:b du:daggom  
Mc:mango:pc du:la:mang  
Oinom mc:sang sa:ycmvl  
Oino kolop dc:ly:dag.

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 darobla  
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:ncbv ru:tonc,  
Koycmoula yvrnamdc  
Asin dcyycm dodagnc.

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

Asinang onamc  
Asinang dvgnamc,  
Bi:bi:lo:lin csarpc  
Oino kolop dc:lvngc

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

Tclc dcnggon pctta:pc  
Oiya dcnggo:l du:lvngc,  
Kangkan oiya mc:namnom  
Lo:dcn 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,  
Po:lok kcsug sukampc  
Oinoi berkid 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 :

Mc:dvr miksicm dvyoka Mc:nyok ncmpc mc:yoka,  
Turra sv:sa:l du:dakso, Nommc mc:ter 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.

Kurua:dc kabdu:bong V:tu:langoi v:tu:la,  
Ngokkc asinc odu:bong, Rongki:oi rongki: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 pcttang toma:nc  
Alaboi kama:nc, lablv supebong,  
Oinom ka:lv:do ka:beg toma:nc.

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

Bittognc asidcm Billad oiya mola:mang,  
Agom luma:n ko:nc:dcn Nowc lulap mola:mang  
Siri oiya siya:dc Erali oi moyadc,  
Agom luma: luma:pc Ngokkc asin dodu:bong.

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 not talk much, does not listen much, does not  
answer even if she knows or understands the question but  
pretends otherwise.

A:nc ascm ka:toncm Pumsa:lana tv:lv:dag,  
Lakke: pongkeb pongkebdo Oinok yallom ka:begdag.

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.

Assc oiya tdu:nc Douc lu:lv: lu:lv:gl,  
Asinangc odu:nc Miksi dvlvg dvlvgla.

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

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

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

Arvgolok dubori Rvgumola mopagdung.  
Agom rusil tadncdc Ngoluk lamtem motumdung.

Just as the unwanted weeds overgrow the Ahu paddy  
fields, so also your union with me is stopped by the innum-  
erable enemies and face.



Asi bitko bitkolo Sv:sang asin bidmvndag,  
Ginmur csar sarkolo Ngokkc asin sarmvndag.

Along the current of the river our young hearts float  
away; our wild, carefree hearts too fly away to some un-  
known land along with the spring wind.

Asi sipud jur:mang Ramkongoi jur:mang,  
Akkongoi dc:yama Ajonocm jon-gu:mang.

O my darling, we did not become the floating weeds  
in the froth of river or even a pair of water crows. If we  
had been alike we would have tied a bond of love so easily.

Urjahaj dc:daggom Alab lablvk ka:pa:mang,  
Oinok lgang kabdaggom Miksi dvnem ka:begmang.

Even if I cry for you, you shall not see my tears  
just like you don't see the beating of winds of an aeroplane  
even though it is flying.

Asi bidnam tadbegdo Asi abung ka:begmang,  
Oiya nommoi ka:begdo Mc:nam do:vyng kvbegmang.

I hear the stream flowing, its water rushing to meet  
the river. In the hills, I do not see it. Beloved, I see you  
but cannot speak out my love for you.

Dolvg la:do yongmodcm Apin agom kvddvko,  
Mclvg la:mang oiyc:mc Amig migyab kvddvko.

Like a handful of rice, I can eat a fistful of poison.  
But my heart, I cannot leave you for even an instant.

Yumdcngoi ayirido Asi tokap gvdodo,  
Gagoridcm kebbomna Koycmoula yvrdaigai.  
Koycmoula yvrpo:yoka Bcryomoula ka:po:yo,  
Mukutai:binc a:ydc:na Asina:scm regdagnc.

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:jvgoi lv:jvgla  
Mc:nam oibv lendu:nc gcjuboi gckabla.

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

A:m oi gadyuma Muti:ycm 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:lcm lagimang Menjcg a:lcm lagimang,  
Ngokkc oimc pa:mvlo, 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:pcsin Agodcm oi ka:begmang,  
Turduug cmna mc:pcsin 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 oinom mitpan-yen Kapc oinom mcpagyen,  
Obonori ongkagla dubori nganmvlo  
Odopag mitpan-yc nom.

How can I forget you, O my heart, how can I for-  
get love ? When the over flooded Borno dry up, green

grass will grow and when can I welcome you with open arms ?

Ngokke sv:sang dokkcbong Asin mc:jo:dokkcbong,  
Nommc aipc mc:namsc Mc:ter cmnam kama:bong.

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 okopc oino mamodu:n ?

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

Adi: ru:yid tettuycm Sikur bidnam tatpa:dag,  
Rvksu kodo gvpadycm Miksi dvla kablvdag.

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

Unsa:n do:nyi ruwattcm 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 luxuries are to me when you are away from me, O dear !

Oiya kangkan ka:yuma Kangag sula du:nama,  
Siddvp aipc mc:ncscm Lcko bcrra ka:toma:n.

O beauty, you have tormented 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

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 the OINI-TOMS. 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 gushes 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

ME:BO	DO:BO	YAMNC	SIRUG	DO:YVNG
BONC	PUMSU	TUMBO		



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 rcyyo lokkcbo  
 Pitpa: lokkcbo jcyango lokkcbo  
 Oinom alvgc ka:lvgc sutagai  
 Oinom angabc kangabo sutagai  
 Oiya de:pincm pidman bosutai  
 Oinom de:pongcm po:man bosutai  
 Oinom dongkunko gvman bosutai  
 Sibio dongkungko gvman 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 toncyia  
 Na:nc bv gagnetcm gagmur toncyia  
 Turra du:du:doscmm du:gc gvtr katomang.

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.

Oiya nengane nciyc nengane  
 Oinom nengane ngantid bomdu:nc  
 Kinpong suyya:mv1 ka:pong suyya:mv1  
 Oinom po:yate yadbom momangai,  
 Silo ya:yangc yampo ya:yangc  
 Po:lo lokarc kartid dakkunc

Today, the time creepers and shrubs have engulfed you. If I had known it before, I would not have let you fly away with time breeze. Today, without you I am advancing towards the end of life.

Oino ngokkopc asin appunai  
 Punbo suge:la jarpc mc:tungai,  
 Turra du:dosc mc:po mcnganpc  
 Oinom sidodo sibosupc mc:tungai  
 Oingok mc:namscm oino kapila  
 Csar sarkampc sarpag modu:nc

You were the most beautiful flower of my heart. I wanted to have your love and companion throughout my life and desired to die with you. But you have left me alone assundering all my hopes and aspirations.

Gumvn so:yinmc lutomc suge:la  
 Sedi Mc:lomc suttcmc suge:la  
 Do:nyi po:loke ka:sang dokkcbong  
 Nommc lckorc korskang bosutai.  
 Lujo lulappc lubo suge:la  
 Nciyc nenganc nganbo sutungai  
 So:ri riki:kc ma:tcng ma:tc:do  
 Ma:tor kama:pc ma:bo sutungai  
 Biyyar a:nckc raggo ru:yido  
 Annyc lckopc gymanoi bosudod  
 Asin a:puga ngokkc mc:namnom  
 Sibung kerengc rc:tidc bomka:nc

GUMVN SOYIN SEDI MC:LO, 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.

Kinscg ya:mvo nokke asindem  
 Oingo scmmapc singagoi ma:ya:pc  
 Kinseg po:ya:mvlo nokke mc:namdem  
 Oingo scmmapc siangoi ma:ya:pc  
 Mc:nam kala:sin okopc sebikan  
 Bvrdug nitomcm okopc mobikan,  
 Siko kama:nc lambe bclampe  
 Oingom gvmodu:n longc lo:tu:pc

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

Kc:nc vsvngkc ke:dang appunpc  
 Rc:leng akko:do bakpumoi sutta:pc  
 Kombong po:loke jo:jog appunpc  
 Oincm lckko:pc bakpumoi sutta:pc  
 Do:mvr tayc:tok karpun puli:tem  
 Po:lok loladdo kybboi sutta:pc  
 Yumc ayirido upsvng-go:nyvng dengkampc  
 Asin dc:lvngcm dc:pangoi ycbo: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 ro:ro: ya:yangc  
 Rognc noguppc gubangc yekupc  
 Ki:bo ki:tunpc tunangc yokupc



Yo:ta:singc ru:rug yckupc.  
 Yo: ta:singc ru:rug yckupc.  
 Ru:bi ta:singc ru:rvg yckupc.  
 Yo:kumdange gcnō kuma:bong  
 Ninpc kumdange gcnō kuma:bong  
 Yo: dakkurc keyur yckupc  
 Yo: jc:yidc po:pid yckupc.

Day by day, I am becoming old and infirm. I am  
 losing my eyesight and hearing power. When will we get  
 back those blisful days of marital bliss and togetherness?

Clcna ncnganc ngansa: bidu:nc  
 Ncick ncnganc ngansa: bidu:nc  
 Clcna ncbirc birman bidu:nc  
 Ncick ncibrc birman bidu:nc

See there, the leaves on the trees are beautiful. The  
 young tender leaves on the trees and creepers are growing.  
 See, the leaves are swaying gracefully in the breeze.

Nowc ru:tuma ngokke ru:tuma  
 Oko ayirc angka:nc silo?  
 Nowc lendu:nc dasvgc supc  
 Pi:rokc pi:surcm de:tamc bolo.  
 Nommc cdvlo otenoi langkula  
 Annyc doboko dojonoi ya:kunc  
 Sv:riyc kuma:bong sv:sangc kuma:bong  
 Lcgo dongkungcm gvmanoi kumayc.  
 Jinange ycbo:nc lo:tungc lokke  
 Ncick ncgubc gubangc ycbo:nc  
 Silo kolokke yampo kolokke  
 Sc:kom ka:tin suyya kunc?

O my husband! how I live without you? I am on  
 the verge of death because of your desertion.

For life long, the joys of living together with you  
 will be over from now onwards.

How will I live, whom will I take up as a support?

Sekkc ncnckc luagc agomki  
 Oino clanpc lan-gc sudu:nc  
 Nommc kama:pc nommc pa:ma:pc  
 Oingo turdakso turpc kama:nc.  
 Oko rc:lc:lc rc:pum sumvlo  
 Oko bakpunpc bakpum sumvlo  
 Oko a:yepe e:pum sumvlo  
 Oino kangkannom pa:yakun silo?  
 Kapinc kabanem banboi kumvlo  
 Kapinc birnamki birboi kumvlo  
 Kapinc luseko lumamoi bimvlo  
 Nokke lcgangc turra du:dosc  
 Oinok lcgangc sagla du:dosc  
 Opanc panncbv sima: takamdo  
 Pa:nan agercm gertcr kama:yc.

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 pvngangc du:bo:nc  
 Mc:dvr ncbirc birsang sa:du:nc  
 Kapinc bclampc dakkudc sudu:nc  
 Mc:po ma nyvngcm mangngc sudopc.  
 Nommc silona tolvge ycbo:nc  
 Rumngo kevgbo ka:svge sudopc  
 De:tam de:lumc ko:rungc ypc  
 Nokke alongc lo:mvge ycbo:nc.  
 Pigo: ringgo:la kabla madaggom  
 Nokke yallosin ka:pangoi kuma:yc  
 Asin po:pvrc mc:jvg mengkorc  
 Mc:tung tu:ma:pc tcngangoi ycbo:nc silo.



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:sang sv:juksok mc:sang dokkecbong  
 Oinom ka:lv g mc:lv g sunamai  
 Nokke ayangcm pa:la oingobv  
 Kenong tv:lvngcm mc:pang kamangai.  
 A:nc olona sia:doi yatodo  
 Oingonyi lckopc lcmanna du:dodem  
 Oiya jojje topv:man siya:ddo  
 Oime sia:dc yattidoi bomka:nc  
 Asi sipunge pvnange kampe  
 Ngokke asinc pvnange du:bo:nc  
 Oinom mc:nanc oinom sagnanc  
 A:m amrukpc sanange du:bo:nc.

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.

Tclc kamponc po:lok lolattcm  
 Mukkang kclubla lolad yogdu:bong  
 Oiya kangkana ka:lv g sunama  
 Oingok asincm pokkvdope mc:mona.  
 Longclo kcmo kcangc kampe  
 Nowc sarila ngokke kcmmo a:du:bong  
 Turra du:dakso nommc pa:ma:mvlo  
 Rcmgo gonamcm asilo tclvgycbong

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.

Ouwc ouwa asinang onama  
 Oko imurcm itonc oko lumurcm lutonc  
 Okko kapila ngommc silo  
 Bipage du:bo:nc ngommc silo ?  
 Ajjou dokkecbong sv:sangko okumscm  
 Kapc mcpagla kapc saktidla  
 Ami kolopc gvpagc ycb:nc ?

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 feels lonely and cries as such recollecting her daughter.

Na:nc na:nauwa, na:nc kangkanauwa  
 Okolo sigvngc dubyo ka:nc  
 Du:nc cricm jintomo ka:nc  
 Du:ncmc tosiko tongango motu:la  
 Du:ncmc ranggo tongango motu:la  
 Bumbo sibirc sidango kolona  
 Du:ncmc 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.

Oiya siya:tpc a:nc siya:tpc  
 Oingoi siya:tpc yadrv g sutu:la



Gomug gomlahko labrv g bosutai  
 Gv:dang sidona lotta sidona  
 Lencke lckorcm korman bosutai  
 Lo:dem lckorcm korman bosutai.  
 A:nc olona sirangc olona  
 Sincke sibugc to:tung kolona  
 Oinom pckarpc korbo sutungai.  
 Ncick nosorcm sarpvng mangkodo  
 Joji rcbadc batpvng mangkopo  
 Oingonyi rcbatpc 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:tangc rcngamoj dakkunc.  
 Silo ya:ya:mang yampo ya:ya:mang  
 Oinom bcrkoko bcrbeg tokuma:n  
 Mc:beg daggom ka:beg tokuma:n  
 Sc:ko kolona ya:me: kolona  
 Oinom ka:lyg mc:lv g kolona  
 Oino ncngnpc nganma:n du:neya.

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

Ba:bo ba:ba ba:bo ba:ba  
 Ba:bunc joilungc jo:pagc tokunc  
 Jincngo miksiko dvledo du:ne  
 Mo:si bolo mo:mangc bolo  
 Ba:bunom silona jo:pagc dungkunc.  
 Golongc gopedcm gorkvgo tu:la  
 Gorgvngc palvgc turpido langkula  
 Dangkurc kcyurc kcrrvg lo:na

Pcgumc sido pidc sidona  
 Kumdangc sido rungogc sido  
 Jcyidc po:pidc a:dungc bo:nc.

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

Yampo ya:yangc ro:ro: ya:ya:ngc  
 Rognc ncguppc gubangc yckupc  
 Ki:bo ki:tunpc tungangc yckupc.  
 Yo: ta:singc ru:rv g yckupc  
 Ru:bi ta:singc ru:rv g yckupc  
 Yo: gopircm partid yckupc.  
 Yo: kumdangc gcno kuma:bong  
 Ninpc kumdangc gcno kuma:bong  
 Yo: dakkurc kcyur yckupc  
 Yo: jcyidc po:pid 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 dokkbo:  
 To:dv kvrkurc kaptid dungkupe  
 Barbi ngvngvngc rc:tid bidakso  
 Takom tayingc dc:tid dungkuso.  
 Lo:bo do:nyido sikur asido  
 Cngo takarpc bijon sutungai  
 Asi jcri:pc dc:yvngoi lv:ma:pc  
 A:do bilatpc mc:bom sunama.  
 Di:tc: tcsiya ka:nam tcsiya  
 Oinom kcgoko kctid toneya  
 Do:mug tcsiya muk kang tcsiya  
 Oinom yvnggoko yv:tid toneya.

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 my sight now.  
 I can't understand who is it ?

Oiya:tuptaso ru:lvq ma:mvlo  
 Oiya kumdangko da:bo suyva:nc  
 Tolopc ka:daggom bolopc ka:daggom  
 Oiya bergolo bcrpa: ma:solo  
 Gv:dang akonbo gorang bolona  
 Oiya lngolo lc:svg suka:nc.

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: telcna di:tc: telcna  
 Oiya ka:tanc jcmang dukkunc  
 Bogum sv:lungc randang tu:yv:to  
 Tangki mari:yc ri:nc clcneya  
 So:si patungc bvker nclcmpc  
 Me:bo atcre bvker bicrc  
 Sc:koi bydanc oiyoi nomdanc  
 Po:nc po:yatpc yadbomoi ka:bo:nc

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 lckorc lcike lckorc  
 Oinom lckorc korbo suma:bong  
 Ko:dun tedlungc tetpum sudaggom  
 A:nc po:yatpc yadang dakkugom  
 Oinom po:yatpc yatpan suka:bong  
 Miksi miglangc rcjin daggomsin  
 Miksi miglangc rcjin kuma:bong  
 Jinnoi sidokkc lo:tung sidokkc  
 Oinom mc:ter ka:ter sudu:bong.

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

## LULLABY

### KO:NI:NAM

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 elders. 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 kappo:yo pckkauc dc:ma:da

Dc:dv din pv:vcma kablanka

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.

Singgike ncrv:do bvr:mc tabvko

Ckkubc 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.

'Oiyaukko ba:bu:bv bcjarpc gvka:nc

Tuppi:ycm rebomc biycku dei'

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

Telcsin mukkangc belcsin mukkangc

Pongkogdok muksubc yari:c

Muksubc tayc:tok gukayc appunc

Punjerc pun-yerra dung

There are jungles all around. The night is stormy. Lighthing 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: kama:pc

Yummc yorang ycbongc,

Yummc ayir:do mensaru:bv tatpa:la

Gambcmc kupckc 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

Ngokkcn: oiyau:mc sc:kobv dc:mtonc

Dcmnc dcm dcm:yc kuncna.

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

O ngokkc ajui ka:lvngo nisina

Sinango rcngc gv:mano bidu:ncya,

Sina dvgjirc bimano bidu:ncya,

Ki:nc dvgjirc bimano bidu:ncya,

Sina geniko gno bitei Yindum gcniko gno bitei

Domc:pcya takarc barbio tu:nc?

Dogyo pcya takarc barbio tu:nc?

Oh my little one, he is hungry. In hunger, his stomach is rumbling. Oh mother, give him your milk.

Will Have they blessed my little one with a long life or  
a short life?

Cdc:dc pdc:dc borali mittukko  
Sirambv kebomna dukkang.  
Ouyauwa kabyobong sirambv gampckc  
Nommc kebomc pckc.

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.

Ngolukkc oiyamumc rbiyc mulmuli tuppi:ko,  
Anseko semanna gcycpc.

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

Oiyaukc andc okolop gvka:nc  
Buri:a:ye pvrkpc gvkang  
Ngvkkc sa:baubo kaptvla du:yobong  
Aki: bi:dopc a:ye: doycpc.

Where did our little one's mother go to: Surely, she  
must have gone to the forest. She will bring for our dar-  
ling sweet little berries. Don't cry. You will get enough  
berries to eat.

Kangkannc kouauwa kapila kabdagnc  
Ouc:mc muri:la du:yoka  
Kemmo a:du:bong kabnamdcm tatpa:la  
Uiyc gva:ngc dunge.

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

Oiyaukc andc oiyaumc boge:la  
Tv:tvngko tv:namcm sun-yc  
Oiyaumc ouc:bv doponc apincm  
Aki: bi:dopc dobbo ypc.

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:ncng : Sa:sc sa:sa selloya / okolok lenpcikc selloya.  
 Ko:kang : Oiyc oiya selloya / sodogc lentoka selloya.  
 Ko:ncng : Sa:sc sa:sa selloya / gappcm ma:tem selloya.  
 Ko:kang : Oiyc oiya selloya / tu:dugc ncpirc selloya.  
 Ko:ncng : Sa:sc sa:sa selloya / Pirkomc po:yoka selloya.  
 Ko:kang : Oiya oiya selloya / pongkabc ma:dakc 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.

Ka:koiya ka:koiya so:man kajc  
 Ba:boiya ba:boiya so:man kajc.  
 Ajjouncdc mcyappc yabdandung  
 Bottouncdc mcyappc yabdandung.  
 Ajjouncdc pvrcmpc yabdankang  
 Bottouncdc mcyappc yabdankang.

Oh our dear uncle, let us go to play. The uncle sings the little ones are dancing like dolls. They are playing and dancing like moving fans. Oh my little ones, go on dancing and singing.

Ko:ncng : Scng scng daboya tapiyo baboya  
 Migmo ncdcmc mo:yongo ncdcmc.  
 Migmo ncdcmc mo:tungo ncdcmc  
 Gonro ugcncm gcyumo ncdcmc  
 Kumnc kumdangcm da:jongo ncdcmc

Ko:kang : Scng scng daboya tapiyo daboya  
 Migmo mo:tu:la kangkano ncdcmc,  
 Ri:bi gasengcm sumjongo ncdcmc  
 Ege gcnamcm gcyumo ncdcmc  
 A:mc arvcm gadjongo ncdcmc.

- Girls : Listen to us oh Daboy '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 Daboy '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 siycsong / Yampoi siycsong  
 Cdvloi siycsong / Sc:ko lubila:ycsong  
 Dagdu:toi siycsong / Daktogboi siycsong  
 Sc:ko lubila:ycsong.

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/Lamte lamtel dc:rila  
Oko lcgang kabdusong/Sc:ko lubilia:ycsong.

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

Ataya lcko lcko gvlangkuk  
Ngolum gvka:l ka:langkuk/Ngolum mc:pa:l ka:langkuk  
Asinang oname silo/Lckop ajon jonnamdem  
Lckop pobo sunamdem/Lckop nitom monamdem.

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

Atayc ataya/Longkok agom kebā:do  
Kapil gvtokuma:n no/Asinang oma:ne no  
Ngolum mitpantokunei no/Ngolum mc:pang  
Taddoyc tadma:yc no/Le:nc miksi dynamsem  
Kindoyc kinma:yc no.

The song expresses the yearning of friendship for their long separation.

Opanc opanc ataya/Ngolukkempc opannc kamang  
Amvrrok gosorc/Tatvgc keboṃdag  
Cdcmsin tvktumbin kamang.

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

Donsiri donbora/Bennc sati: vgbora  
Nappangcsin nabbora/Yeru:dc:sin tambora  
Amigdc:sin migbora/A:yedc:sin kotora.

The stanza describes a comedian feature of DONBORO of Donsiri area.

Dugdung dugdung/Do:nyibv dugdung  
Longngcm longngcm/Do:nyibv dugdung  
Dugdung dugdung/Po:lobv dugdung  
Yummcm yummcmm/Po:lobv dugdung  
Do:nyibv dugdung/Po:lobv mcndung  
Po:lobv dugdung/Do:nyibv mcndung  
Sc:koi sc:kom mcndu:song/Sc:koi lubiya:kusong.

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

Kaiya kaiya poisangko/Lo:ri motor dugnape  
Magya: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  
Pvtum pvli:n okumdc/Ka:niyang mikke yv:lupkang.

Denotes—Smartness brings achievement  
Idleness brings misfortune

Pcdonga pcdong oyok oyok/Dorkang Po:yubcm  
Anu pctvrcm jo:yi jo:sa: bipc

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

Po:lo kardung / Takarc kardung  
Rv:svng karcdo / Ya:yobv do:yvng kvbidung.

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

Noluk cranga noluk crynga/Sagoliycm gombomkang  
Be: be: cmdankang/koktogbog dugritag  
Yektagcm ba:bipc/Siloni appc kvrvb karab.



It indicates—that we should be careful and look after the domestic animals for safety particularly at night.

Po:lobv kangkanc

Takarbv kangkcnc/Ngoluk oiyaubv

Kampo polungc/Ka:no nomangc.

The stanza bears an appreciative meaning comparing the beauty of a little one with moon, stars etc. shining 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 inventiveness 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 led 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 barboo caskets 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 Padam 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 mode 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 Misings 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 Misings 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 Misings.

### 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 a top 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 that 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 ryou 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 re-assured 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 splter. 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 plentifully, 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 Brawnne, come here."

Blackie and Brawnne 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 splter with the two fierce dogs at their heels.

The foxes never showed their faces again and the old man and woman 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 'Sapa'. 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 (Khaloi) where the fish was stored. The friend agreed and kept aside his dao to look into the sapa. 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 Puli

In the ancient times, in a village, there lived two beautiful girls KARPUN and PULI. 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 ALI-AYE-LVGANG. People from far and near flocked to see them dance.

One day KARPUN and PULI 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 down 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 illtreat 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 mather)" 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 shapen 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 JO:G 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 became a captive then, Assuming a human form it followed Ampolung. Seeing this, the female begged and cried, implored and wailed 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 dieties. 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 sound 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.

## SELECT BIBLIOGRAPHY

- Bascom, W. R. 1953 Folklore and Anthropology  
Journal of American Folklore
- Bordoloi et al 1985 Traditional Tribal Institutions,  
TRI Bulletin, Vol. 1, No. II
- Bordoloi et al 1987 The Miris (Misings), Tribes  
of Assam, Part I, Guwahati
- Bhattacharjya, S. 1968 Ethnomusicology and India,  
Vol. IX No. I, Calcutta.
- Chakravarty, P. B. 1985 Folklore of the Lepchas (Rongkup)  
of Sikkim, Folklore in N.E. India
- Choudhury, A. B. 1984 Tribal Songs of N.E. India, Calcutta
- Dutta, P. 1990 Folktales of Arunachal Pradesh :  
An Appraisal, The Sentinel,  
January, Guwahati.
- Dutta, B. N. 1985 The Misings and their Folklore :  
An introductory Survey, Murong,  
Dibrugarh.
- Doley, B. 1989 The Agom and A:bang of Tani  
Agom, Luser, MAK, Jonai.
- Doley, D. 1983 Tani Mibu A:bang Silo ; Jorhat.
- Doley, N. (ed) 1986 As Jili, Annual Magazine, 1st Issue,  
Dhemaji.
- Doley, B. (ed) 1972 Me:bo Ni:tom, Bhattacharjya, Press,  
Dibrugarh.
- Dorson, M. (ed) 1972 Introduction : Concept of Folklore  
and Folklife Studies, Folklore and  
Folklife : An Introduction, University  
of Chicago Press, Chicago.
- Ering, Osheng. 1970 TAKPOR ABANG, NEFA Infor-  
mation, Vol. IV, No. 6.
- Goswami, P. D. 1965 Folk Literature of Assam.
- Goswami, P. D. 1966 The Springtime Bihu of Assam,  
Guwahati.
- Goswami, P. D. 1982 Folklore : The N.E. Scene, Indias  
North-East, Guwahati.
- Guha, B. S. 1953 The Abor Musup as Training Centre  
for the youth, VANYAJATI, Vol. I.  
No. 4, p. 83, as quoted by S. Roy.
- Hazarika, B. 1988 Folk Music and mass communi-  
cation, The Sentinel, September,  
Guwahati.
- Koyu, T. (ed) 1978 Limi Sobo, Pasighat, Arunachal  
Pradesh.
- Kuli, J. J. 1985 A Mising Woman : The cultural  
Idol, Murong, Dibrugarh.
- Kuli, J. J. 1987 Mising Ali-Aye Ligang. The Assam  
Tribune and The Sentinel, February,  
Guwahati.
- Kuli, J. J. 1989 An introduction to Mising Songs  
and Dances, Gompod, Annual  
Magazine, Dhakuakhana.
- Kuli, J. J. (ed) 1985 Murong page No. 57-58, Assamese  
Section, Dibrugarh.
- Kuli, J. J. 1989 The Breaking Backbones of the  
Misings, Murkong Agom, Jonai.
- Nath, D. 1985 The Mising in the history of Assam,  
Murong, Dibrugarh.
- Patir, D. (ed) 1986 Ginmur, Yearly Magazine, 1st Issue,  
Dhemaji.
- Padun, N. 1989 OTSUR, Sissi Tongani Adnc Ope:,  
R. Pegu (ed).
- Pamegam, T. 1975 Dolvng Uyu, Okomor Janajati,  
Guwahati.
- Pegu, N. C. 1988 The Misings of the Brahmaputra  
Valley, Reprint, Dhemaji.
- Perme, B. 1975 EKOP A:BANG, Pasighat Aruna-  
chal Pradesh.



- Pertin, B. SEDĪ-MELO KELANG AMONG  
TALENG A:BANG, Pasighat,  
Arunachal Pradesh.
- Roy, S. C. 1975 An Aspect of Padam-Minyong  
culture, Shillong.
- Rustomji, N. 1973 Enchanted Frontiers, Oxford Press,  
Calcutta.
- Sen, S. 1985 Editor's Note, Folklore in N. E.  
India, New Delhi
- Shastri, B. D. 1985 The Myth of the First man among  
the Adls. Focus on Folklore of  
N. E. India, New Delhi.
- Singh, G. P. 1985 Folklore in N. E. India : Some  
Historical observations, Folklore in  
N. E. India.
- Taid, T. 1984 Poman Moman, Guwahati
- মিচিং সংস্কৃতিৰ আলোচনা, সম্পাদক : ভ্ৰূগুনি কাগম্, গুৱাহাটী, ১৯৮৯
- মিচিং লোক সাধু, সংগ্ৰাহক : নাহেন্দ্ৰ পাদুন, গুৱাহাটী, ১৯৮৮

## APPENDIX

### ( MISING SCRIPT )

#### 1. Phonemeic Analysis of the Mising Phonemes Showing Contrast

	Front	Central	Back
High	i	ü	u
High mid		%	
Lower mid	ɛ		ɔ
Low		a	

#### Pronunciation at in :—

- ito (ito)—to do.  
i:to (i:to)—to clear nasal discharge.  
ɛ to (eto)—to defaecate.  
ɛ :to (e:to)—to turban.  
Mctcr (mctcr)—to keep at sixes and sevens.  
Mc:tcrc (mc:tcrc)—end of a thought.  
Uto (uto)—to pet.  
U:to (u:to)—to lift away, to keep aside.  
Ûto (vto)—pounding paddy, cutting into smooth.  
Û: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.

## Key to symbols :

### VOWELS : (short and long contrast)

- i as in sit/sit /  
 i: as in see/si: /  
 e as in ten/ten /  
 e: as in set/se: /  
 a as in sun/san /  
 a: as in car/ca: /  
 c as in cpo (Missing word)  
 c: as in c:po (Missing word)  
 u as in put/put /  
 u: as in food/fu: /  
 o as in dog/dog /  
 o: as in born/bo:n /  
 v as in vto (Missing word)  
 v: as in v:to (Missing 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 nya:nyi (Missing word)  
 k as in cat /  
 g as in got/got /  
 ng as in ngolu (Missing word)  
 r as in red/red /  
 l as in leg/leg /  
 y as in yoke/yoke /  
 w as in wa (Missing 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  
 A: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  
 A:M : 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 : fruite  
 (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
DONSIRI	: the river Dhonsiri
DO:LA	: disc like bamboo structure
DO:MVR	: the sky
DO:YVNG	: tale, story
DO:NYI	: the sun
DUGLA	: elopement
DUMCR	: 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.
GUNGGANG	: 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-	
KARTAG	: the worldly beings, forefathers etc.
KA:KOI	: 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 ear-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:NAM	: to take
LEKE	: old or traditional
LC:NONG	: a circular brass-metal
LVGANG	: to start or sowing
LV:TOG	: a necklace made of ordinary bead
( PUAL )	
( 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.

PEMPA : an instrument made from buffalo horns  
 PCTUM : a small bamboo cage for keeping chicken etc.  
 PISVRVNG : ear-ring  
 PI:LI : a delicate pipe like bamboo or reed instrument

PI: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  
 RI:BI-GASCNG : colourful woven cloth  
 RUNGKUG : coffin

( S )

SARE : a fish catching sieve like bamboo instrument  
 SA:SI : elder brother  
 SCGBUNG : colourful woven cloth used by women around the breast.  
 SCGRCG : colourful woven cloth used by women  
 SCNG : a piece of cloth comparable with a handkerchief  
 SCDI-MC:LO : the worldly beings, the sky and the earth  
 SIRAM : otter  
 SOGON : an ordinary cloth used by the old folk  
 SO:MAN : dance or play  
 SV:PAG : cotton



SV:PAG-ONNO : cotton threads.  
SIRKI-NANC : the imaginatory 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 (PI: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  
URAJAHAI : aeroplane  
UROM : the died soul

(V)

VGVN : a bamboo instrument for carrying house-  
hold goods etc.

(Y)

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

APPENDIX  
(WORD INDEX)

(A)	Bo:bilo:li, 43	Gapa, 11
Abe:, 39	Bumbo, 57	Gagori, 46
Abo, 9	(C)	Gero, 11
Abutunturung, 78	Cbong, 13	Gempa, 13
Abung, 68	Cngo takar, 59	Ginmur, 45
A:bang, 11	Cpo, 13	Gomug, 57
Adi, 24	Cpom, 76	Golong, 58
Ago, 9	Csar, 9	Go:ru, 47
Agom, 15	(D)	Gon-yab, 11
Ali-aye, 14	Dagdung, 66	Golpota, 13
Alab, 44	Daktog, 66	Gonro, 66
Amni, 33	Dambug, 5	Gumrag, 15
Amrag, 15	Dahgam, 5	Gvdvng, 13
Ami, 64	Da:ro, 7	Gumvn, 9
Amig, 67	Dcrki, 12	Gvlen, 29
Ampolung,	Dclu, 5	(I)
A:m, 56	Dcrmi, 32	Ikoli, 13
Anu, 18	Dendun, 19	(J)
Angkurang, 13	Dentug, 11	Jamborog, 13
Ana randang, 29	Dobur, 9	Jarren, 27
A:nc, 44	Doyit, 35	Jcvd, 29
Apong, 8	Dognc, 11	Jinang, 55
Asi, 42	Do:bo, 20	Jurki, 13
Asin, 42	Do:yvng, 26	(K)
Ato, 26	Donsiri, 67	Kaban, 11
Awo, 31	Donbor, 67	Katog, 13
(B)	Dorkang, 68	Kangkan, 43
Barogam, 5	Dumdum, 11	Kampo, 68
Ba:bu, 31	Dumpag, 11	Karpun, 76
Barbi, 59	Du:n, 13	Karsing-Kartag, 9
Bihia, 5	Dumcr, 13	Ka:nyvng, 68
Bipag, 56	Dukuli, 13	Kcbang, 6
Bittog, 44	(E)	Kcyum, 30
Bogum, 60	Ege, 66	Kentu, 11
Bonc, 49	Erali, 44	Ki:bo, 25
Bongkual, 5	(G)	Kongge, 11
	Gadu, 11	

Kordoni, 13  
 Kombong, 28  
 Komjvng, 51  
 Koje yanggo, 14  
 Ko:son, 14  
 Kumdang, 11  
 Kumnam, 7  
 (L)  
 Lamtc, 67  
 Lablen, 27  
 Lc:nong, 11  
 Lcgo, 54  
 Lckop, 67  
 Lo:bo, 59  
 Lu:pi, 21  
 Lv:gang, 14  
 Lv:bang, 34  
 (M)  
 Marbang, 11  
 Matagapa, 11  
 Ma:mo, 30  
 Ma:nyvng, 34  
 Me:bo, 20  
 Minom, 29  
 Mittug, 63  
 Migmo, 66  
 Miri, 24  
 Mirv, 24  
 Minc, 31  
 Midum, 31  
 Mio, 26  
 Midang, 7  
 Mibu, 9  
 Moman, 18  
 Mudnam, 12  
 Muksub, 63  
 (N)  
 Nanc:, 31  
 Ncngan, 51  
 Ncbvng, 62

Ni:tom, 18  
 Ngokkc, 26  
 Nokkc, 38  
 Nogin, 8  
 Nolu, 26  
 (O)  
 Oini:tom, 18  
 Odum, 13  
 Olen, 33  
 Opvn, 5  
 Opan, 55  
 Opar, 31  
 Ovan, 5  
 (P)  
 Pati, 13  
 Pa:ro, 23  
 Paycg, 11  
 Pempa, 21  
 Pcsin, 32  
 Pctta:, 43  
 Pckv, 44  
 Ponuc, 33  
 Po:pvr, 29  
 Pisrvng, 11  
 Pi:li, 11  
 Pi:mug, 28  
 Potali, 11  
 Potoi, 11  
 Porang, 13  
 Po:ro, 8  
 Po:rag, 23  
 Po:lo, 9  
 Po:sum, 9  
 Purang, 14  
 Pumsu, 12  
 Pual, 13  
 (R)  
 Rcgvn, 25  
 Ri:bi, 11

Ri:man, 29  
 Rognc, 53  
 Ru:rug, 37  
 Rungkug, 9  
 Rvgbo, 40  
 Rvgu, 45  
 Rvkseng, 10  
 (S)  
 Sare:, 13  
 Sa:si, 65  
 Scgbung, 11  
 Scgrcg, 11  
 Scdi Mclo, 13  
 Siram, 64  
 Sogon, 11  
 So:man, 14  
 Sv:pag, 14  
 Sirki na:nc, 25  
 (T)  
 Tabv, 62  
 Tadog, 12  
 Take, 14  
 Tani:, 27  
 Tapum gasor, 11  
 Tapung, 11  
 Tumbo, 49  
 Tu:li, 13  
 (U)  
 Ui, 9  
 Urajahaj, 46  
 Urom, 9  
 (V)  
 Vgvn, 13  
 (Y)  
 Yambo, 11  
 Yalo, 44  
 Yari:, 9  
 Yokpa, 13  
 Yumm, 43