

Lyrical Nature in Mising Folk Song *Oi Nitom*

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Abstract

The Misings are the second largest tribal groups in Assam next to Bodo tribes. They belong to the Tibeto-Burman language group which is a major branch of the Sino-Tibetan language family and shares similarities with other Tani languages spoken in Arunachal Pradesh. The traditional Mising folk song *Oi Nitom* represents a rich and vibrant form of lyrical poetry within the oral literature of the Mising community of Assam. Characterized by its musicality, emotional depth, and brevity, *Oi Nitom* embodies the essential features of lyric poetry, primarily focusing on the personal feelings and inner experiences of the singer. These songs often express themes of love, longing, separation, joy, and harmony with nature, reflecting the intimate relationship between human emotions and the natural world. Like lyrical poetry, *Oi Nitom* employs vivid imagery, figurative language, and a subjective tone, often articulated through a first-person voice. *Oi Nitom* not only serves as a medium of emotional expression but also preserves cultural identity and collective memory. Thus, through this paper, *Oi Nitom* is reflected as a dynamic and indigenous form of lyrical poetry, where music, emotion, and cultural experience merge to create a deeply expressive and aesthetically rich tradition of the Mising folk literature.

Keywords: Lyrical Poetry, *Oi Nitom*, imagery, figurative language, cultural identity.

Introduction:

Lyrical poetry is a type of poetry that expresses personal emotions, thoughts, and feelings in a musical and imaginative way. There are various opinions put forward by different lyricists. Sappho of Lesbos (c. 630–570 BCE) is often considered the foremost ancient proponent of lyrical poetry. She pioneered the use of the personal “I” in poetry, focusing on individual emotion rather than collective history. Another lyrical poetry writer Pindar (c. 518–443 BCE) who is one of the canonical Greek Lyric Poets. He is known for his personal odes and reflections on nature and faith. William Wordsworth & Samuel Taylor Coleridge (1798) through their publication of *Lyrical Ballads*, they revolutionized English poetry by championing “the spontaneous overflow of powerful feelings” over the rigid intellectualism of the preceding era. John Keats & Percy Bysshe Shelley, the key Romantic proponents solidified the ode as a premier vehicle for emotional expression. Edgar Allan Poe argued for the superiority of the short lyric over longer, didactic poems, focusing on the “poetic principle” of rhythm and beauty. In the same way, Mising *Oi Nitom* can be considered a form of lyrical expression because it shares the core features of lyrical poetry .like emotion, music, and imagery. However, it is unique due to its oral, communal, and cultural nature, unlike the more individual and written form of Lyrical Poetry.

Explanation of different forms of Mising *Oi Nitoms*:

A. Expression of Personal Emotions:

There are many *Oi Nitoms* that are found to express personal emotions. The below *Oi Nitom* clearly articulates about the expression of love for the beloved.

*“O ménama, okolopé gikané
Élé adiolo ngo atér monudé
Yuméayirdo péttangé asupmala dédungku
Kapikané no gílad tokumané.”*
(Khagen Pegu)

Gist:

“O dear one, where have you gone?

I sing alone in the hills.

The birds return to their nests at dusk,

But you have not returned to me.”

(Self translation)

The speaker is calling out to their beloved who is absent as reflected in the first line *Oh ménama, okolopé gikané* which means ‘Oh dear where have you gone’. This means distancing away of the beloved who is not to returned again in his life. Here, *O ménama* ‘Oh beloved’, *okolopé* ‘to where’ *gikané* ‘gone to’. Nature reflects their feelings, the echoing hills shows their loneliness and the birds returning home highlight the contrast. It is stated in the above *Oi Nitom* that everything finds its way back except the beloved. This deepens the sense of waiting, sorrow and unfulfilled love.

B. *Oi Nitom* expressing the death of beloved:

There are *Oi Nitom* that expresses sadness/ Sorrow in which pain, loss or heartbreak is clearly expresses by the lover or the beloved. The following below *Oi Nitom* sung by Monuj Desang is a clear expression of sadness, sorrow, loss and heart breaking. The *Oi Nitom* goes as-

*“Disangmuké Saporí Kowang appun pundubong
Aipé ménam konéngoubí ngommé megel sipakkané
Amorjyoti garidé asil dukledkang
Aipé ménam konébi oddung sipakkang.”*
(Mounj Desang)

Gist-

“Kowang flowers blooming at Disangmukh sandbar

My dearest beloved died leaving me alone

The Amorjyoti bus sank into the river wide

With that tragedy my beloved died.”

(Self translation)

The above *Oi Nitom* forms a short tragic narrative built on nature, place and sudden loss of the beloved in a tragic accident. The first line *Disangmuké Saporí Kowang appun pundubong* sets a peaceful, beautiful scene. The blooming Kowang flowers on the sandbars of Disangmukh symbolises life, renewal and natural beauty. It creates a calm beginning almost like happiness or hope. But in the second line, the mood shifts sharply from beauty to personal grief. The speaker expresses loneliness and emotional emptiness after losing someone very dear as the second line expresses that the dearest loving beloved had died leaving the speaker alone. Here, *Aipé* means ‘most’ *ménam* means ‘beloved’ *konéngoubí* means

‘the girl’ *ngommé* means ‘to me’ *megel* means ‘leave’ *sipakkané* means ‘died’. The third line introduces the cause of the tragedy as the line expresses as *Amorjyoti garidé asil dukledkang*. Here, *Amorjyoti* means ‘Amorjyoti’ *garidé* means ‘bus/vehicle’ *asil* means ‘in the water’ *dukledkang* means ‘ran down’. The accident in to the river likely connected to the Brahmaputra river or its tributary brings a sense of sudden, uncontrollable fate. The wide river suggests danger and helplessness. The fourth line completes the story as it expresses the loss of the beloved. Here, *Aipé* means ‘most’ *ménam* means ‘beloved’ *konébi* means ‘the girl’ *oddung* means ‘then and there’ *sipakkang* means ‘death’. It means that as the beloved died in instant as the Amorjyoti bus ran down and sank in the river. It directly connects the accident to the loss and making the grief more real and final.

Thus, from above analysis, it is clear that a complete short narrative can be expressed through *Oi Nitom*.

C. *Oi Nitom* on Spontaneous Expression of Feelings:

Lyrical poetry often feels immediate and natural, and *Oi Nitom* is sometimes composed on the spot. A young man may spontaneously sing his feelings for someone during a gathering. This natural flow of emotion connects it to lyrical poetry.

“*Oiyasinoi ménama*
Odjoudokkép ménama
Odjoudokkép ménambi
Amiképe ikané”

(Author)

Gist:

“Dearest beloved
Loved since childhood
Beloved since childhood
Became others”

(Self translation)

This *Oi Nitom* is usually sung to express the love towards his beloved since childhood. Through this lines, the speaker tells that his childhood beloved has grown up and became others. It is an emotional feeling of love towards his beloved. It also reflects the speaker’s failure and confesses that he could not be united although he started his love in his childhood.

D. *Oi Nitoms* expressing joy and happiness:

There are *Oi Nitoms* that express joy and happiness in which feeling of delight and pleasures are clearly depicted. The following *Oi Nitoms* are examples.

“*Nokké agom lunamdé*
Ngok asinniso dutiyé
Nokké senném monamdé
Ngo appun baripé i:moye”

(Author)

Gist:

“The word you said
Remain in my heart
The love you showed
Turn into a flower garden”

(Self translation)

This *Oi Nitom* is an expression of joy and happiness of love return from the beloved. It means that the speaker has got the reply from the beloved about their relationship. In this context, the speaker pours out the above *Oi Nitom*. It is clear from the above lines that the speaker has received positive response from the girl whom he had proposed. In that juncture of joy and happiness, the speaker sings the above song by saying that the word of love she said will remain in his heart and the love she shown will be transformed into flower garden where the beloved will be always flowering in the garden of the speaker's heart.

E. *Oi Nitoms* expressing farewell to beloved:

There are *Oi Nitoms* in Mising that clearly articulate the feeling of being alone or isolated that connects to human emotions and feelings. The isolation of being alone can be of different types. The isolation can be when he/she is away from home to distance land for some purposes, it might be due to misunderstanding in love, lack of trust, different goals or values, ego or pride, external pressures, lack of effort, betrayal, it might be due to demise of husband or wife, loss of family member etc. These reasons are expressed through *Oi Nitoms* with deep feeling of loneliness. These *Oi Nitoms* are sung especially to get relieve the pain and trauma that go within the heart and mind of the person. Singing or listening to *Oi Nitom* helps release feelings like sadness, love or pain. It reduces mental stress and brings inner peace. The emotional feelings that cannot be shared in words can be expressed through *oi Nitoms* that give mental comfort thereby making the person feel light. The *Oi Nitom* also bring emotional bonding that builds relationship and emotional connection with the lose ones. It is because sometimes emotions are easier to express through music than words that talk about life, society or personal experiences and help in reducing anxieties and emotional pain. These *Oi Nitoms* are usually sung while working alone in the remembrance and about the future plan if they were not separated. The following are few *Oi Nitoms*.

“Nokké duténg duténgé ngokké giténg giténgé bong

Ménamno aipé ménggela ngom i:yém títóné

Aiyop mépol turlabong ayiké siténg siténgé bong

Ménamno toyamogela ngom missém yattoné.”

(Khagen Pegu)

Gist:

“Your home is yours, and my path is one of endless wandering

Beloved, your love only drained the life from me

You live in joyfully for even in death we are meant to be apart

Beloved, you left me waiting, only to betray my trust”

(Self translation)

The above lines express deep pain, separation and betrayal in love. The first line *Nokké duténg duténgé ngokké giténg giténgé bong*. This line shows separation of lives and destinies. The beloved has a stable, settled life while the speaker is left restless, moving without direction. It symbolizes emotional distance and loneliness. The second *Ménamno aipé ménggela ngom i:yém títóné* is a metaphor to express emotional exploitation. The speaker feels that the beloved's love was selfish for it took energy, happiness and peace without giving anything back and ‘suck blood’ expresses draining out energy. The third line *Aiyop mépol turlabong ayiké siténg siténgé bong* suggests that even in the ultimate end (death), they are not meant to be together. It reflects a feeling of permanent separation or fate keeping them apart while the beloved seems unaffected and content. The fourth line *Ménamno toyamogela ngom missém yattoné* expresses the whole passage reflects unfulfilled love, emotional pain, betrayal and destiny

separating two people. The speaker feels abandoned, used and left to suffer alone while the beloved moves on happily.

F. *Oi Nitom* expressing betrayal of Love:

There are *Oi Nitoms* where betrayal of love is expressed either by the lover or the beloved. These songs are orally either sung in a solitary while reaping crops or alone remembering the nostalgic memories of the departed beloved. The below is an *Oi Nitom* where the lover try to express his feelings of sadness and sorrow and try to soothe his pain through songs. The *Oi Nitom* goes as-

“Ménam a nokké midang yumédo

Méyanamdém dujonsugel tuptado idurém titjonsulangka

Josag ajindém dojonsulangka

Atéra nokkélégang siyé ngo mépoliklangka”

Usi dodgang pu:dung émna tatbeksuyém lumta lumtan ajindémno dopakliklangka”

(Khagen Pegu)

Gist-

“Beloved, in the eve of your marriage ceremony

Sit with the dearest one applying vermilion to each other

Eating platter (Jo:sag) together with him

Beloved, I will die for you and be happy

If you hear the funeral rite of mine, come and eat the chunk of meat”

(Self translation)

The above *Oi Nitom* portrays the deep sorrow and sadness that undergo when the beloved betrays and go away from the lover. Due to his acute sadness, the lover, in order to heal his pain of love, the lover pour out this kind of *Oi Nitom*. The first and the second lines explain about the night when the beloved marries with another lover. In this, the lover states in deep sorrow by expressing the beloved to sit together with the more loved one and put the hindur to each other, eat the platter (*Jo:sag*) plate together. In the fourth and final lines, the lover expresses the conditions that would happened on witnessing their ceremony. The lover says that he would die for the sake of love and out of grief, the lover says the beloved to come and eat the chunk of meat serve to her if she gets information about his funeral rite. This reveals to the beloved to enjoy the feast at his funeral ceremony.

G. *Oi Nitoms* expressing emotional connection with nature:

The *Oi Nitoms* of the Misings are often heard as emotions connects with the elements of nature. It is about linking inner feelings with outer natural elements. In this sense, the nature becomes a mirror or the heart. Therefore, instead saying directly, the speaker let nature express them. Often sadness is reflected with fading light, falling leaves, silent river etc, joy is reflected with blooming flowers, sunrise, birds singing etc, loneliness reflected with empty sky, still night, distant hills etc. The natural elements moon symbolizes love, longing; rain symbolizes tears, grief; wind symbolizes change; river symbolizes time, waiting or journey; night symbolizes loneliness, mystery; dawn symbolizes hope or new beginning. The following *Oi Nitoms* express as:-

“Bitné asi ruyido ngo toyala dung

Yummayir ésarde nokké amin sarbong dung

Polo lodadkémpé

Nok ayangé unnadung ngok asinso.”

Gist:

“I keep waiting by the side of the flowing river,
The evening wind carries your name.
Like the bright moonlight,
Your love shines in my heart.”

(Self translation)

The above *Oi Nitom* clearly portrays the deep emotional and symbolic image. It suggests patience and longing. The person is standing or sitting quietly, watching the river flow while waiting for someone. The flowing river represents time passing no matter how long he or she wait, time does not stop as the flow of water never stops. Yet, the beloved remains there showing loyalty, hope and deep affection. This scene also reflects loneliness and silence. The natural surroundings may be calm, but inside, the person feels restless and full of emotions. Every passing moments, like the moving water, reminds them of their separation and uncertainly. At the same time, it symbolises faith. The lover or the beloved believes that he or she will return and continues to wait despite the passing time. The river also represents life moving forward while the lover feels emotionally stuck in that moment of waiting. It can be said that overall, the image expresses themes of love, patience, hope and sorrow in a simple yet powerful way. It is clearly portrayed through the first line of the above *Oi Nitom*. In the above first line *Bitné asi ruyido ngo toyala dung* which ‘At the side of the flowing river I am waiting for you’. Here, *Bitné* ‘flowing’ *asi* ‘water’ *ruyido* ‘by the side of’ *ngo* ‘I’ *toyala* ‘waiting’ *dung* ‘Continuous’. It means that the beloved is waiting for the lover by remaining by the side of the flowing river. The second line indicates deeper emotional feeling of love for the beloved as it tells that even the wind blowing in the evening is said to carry the name of his or her beloved. It is to note that even the whistling sound of the wind is imagined to carry the name of the beloved as *Yummayir éwardé nokké amin sarbong dung* which means ‘The wind blowing in the evening carries the name of the beloved’. Here, *Yuméayir* ‘Evening’ *éwardé* ‘the wind’ *nokké* ‘your’ *amin* ‘name’ *sarbong* ‘blowing with’ *dung* ‘Continuous’. Thus, the above line represents invisible presence of love and messengers of feelings which shows whispering, memories or unspoken words travelling across distance. In the above *Oi Nitom*, the light of the moon represents gentle, emotional and hidden aspects of life. The light of the moon generally represents a close connection with love, dreamy, intimate atmosphere often symbolises deep feelings, longing and closeness between lovers. In this *Oi Nitom*, the last two lines, the brightness of the moon light is compared with the unending love of the beloved in his or her heart.

H. Universal Appeal:

There are Mising folk songs though personal, the emotions are relatable to many people.

“*Nanébi ngom usatak*

Pinbak apinki

Babubíngom usatak

Turji-porang ongoki.”

(*Taraboti Mili*)

Gist:

“Mother has raised me

With the drained water of rice

Father has raised me

With fish from his humble traps.”

(Self translation)

The above *Oi Nitom* suggests deep gratitude mixed with quiet sorrow about a life of poverty and sacrifice. The first line *Nanébi ngom usatak*. Here, *Nanébi* means ‘The mother’ *ngom* means ‘to me’ *usatak* means ‘has raised’. This line suggests that the mother survived and raised her child and the second line *pinbak apinki* which means ‘the rice water while boiling rice grain’. It means that the mother used to pour more water in the cooking pot so that she could pour out the excess water from the cooking pot and serve her child as food. This suggests the love and sacrifice of the mother towards her child. The third line *Babubi (father) ngom (to me) usatak (has raised)* shows the effort of the father through simple and labourous work. The fourth line *turji (fishing instrument)-porang (fishing instrument) ongoki (with fish)* represents a traditional and uncertain way of earning food. It reflects patience, struggle and a life close to nature where survival depends on daily effort. Thus, through the above *Oi Nitom*, the speaker try to bring back the memories about how the parents had raised their child together. It portrays an enduring hardship silently to raised their child. There is no complaint in the tone but only a quiet acknowledgement of their sacrifices.

I. Oi Nitom expressing Teasing or Mocking:

In the context of *Oi Nitom* bantering has a special emotional and cultural meaning. Bantering is a playful, teasing conversation between lovers or young people expressed through songs. It is not harsh or insulting but it is gentle, musical teasing filled with affection. It has emotional significance. It shows early or shy love, it reflects youthfulness, innocence and it builds connection and attraction without seriousness and it often mixes joys, humour and slight longing. Thus, bantering is a poetic way of expressing love through teasing where emotions are not directly spoken but felt through playful words, rhythm and cultural expression. Bantering is more important that it may seem as it plays a key role in communication, relationships and even cultural expression like in *Oi Nitoms*. Bantering creates closeness between people. It is because when two people tease each other gently, it shows comfort trust and familiarity. There are many other features in bantering like building connection, expressing feeling indirectly, adding joys and liveliness, showing intelligent and creativity, reflecting youth and innocence, strengthening relationships and creating social bonding. Bantering is often seen to be sung when a girls or boy tease each other about their looks or habits. It might also be sung when the replies teasingly, hiding his true affection or when both expresses love but in a playful and indirect way. This often seen during social gathering like *Jo:ngai Gí:kur so:man* (a celebration done when a groom coming back for the first time to his wife’s house). The following below is an *Oi Nitom* sung to tease each other.

The boy teases as:

“*Simsírok konéngé*

Ege gasor sumkinmang démíksudop selíngé

Saraswati murtidémpé serusula gínnouko

Garikanném mébola aipéméla gílingé”

(Khagen Pegu)

Gist:

“Nowadays girls

No longer weave yet beautify with fashionable flair

Like the idol of Saraswati they love to dress graceful and bright

Wishing to wed a man with a bike”

(Self translation)

This *Oi Nitom* reflects a mix of observation, feeling and gentle criticism about changing values. The speaker tries to bring into light the shift from traditional values to modern lifestyle that focuses on fashion, freedom and material desires. The first line *Simsírok* means ‘nowadays girl’ *konéngé* means ‘girl’. It tells about the behaviour of the present day girl. The second line *Ege* means ‘mekela’ *gasor* ‘sador’ *sumkinmang* means ‘not know to weave’ *démíksudop* means ‘fashion’ *selíngé* means ‘beautify’. This line suggests the shift away from the traditional skills like weaving which was once valued in society but now its fading. It symbolizes a move away from cultural roots and older ways of life. The third line *Saraswati* means ‘Goddesses Sarawati’ *murtidémpé* means ‘idol’ *serusula* means ‘dressed with fashionable attires’ *gínnouko* means ‘walk like’. Here, it contrast tradition with modernity. Even though traditional skills are declining, attention to fashion and outward appearance has increased. Here, *Saraswati* represents beauty, grace and wisdom. The girls are compared with the goddesses *Saraswati* showing elegance and freedom but it can also hint at imitation by looking at graceful like an idol rather than embodying deeper qualities. The fourth line *Garikanném* means ‘the man who has bike’ *mébola* ‘like to have’ *aipéméla* ‘love’ *gílingé* means ‘wed’. The bike symbolizes material desire and status. It suggests that practical or material things are becoming important in choosing a partner.

The girls replies as-

“*Simsírok yameyé*

Ané-Abu agom tatlíng ma:namdéméi pa:lingé

Sí:sa:madap kouyébi na:san bikeduklíngé

Ukum érang méngkutsumap pítan mobile bomníngé.”

(The Author)

Gist:

“Nowadays boys

Do not listen to the advice of their parents and demand their needs

Not being grown-up wants ultra-modern bike

Don’t think about their house, want expensive mobiles”

(Self transtaion)

The above *Oi Nitom* is about mocking or teasing boys during gathering for fun. The above *Oi Nitom* reveals the character of boys when they grow up. It is said that when the boys begins to grow up they does not listen to the advice of their parents and want to have when even they demand. Besides, before being youth they demand for ultra-modern bike and expensive mobiles without thinking about the background of their parents. This reveals the character of boys when they grow up to be young and it is sung to tease or mock the boys in returned.

J. Reflection of devastating flood and its consequences:

As the Misings are found on the banks of the rivers, they are victims of floods every year. Huge loss of property, crops and cattle and at times even of human lives occurs every year. The remote settlement of this community also deprives them of schemes of the government which are otherwise enjoyed by the other tribes located at more accessible places for the flow of the government schemes and programmes. Erosion of agricultural land by the mighty Brahmaputra and its tributaries is one of the major problems for the Mising people. A number of villages, vast stretches of land, houses, social institutions, cultural halls, etc had been lost to the river. “Before 1950 Misings were one of the strongest tribal communities in Assam. Now, the people of this tribe are poorer compared to their situation of those days. Nowadays many young boys are working in the towns as rickshaw pullers, and outside the state as daily wage

earners and doing odd jobs in private industries” (Tribals in north eastern and northern India 28-29). The following is an example of Khagen Pegu’s *Oi Nitom* that reflects the destruction caused by the river Brahmaputra and the pathetic conditions the people have to suffer thereafter. The *Oi Nitom* goes as-

*“Brahmaputra a:sidéna, pésokandopé bidangkané
Dungkodakko ukummé, pungki pungkila pubomdagné
Rekaselek bidyakla, sorkarmonam switchgatedém bidpak bomkané
Dhemaji, silapathar pésol jintoné”*
(Khagen Pegu)

Gist-

“The water of Brahmaputra has come rolling frighteningly
The living habitats and houses are bobbing and drifting away
The water washed away the road of Rekaselek and drifted away the government switch-gate
The people of Dhemaji and Silapathar were shivering in frightened”
(Self translation)

Through the above *Oi Nitom*, the singer depicts the pathetic conditions and situations faced by the Mising people at the time of flood caused by the mighty Brahmaputra river. The first line ‘*Brahmaputra a:sidéna pésokandopé bidangkané*’ states the frightening nature of the mighty Brahmaputra when it is over-flooded. The word ‘*pésokandopé*’ which means ‘frightening mood’ depicts the real picture of the rolling water of the Brahmaputra during the flood season. The second line ‘*Dungkodakko ukummé, pungki pungkila pubomdagné*’ depicts the pathetic conditions of the houses due to flood. It tells that the habitats of human and animals are floating away bobbing here and there with the flow of the water. It tells that the living habitats are washed away by the mighty Brahmaputra during flood. This is clearly portrayed through the phrase ‘*Dungkodakko ukummé*’ means ‘the place of habitats’ and the phrase ‘*pungki pungkila pubomdag*’ means ‘bobbing along with the water’. Here, ‘*pungki*’ means ‘bobbing’ and ‘*pubomdag*’ means ‘drifting away’. The third line depicts the cruel nature of the Mighty Brahmaputra river in which the roads and switch-gate of the village Rekaselek under Sissiborgaon Development Block in the district of Dhemaji had been washout. The line *Rekaselek bidyakla, sorkarmonam switchgatedém bidpak bomkané Dhemaji, silapathar pésol jintoné*. Here, Rekaselek is a name of a village, ‘*bidyak*’ means ‘washout’, ‘*sorkarmonam switchgatedém*’ means ‘the switch-gate built by the Government’ and ‘*bidpak bomkané*’ means ‘washed away’. The last line ‘*Dhemaji, silapathar pésol jintoné*’ portrays the frightening condition of the people of Dhemaji and Silapathar. In this line ‘*Péso*’ means ‘frighten’ and ‘*jinkangné*’ means ‘the act of shivering’. Thus, the above analysis clearly depicts the clear picture of the mighty Brahmaputra river during the flood season and the conditions of the people due to the flood.

The following below *Oi Nitom* further clearly depicts the helplessness and hopelessness due to flood. The *Oi Nitom* goes as-

*“Sibil ginggol dukolona, porinnammém ngo mépaktoné
Dogamakap gikolona pongkok bidi ngom papaktoné
Adi assé bidyila, jiyadol diriém bityud líktoné,
Dhemaji Dokuwaé pésol jintoné”*
(Khagen Pegu)

Gist:

“Remaining as refugees due to flood-displacement, I left my studies

Looking for ration, I was engulf in misdeeds
Water of hills, flooded the villages jiyadol and diri
The people of Dhemaji and Dhakuwakhana remained shivering in frightened”
(Self translation)

The above *Oi Nitom* reflects the people struggling as refugees year after year and the displacement of life due to flood. The first line ‘*Sibil ginggol dukolona, porinnammém ngo mépakto*’ reveals the life of refugees and dropping school due to flood. Here, ‘*Sibil*’ means ‘refugee’ ‘*ginggol*’ means ‘shifting’, ‘*porinnam*’ means ‘to study’ ‘*ngo*’ means ‘I’ ‘*mépakto*’ means ‘dropped’. This clearly depicts the impact of flood in which it tells that due to flood the Missing people had to go on shifting their refugee camps year after year due to which the Missing people had to stay away from schooling thereby discontinued their education. The second and third lines clearly portray again the damaged places like Jiadol, Diri terrifying and alarming the people of Dhemaji and Dhakuwakhana.

The below *oi Nitom* further depicts the acute pathetic conditions of the Mising people due to flood. It tells about the cultural and traditional practices been affected due to flood. The *Oi Nitom* goes as-

“*Ali-Ligang adakgom a:loi bonané kamabong*
Leke noggin-porodém tilidakgomé pamabong
A:né assé bidala kébarango dolodém bittubomkang,
Bogibeel service roadé gulip ikané”

Gist:

“There is no provision even if *Ali-Aye Ligang* comes
No traditional wine for the guests to serve,
The bridge of Kebarango has been ripped apart,
The Bogibeel service road turns into a lake”

(Self translation)

The above *Oi Nitom* vividly portrays that due to flood the Missing people are unable to celebrate their cultural and traditional festival *Ali-Aye Ligang* and its practices like drinking white wine called *Nagin Apong* and black wine called *Poro Apong* during the festival. Therefore, in deep sorrow, the singer states that due to flood, there is no provision of celebrating the festival or traditional drinks left in the house to serve guests as all that have been washed away by the flood. The first line ‘*Ali-Ligang adakgom a:loi bonané kamabong*’ clearly depicts the provision of not having any traditional items to celebrate the festival *Ali-Aye Ligang*. In this ‘*Ali-Ligang*’ means ‘*Ali –Aye Ligang* festival’ ‘*adakgom*’ means ‘approaching’ ‘*a:loi*’ means ‘guest’ ‘*bonané kamabong*’ means ‘no provision to serve’. The second line tells about the traditional drinks of the Mising as ‘*Leke noggin-porodém tilidakgomé pamabong*’. Here, ‘*Leke*’ means ‘old or antique’ ‘*noggin-poro*’ means ‘white and black wine’ ‘*ti:lidakgom*’ means ‘to drink’ ‘*pamabong*’ means ‘act of not getting’. Through the third and fourth lines, it again depicts the destruction and damages of bridge apart and turning the plain land into a lake which again depicts the picture of terrifying and alarming to the mind of the Mising people.

K. Subjective in Nature: It reflects the poet’s personal viewpoint rather than telling a complete story.

“*O:ké o:nam amírsém,*
Néngé oten bomdungku
Hunariyé mokampé
Néngé moten bomdungku”
(*Khagen Pegu*)

Gist:

“This body my mother gave at birth,
Women giving rebirth again
Like jewellers polishing the same old gold,
Women reshape the life of husband.”

(Self translation)

The above *Oi Nitom* is satirical in tone when speaking about the nature of women they become mastery over the husband after marriage. This *Oi Nitom* is usually sung when there is no respect and honour for the husband despite working hard to survive the family. In this, the husband is very sad for he does not want to create any kind of commotion in the house and pour out the song melancholy in solitude. The first line is sung remembering the beautiful body given birth by his mother but this beautiful body is being renewed like being given rebirth by the wife. This tells about the deformation of his body due to hard labour. This is beautifully articulated in the first and the second lines as *O:ké* ‘mother’s’ *o:nam* ‘birth’ *amírsém* ‘this body’, *Néngé* ‘wife’ *oten* ‘rebirth’ *bomdungku* ‘giving again’. That means the beautiful body that has been given birth by my mother has been transformed or given rebirth by my wife. The speaker uses Jewellers as a central metaphor to express its idea in a creative and slightly satirical way. Here, women, especially wife, are compared to jewellers that reshape the piece of gold in different shapes and creating a new finishing at the end. In the same way, the women reshape the mind and body of the husband. In deep sadness the speaker compares the body created by his mother and the transformed mind and body after marriage. This is clearly articulated in the third and fourth lines as *Hunariyé* ‘jeweller’ *mokam* ‘making’ *pé* ‘like’ means ‘Just as jewellers making the same old gold to different items in the same way the women are reshaping the life of their husband as *Néngé* ‘women’ *moten* ‘reshape/remaking/transform’ *bomdung* ‘make/take’ *ku* ‘again’.

The following below is more intensive as it clearly depicts the nature of mother and wife. It tells about the concern of mother when her child returned home after day long hard work and the concern of wife of the same. This brings out the difference of thought and attitude of mother and a wife.

“*Ager gergel gí:yadokud, O:ubí ttdak a:yínbí kénodupé émna,*
A:o ommang rumbibomna biscut légang kadbak
O:ngo adin domanlégang sukké néngé, bangkokdo ikiémpé pakokdanna dudak
Ongo adin bomyékumíl milbongém kokangémpé jardak”
(*Khagen Pegu*)

Gist:

“When return after hard work mother asked may be my dearest is hungry
Children surround crying for biscuits
Nowadays women with leg spread sits at doorsteps like a dog waiting for fish and meat
If brought, the husband is lulled like a child”

(Self translation)

The above *Oi Nitom* is a clear reflection of difference of attitude and concern between a mother and the wife. This brings out the real pictures of a mother towards her son. It shows a deep love and caring for the child. This is clearly reflected in the first line in which the mother asked her son if he might be hungry after day long hard labour. In this mother’s duty is to asked if her son is hungry as *Ager* ‘work’ *gergel* ‘after work done’ *gí:yadokud* ‘come back’ *O:ubí* ‘mother’ *ttdak* ‘ask’ *a:yínbí* ‘dearest’ *keno* ‘hungry’ *dupé* ‘may be’ *émna* ‘if’. It means mother asked her dearest son if he is hungry as he has

worked all day lone. Here, the mother plays her role mother's role. In the second line, it tells about the children crying for eatable things as their father comes from work no matter about their father's tiredness or earnings as *A:o ommang* 'children' *rumbibomna* 'surround' *biscuit* 'eatable things' *légang* 'for' *kabdak* 'cry'. It means the children cry for eatable things. The third line portrays the attitude and behaviour of the women when her husband returned from work as *O:ngo* 'fish' *adin* 'meat' *domanlégang* 'to be eaten' *sukké* 'nowadays' *néngé* 'women', *bangkokdo* 'doorstep' *iki* 'dog' *émpé* 'like' *pakokdanna* 'spreading two' *dudak* 'sit/stay'. It brings out the real picture of women who dominates or has mastery over the husband. It is said that the wife sit spreading her two legs at the door step like a dog looking for fish and meat to have in their meal. Here, the women are compared with a dog. It is because dogs usually remain in the door steps guarding the house. In the same way, the wife remains at the doorstep waiting for her husband for fish and meat. The consequence is reflected in the fourth line as *Ongo* 'fish' *adin* 'meat' *bomyékumil* 'if bring' *milbongém* 'to husband' *kokangémpé* 'like a child' *jardak* 'lulled'. It means that if the husband brings fish and meat than the wife lulled him like a child. Thus, through the above *Oi Nitom*, speaker reflects the difference between women - one is the mother as a woman and the other is the wife as a woman. Although they belong to the same category, they have different concern and attitude towards men. One – mother as a woman shows soft corner for a man and the other – the wife is expecting to fulfil the need without concerning the condition of health of the husband. So, the speaker in sadness sings as 'the body given to me by my mother at birth has been rebirth by a woman'.

Conclusion:

Thus, *Oi Nitom* is strongly connected with lyrical poetry because it shares key features like emotional expression, musical quality, imagery, personal voice, and brevity as analysed above. The only difference is that lyrical poetry is usually written, while *Oi Nitom* is orally sung, making it a living and cultural form of lyrical poetry and it is poured out melancholy instantly in solitude. Lyrical poems are usually brief but full of emotion and in the same way, *Oi Nitom* songs although are short yet convey meaningful experiences. Lyrical poetry often uses "I" to express personal feelings and in the same way *Oi Nitom* also reflects the singer's inner voice.

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