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I teci, teci, Irivadi reko...

Zbirka mjanmarske poezije

စီးဆင်းနေသောဧရာဝတီ

**“Keep on flowing Ayeyarwaddy...”
anthology of the Myanmar Poetry**

*Vesni,
za mudrost i lepotu njene ljubavi*

UVOD

Sve je počelo pre tri godine, kada je, jednog vrelog tropskog dana, u našu ambasadu došao čuveni mjanmarski pesnik Htilar Sithu, želeći da upozna novog predstavnika Srbije u Jangonu i da mi pokloni jednu od njegovih knjiga poezije. Zauvek ću se sećati našeg prvog susreta. Pesnik, u kasnim sedamdesetim, uspravan u lepom mjanmarskom nacionalnom kostimu, ljubazno se smešio. Na moja pitanja u vezi sa mjanmarskom poezijom, nedoumice, nesnalaženje, nevericu da gotovo ništa nije ili je veoma malo sakupljeno, objavljeno ili prevedeno, on je samo blago odmahnulo rukom, rekavši tiho: i teci, teci Irivadi... Ali, rodila se ideja i uz njegovu pomoć, stvorili smo grupu pesnika Smaragdnog jezera, u koju su se vremenom učlanjivali pesnici i prevodioci sa raznih strana sveta.

I kao rezultat, u rukama nam je jedinstvena knjiga, prva kompletna antologija mjanmarske poezije na bilo kom jeziku sveta. Uživajmo u njenoj lepoti.

Zahvaljujem svima koji su učestvovali u ovom poduhvatu, pre svih mjanmarskim pesnicima Htilar Sithu (U Soe Nyunt), Minn Yu Wai (U Win Maung), Thu Ra Zaw, Nyunt Wai (Ka Thar, Thein Nyunt), A May Thar (Win Pe), Maung Swe New (Phyer Pon), Myay Latt Maung Myint Thu, zatim saradnicima Malar Pyu, Ko Laju, Tun Tunu, posebno prijateljici, prevodiocu, profesorki Jasmini Rapajić iz Londona, čiji senzibiletat, prevodi sa engleskog jezika, razumevanje orijentalne umetnosti i filozofije su bili presudni za završetak ovog pionirskog posla, pesnikinji Rieti Rahman, koja rukopis prenosi na bengalski jezik, profesoru Stefanu Zambleri iz Firence koji ovaj rukopis prevodi na talijanski jezik, antropologu, Endrju Diksu, profesoru iz Čikaga na razumevanju, interesu i pomoći u engleskim delovima rukopisa i svim drugim, dragim mjanmarskim ljudima koji su mi pomagali, ponekad tajno i bez dozvole a sa strahom, da iskopam, prepisem ili pronađem mnogo čarobnih stihova.

Pristanak svoj dajem....

Pomilovanje neka bude tvoje, prosvetljeni

A nepostojanost moja....

PREDGOVOR

Kratka istorija mjanmarske poezije ili netaknuto polje istraživanja

Mjanmarska poezija je dragocen kovčeg blaga, i najčvršći oslonac mjanmarske kulture. Njen značaj je ne samo u domenu pisane reči nego i kao spona koja povezuje celokupni narod.

Mjanmarska poezija se deli na periode: *Bagan, Pinya, Myinsaing, Sagaing, Inwa, Toungoo, Nyaungyan, Konbaung*, nezavisni period kao kraljevine, kolonijalni period, period Drugog svetskog rata, period japanske okupacije, posleratni kolonijalni period, revolucionarni period, period socijalističke republike i na savremenu poeziju. Mada postoje podaci o periodima pre baganskog kao sto su *Pyu*, rani *Rakajn*, rani *Mon* i *Tagaung*, poezija pronađena iz tog doba je u fragmentima i teško prevodljiva. Tako doba Bagana ostaje kao početna tačka mjanmarske poezije, ogromno literarno bogatstvo nađeno u ostacima tog drevnog grada.

Od početka ovog perioda, dugog deset vekova, literatura se rađala i razvijala kroz uzdizanja i padove političkog života praćena značajnim uticajem Teravada budizma. Za vreme haotičnih promena koje su pratile mjanmarsku istoriju plamen literature je nekad tinjao a nekad burno goreo. Pisana reč nije bila monopol određene rase, klase ili pola. Svi koji su želeli, bez obzira na poreklo, imali su šansu da dostignu visinu umetničke slave. Zahvaljujući budističkim manastirima sa školovanjem, smeštajem i hranom literatura je uvek bila veoma vrednovana. Zato su najveći pisci i pesnici proizilazili iz manastirskog školovanja. Kraljevske porodice su takođe pomagale obrazovanje i literaturu. Pisci su pozivani u glavne gradove i postavljani na visoke položaje na dvorovima, bili podsticani da razvijaju talenat i bogato nagrađivani za svoj trud. Jedan od najvažnijih kvaliteta mjanmarske poezije je njena nepromenljivost i čvrstoća pred stranim uticajima, koji nisu uspeali da unište a ni da promene njenu izvornu lepotu.

Mjanmarska poezija pripada klasi *rata* literatute, sva njena lepota je u *rata*. Snaga *rata* poezije je u njenoj temi, mislima i motivima. *Rata* doslovno znači osećanje i odnosi se na poeziju, prozu i pozorišne komade koji u sebi sadrže snagu da probude određenu emociju.

Postoji devet vrsta *raha* ili devet vrsta osećanja.

1. ***Theingara ratha*** : osećaj prirodne privlačnosti između polova
2. ***Hartha ratha*** : osećaj zabave i humora
3. ***Karuna ratha*** : osećaj saosećanja i tuge sa osobama koje pate
4. ***Rudda ratha*** : osećaj poniženja, ljutnje i besa
5. ***Vira ratha*** : osećaj teškoće, mučenja i truda
6. ***Bayanaka ratha*** : osećaj straha i terora
7. ***Vibhissa ratha*** : osećaj odvratnosti prema zgrušanoj krvi, gnoju i mirisu truleži
8. ***Ambhuta ratha*** : osećaj čuđenja i iznenađenja prema nečemu fantastičnom
9. ***Thanta ratha*** : osećaj mira i tišine

Mjanmarski profesor *U Aye Maung* je opisao različite rate kao ljubav, radost, sažaljenje, bes, snagu, gnušanje, strah, hrabrost, čuđenje.

Gon znači uzvišenost. *Sadda linkara* uzvišenost povezuje sa načinom na koji je pesma izgovorena ili ispevana.

Postoji deset načina:

1. *Pathada gon*
2. *Awza gon*
3. *Madhu ratha gon*
4. *Thamatar gon*
5. *Thukhuma gon*
6. *Thiletha gon*
7. *Udarata gon*
8. *Kanti gon*
9. *Attabyatti gon*
10. *Thamadi gon*

Attar linkara je uzvišenost koja se ogleda u značenju poetskog izražaja. Postoje dve vrste *thabawa vutti* ili direktno izražavanje i *vinka vutti*, indirektno izražavanje.

U uvodu u *Rata* literaturu, *Saya Zawgyi* kaže: pomenuto je čisto uživanje ali i uživanje koje proističe iz shvatanja značenja života putem činjenja dobročinstva (*rata*) što je osnova poezije. Ovde se pravo zadovoljstvo dobija od *hadda linkara* što je artikulacija i intonacija i od

attar linkara ili od značenja poezije; zadovoljstva iz shvatanju smisla života dobijenog iz sagledavanja celokupne pesme.

U Shwe Aung je rekao o *rata* "jedan događaj da bi sadržao u sebi kvalitet *rata*, mora da prođe tri stadijuma. Prvi je realističnost, mogućnost da se ispriča nešto stvarno. Ako realističnost ostaje jedini kvalitet pesme i ona se ne razvija dalje, svrstava se u listu siromašnih pesama. Drugi stadijum je sposobnost da se prikaže život, pesma mora da predstavi čovekovu ideju o sopstvenoj duhovnoj snazi, istrajnosti, moći, ponašanju i motivu. Treći stadijum je mogućnost potpune identifikacije sa čitaocem. Preko predstavljanja čovekovog života i identifikacije sa čitaocem pesma treba da poseduje sposobnost predstavljanja moći, odluke i motiva svakog pojedinca".

Mjanmarska poezija je dragulj mjanmarske literature i značajno nasledstvo lepe umetnosti sveta. *Pyo, linga, ratu, rakan, e-chin, an-chin i kar-chin* kao grupa zauzimaju značajno mesto u mjanmarskoj literaturi. Postoje naučni radovi pisani o pravilima pisanja stiha sa striktnim zakonima metra i rime. Ne postoji prazni, slobodan stih u klasičnoj istoriji mjanmarske poezije. U njoj postoji devet emotivnih kvaliteta, deset kvaliteta izvrsnosti i dve klase stihova. Sve ovo je strogo regulisalo klasično pisanje stihova.

Mjanmarska lepota, shvatanje života, način razmišljanja se ogledaju u mjanmarskoj poeziji, i još uvek nisu potpuno otkriveni.

Bagan period (1104-1298) se protezao skoro tri veka. Obilje pisane reči pojavljuje se u doba kralja *Anawrahtha* (1044-77) koji je osnovao prvi mjanmarski savez i uveo Teravada budizam. Veliki broj zapisa na kamenu pronađen u Baganu potvrdio je postojanje književne civilizacije. Sadržaj je uglavnom religiozne prirode, a kameni natpisi su posvećenja budizmu stanovnika velikog Bagana. U slavljenje prosvećenog su uključeni spomenici različitih veličina, pećine za meditaciju, bunari, rezervoari, jezera i nasipi za snabbevanje svežom vodom za obradu zemlje i ljudsku upotrebu, neljušten pirinač i hrana, svešteničke odore, nameštaj, lekovi, i druge stvari potrebne sveštenstvu, Budine slike, sveti predmeti, nakit za ukrašavanje pagoda, domaće životinje, bašte, imanja, čamci, zaprežna kola, sluge ili bilo šta drugo što je darodavac hteo da pokloni. Rečenice su kratke i direktne. Pali izrazi i rečenice su umetnuti ili navedeni u formi molitve ili veličanja Bude. Sastavljači zapisa na kamenu nisu pratili gramatička pravila i nije bilo

ujednačenog pravila pisanja tako da su se konstrukcije rečenica i način pisanja reči razlikovali jedni od drugih i na istom komadu kamena.

Jedan od najstarijih kamenih zapisa nađenih u Baganu je *Mya Zedi* kamen iz 1112. poznat kao *Kubyauk Kyi zapis*. Kameni stub sa četiri strane od kojih svaka sadrži natpis na različitom jeziku.- *Pyu, Mon, Pali i mjanmarksom*.

Slava i čast Budi...

*Hiljadušesstotinadvadeseosam godina od početka religije (A.D. 1084)
Kyansittha postade kralj grada Arimaddanapur (Bagan)*

Tri čuvena stiha baganskog perioda su *Linke*. *Linka* je najjednostavnija forma mjanmarskog stiha gde se znaju tačan metar, rima i ritam. Prva *linka* je pohvalna pesma napisana Nat duhu planine Popa od nepoznatog umetnika.

Druga *linka* je o jezeru znanom kao *Mya Kan* (smaragdno jezero) koje je nekada ležalo u podnožju brežuljaka *Tu-yin Taung Tan* oko dvanaest kilometara južno od Bagana. Danas više ne postoji.

Treća *Linka* je predsmrtna pesma službenika zvanog *Ananta Thuriya* improvizovana u trenucima pred pogubljenje.

Pinya Period (1298-1364) Pri kraju trinaestog veka mjanmarski savez se razbio u nekoliko kneževina. Tri Šan brata, *Athin Khaya*, *Yazathin Kyan* i *Thihathu*, rođaci poslednjeg kralja baganske dinastije Uzana, osnovali su svaki svoju kraljevinu. Kraljevine nisu trajale dugo, Myintsaing i Pinya 66 godina (1298-1364) a Sagaing kraljevina 49 godina (1315-1364).

Tada su se pojavili novi oblici pisanja, potpuno različiti od predhodnih *Taya-Chin*, *Ka-chin* i *Ratu* - nove forme stiha. *Chin* znači pesma; ove nove forme pisane su da budu pevane praćene muzičkim instrumentima. *Taya-Chin* je bila vrsta klasične pesme sa istom početnom i završnom notom. *Ka-chin* je ratna pesma i *Ka* doslovno znači štit. Kada bi vojska marširala ili kad se proslavljala pobeda, vojnici držeći oružje u jednoj ruci a štit u drugoj igrali bi *Ka* ples (ples štita) pevajući *Ka-chin* pesmu. Kralj Thihathu (1312-1324) je pisao izvrsne *Ka-chin* stihove i odlično igrao *Ka* ples. U jednoj od njegovih *Ka-china* u prvoj strofi opisuje slavu i veličinu glavnog grada *Myintsaing* poredeći ga sa *Tavatimsa* tj. nebeskim kraljevstvom.

1300. godine tatarske horde su napale i opkolile ova tri grada. Tri Šan brata su, koliko su mogli, branili svoja mala kraljevstva. U jednom napadu tatari su izgubili pet stotina ljudi od strela, kamenih blokova i balvana koji

su bacani na njih sa gradskih zidina. Zbog gubitaka i nedostatka hrane neprijatelj je bio znatno oslabljen i demoralisam bez obzira na brojčanu nadmoć.

Kako se *Ka-chin* prvi put pojavila u periodu *Pinya* ona je najstarija mjanmarska rodoljubiva poezija. Brzi korak *Ka* plesa, odjekujući ritam ratničke muzike sviran na duvačkim i udaračkim instrumentima, vibrirajući hor *Ka-chin* pesme i inspirišuće reči uzdizali su patriotizam i moral.

Konjički turniri su održavani svakog januara, kao veliki državni festival. Pojavljivali su se kralj i njegova svita, prinčevi, vitezovi, sveštenici i muški deo dvora koji je učestvovao u takmičenju na konjima, sa mačevima, kopljima, u streljaštvu i drugim borilačkim veštinama.

Ratu je zapravo pohvalna pesma nastala od *Linka* poezije. Dok u *linka* poeziji nema ograničenja broju strofa, u *Ratu* je broj ograničen na tri. Prva strofa u *Ratu* se zove *Eka pike* ili solo, druga strofa je *Aphyi Khan* ili nedovršena *Rata* i treća strofa je *Pike-sone* ili kompletna *Rata*.

Književna istorija perioda **Inwa (1346-1526)** trajala je duže nego njegova politička istorija. Dinastija kraljeva Inwa počinje uzdizanjem kralja *Thado Min Bya* 1364. godine i završava se porazom kralja *Sithu Kyaw Htin* 1555. godine, ukupno 191. godinu. Literatura ovog perioda je nastavila da cveta i inspirisala je nove književne forme. Stvaraoci Inwa perioda su bili i svetovnjaci i sveštenstvo iz različitih klasa, ponajviše iz kraljevskih porodica, plemstva, sveštenika višeg reda ali bilo ih je i iz običnog naroda. Novi oblici stihova ispevani u ovom dobu su *Pyo*, *Aye Chin*, *Mawgun* i *Myittasa*. Naravno, *Linka* i *Ratu* oblici iz predhodnih perioda su nastavljeni i pisani čak sa lepšim izrazima. Zahvaljujući školovanju po manastirima i doprinosu sveštenika književnost Inwa perioda je veoma napredovala.

Najpopularniji književna vrsta tog doba bio je *Pyo*, neobično lepo uobličena pesma sa brojem strofa koja je zavisila od pesnikovog raspoloženja. To je herojska pesma koja nije opisivala realnost, već je tema uvek religiozna i vezana sa pričama izabranim iz *Jataka*, Budinog života i njegovih reinkarnacija. Najveći broj pesnika *Pyo* poezije je bio iz redova visoko obrazovanih sveštenika.

Četiri omiljena sveštenika pesnika su *Shin Uttama Kyaw*, *Shin Maha Thilawin Tha*, *Shin Ohn Nyo* i *Shin Khey Mar*.

Oni su bili poznati ne samo zbog svojih literarnih dostignuća nego i zbog njihove povezanosti sa proročanstvom koje je vladalo u *Inwa* u to doba. 1438. godine u tri različita sela, u blizini grada *Taungdwin Gyi*, iznikle su četiri mladice *Pei* drveta. *Pei* je posebna vrsta palme na čijim listovima

narod Mjanmara piše slova, list *Pei* je simbol književnosti i učenosti. Verovalo se da četiri mladice *Pei* palme predskazuju da će se četiri sveštenika učenjaka roditi u tim selima.

Shin Uttama Kyaw jedini rad je dugačka pesma nazvana *Tavla*, u doslovnom značenju šetnja kroz šumu. U ovoj pesmi je humaniziran ptičiji svet i svet biljaka, životinja i čitav kosmos. Predeli i scene kroz koje se putovanje odvija su oplemenjeni i opisani poetskim jezikom, uz opis različitih godišnjih doba i izjave poštovanja prema Budi od strane čitave prirode. *Shin Uttamagyaw* se rodio u *U Thaukkya* i *Daw Hnin Zi* 1453. godine u selu *Pondawbyi*, kod grada *Myolalin*, *Taungdwingyi* oblast, područje *Magwe* u gornjoj Burmi. Roditelji su mu dali ime *Maung Nyo*. Kao dečak je sedeo ispred nadstojnika manastira *U Thilasara*, *Tupayon Sayadaw* u *Taungdwingyi* manastiru zajedno sa nesto starijim *Shin Silavamsa*. Oboje, *Shin Uttamagyaw* i *Shin Silavamsa* postadoše prvo učenici a kasnije i monasi u *Taungdwingyi* manastiru. U ovom manastiru nije se podržavalo pisanje poezije. Glavni sveštenik manastira je smatrao da je pisanje poezije zanimanje nižeg reda jer oni koji su se posvetili religiji i žive u manastiru ne treba da se bave opisima sveta koji su već napustili. Ali, ali želju za pisanjem poezije nije bilo lako ugasiti. Kada je *Shin Silavamsa* napisao *Paramidawgan Pyo* isteran je iz manastira. Pesnik je otišao u glavni grad *Ava* gde ga je kralj primio uz visoko poštovanje.

Shin Uttamagyaw je ostao u manastiru, gde je i dalje, u samoći pisao poeziju *Tavla*.

Ipak, kasnije, i on ode u *Avu* gde su mu kraljevi službenici dali poseban manastir na službu. Do danas je sačuvano dvanaest *Nissayas* napisanih na paliju koja svedoče o njegovom poznavanju budističkog učenja. Zbog njegovog znanja i posvećenosti Mingaung II, koji je postao kralj *Ave* 1480. godine, ga je često pozivao na dvor i molio za savete. Pesnik se na kraju vratio u *Taungdwingyi* gde je umro 1542, u dubokoj starosti od 89 godina.

Tavla, jedina pesma koju je napisao, sadrži 9 delova i zauzima visoko mesto u burmanskoj poeziji. Po lepoti izraza može se porediti sa bilo kojom vrhunskom pesmom burmanske poezije. Njeno majstorstvo reči jedinstveno je u poređenju sa bilo kojom drugom pesmom slične teme.

Pesma je teška za čitanje. Korišćenje isprekidanog zvuka je neprijatno za ljude bez predznanja. Ličnost pesnika se dobro oseti na kraju poeme gde on sebe najavljuje kao sledećeg *Budu*.

Shin Maha Thila Wuntha je napisao veći broj dela književne vrednosti. Njegove najpoznatije *Pyo* pesme su: *Paramidaw Khan Pyo*, *Hsu*

Taung Khan Pyo, Buddhupat Pyoi Dhammalpala Pyo i sve su sa religijskim temama. Sve su zapažene zbog lepe kompozicije, načina iznošenja ideja i dubokog izražaja religioznosti. Drugi radovi ovog sveštenika su: *Tada Uti Mawgun, Shwe Nanti Mawgun i Shi-sha-kan Mawgun*. *Mawgun* je posebna vrsta pesme, istorijski zapis o nekom značajnom događaju koji treba sačuvati od zaborava.

U ovom periodu je nastala *Aye-Chin*, nova vrsta stiha. *Aye-Chin* je klasična pesma posvećena kraljevskom detetu u kojoj se veliča slava njegovih predaka i pesma uvek počinje i završava sa reci *aye*. Vrsta je uspavanke kojom se dete polako umiruje da utone u san. Ali posebno cenjene su bile pesme - uspavanke koje su ispevali čuveni pesnici za kraljevsku decu. *Aye-Chin* je istorijska balada pevana u čast kraljevića, veličajući njegovu kraljevsku lozu, slaveći predke, podvige njegovog dede i oca i diveći se njegovom dobrom izgledu. Iako uspavanka, *Aye-Chin* je zapisivala istoriju, čuvala slavu prošlosti i razvijala osećaj ponosa kod naslednika prestola.

Dve pesnikinje koje su se pojavile u doba propadanja *Inwa* perioda *Mi Nyo i Mi Phyu* su živele na dvoru i bile književni rivali. Obe su pisale divne samohvalne *Ratu* i kritikovale jedna drugu.

Inwa period se naziva i period sveštenika pisaca jer su oni predvodili literarno stvaralaštvo. Kraljevsko pokroviteljstvo i podrška naroda svesrdno su unapredili obrazovanje sveštenika a slobodouman odnos ovog perioda prema manastirskoj disciplini doprineo je naglom porastu broja stvaralaca.

Taungoo Period (1486-1594) trajao je duže od jednog veka. U to doba vodili su se ratovi i u zemlji i van nje, zbog nacionalnog ujedinjenja, odbrane i naravno zbog širenja kraljevstva. Raspoloženje je bilo ratoborno i rodoljubivo a ne miroljubivo i pobožno kao u Bagan periodu. Taungoo period se naziva doba *Aye-china* u mjanmarskoj književnoj istoriji.

Čuvene *Aye-chin* pesme ovog perioda su *Mintaya Shwe Hti Aye-chin* koju je napisao *Hlaw Ka Thondaung Hmu*, *Mintaya Mei-daw Aye-chin*, *Yodiya Mipaya Aye-chin*, *Hsin Byu Shin Mei Aye-chin* koju je napisao *Nawade Prvi*, *Min Ye Naya Aye-chin* pesnika *Min Zeya Yanta Meik* i *Min Ye Deipa Aye-chin* pesnika *Shin Than Kho*.

Pesnici koji su pisali *Aye-chin* bili su iz redova plemstva, rodoljubi, na visokim položajima i u kraljevoj službi. Oni su marširali na bojnim poljima zajedno sa kraljem i često bivali hrabri borci. Kralj ih je zbog toga odlikovao, unapređivao i nagrađivao.

Ovaj period je značajan i zbog *Ratu* poezije. Mada se i u ranijim periodima pisala *Ratu*, tek u *Taungoo* periodu *Ratu* je dostigla potpuno savršenstvo forme.

Poznati *Ratu* pesnici ovog doba su *Shin Htwe Nathein* koji je napisao celokupnu *Ratu* na temu sećanja na grad Inwa, *Nawade Prvi*, koji je napisao preko tri stotine *Ratu* pesama sa različitim temama kao što su kiša, šuma, cveće, dvor, vojnici na bojnopolju, molitva Budi, pohvalna pesma bogu gromova, *Ratu* o papagaju kuriru, ljubavnicima i slično. Jedna od njegovih čuvenih *Rata* je pesma koja opisuje grad *Hanthawaddy*, glavni grad kralja *Bayint Naung* (1551-81 godine).

Nove vrste stiha ovog doba su *An-Chin* i *Tha-Chin*. *An-Chin* je pesma koju su pevale čamdzije ili kockari. Prve je ispevala dvorska dama po imenu *Yaway Shin Htwe* koja je opisala pedesetpet stilova frizura koje su nosile dame na dvoru u doba Bagan Perioda. *Tha-Chin* je kraljevska pesma koju je napisala *Min Zeya Yandameik* - Jataka ispevana u stihu.

Dve značajne karakteristike Taungoo perioda su nedostatak sveštenika pesnika i gašenje *Pyo* i *Linka* pesama. Budizam je prestao da bude vodeća književna tema. Omiljene teme ovog perioda su rat, viteštvo, ljubav, romansa, život na dvoru i igre prinčeva. Pesnici su bili svetovni ljudi, mladi, puni nade, hrabri i praktični. Među svetovnim temama religija nije nalazila svoje mesto. Književnost je slavila radost svakodnevnog života i time privukla mlađe svetovne stvaraoce.

Nyaung Yan Period(1599- 1752) Druga Mjanmarska unija se raspala na manja oblasti u vreme vladavine poslednjeg kralja Taungoo perioda. U periodu *Nyaung Yana* ponovo se pojavljuju sveštenici kao pisci i sa njima budizam kao centralna tema. Iako ratovi nisu prestajali bilo je, retkih, perioda mira u kojima su se ljubitelji pisanja mogli okrenuti duhovnim temama.

Nyaung Yan period je dao četiri sveštenika koji su dostigli veliku književnu slavu. (*Kyaw Lay Kyawin Myanmar*): *Shin Agga Vamsa* nadstojnik Bagan Thadda Niti manastira, *Shin Ariya Vamsa* nadstojnik svetog Sagaing, *Shin Warabi sanganahtha* vrhovnik Inwa i *Shin Muneinda Gawtha* vrhovnik Taung Hpila. Među drugim značajnim sveštenicima pesnicima pojavilo se i šest poznatih svetovnjaka pisaca, među kojima i državnik *Padetha Yaza* koji je pisao *Aye-Chin* i *Pyo*. On je uveo dramu u mjanmarsku literaturu komadom *Maniket Pyazat*. Njegovi ostali književni doprinosi su bili *Taya-Chin*, vrsta klasične mjanmarske pesme koja počinje i završava se na isti način. *Taya-Chin* opisuje život običnih ljudi

zemljoradnika, čamdžija i onih koji se penju na palme skupljajući kokosove orahe.

Shin Than Kho poznati pesnik koji je stvarao i pod Taungoo i za vreme kraljeva Nyaung Yan napisao je dugačku pesmu posvećenu slonu. Ona se zvala *Yatana Pyaung Hsindaw Mawgun* (priča u stihu o kraljevskom slonu po imenu *Yatana Pyaung*)

Rani **Kon-Baung period (1752-1819)** je počeo posle pada Inwa i pogubljenja poslednjeg kralja *Nyaung Yan* dinastije *Maha Dhamma Yaza Dipati* 1752. godine, kada je zemlja zapala u anarhiju. Mnogi su pokušavali da se domognu trona. Konačno, pojavio se sposoban čovek po imenu *U Aung Zaya* (kasnije poznat kao *Alaung Paya*). Njega je, veruje se u Mjanmaru, sudbina odabrala da spase naciju i osnuje treću Uniju. Nova dinastija je dobila ime po jednom od pet različitih imena njegovog glavnog grada Kon-Baung. Istoričari dele ovaj period na dva dela - rani Kon-Baung (1752-1819) i kasni Kon-Baung (1819-1885). Prema književnoj istoriji rani period počinje sa uzdizanjem *U Aung Zeya* i završava se propašću kralja *Singu* 1782. godine, a kasni Kon-Baung period počinje uzdizanjem kralja *Bodawpaya* 1872. godine i prestaje, začudo, ne sa uklanjanjem poslednjeg kralja *Thibaw* 1885. godine, već smrću čuvenog pisca sveštenika *Zedi Sayadaw* 1923. godine.

Prvi pisci ranog Kon-Baung perioda su bili oni koji su književnu karijeru započeli u predhodnom periodu. Oni su bili na vrhuncu stvaralačke moći kada je *Inwa* pala u neprijateljske ruke. Kada je *U Aung Zeya* stupio na vlast, mnoge male države su bile pokorene ili su se same predale. Postavši vladar regiona, okupljao je poznate pisce i pod njegovim pokroviteljstvom književnost je ponovo procvetala. U ovom periodu ima više svetovnih nego pesnika i pisaca sveštenika. Bez obzira na to pojavila su se dva značajna pisca sveštenika. *Atula Sayadaw* je stvorio novu vrstu pesničkog oblika *Ye-Tin* u kojoj opisuje viteštvo kraljevih 68 drugara ratnika. U pesmi se nalazi veoma lep istorijski izveštaj o hrabrim podvizima boraca koji su odano služili kralja.

Među svetovnim piscima bilo je izuzetnih pesnika. Desetorica koji su se najviše isticali su bili *Seinda Kyaw Thu U Aw*, *poslanik Letwei Thondara*, *Kyone Wun Bumi Yaza*, *Shwetaung Thihathu*, *Letwei Nawrahta Shwetaung Nanda Thu*, *U Hpyaw kraljica Shin Min*, *Shwetaung Nada Meik* i *Atwin Wun U Nyo*.

Seinda Kyaw Thu U Aw je sastavio novu vrstu stiha *Than Pauk*, sa pesmom od tri stope sa četiri, pet ili sedam delova, lakih za recitovanje i

pamćenje. Ministar *Letwei Thondara* koga je kralj proterao u šumu i kome je veoma nedostajala porodica i dvor napisao je dve celokupne *Ratu* pesme: *Meza Taung Chay* i *Wei Shun Sanda*.

Letwei Thondara je ispevao devet *Pyo* od kojih je najbolja *Thadina Pyo* na temu religije, države i dvora. *Byuha Setki Pho*, *Nandi Thena Pyo* i *Theninga Linka* su rasprave napisane u formi pesama a govore o mjanmarskom tradicionalnm načinu ratovanja, strategiji i taktici. Njegovi drugi radovi uključuju opise tradicionalnih vrsta oružja.

Nove pesničke forme ovog perioda su *Ya-Kan*, *Lay Sit* i *Tay-Htat*. *Ya-Kan* je satirična pesma o savremenim dešavanjima, višoj klasi, dvorskim damama ili ostalim piscima i pesnicima koje je pesnik želeo da kritikuje ili da im se podsmehne. Najbolja *Ya-Kan* ovog perioda je *Mwei Nun Ya-Kan* koju je napiso *Shewtaung Nanda Thu*. Napisana je prema staroj legendi koja govori o tragičnoj ljubavi princa *Min Nanda* i princeze *Mwei Nun*. U njegovoj *Ya-Kan* likovi pristiglih portugalskih mornara su uvedeni u priču da bi se i sa njima podrugivalo.

Lay Sit i *Tay-Htat* su pesme napisane rukom pesnikinje kraljice *Shin Min*. *Sit* je pesma od četiri strofe a *Tay-Htat* je forma lirske pesme. Njene teme su osujećena ljubav i osamljen životu na dvoru i želja za odlaskom u osamljeništvo.

Kasni Kon-Baung Period (1782-1885) počinje uzdizanjem kralja *Bodawpaya* 1782. godine i traje do britanskog uklanjanja kralja *Thibaw*, poslednjeg vladara Kon-Baung dinastije 1885. godine, ukupno 103 godine. Za vreme ovog perioda pesnički izraz se menja. Odnosi Mjanmara prema susedima i prekomorskim zemljama imaće veliki značaj u svim aspektima stvaralaštva.

Čuveni pisci sveštenici ovog doba su: *Kyi Kan Shin Gyi*, *Ashin Uggantha Mala*, *U Au Ba Tha Sayadaw*, *Hpo Thu Daw U Min*, *Maung-Daung Sayadaw*, *Mon Ywe Sayadaw*, *Man Lei Sayadaw*, *Leidi Sayadaw*.

Pisanje poslanica je bilo vrlo popularno. *Kyi Kan Shin Gyi* i *Ashin Uggantha Mala* su postali poznati po pisanju poslanica. Poslanica se u Mjamaru zove *Myitta-sa*. Razlicito od *Min Kyaung* poslanica iz Inwa perioda, njihove poslanice nisu bile upućivane kralju vec članovima porodice, prijateljima i učenicima. Napisane jednostavnim stihom, izgledaju kao prepiska između majke i sina, brata i sestre, učitelja i studenta, između prijatelja, sveštenika i svetovnjaka, pevaju o razlicitim podvizima, daju upozorenja i govore o njihovom svakodnevnom životu. Poslanice su sadržavale i poslovice, stare izreke , moralne pouke i porodične propovedi.

U ovom periodu su pisane i *Jatake*. *U Au Bustao* je postao poznat pišući *Jataka*. Deset poslednjih Budinih života su u originalu napisani na Paliju. *U Au Ba Tha Sayadaw* je pokušao da ih izrazi na jednostavnom mjanmarskom jeziku tako da bi i običniji ljudi bili u stanju da razumeju i uživaju. Završio je *Sanda Kumara Jataka, Narada Jataka, Widura Jataka, Weithandaya Jataka, Mahawthada Jataka, Maha Zanaha Jataka, Ney Mi Jataka i Tey Mya Jataka*. Ostale dve, *Buriat Jataka i Thuwuna Thama Jataka* napisali su sveštenici *Shin Nanda Meida i Shin Pyinnya Teikha*.

Hpo Thudaw nije bio sveštenik niti je živeo kao osamljenik. Bio je jednostavno sveti čovek, obrijane glave, uvek obučen u belu haljinu, pomažući u hramovima.

U kasnom Kon-Baung periodu pojavila su se dva pisca sa imenom *Min*. Da bi se razlikovali jedan je sebe nazvao svetim čovekom *Hpo Thudaw U Min* a drugi je poznat kao *Lu U Min* - svetovnjak. Književni doprinos *Hpo Thudaw U Mina* su pesme različitih oblika *Lay Cho Kyi, Ratu, Tha Hpyan, Tay-Htat i Tone-Chin*. *Lay Cho Kyi* je slična kao *Lay Sit*, *Tha Hpyan* je delo od dve, tri ili četiri strofe koji se peva na završetku *Pat Pyo song*. *Tone-Chin* ili *Donchin* se pevala za vreme vatrometa u doba festivala. Dobro poznata je pesma od 12 strofa koja govori o dvanaest meseci koju je ispevao *Hpo Thu Daw U Min*.

Mnoga književna dela religioznog a i svetovnog karaktera napisao je *Maung-Daung Sayadaw*, nadstojnik jednog budističkog hrama. Pošto je odlično znao mjanmarski, pali i sanskrit, preveo je na mjanmarski jezik 23 knjige prenešene iz Indije i Šri Lanke sa različitim temama, uključujući gramatiku, rečnik, medicinu, lečenje hranom, Vede i slično. Kralj *Bodawpaya* ga je postavio za savetnika sa titulom *Maha Dhamma Thingyan*. Napisao je 27 *lota* o 27 različitih načina jahanja konja i korišćenja koplja i 37 *Than Paukas* na istu temu, praćenih crtežima.

Pyo je ponovo oživeo u ovom periodu. *MonYwe Sayadaw* je bio jedan od pisaca koji su napisali izuzetne *Pyo*. Dvojica sveštenika velike književne slave koja su se pojavila u kasnijem periodu su *Manlei Sayadaw i Leidi Sayadaw*. Poznati svetovni autori su bili *ministar Maha Sithu, U Toe, U Yar, Wet Masut Nawade, U Aung Hpyo, Ministar U Sa, U Kyin, U Ponnya, političar Kin Wun Mingyi i Yaw Min Gyi U Po Hlaing*. *U Yar* je uveo novu formu pesme koja se zvala *E-Chin*, počinje i završava se sa zvukom e: *E-Chin* je pesma pisana za grupno pevanje.

U istoriji mjanmarske literature petorica književnika su nosili ime *Nawade* sto je bila titula pesnika Lauerata – ovančanih večnom slavom i lovorovim vencom- najviše zvanje davano literarnom geniju *Zimmei*

Nawade, Taungoo Nawad, Pyay Nawade, Salin Nawade i Wet Masut Nawade.

Myawaddy Mingyi U Sa je bio političar koji je služio svoje kraljevske gospodare i mačem i perom. Sa devetnaest godina počeo je da radi kao službenik i pokazao je literarni i muzički talenat prevevši sijamski klasični komad po imenu *E-Naung*. On je prilagodio strane pesme kao što su simjamske, mon, kineske, čak i evropske mjanmarskoj muzici i kulturi. *Pat Pyo* je vrsta mjanmarske klasične pesme napisane da prati udarce bubnja. Ostale forme koje je izumeo ili adaptirao bile su *Dain, Kyo, Bwe, Lay Cho i Than Hsan*. *Dain* je vrsta pesme koja originalno potiče iz *Dawei pokrajine Kyo* i pisana je za mjanmarsku harfu. Korišćena je kao osnova za učenje mjanmarskih pesama. *Bwe* je klasična pesma koja slavi neku određenu temu. *Than Hsan* je pesma sa novim melodijama.

Posle poraza od strane britanaca u dva teška rata i gubitka skoro polovine teritorije, dva političara, velike patriote, shvatiše da je njihova zemlja slaba i zaostala i da nema vojnu i ekonomsku moć. Zvali su se *Kin Wun Min Gyi i Yaw Min Gyi* i želeli su da uvedu reforme koje će modernizovati Mjanmar. Sačuvane su tri pesme koje je *Kin Wun Min Gyi* napisao i o njegovom putu u Francusku.

Od žena pisaca iz ovog perioda značajne su kraljica *Ma Mya Galay* i princeza *Hlaing Htaik Khaung Tin*, majka i kćerka. Obe su se osećale nesrećnim i u ljubavi i u životu, Iz njihovog nezadovoljstva nastala je divna poezija.

Ma Mya Galay je imala sve osobine prave kraljice: žensku lepotu i šarm, kraljevsku gracioznost i prirodu. Pored toga bila je i talentovana kao muzičarka, pevačica i kompozitorica pesama, ali i kao pesnikinja i stvaralac pozorišnih komada.

Britanski kolonijalni period (1885-1942) *U Kyawt, Sibani Sayadaw, Achoktan Saya Pe, Ledi Pundita U Maung Gyi, Ledi U Kawvida, Male Sayadaw* i mnogi drugi su se proslavili kao pesnici u ovom periodu. *Sibani Sayadaw* je osudio sve političare sa samo jednim stihom *Rate*. Britanski ministar za religiju branio je svoje kolege u njegovoj *Lesit* pesmi. *Sayadaw my* je brzo odgovorio pesmom koja podstiče ljude da se dignu i povrate svoju izgublenu slobodu.

Poezija se razvila u dva pravca. Jedan deo su činili pesnici rodoljubi koji su patili za gubitkom nacionalne slobode. *Thancho Maungdaung U Kyaw Hla Thancho i Sayagi Thakin Kodaw Hmaing Maha-Le-Chogyis* bili su najbolji radovi ove grupe. Druga frakcija su bili pesnici modernisti koji su pisali pesme popularno zvane *Mandalay*.

Saya Zawgyi, govoreći o Mandalay poeziji je rekao: u Mandalay periodu kompozicije su bile više od recitacije ali ne i potpuno pesme za pevanje, kao što su *bawle, te-tat, thaphyan, hkun-htau* i *lawn-chin* koje su cvetale. Pesnici su se nadmetali u svojim kompozicijama iskazujući osećanja blagonaklonosti, ljubavi, pohvale, tuge ili mržnje.

Sayaghi Thakin Kodaw Hmaing koji je bio u centru borbe za napredak napisao je *Myauk Tika, Myauk Gandi, Khwe Tika, Boycott Tika i Galon Pyan Tika*. U *Win Mon* i *U Zaw Myint* su ocenjivali književnu vrednost *Sayaghi Thakin Kodaw Hmaing* pesama.

Glavna tema *Sayaghi Thakin Kodaw Hmaing* poezije bio je sam Mjanmar. Živeći u doba mira i u vreme nemira i izražavao je u svojim pesmama radost a zatim i tugu koje je delio sa čitavom nacijom.

Period drugog svetskog rata (1942-1945) značajne su *Saya Zawgyi* pesma u Bama Thit magazinu, *Natmauk Phon Gyaw* pesma, pesma *Pyi Sekkya*, pesma nepoznatog autora, *Bat un Lay's (Amarapura)* pesma u Pesničkom magazinu broj 5, *Than Nyun (Baho Asia)* pesma objavljena u dnevnom listu Novo Svetlo Burme februara 1944. Sigurno je bilo i drugih pesama po drugim publikacijama ali su se izgubile u tokom rata. Na kraju pokreta protiv fašizma *Thakin Kodaw Hmaing* je napisao *Maha Le-Chogyi* o japanskom caru.

Posleratni period (1945-1948) Novi pesnici su se pojavili na mjanmarskoj književnoj sceni. Pesnici posleratnog kolonijalnog perioda su pisali o pokretu protiv fašizma, antiimperijalizmu, nacionalnom oslobođenju, ruralnim predelima, nacionalnoj kulturi, ljubavi, sa jakim osećanjima i na različite načine.

Njima su se pridružili i mladi pesnici iz perioda nezavisnosti, neki od njih su izbili na sam književni vrh. Bili su puni patriotizma, pevali protiv rata i pisali o svetskom miru. Odbrana zemlje protiv agresora, veličanje svakodnevnice, borba protiv nuklearnog naoružanja, nacionalna kultura, stvaralačka moć čoveka, humanost, savremeni svet i okruženje bile su teme pevanja.

Period nezavisnosti (1948-1961) ovaj period su označili novi i *Khit San* (eksperimentalni) pesnici i po formi i po temama, vrlo povezanim sa dnevnim političkim događajima.

Značajni posleratni pesnici su: *Sayaghi Thakin Kodaw Hmaing, Zawgyi, Min Thuwun, Dagon Taryar, Ngwe Tar Yi, Kyi Aye, Moe Si, Nu Yin, Bhamo Nyo New* i mnogi drugi. Značajni pesnici perioda nezavisnosti su:

Min Yu Wai, Daung Nwe Swe, Gon Win, Ne Thwe Ni, Tun Ne Nwe, Yaung Ni, Hla Thamein, Min Yu Wai, Daung Nwe Swe, Gon win, Ne thwe Ni, Tun Ne Nwe, Yaung Ni, Hla Thamein, Htila Sitthu, Letwe Min Nyo, Naung, Min Hla Nyun Kyuu, Chit Darli, Budlin Chit Lay, Nan Nyun Swe, Takkatho Sann, Tekkatho Min Maw, Thein Than Tun, Myint Thu, Tun Yi, Mi Shan Pyo (Taunggyi), Kauk Hlaing, Pantanaw Soe Thein, Maung Yin New, Maung Swe Tint, Maung Myint Myat, Maung Lin Yon (Shan State), Tin Moe, Kyi Aung, Maung Swan Yi, Tekkatho Maung Tun Wai, Nyun Wai (Katha) Thanla-mye Yu Lwin, Myo Myint Swe, Win Kywe, Myo Myint New, Maung Pauk Si, Danubyu Kyaw Tun, Nwe (Sittwe), Kyangin Soe Lwin, Pyinmana Maung Thinn Kaing, Pyinmana Myint Maw, Pyinmana Ye Hla, Thamein Thaug, Nu Thazin, Tekkatho Moe Wa, Sitthu Mya Lay, Maung Yin Mon, Maung Lay Aung, Tekkatho Myat Mo Mo.

Moderna poezija (1962 do danas) *Dagon* je bio jedan od pesnika koji se proslavio za vreme britanskog kolonijalnog perioda . Napisao je nekoliko zbirki radova. Njegova pesma o Martovskoj revoluciji i otporu prema fašizmu bila je toliko popularna da je ušla u sve programe na Višim školama i fakultetima.

U februaru 1947. godine u izdanju Tarryar mazgazina *Dagon Taryar* je napisao o *Ngwe Tar Yi pesmi Marlarmyaing Kabyar Myar: Kyi Aye* piše poeziju mnogo više u stilu proze nego kao rimovanu pesmu. Slike njenog umetničkog izražaja su pune emocija. To su uglavnom osećanja ljubavi. Duh je jedna interesantna pesma u prozi. Strast i emocije osujećenosti koje devojka oseća vidne su. Pesnikinja *Kyi Aye* je veoma uspešno uspela da uhvati i prikaže unutrašnje promene osećanja. Pesnik *Min Thuwun* je napisao dve pesme *Thabyenyo i Pyinma Ngokto* koje su se proslavile kao nacionalna remek dela.

Gotovo svako može da vidi ostatak isečenog Pjinma drveta. I mi, koji ponosno koračamo, sigurno smo bar jednom u životu videli Seja Pjinma panj. Ovaj usamljeni panj je verujem, manje ili više, svima nama isto izgledao ali osećaj, vrednost, prošlost i budućnost te neobične slike je ono što nam ostaje u srcu.

INTRODUCTION

An outline History of Myanmar poetry – a virgin field for researchers...

Myanmar poetry is a precious depository of Myanmar literature. It stands today as the most reliable mainstay of Myanmar culture, not only in the realms of men of letters, but also for the entire people.

Myanmar poetry can be divided according to the periods of Myanmar History: Bagan, Pinya, Myinsaing, Sagaing, Inwa, Toungoo, Nyaungyan, Konbaung, Colonial, World War II and Japanese occupation, Post-War Colonial, Sovereign Independence, Revolutionary Council, Socialist Republic period and Contemporary. Although there are historic periods predating the Pagan Period such as the Pyu, early Rakhine, early Mon and Tagaung, they are fragmentary and most have not been deciphered yet. The Bagan period is taken as the starting point, as it was literarily prolific and there is an abundance of literary evidence at and around the site of the ancient capital.

From the Bagan Period there is a long history of ten centuries, a thousand years, during which we witnessed the birth and growth of Myanmar literature through the ups and downs of the interaction of political and social life. Furthermore, Theravada Buddhism has an ever present influence on Myanmar art. During the chaotic interludes and in the wake of the fall of the Union, the flame of literature was kept burning by men of letters. Myanmar literature was not the monopoly of a particular race, class, or gender. It was a free for all field. Anyone regardless of their social origin could aspire to reach the height of literary glory if they had talent and zeal. Thanks to the Buddhist monasteries which provided free education including daily amenities, literacy was always revered in every period of Myanmar history. Great literary figures were products of monastic education. Royal patronage also promoted education and literacy. Men of letters were brought to the capital, given high posts at the court, and lavishly rewarded for their talent. These institutions enabled a unique self-preserving nature of Myanmar society.

Myanmar poetry belongs to the class of *ratha* literature. All the beauty of Myanmar poetry lies in its *ratha*. The strength of *ratha* poetry lies in its subjects, thoughts, and motives. *Ratha* literature is an element of fine

art that expresses literary movements and emotions. *Ratha* can be interpreted as literature capable of exciting some kind of sensation.

There are nine types of *ratha* or sensations:

1. ***Theingara ratha***, sensation relative to natural affection and love between the two sexes;
2. ***Hartha ratha***, sensation relative to amusement and humor;
3. ***Karuna ratha***, sensation of compassion and pathos for persons in distress;
4. ***Rudda ratha***, sensation of indignation, anger, and wrath;
5. ***Vira ratha***, sensation of longing, struggling, and endeavouring;
6. ***Bayanaka ratha***, sensation of fear and terror;
7. ***Vibhissa ratha***, sensation of abhorrence towards blood, pus, or odor;
8. ***Ambhuta ratha***, sensation of awe towards the surreal;
9. ***Thanta ratha***, sensation of peace and tranquility.

Myanmar Professor U Aye Maung has simplified the nine *ratha* into “Love, joy, pity, anger, vigour, abhorrence, fear, valour, wonder”.

Gon is a Pali word most closely defined as excellence. *Sadda linkara gon* relates to the way in which the poem is articulated, intoned, and recited. The ten *gon* include:

1. *Pathada gon*;
2. *Awza gon*;
3. *Madhu rata gon*;
4. *Thamatar gon*;
5. *Thukhuma gon*;
6. *Thiletha gon*;
7. *Udarata gon*;
8. *Kanti gon*;
9. *Attabyatti gon*;
10. *Thamadi gon*.

Attara linkara gon relates to meanings contained in poetic expressions. There are two types - *thabawa vutti*, direct expression, and *vinka vutti*, indirect expression.

In *An Introduction to Ratha Literature*, Saya Zawgyi says, “Mention has been made of pure pleasure as well as pleasure derived from realization of meaning of life that people get from the beneficence (*ratha*) stemming from the potential of [*ratha*] poetry”. Here, pure pleasure is generally

derived from the *thadda linkara*, articulation or intonation, and *attara linkara*, pleasure at realization of the meaning of life.

U Shwe Aung says this of *ratha*, “An event, if it is to possess *ratha*, must have passed through three stages. The first of these three stages is to be realistic... To be able to say something realistically is the first stage of *ratha* literature. If a poem stops at being realistic, that poem is placed in the list of poor poems. The second stage is that of being able to represent life. It must be able to represent man’s concept of his fortitude, perseverance, might, conduct, and motive. The third stage is that of being able to make a complete identification with self... It must, above and beyond representing man’s life, also be able to completely identify self with the reader and to express the self’s might, resolution, and motive”.

Myanmar poetry is a gem of Myanmar literature. It is a heritage of the world's fine art. *Pyo, linga, ratu, rakan, e-chin, an-chin, and kar-chin*, as poetic styles, occupy a powerful place in Myanmar literature. Myanmar poetry holds strict laws of metre and rhyming that regulate its composition. There is no blank verse in the classical history of Myanmar poetry. There have been nine emotive qualities, ten excellent qualities, and two classes of verse. These rigidly regulate Myanmar Classical versification. Modern poetry underpins this classical style.

Myanmar's conception of beauty, perception of life, and way of thinking are reflected in its poetry. However, they need to be discovered.

The Bagan period (1104-1298 C.E.) Literary evidences became plentiful in the time of King Anawrahta (C.E. 1044-77). He is credited with uniting the land of Myanmar for the first time, in addition to heavily promoting Theravada Buddhism. A great number of stone inscriptions found in and around Bagan proved that a highly literate civilization had flourished there. The content was mostly religious. Stone inscriptions were largely records of dedications to Buddhism from the pious residents of Bagan. Dedications included religious monuments of various sizes. They included meditation caves, dug-up wells, tanks, lakes, dams that supplied fresh water for irrigation and human consumption, paddy and other dry rations, priestly robes, furniture, medicine, other monastery necessities, Buddha images, sacred relics, devotional jewellery to be enshrined in pagodas, agricultural land, domestic animals, gardens, boats, carts, servants, and whatever else the donor was inspired to give to religion.

Stone inscriptions were composed in prose. Sentences were short and direct in expression. Pali phrases or sentences were inserted or quoted in the form of prayer to or eulogy for the Lord Buddha. Composers of stone

inscriptions apparently did not follow grammatical rules and no standardized spelling existed because sentence construction and spelling varied in the same face of one inscribed slab.

One of the earliest stone inscriptions found at Bagan was the Mya Zedi stone inscription of C.E. 1112, which is also known as the Kubyauk Kyi stone inscription. This inscribed stone pillar has four sides, each side bearing inscription in a different language – Pyu, Mon, Pali and Myanmar.

“Glory and honour be to Buddah

In one thousand six hundred and twenty-eight years of religion (C.E. 1084) Kyansittha became king in this city of Arimaddanapur (Bagan).....”.

Three famous verses of the Bagan period were called *linka*. *Linka* is the simplest form of Myanmar verse which has prescribed meter, rhyme, and rhythm. The first *linka* was an ode to the *Nat* spirit of Mt. Popa composed by an unknown poet.

The second *linka* was about a natural lake known as *Mya Kan*, or Emerald Lake, which lies at the foot of a range of hills called Tu-yin Taung Tan about seven miles south of Bagan. This lake no longer exists.

The third *linka* was a lament from the minister Ananta Thuriya who composed it *extempore*, at the moment he was about to die by the hands of his executioners.

Pinya Period (C.E. 1298-1364) Towards the close of the 13th century the Bagan Union broke up into fragmentary principalities. Three Shan brothers, Athin Khaya, Yazathin Kyan, and Thihathu, relatives of Uzana, the last king of the Bagan dynasty, each set up a city kingdom of his own and ruled contemporaneously. These kingdoms were short-lived. Myintsaing and Pinya kingdoms lasted only 66 years (C.E. 1298-1364) and Sagaing kingdom only 49 years (C.E. 1315 – 1364).

New literary forms entirely different from those of the previous period appeared. They were *taya-chin*, *ka-chin*, and *ratu* which were all verse forms. *Chin* verse forms were composed like songs to be sung with musical accompaniment. *Taya-chin* was a classical song with the same opening and closing note. *Ka-chin* was a war song. Literally *ka* means shield. When the army was on march or when victory was celebrated, warriors, both footmen and equestrians, holding a weapon in one hand and a shield in the other danced a *ka* dance, or shield dance, singing *ka-chin* to the beat of martial music.

The *ka-chin* which appeared during the reign of King Thihathu (C.E. 1312-24) from an unknown composer, described the dress, manner, and lifestyle of the people of the time. King Thihathu himself was an excellent *ka-chin* writer and performer of *ka* dance. In the first stanza of one of his *ka-chin*, he described the glory and grandeur of his capital Myintsaing, likening it to *Tavatimsa*, a celestial kingdom.

In C.E. 1300, Tartar hordes invaded and besieged the three walled towns of Myintsaing. The three Shan brothers untidily defended their towns with all their might. In one assault, the Tartars lost 500 men by arrows, blocks of stones, and thrown fire. Due to heavy casualties and shortage of food rations, the enemies were enfeebled and demoralized although they were great in number.

Ka-chin first appeared in the Pinya Period, it is the oldest Myanmar war song and the first patriotic verse of Myanmar literature. The quick steps of the *ka* dance, the resounding beat of the martial music played by wind and percussion instruments, the vibrating chorus of the *ka-chin* song, and the inspiring expressions it used, aroused patriotic spirit and uplifted morale.

Equestrian tournaments were held annually in January on the foregrounds of the palace. It was the state festival. The king and his court were frequently in attendance. Princes, knights, and ministers participated in the competition of horse racing, sword fighting, spear throwing, archery, and other martial arts.

Ratu is a lyrical ode on any subject. It is an offshoot of *linka* verse. *Linka* does not limit the number of stanzas, whereas *ratu* has no more than three stanzas. One stanza of *ratu* is called *eka pike* or solo, two stanzas of *ratu* is called *aphyi khan* or incomplete *ratu*, and three stanzas of *ratu* is *pike sone* or complete *ratu*. The theme of *ratu* varies from religion and philosophy to love, war, games, and descriptions of nature.

The literary history of the **Inwa Period (1346-1526 C.E.)** lasted longer than its political history. The dynasty of Inwa kings began with the rise of King Thado Min Bya in C.E. 1364 and ended with the overthrow of King Sithu Kyaw Htin in C.E. 1555; a span of 191 years. The literature that flourished in this period continued to grow and influence the new literary forms of subsequent periods. The literati of the Inwa Period included laymen and clergymen from various classes including royalty, nobility, aristocracy, higher clergy, and commoner. The new verse forms invented in this period were *Pyo*, *Aye Chin*, *Mawgun* and *Myittasa*. Of course, *linka* and *ratu*, the verse forms of the previous periods, continued to be written with better construction and finer expression. Thanks to monastic education and

the contributions of learned monks, the literature of the Inwa Period marked great progress in terms of extent and depth.

The most popular and numerous literary product of the Inwa Period was *pyo*. It is set with beautifully constructed verse following as many stanzas as its composer desires. It is poetry of epic proportions which does not describe contemporary events. Its theme is always religious and it tells stories selected from the Jataka or the Buddha's life and his incarnations. It is therefore not surprising that most *pyo* composers were monks of high erudition.

Four monks of great poetic fame appeared in the Inwa Period. They were Shin Uttama Kyaw, Shin Maha Thilawin Tha, Shin Ohn Nyo, and Shin Khey Mar.

They were famous not only for their high quality literary output, but also for their association with the 'Divine Message', which was prevalent in Inwa at the time. In the year C.E. 1438, three villages near the town Taungdwin Gyi sprouted four shoots of *pei* tree. *Pei* is a species of palm, on whose leaves Myanmar people reserve for writing the *Tipitika*. *Pei* leaf is a symbol of divinity. The people believed that the four *pei* shoots were good omens revealing the 'Divine Message' that four learned monks would be born there.

Shin Uttama Kyaw's one and only literary product was a long poem of *Tawla* type, which means perambulation in pastoral regions. In this *tawla* the poet anthropomorphized the avian, floral, faunal, and cosmic world. The poet had endowed spiritual, artistic, and worldly qualities to all these diverse phenomena. The sights and scenes along the journey are spiritualized and described in poetic language. Shin Uttama-Kyaw's *tawla* described the different seasons and paid homage to Buddha.

Shin Uttama Gyaw was born of U Thaukkya and Daw Hnin Zi in 1453 C.E. in Pondawbyi Village of Myolalin, Taungdwingyi subdivision, Magwe district, Upper Burma. The name given him to by his parents was Maung Nyo. As a boy he sat at the feet of U Thilasara, Tupayon Sayadaw* of Taungdwingyi monastery, together with his senior, Shin Silavamsa. Both Shin Uttama Gyaw and Shin Silavamsa became novices at and were later admitted to the order of Taungdwingyi monastery. This monastic climate did not foster the cultivation of their poetic gift. Indeed, the superior of the monastery considered it profane that a monk should dabble in poetry which belonged to the renounced world. However, the poetic frenzy could be not suppressed. Shin Silavamsa composed his *Paramidawgan pyo* and he was

* Natmilin Sayadaw according to some authorities.

swiftly forced to leave the monastery. This proved to be a blessing in disguise. The outcast monk went to Ava where he was highly honoured by the King.

Shin Uttama Gyaw remained behind at the monastery where he secretly composed *tawla* despite disapproval from his superior.

Eventually, he left for Ava where he was provided with a special monastery from the king's ministers. His knowledge of Buddhist scriptures is evidenced by no less than 12 *Nissaya* of the Pali sacred scripts. His profound erudition in sacred lore was often consulted by Mingaung II who became King of Ava in 1480 C.E.. He finally returned to Taungdwingyi and ended his days in 1542 C.E. at the ripe old age of 89.

Shin Uttama Gyaw's single *tawla* poem consists of 9 verses. It is a masterpiece of Burmese poetry. In dignity of diction, it challenges comparison with any forerunning Burmese poem. In exuding mastery of Burmese it stands in a class by itself among all poems of the same subject. Literally, *tawla* means a journey through the forest. The sights and scenes along the journey are spiritualized and described in poetic language. In Shin Uttama Gyaw's *tawla* there is additional description of the different seasons and of homage paid to Buddha. The poem owes its inspiration to the address by Shin Kaludyi (couched in sixty Pali stanzas) to Buddha suggesting a journey from Rajagaha to Kapilavasthu in order to view the changing of seasons.

The poem is an arduous read. The unique use of sounds are unsavoury to the uninitiated. The poet has handled this unmanageable letter with such skill. However, the poet's egoism is fully revealed at the end of the poem where he proclaims himself to be the next Buddha of the present world cycle.

Shin Maha Thila Wuntha produced many works of literary merit. His well-known *pyo* were *Paramidaw khan pyo*, *Hsu Taung khan pyo*, *Buddhupat pyo*, and *Dhammapala pyo*, all of which dealt with religion. Apart from the solemnity of their themes, these *pyo* are noted for their beautiful composition, diction, presentation of ideas, and deep expression of piety. Other works of this monk were *Tada Uti mawgun*, *Shwe Nanti Mawgun*, and *Shi-sha-kan mawgun*. *Mawgun* is another verse form. It is a historical record of a significant event or events worth preserving for the future.

History of the literature of this period would not be complete without mentioning *Aye-Chins*, one of the new verse forms. *Aye-chin* is a classical poem addressed to a royal child extolling the glory of its ancestors. It begins and ends with the word *aye*. It is a lullaby song to rock the babe to sleep.

Some lullaby songs were individually composed by celebrated poets for the first born succeeding child. *Aye-chin* is a kind of historical ballad sung in honor of a royal child that eulogizes his royal lineage, glorifies his ancestors and exploits of his paternal lineage, and admires his handsome looks. Although the function of *Aye-chin* was to put the royal babe to sleep, it had lofty aims of recording history, preserving the past glory, and instilling pride in the child by singing about the glory and greatness of its forefathers.

Two female poets who appeared on the literary scene after the downfall of Inwa were Mi Nyo and Mi Phyu, both court ladies and literary rivals. They wrote beautiful *ratu* verses of self-admiration that included sarcastic remarks towards each other.

The Inwa Period may be called the period of the monk writers because it was they who led the literary activity of the time. Royal patronage and public support promoted the monk's education. The liberal attitude of this period towards monastery discipline, *Vinaya*, gave vent to their literary pursuits.

The Taungoo Period (1486-1594 C.E.), which lasted over a century, is characterized by wars waged at home and abroad for national reunification and defense and extension of the kingdom. The mood of this Period was therefore militant and patriotic, not peaceful and extremely pious like that of the Bagan Period. Taungoo Period may rightfully be acclaimed 'the period of *aye-chin*' in the Myanmar literary history.

Celebrated *aye-chin* of this period were *Mintaya Shwe Hti aye-chin* composed by Hlaw Ka Thondaung Hmu, *Mintaya Mei-daw aye-chin*, *Yodiya Mipaya aye-chin* and *Hsin Byu Shin Mei aye-chin* composed by Nawade I, *Min Ye Naya aye-chin* composed by Min Zeya Yanta Meik, and *Min Ye Deipa aye-chin* by Shin Than Kho.

The writers of *aye-chin* were highborn patriots who held high posts in the king's service. They marched with the king to the battle field and proved themselves as valiant fighters. They were awarded by their royal masters with decoration, promotion, title, and various munificence.

The Taungoo Period was also noted for *ratu* writing. Although earlier Periods had produced *ratu*, it was in the Taungoo Period that *ratu* verse reached the highest stage of perfection.

Famous *ratu* writers of this time included Shin Htwe Nathein who composed a complete *ratu* on his reminiscence of the city of Inwa and Nawade I, who wrote over three hundred *ratu* on a variety of subjects – the rain, forest, flowers, court, warrior in battle, Lord Buddha, Saka thunder god, parrot messenger, love, etc. One outstanding complete *ratu* of Nawade I's was the description of the world renowned city Hanthawaddy, the capital

of King Bayint Naung (C.E. 1551-81). He was in service of the king's younger brother Thado Dhamma Yaza, the lord of Pyay.

New verse forms that appeared in this period were *an-chin* and *tha-chin*. *An-chin* sung by raftman or chanted when throwing dice. It was first composed by a court lady named Yaway Shin Htwe who described fifty five styles of coiffeur used by court ladies of the Bagan Period. *Tha-chin* is a kind of poem created by Min Zeya Yandameik. It is the *Jataka* told in verse.

Two significant features of the Taungoo period included a conspicuous absence of monk writers and the near extinction of *pyo* and *linka*. Buddhism ceased to be the leading literary theme. Favorite subject matters of the Taungoo period literature were war, chivalry, love, romance, court life, and princely games. Men of letters were laymen; primarily young, promising, valiant, and down-to-earth. Amidst such secular themes religion found no place in the literary field; monks receded into the background.

Nyaung Yan Period (C.E. 1599-1752) The second Myanmar union broke up into petty principalities during the reign of the last king of the Taungoo period. The Nyaung Yan period saw the reappearance of monk writers in the literary field. With them Buddhism as a literary theme was revived. Although war was present in this period, intervals of peace allowed men of letters to turn to spiritual matters.

The Nyaung Yan Period produced four monk writers of great fame, or *kyaw lay kyaw*. They were Shin Agga Vamsa, the abbot of Bagan Thadda Niti, Shin Ariya Vamsa, the abbot of Sagaing, Shin Warabi Sanganahtha, the abbot of Inwa, and Shin Muneinda Gawtha, the abbot of Taung Hpila. In addition, many other monk writers and six layman writers achieved poetic glory, including minister Padetha Yaza, a writer of *aye-chin* and *pyo*. He introduced drama to the literature with his writing of *Maniket Pyazat*. Other literary contributions of his were *taya-chin*, a classical song with the same opening and closing note. His *taya-chin* described the life of commoners such as farmers, boatmen, and toddy-climbers.

Shin Than Kho, the noted author who served under both Taungoo and Nyaung Yan kings composed a long verse about the elephant. It was entitled *Yatana Pyaung Hsindaw Mawgun*, or *An account in verse of the Royal Elephant named Yatana Pyaung*.

The early **Kon-Baung period (C.E. 1752-1819)** followed the fall of Inwa and the execution of the last king of Nyaung Yan dynasty. Following the reign of Maha Dhamma Yaza Dipati in C.E. 1752 the country again fell into anarchy. Many pretenders vied for the throne. At last, there emerged a

strong man by the name of U Aung Zaya (later known as Alaung Paya). Everyone believed his destiny was to save the nation and to revive a new unified Myanmar. Kon-baung dynasty was named after one of the five appellations of his capital. Historians divide this period in two parts – the early Kon-baung period (C.E. 1752-1819) and the late Kon-baung period (C.E. 1819-1885).

Exalted poems of this period began with the rise of U Aung Zeya and ended with the downfall of King Singu in C.E. 1782. The late Kon-baung period began with the reign of King Bodawpaya in C.E. 1872 and ended not with the removal of King Thibaw in C.E. 1885, but with the death of the famous monk writer Ledi Sayadaw in C.E. 1923.

The first writers of the early Kon-baung period began their literary careers in the previous period. They were budding when Inwa fell and the land plunged into disorder. When U Aung Zeya gained control of the land, many petty states withered or submitted themselves to his rule. When he became king, men of letters thronged to him. Under royal patronage, they grew into full bloom. It must be noted that during this period, there were more lay writers than monk writers. One or two monk writers appeared on the literary scene during this time, but their works were hardly known. For instance, during the reign of King Alaung Paya, a monk writer named Atula Sayada composed a new verse form, *ye-tin*, describing the gallantry of the king's sixty-eight comrades-in-arm. It was a historical record, in verse, of the bold exploits of the diehard fighters who served U Aung Zeya with heart and soul.

Among the lay writers were many accomplished poets. Of them ten were very prominent; Seinda Kyaw Thu U Aw, minister Letwei Thondara, Kyone Wun Bumi Yaza, Shwetaung Thihathu, Letwei Nawrahta, Shwetaung Nanda Thu, U Hpyaw, Queen Shin Min, Shwetaung Nada Meik, and Atwin Wun U Nyo.

Seinda Kyaw Thu U Aw composed in a new verse form called *than pauk*. It is verse of three stanzas with three, four, five, or seven syllables. It is easy to recite and memorize.

Minister Letwei Thondara was exiled to the forest by the king. He missed his family and the court so much so that he composed two sets of complete *ratu*, Meza Taung Chay and Wei Shun Sanda. Letwei Thondara also wrote nine *pyo* of which *Thadina pyo* was the best. Its three themes were religion, state, and court. *Byuha Setki pyo*, *Nandi Thena pyo*, and *Theninga linka* were treaties in poetic form dealing with traditional military strategy and warfare. His other works included *mawgun* and *loota*.

New verse forms of this period were *ya-kan*, *lay sit* and *tay-htat*. *Ya-kan* is a satirical poem of current events, the upper class, court ladies, or fellow writers whom the author wishes to criticize and ridicule. The best *ya-kan* of this period was *Mwei Nun ya-kan* composed by Shewtaung Nanda Thu. It was an old Mon legend about the tragic love affair of Prince Min Nanda and Princess Mwei Nun who met their untimely end. In this *ya-kan*, characters of Portugese sailors were inserted to be satirized and ridiculed.

Lay sit and *tay-htat* verses were created by the poet Queen Shin Min. *Lay sit* is a four stanza verse and *tay-htat* is a form of lyric poem. Her themes were frustrated love, life and her desire to become a recluse.

The **late Kon-baung period (C.E. 1782-1885)** lasted from the time of the succession of King Bodawpaya in C.E. 1782 to the removal by the British of King Thibaw, the last ruler of the Kon-baung dynasty in C.E. 1885. During this long period we see many changes. The impact of relations with the countries near and overseas exerted far-reaching effects upon all aspects of Myanmar life.

Famous monk writers were Kyi Kan Shin Gyi, Ashin Uggantha Mala U Au Ba Tha Sayadaw, Hpo Thu Daw U Min, Maung-daung Sayadaw, Mon Ywe Sayadaw, Man Lei Sayadaw, and Leidi Sayadaw.

During this period epistle writing was quite prevalent among the literature. Kyi Kan Shin Gyi and Ashin Uggantha Mala were noted monk writers of epistle. Epistle in Myanmar is called *Myitta-sa*. Unlike Kandaw Min Kyaung epistle of the Inwa Period, these epistle were not addressed to the king, but to family members, friends, and pupils. Written in simple verse, their epistle were correspondence between mother and son, brother and sister, teacher and pupil, friend and friend, laymen and laymen, monk and laymen. The spoke of recent achievements and current state of affairs. Their epistle contained proverbs, old sayings, moral instruction, and domestic homilies.

Jataka written in Myanmar also appeared in this period. U Au Ba Tha Sayadaw made his name by writing *Jataka*. The last ten lives of the Lord Buddha were originally written in Pali. This monk attempted to render them all into simple Myanmar so that lay people from all walks of life could understand and appreciate them. He finished eight of them. They included *Sanda Kumara Jataka*, *Narada Jataka*, *Widura Jataka*, *Weithandaya Jataka*, *Mahawthada Jataka*, *Maha Zanaka Jataka*, *Ney Mi Jataka*, and *Tey Mya Jataka*. The remaining two – *Buridat Jataka* and *Thuwuna Thama Jataka* were written by another two monks, Shin Nanda Meida and Shin Pyinnya Teikha.

Hpo Thudaw was not monk, neither was he a hermit. Hpo Thudaw was an acolyte with a white robe and shaved head. He kept the ten fundamental precepts of Buddhism.

In the late Kon-baung period there were two writers with the same name of 'Min'. For differentiation, one made himself a holy man and he came to be known as Hpo Thudaw U Min (U Min the holy man). The other Min was known as Lu U Min (U Min the layman). Literary contributions of Hpo Thudaw U Min were verses in various forms such as *Lay Cho Kyi*, *Ratu*, *Tha Hpyan*, *Tay-htat*, and *Tone-chin*. *Lay Cho Kyi* is the same as *Lay Sit* with a slight difference. *Tha Hpyan* is a passage of two, three, or four stanzas sung at the closing of a *Pat Pyo* song. *Tone chin*, or *donchin*, is a song sung with fired rockets at a certain festival. Well known and popularly recited are the twelve verses on the twelve seasons composed by Hpo Thudaw U Min.

Religious and secular literature flowed from the prolific pen of Maung-daung Sayadaw, the head of the Buddhist church. Well versed in Myanmar, Pali, and Sanskrit, he translated into Myanmar twenty three books brought from India and Sri Lanka on various subjects, including grammar, Pali language, medicine, dieting cures, the Veda, etc. When he was disrobed and became a layman, King Bodawpaya appointed him royal adviser with the title 'Maha Dhamma Thingyan'. He composed thirty seven *loota* on thirty seven different modes of horse performance and lancing. Another thirty seven *Than Pauk* on the same topic included thirty seven illustrative drawings.

Pyo verse was revived with new vitality in this period. Mon Ywe Sayadaw was one of the prolific monk writers of *pyo*. Two great monks of high literary fame who appeared in the latter part of this period were Manlei Sayadaw and Leidi Sayadaw. Layman authors included minister Maha Sithu, U Toe, U Yar, Wet Masut Nawade, U Aung Hpyo, minister U Sa, U Kyin, U Ponnya, minister Kin Wun Mingyi, and Yaw Min Gyi U Po Hlaing. U Yar was the composer of a new verse form called *E: Chin* which was a form of lyric beginning and ending with the e: sound. More than a poem, it was a song to be sung by a group making a concerted effort.

In the history of Myanmar literature, there were five authors bearing the title *nawade*, the title for the poet laureate. They were Zimmei *nawade*, Taungoo *nawade*, Pyay *nawade*, Salin *nawade*, and Wet Masut *nawade*. They received the highest honour conferred upon literary genius.

Myawaddy Mingyi U Sa was a minister who served his royal masters by sword and pen. At the age of nineteen, he began his service as a clerk. He showed his literary and musical talent by translating a Siamese classical play titled *E-naung*, with accompanying songs and music. He adapted Siamese,

Mon, Chinese, Zimmei, and even European songs to the Myanmar music and setting. *Pat pyo* is a type of Myanmar classical song set to the cadence of the drum circle. Other types of songs he invented or adapted were *Dain*, *Kyo*, *Bwe*, *Lay Cho*, and *Than Hsan*. *Dain* is a kind of musical tune or song originating in Dawei Division. *Kyo* is a type of classical song composed for the Myanmar harp. It is used as a primer for one learning to play or sing Myanmar classical music. *Bwe* is a type of classical song celebrating a particular theme. *Than hsan* introduced a new musical style.

The two ministers were farsighted patriots. After Myanmar had lost nearly half of its territory as a result of two aggressive wars with the British, ministers Kin Wun Min Gyi and Yaw Min Gyi, realized how weak and backward their country was, militarily and economically. Thus, they desired to reform, or modernize, their country in all respects. There are three preserved poems from articles and correspondences of Kin Wun Min Gyi regarding his mission to France in C.E. 1873.

Two women writers of this period included the Queen Ma Mya Galay and her daughter, the Princess Hlaing Htaik Khaung Tin. Both the queen and princess suffered frustration in life and love. It was from their frustrated love that their lyrical songs and poems stemmed.

Ma Mya Galay was endowed with all qualities of a chief queen-feminine beauty; charm, majestic grace, and personality. She was also an accomplished musician, singer, and song composer, as well as poet and playwright.

British Colonial Period (C.E. 1885-1942) U Kyawt, Sibani Sayadaw, Achoktan Saya Pe, Ledi Pundita U Maung Gyi, Ledi U Kawvida, Male Sayadaw, and others gained prominence as poets during this time.

Sibani Sayadaw censured the British ministers in his single verse *ratu*. British minister of religious affairs, U Shwe Wa, once defended his colleagues in his *lesit* poem. The sayadaw composed a rejoinder that, through its expression, incited the people to rise up and recover their lost freedom.

At this time, Myanmar poetry developed two factions. One faction was made up of patriotic poets who felt the loss of freedom grievously. *Thancho* master Maungdaung U Kyaw Hla's thanchos and Sayagyi Thakin Kodaw Hmaing's *Maha-le-chogyi* stood in the forefront among the works of this faction. The other faction was consisted of modern poem composers of Mandalay.

Saya Zawgyi critiqued modern poems of Mandalay in the World of Books Journal. In the Mandalay period, compositions that were more than

poems and not yet songs, such as *bawle*, *te-tat*, *thaphyan*, *hkun-htauk* and *lawn-chin*, proliferated. Poets vied with one another through compositions of affection, love, praise, sorrow, and hate.

Sayagyi Thakin Kodaw Hmaing, who was involved in the mainstream development of the people's struggles, composed the *Myauk Tika*, *Myauk Gandi*, *Khwe Tika*, the *Boycott Tika* and the *Galon Pyan tika*. U Win Mon and U Zaw Myint evaluated Sayagyi Thakin Kodaw Hmaing's poems.

Myanmar was the sole concern of Sayagyi Thakin Kodaw Hmaing's poetry. The Sayagyi lived among the people through peace and turbulence. Through his poems, he expressed the joy and sorrow he shared with the whole nation. The Sayagyi lauded the Wunthanu Movement with his *Daung tika* and chronicled the 1920 college boycott with his *boycott tika*.

The **World War II period (C.E. 1942-1945)** poetry appeared in a variety of publications. The poets and their works include Saya Zawgyi's poem in Bama Thit Magazine, Natmauk Phon Gyaw's poem, Pyi Sekkya's poem, an unknown poet, Bat un Lay's (Amarapura) poem in the Writer's Journal, No.5, Than Nyun's (Baho Asia) poem in the New Light of Burma Daily of Ferbury 1944. There could have been more poems in other publications but many had been lost in the war. At the end of Anti-Fascist Resistance, Thakin Kodaw Hmaing composed a *Maha le-chogyi* of the Japanese Emperor.

During the **Post War period (C.E. 1945-1948)** many new poets appeared on the Myanmar literary scene. Poets of the post war colonial period pursued themes of anti-fascist resistance, anti-imperialism, national liberation, Myanmar rural life, culture, customs, love, passions, and abstract thought.

Young poets joined the scene during the Independence period. Those with more zeal and tenacity than others came to the fore. They expounded patriotism, anti-war, and pro-world peace themes; in addition to the defense of the motherland against aggressive wars, the honors of civil strife, the dissolution of nuclear weapons, the promotion of national culture, the creative power of man, the understanding of humanity, the contemporary world, and environmentalism.

Independence Period (C.E.1948-1961) poetry followed the path marked by the new and *khit san*, or experimental, poets both in form and in

content. Their substance especially reflected the political developments of the times.

Prominent post-war poets were Sayagyi Thakin Kodaw Hmaing, Zawgyi, Min Thuwun, Dagon Taryar, Ngwe Tar Yi, Kyi Aye, Moe Si, Nu Yin, Bhamo Nyo New, and others.

Prominent Independence Period poets were Min Yu Wai, Daung Nwe Swe, Gon win, Ne Thwe Ni, Tun Ne Nwe, Yaung Ni, Hla Thamein, Htila Sitthu, Letwe Min Nyo, Naung, Min Hla Nyun Kyuu, Chit Darli, Budlin Chit Lay, Nan Nyun Swe, Takkatho Sann, Tekkatho Min Maw, Thein Than Tun, Myint Thu, Tun Yi, Mi Shan *Pyo* (Taunggyi), Kauk Hlaing, Pantanaw Soe Thein, Maung Yin New, Maung Swe Tint, Maung Myint Myat, Maung Lin Yon (Shan State), Tin Moe, Kyi Aung, Maung Swan Yi, Tekkatho Maung Tun Wai, Nyun Wai (Katha), Thanla-mye Yu Lwin, Myo Myint Swe, Win Kywe, Myo Myint New, Maung Pauk Si, Danubyu Kyaw Tun, Nwe (Sittwe), Kyangin Soe Lwin, Pyinmana Maung Thinn Kaing, Pyinmana Myint Maw, Pyinmana Ye Hla, Thamein Thaung, Nu Thazin, Tekkatho Moe Wa, Sitthu Mya Lay, Maung Yin Mon, Maung Lay Aung, Tekkatho Myat Mo Mo, and others.

Modern Poetry (C.E. 1962) Dagon was a poet who gained prominence during the British colonial period at the end of World War II. His works are published in collections. 'The March Revolution 1946' was an emotional poem. It received popular acclaim with its commentary of the anti-fascist resistance. It was prescribed reading at high schools and universities. Tekkatho Win Mon has reviewed this poem in *Introduction to Modern Poetry*. In the February 1947 issue of *Taryar Magazine*, Dagon Taryar commented on Ngwe Tar Yi's *Marlarmyaing Kabyar Myar*:

“Kyi Aye writes more poetry with novel thoughts than poetry with exact rhymes. Images project by her poetic thoughts are intensely emotive : They are mostly on love... 'The Ghost' is an interesting and novel poem. Passions and emotions of [a] frustrated girl can be felt in the poem. Poet Kyi Aye has successfully captured and clearly expressed the inner movements of emotions in the 'The Ghost'. Poet Min Thuwun's *Thabyenyo* and *Pyinma Ngokto* were two poems that gained extraordinary fame as nationalistic masterpieces.

The fallen Pyinna tree lays disfigured. We, as observers, acknowledge the destruction that has passed. Its decay and ruin are albeit familiar. In the refuse, however, what can be salvaged when looked at closely, is an untold history and unknown future. Our hearts must not overlook this veiled marvel.

Throughout the world, all have become familiar with the remains. We must learn to live without ignorance of our shared humanity and future existence.

Bagan Period (1104-1298 AD)

UNKNOWN POET

An ode to the Nat spirit of Mr. Popa
- *linka*

- ၁။ သိုးကလေ၊ ပုပ္ပါးနတ်တောင်၊ အခေါင်မြင့်ဖျား၊ စုံတောပြား၌၊ နံ့ရှားကြိုင်လွင့်၊
ခါတန်ပွင့်သည်၊ ရွှေနှင့်ယိုးမှား၊ ပန်းစကား။
- ၂။ သိုးကလေ၊ စကားပွင့်နှင့်၊ နှိုင်းတင့်နိုးသည်၊ ရဲမျိုးသမီး၊ မောင်ကြီးနှမ၊ ညက်လှပြာစင်၊
မယ့်သည်ပင်သည်၊ ခရီးသား။
- ၃။ သိုးကလေ၊ မြိတ်လွတ်စုလည်း၊ အငယ်တည်းက၊ ကျွမ်းဝင်ကြသည်၊ မွေးဖတူရင်း၊
မျိုးသည်မင်းနှင့်၊ ချစ်ခြင်းစုရုံး၊ သက်ထက်ဆုံးသည်၊ နှလုံးမခြား၊ စောင့်တရား။
- ၄။ ဆွေမိမင်း၊ မျက်သုတ်နီစင်၊ ရထည်းဖျင်နှင့်၊ ကျိုင်းစင်မြဝါ၊ မတ်ကြီးလျာကို၊
မယ်သာကြိုက်မိ တုမရှိ။

Linka nepoznatog autora

Pohvalna pesma duhu Nat planine Popa

1. *O Nat duhu sa ukrasima u kosi kakve nosi Tosaung
Sa gustišem neprobojne šume na vrhu uzvišene planine Popa,
Da li je to miris ćempek latica koje cvetaju u sva doba
I kao da je čitav krajolik zlatom prekriven.*
2. *O Nat duhu sa ukrasima u kosi koje nosi Tosaung
Ona je bila kći hrabra čoveka.
Njena lepota kao latice ćempek cvetova.
Odgajana brigom dobroga brata
U srcu čuvala je dragog
On ne beše s njom. Kao vojnik ode na daleki put.*
3. *O Nat duhu sa ukrasima u kosi koje nosi Tosaung
Još od detinjstva dok je nosila
mjeklasu zavezanu kosu
Njih dvoje se zavoleše
On beše nećak njenog oca
Rodbina njena
Njih dvoje sjedinjeni pripadoše jedno drugom
Do kraja njihovih života
Ostadoše uzajamno verni.*
4. *Njen rođak, njen dragi sa crvenom pregačom
I divnom lanenom jaknom
Bio je jak, lep i muževan,
Imenovan vitezom
Volela ga je
Njena ljubav beše nemerljiva.*

UNKNOWN POET

An ode to the Nat spirit of Mr. Popa

- linka

1. *Oh Nat-spirit with the headdress of Tho-saung
In the thicket of dense forest on the summit of lofty Mt.Popa,*

- Are the fragrant Champac flowers which bloom seasonally.
Their colour is mistaken for gold.*
2. *On Nat-spirit with the headdress of Tho-saung.
She was the daughter of the brave man.
Her beauty could be compared to the Champac flower.
She was brought up under the care of the good brother
She had a lover kept deep in the caverns of her heart.
But he was not with her. In royal dues, he was at all times away.*
3. *Oh Nat-spirit with the headdress of Tho-saung
Since childhood while she still wore
Myeiklutsu hair knot on her head
The pair were fond of each other
He was a nephew of her father
He was thus her kin
The pair were bonded with affection
Till the end of their lives
They kept their mutual faith.*
4. *Her love wore a red prasong
And a fine linen jacket
He was strong, handsome, and manly,
He was a knight-designate
She loved him so much
Her love for him was beyond measure.*

U WIN PE (MYA ZIN)

မြကန်သာ

မြကန်သာ၊ တောင်ကျချောင်းတေး၊ ရေဝင်ပြေးလှည့်၊ ရေအေးကြည်စွာ၊ ကန်ပိုင်မာလျက်၊
ကြာပေါင်းထုံထုံ၊ ငှက်မျိုးစုံသည်၊ ဘုံဝတီသာ၊ နန္ဒာပေလော၊ တူစွာဟုတ္တာ။

U WIN PE (MYA ZIN)

Smaragdno jezero

- linka

Smaragdno jezero

Hranjeno planinskim potokom

Voda koja utiče žurno

A onda leluja hladna i čista

Dotičući obale,

Lokvanji koji mirišu,

Obilje ptica svih vrsta

Kao da je Nanda, nebeski, rajski grad

A možda ovo i jeste uistinu Nanda jezero

U WIN PE (MYA ZIN)

Emerald Lake

- linka

“Emerald Lake

fed by mountain stream,

The waters enter running,

And circle cool and clean,

Within unreachable banks,

Water lilies fragrant

And all types of birds abound,

This is like Nanda in the Heavens,

Is this perhaps the Nanda Lake?”

ANANTA THURIYA

Death Song

- linka

၁။ သူတည်းတစ်ယောက်

ကောင်းဖို့ ရောက်မူ

သူတစ်ယောက်မှာ

ပျက်လင့်ကာသာ

ဓမ္မတာတည်း။

၂။

ရွှေအိမ်နန်းနှင့်

ကြငှန်းလည်းခံ

မတ်ပေါင်းရုံလျက်

ပျော်စံရိပ်ငြိမ်

စည်းစိမ်မကွာ

မင်းချမ်းသာကား

သမုဒ္ဒရာ

ရေမျက်နှာထက်

ခဏတက်သည့်

ရေပွက်ပမာ

တစ်သက်လျာတည်း။

၃။

ကြင်နာသနား

ငါ့အားမသတ်

ယခုလွတ်လည်း

မလွတ်ကြမ္မာ

လူတကာကို

ခန္ဓာခိုင်ကြည်

အတည်မမြဲ

ဖောက်လွဲတတ်သည်

မချွတ်စသာ

သတ္တဝါတည်း။

၄။

ရှိခိုးကော်ရော်

ပူဇော်အကျွန်

ပန်ခဲတုံ၏

ခိုက်ကြုံဝိပါက်

သံသာစက်၌

ကြိုက်လတ်တုံမူ
တုံ့မယူလို
ကြည်ညိုစိတ်သန်
သခင်မွန်ကို
ချန်ဘိစင်စစ်
အပြစ်မဲ့ရေး
ခွင့်လျှင်ပေးသည်
သွေးသည်အနိစ္စာ
ငါ့ခန္ဓာတည်း။

ANANTA THURIVA

Posmrtna pesma

-linka

1. *Da bi se jedan uzdigao i dostigao visine
Drugi mora pasti i ostati
Potčinjen;
Tako je priroda odredila.*
2. *Sa kućom od zlata i palatom
Okružen svitom i krunisan
Koliko samo nadmen kralj može biti
Sve je to kao maleni mehur u okeanu
Sve što čini, neizbežnom kraju vodi.*
3. *Ja mogu pošteđen biti, poređenja radi
Skinut sa ovih giljotina;
Svejedno bekstva mi nema
Jer svakog od nas bez izuzetka
Sudbina ista na kraju čeka;
Čovek je svaki smrtno biće*
4. *Podižem ruke u molitvi
Samo jednu stvar da kažem
U Samsari možda ćemo se ponovo sresti*

*Osvetu ne tražim;
Odan sam svom bogu
Koji sve vidi
Pristanak svoj dajem
Pomilovanje neka bude tvoje, prosvetljeni
A nepostojanost moja*

ANANTA THURIYA

Death Song

- linka

1. *For one to rise and reach high,
Someone must fall and remain
Enthralled;
Such is nature's way.*
2. *With a house of gold, and palace hold
with lords bound, and regal Crown,
Pompous king though he may be,
Is like a glimmer on the ocean's face,
That makes the mortal he.*
3. *Be I excused, compassion used,
And free from the gallows,
Escape would not be;
For each and everyone, however come
Is permanently done;
For mortal is the creature he.*
4. *Raising my hands in prayer, let
me have this to say,
That in Samsara perchance we meet
No vengeance do I seek;
That with strong devotion, for my
Lord Buddha beheld;
Special exception do I accord,
Amnesty be thine – Lord Buddha,
Ah! Impermanence be my lo't.*

ANANTA THURIYA

For one to rise

- linka

*I'twas ever thus. For one to rise
there's need for one to fall.*

*This eternal pattern
applies to one and all.*

*In a world so transient,
regal life in splendour spent,
palace, throne, and glory great,
the ecstasy of royal state
with ministers at beck and call,
the glamour of the audience hall.
As bubbles in the ocean swell
none but a fleeting moment's spell.*

*A felon's fate is meant for me
though yet I might be rendered free
if mercy from the fountain spouts
and royal pardon seeks me out.
But come what may, I still am bound
by nature's rigid law profound
of pauseless change. The living die.
With the law they cannot vie.*

*Gracious king! to thee I homage pay
in humble duty venture I to say,
with evil thirst and malevolent trend
the samsara will yet expand.
No malicious thirst abides in me
nor wicked thought nor enmity.
Loyalty and love sincere
I have for thee to me adhere.
Forgiveness has on thee developed
I blame thee not. Thou are absolved.
In samsara I ply,
Mortals all but live to die.*

Pinya Period (C.E. 1298-1364)

KING THIHATHU

- *ka-chins*

မြင်စိုင်းရွှေမြေ၊ ပန်းသင်းခွေ
ပင်ခြေခြံတက်နွယ်၊ ခြံတက်နွယ်
တောင်လေရှုန်းရှုန်း၊ မိုးခတ်အုန်း၊
ကင်ပုန်းပွင့်ချီချယ်၊ ပွင့်ချီချယ်
နွယ်ပန်းခွာညို၊ ပွင့်ပေလို
ပြာသိုဆောင်လလယ်၊ ဆောင်းလလယ်
တောင်တွတ်ဖျားဆီ၊ ရွှေစာတီ
သရီရဓာတ်စွယ်၊ သရီရဓာတ်စွယ်
ယာဆီမြေကောင်း၊ ကျသည့်ပြောင်း
မနှောင်းပြည့်ဆောလွယ်၊
ပြည့်ဆောလွယ်။
ခါနှင့်ဘုတ်ချိုး၊ ကြက်တောမျိုး
လိုစိုးကျက်မြေကျယ်၊ ကျက်မြေကျယ်။
ယှဉ်ဖော်မဝေး၊ ဖော်ရွှေကျေး
ခါနွေးစားလိုဖွယ်၊ စားလိုဖွယ်

KRALJ THIHATHU

Kaćin

*Zlatna zemlja Mjinsain
Pozdrav majušnih latica Kvej
Prekriva žbunje
Slatki miris lebdi
Južni vetar snažan
Kiše padaju,*

*Kinpon cvetovi
Procvetali...
U Pjato mececu pune zime
Pojavljaju se Āa njo, latice lotosa
Puzavice
Na vrhu planine stara
Zlatna pagoda
Sa svetim zubom od davnina čuvanim
Plodna zemlja
Blista
Od kukuruza i prosa
Koji brzo sazrevaju.
Ptice, papagaji i golubice
Dolaze u šumu
Samo da bi se voleli.
Družina šumskih papagaja
Zoblju i pozdravljaju svet*

KING THIHATHU

- ka-chin

*Myint-Saing's golden earth
And thin Kway flowers greet,
Crawling on the bushes
They waft their fragrance sweet.
The southern winds blow hard
And rain falls,,
The Kinpon flowers are all in
Bloom...
In Pyatho the month of midwinter,
Appear Khwa Nyo flowers of the
creeper.
On the hill's summit in the olden
time,
A golden pagoda with sacred
Tooth Relic enshrined.
On the fertile soil of the farm
Brighten'd,*

*With maize and millet that
In no time ripen'd
Francolin, coucal, parakeet, and dove,
In the forest they haunt
merrily meeting for love.
A company of jungle parakeets,
Feed and greet as they
meet.*

KING THIHATHU

တရုတ်လာသည်၊
ရိုင်ရိုင်လော၊ ရိုင်ရိုင်
မြားမိုးရွာသည်၊
ဖြိုင်ဖြိုင်လော၊ ဖြိုင်ဖြိုင်
လင်းပြင်ပြည့်မျှ၊
ငှက်လင်းတ၊
လတိုင်းလော
လတိုင်း၊ လတိုင်း
မြင်းသည်သိန်းသန်း၊
များစွာထွန်းသည်၊
ထက်ဝန်းရံသ၊
မနိုင် မနိုင်၊
လျှပ်စစ်တိမ်ပြင်၊
မှိုင်းမင်းလွင်သည်လည်း၊
လွင့်သည်လည်း။
တိမ်သည်မည်းမည်း၊
မည်းသည်လည်း၊
မည်းသည်လည်း၊
တိမ်မည်းတက်ရာ၊

မိုးသေးပါ၍၊
ရွာသည်အသည်း၊
ရေချည်ဖြင့်သည်လည်း၊
ဖြင့်သည်လည်း၊
ရွာသည့်မိုးကား၊
ရိုက်ကြိုးကြည်းသည်လည်း၊
ကြည်းသည်လည်း၊
ကန်သင်းမွေမြင်သည်လည်း၊
မမြင်သည်လည်း၊
အရိုင်းမနေချင်သည်လည်း၊
မနေချင်သည်လည်း၊
ပြေးလျင်တစ်စီး၊
မြင်းသည်လည်း၊
မြင်းသည်လည်း၊
နှင်တံမကမ်းခင်သည်လည်း၊
မကမ်းခင်သည်လည်း။

KING THIHATHU

Pesma uz ples sa štitovima

*Tatari dolaze, horde i horde
Horde usred hordi.
Strele pljušte. Pljusak usred pljuska?
Pljusak usred pljuska.
Lešinara polje puno.
Ispod Meseca?
Mesec usred meseca.
Konjica brojna. Krug usred
Krug?
Nikada ne pobediše.
Munja sevnu kroz nakupljenu
Tminu? U tmini.*

*Oblaci mračni
Koliko mračni? Mnogo mračni.
Kiša prati oblake. Da li je
Grmelo?
Grmelo.
Jaka kiša. Da li je sve potopila?
Sve potopila.
Brazde u polju. Da li su
Nestale?
Neprijatelj. Želeo da ode?
Želeo da ode.
Podvukao rep i pobegao. I Konjica?
I konjica.
Čak pre dignutog biča?
Dignutog biča.*

KING THIHATHU

*The Tartars came, horde upon horde
Horde upon horde.
The arrows rained. Showered upon
Shower
Shower upon shower.
Vultures filled the field. Month
Upon month
Month upon month.
A multitude of cavalry; Round
And round
They never won.
Lightning flashed the gathering
Gloom, in gloom.
The clouds were dark
Were they very dark? Very dark.
Rain followed the clouds. Did
Thunder roar?
Thunder roared.
Heavy rain. Did it flood the land?
It flooded the land.*

*The field ridges. Did they
Disappear?
The enemy, did they want to go?
They wanted to go.
Turned tail and ran. The cavalry?
The cavalry.
Before the whip could even
Be raised?
Before the whip could be raised.*

KING THIHATHU
Shield Dance Song

တစ်မောင်းတစ်မောင်း၊
တို့တစ်မောင်းသည်၊
တစ်မောင်း ဘကောင်းသားလော၊
ဘကောင်း ဘကောင်း။
အနီးမြင်မှတ်
စေတီထွတ်သည်၊
ကောင်းမြတ်သာလျောင်းလော၊
သာလျောင်း သာလျောင်း။
သင်းတွဲမြောင်းကြီး
အယဉ်စီးသည်၊
ဖြင်ညီးမြစ်လောင်းလော၊
မြစ်လောင်း၊ မြစ်လောင်း။
ဥတည်းသည်လည်း၊
ဥတည်းရံဝန်း
ပြသွန်းသွန်းသည်
ထက်ဝန်းတန်ဆောင်းလော၊
တန်ဆောင်း၊ တန်ဆောင်း။
ပေါင်းကွက်စေ့ပျဉ်၊

နန်းရင်ပြင်ကား၊

ဆင်လျှင်နင်းကောင်းလော၊

နင်းကောင်း နင်းကောင်း။

KRALJ THIHATHU

Pesma uz ples sa štitovima

*Mi pripadamo vojsci koja kreće
Jeste li pravi sinovi hrabrih očeva,
pravi smo.*

*Tu u blizini vidi se pagoda
Je li to Buda na svetoj planini?
Buda koji se odmara.*

*Tintue kanal plavi i otiče
Je li to reka, reka koja tutnji
Reka koja tutnji.*

*Grad je opkoljen zidinama.
Jesu li to tvrđave? Jesu li tornjevi?
Tvrđave.*

*Pod palate je od čvrstih greda.
Mogu li slonovi stupati
Po njima?*

Stupati po njima.

KING THIHATHU

Shield Dance Song

*We belong to a gone-regiment
Are you true sons of valiant fathers?
true through and through?*

*We see a pagoda close at hand.
Is it the Buddha of the holy hill?
Reclining Buddha.*

*The Tthindwe canal floods and flows
Is it a river, a roaring river?*

*Roaring river.
City walls are on all sides.
Are these the battlements? Are these the towers?
Battlements.
The palace floor is of strong timber.
Can elephants possibly tread
on them?
Tread on them.*

NGARSI SHIN KYAWSWA
Shield Dance Song

တာဝတိံသာနတ်ရွာလေ နတ်ရွာလေ ဟုတ်တည်းရှင်ခြင်းရှင်ခြင်း ဟုတ်တည်း ဆွေရင်းဆွေရင်း
ဟုတ်တည်းသည်ရင်းသည်ရင်း။

မြင်စိုင်းဟူသည် ရွှေပြည်ရွှေပြည် မြင်စိုင်းရွှေမြေ ပန်းသင်းခွေ ပင်ခြေချုံတက်နွယ် ချုံတက်နွယ်။
တောင်လေရှုန်းရှုန်း မိုးခတ်အုန်း တင်ပုန်းပွင့်ချိုခြယ် ပွင့်ချိုခြယ်တောင်ထွဋ် ဖျားဆီ ရွှေစေတီ
သရီရခါတ်စွယ် ယာဆီမြေကောင်းကျသည့်ပြောင်း မနောင်းပြည့်ဆောလွယ် ပြည့်ဆောလွယ်
ခါနှင့်ဘုတ်မျိုး ကြက်တောမျိုးလို ဆိုးကြက်မြေကျယ် ကြက်မြေကျယ်၊ ယှဉ်ဖော်မဝေး
ဖော်ရွှေကျေး စားနွေး စားလိုဖွယ် စားလိုဖွယ်။

ယရည်းသွန်းသွန်းမြင်းသည်ဝန်း လှံချွန်းထွန်းတက်ပယ် ထွန်းတက်ပယ် စောလူးစီးတန်
မြို့စက်ဝန်လျှင် တန်မြင့်မဆွယ် မြင့်မဆွယ် မြောက်စည်လတီး ဝင်ခါနီး စောစီးနန်းထက်ကျယ်
နန်းထက်ကျယ်၊ သာသည့်မြေပြင် စောနတ်သျှင် နန်းခွင်ရှုတင့်တယ်ရှုတင့်တယ်၊ အထူးလော
တက်တိမ်လော နေရောင်လော။

တမောင်းတမောင်း တို့တမောင်းသည် တမောင်းတကောင်းသားလော
တကောင်းတကောင်း။

အနီးမြင်မှတ် စေတီထွဋ်သည်၊ ကောင်းမြတ်သာလောင်းလော၊ သာလျောင်းသာလျောင်း။
သင်းတွဲမြောင်းကြီး၊ အယဉ်စီးသည် ဖြင်ဦးမြစ်လောင်းလော မြစ်လောင်းမြစ်လောင်း။
ဥတည်လည်း ဥတည်ရဲဝန်း ပြသွန်းသွန်းသည် ထက်နန်းတန်ဆောင်းလော၊ တန်ဆောင်း
တန်ဆောင်း။

ပေါင်းကွပ်စေလျှင် တန်ပြပြင်ကား၊ ဆင်လျှင် နင်းကောင်းလော နင်းကောင်းနင်းကောင်း။
ကျိုးနတ်ရေ မြို့ခြေအပြည့်ထား၊ လေဟူသည်ကား ထွားရှည်ကျော် ပျံပွား။
လေဟူသည်ကား-ဆယ့်တစ်ရွာ တစ်ခြားဒေဝကျော်ထင်ရှား။
မဏိဆင်သည် မျက်ရှင်ကွန်းတော်လား ကွန်းတော် ကွန်းတော်။
အမွမ်းစွင့်စွင့် ကနားမြင့်သည် ကြံသင့်သာလျောင်းလော သာလျောင်း သာလျောင်း။
ရဝေဆီးသည် လက်တီးလေတံခါး။

တရုတ်လာသည်၊ ရိုင်ရိုင်လော၊ ရိုင်ရိုင်
မြားမိုးရွာသည် ဖြိုင်ဖြိုင်လော၊ ဖြိုင်ဖြိုင်။
လင်းပြည့်ပြည့်မျှ ငှက်ဋ္ဌင်းတ လတိုင်းလော လတိုင်းလတိုင်း မြင်းသည်
သိန်းသန်းများစွာ လွန်းသည် ထက်ဝန်းရံသ မနိုင်မနိုင် လျှပ်စစ်တိမ်ပြာ မှိုင်းမင်းလွင်သည်လည်း
လွင်သည်လည်း။
တိမ်သည်မည်းမည်း မည်းသည်လည်း၊ မည်းသည်လည်း
တိမ်မည်း တက်ရာ မိုးသေးပါ၍ ရွာသည့်မိုးကား ရိုက်ကြိုးကြီးသည်လည်း
ကြီးသည်လည်း။

၁။ ရွှေဖဝါးတော်အောက်၊ ကျွန်၏လျှောက်ဖြင့်၊
မလျှောက်ဝံ့ဝံ့၊ လျှောက်ဝံ့ဝံ့တည့်၊
ကြောက်ရွံ့လျက်ပင် စက်ရွှေစင်ကို
ထိပ်တင်ဘုန်းနယ်၊ ဆင်စမွယ်လျက် နိကာယ်လုံးစုံ
ကျမ်းသုံးပုံဝယ် အာရုံညွတ်ညွတ် ပရမတ်ကို၊
အထွတ်ဖုန်းခိုင် သိမြင်နိုင်ကာ ကျော်လှိုင်ပေါက်ပြ
ကြားလေကလျှင်၊ ဘဝသုံးမည်၊ လူနတ်ပြည်၌
မည်သည့်ကုသိုလ် နှိုင်းဆိုမတန်၊
နိဗ္ဗာန်လက်လှမ်းနန်းပွင့်ငြိမ်းသည်၊
ရွှင်လန်းဝမ်းမြောက်တော်မူစေတော်။

၂။ မင်း၏တရား ကျင့်ဆယ်ပါးနှင့် မမှားအယူ
နတ်လူပူဇော် မင်းရဲကျော်ဝယ် ကျွန်တော်ရင်းစစ်
အဖြစ်ရှေးဦးပါခဲ့ဘူးလား ကျေးဇူးလိုက်လာ
မရဏာသန်၊ ဇောငါးတန်နှင့် လွန်၍ခုနစ်
အဖြစ်သဘော မဇောလေကောင်း၊
ဇောလေကောင်းတည်း၊ အကြောင်းထွေငေါ်
တနည်းသော်မူနီရော်အထွတ်၊ သမာပတ်ကို
လူနတ်ဗြဟ္မာ ဝင်သောအခါ၌ ချမ်းသာငြိမ်းမျှ စံစား
ကြသား၊ နေဝသညာ၊ နာသညာနှင့် ရတနာနှောင်း
ရကောင်းဘဝင် ဗိုလ်နှင့်ပင်တည့် သို့စင်ဟူ၍
အယူမသိ၊ ဝီစိကိစ္ဆာ စွန်းသင်္ကာကို၊
ဥာဏ်ဝါလင်းပြောင်၊ ထွဋ်ဘုန်းခေါင်သည်
ပျောက်အောင် ပျောက်တော်မူစေသော။

၃။ နာမ်နှင့်ရုပ်ကိုပေါင်းချုပ်ကြွင်းမဲ့ သင်္ချာဖွဲ့သော်

တစ်ဆယ့်လေးကိစ္စ ဆယ်ငှာနဖြင့် ဒွါရခြောက်ထပ်
ခြောက်ရပ်အာရုံ၊ ခြောက်စုံဝိညာဉ် ခြောက်စဉ်ပီတိ၊
ဂတိငါးဖြာ၊ ရုပ်လေးမွှာနှင့်၊ ခန္ဓာအာယုတနခါတ်၊
ဥပါတ်ထီဘင်၊ ဘဝင်ဇောစိတ်၊ နိမိတ်မက္ခာ၊
တဒါရမ္မဏ၊ အရထိုထို၊ ပုဂ္ဂိုလ်အပြား၊ ဝါတရားနှင့်
ဘုရားမြတ်မွတ် နိဗ္ဗာန်ယူနိုး
မြေကြီးမိုပြင်ကောင်းကင်နံ့သိ၊ စုတိတော်စိတ်၊
အတိတ်နှင့်နှင့် သုံးပါးတွင်၌ ဘယ်လျှင်အာရုံပြုတုံသနည်း၊ ရိုက်ကြီးကျော်ဟိုး
နန်းပွင့်ရိုးသည် ဖြေရိုးကောက်တော်မူစေသော်။

NGARSI SHIN KYAWSWA

Pesma za ples sa štitovima

Ma je li ovo Tavatimsa, bogova boravište?

Bogova boravište.

Jeste moj oče. Jeste moj rođaće.

Jeste moj druže.

Naš dom Mjinsain, zemlja zlatna.

Zemlja zlatna.

Mirisna loza uvijena po grmlju i živici.

Grmlju i živici.

Južni vetrovi duvaju i nebo tutnji.

Cveće cveta.

Puzavice u cvetu sred januara

Sred januara.

Na vrhu brda sveti ostaci.

Sveti ostaci.

Proso na plodnoj zemlji brzo zri.

Brzo zri.

Jarebice, golubovi , fazani lutaju divljim poljima.

Lutaju divljim poljima.

Papagaji u parovima po voćnjacima.

Po voćnjacima.

Naš dom Mjinsain,

bogova boravište.

NGARSI SHIN KYAWSWA

Shield dance song

*Is this Tavatimsa, the abode of gods?
 Abode of gods.
 Yes, my sire, yes my kinsma.
 Yes, my mate.
 Myinsaing, our home, the golden land.
 The golden land.
 The scented vine climbs over shrubs and hedges.
 Shrubs and hedges.
 When the south wind blows and the sky roars.
 Flowers bloom.
 The clematis blooms in mid-january.
 Mid-january.
 On the hill stands the sacred relic.
 Sacred relic.
 Millet on good soil ripens early.
 Ripens early.
 Partridge, dove, pheasant roam the wide fields.
 Roam the wide fields.
 Parakeet feet in pairs on orchard trees.
 On orchard trees.
 Myinsaing our home, abode of gods.
 Abode of gods.*

Innwa Period (1346-1526 AD)

SHIN UTTAMA KYAW

-Tavla

“ဥဏှာဂုနတ်၊ ဖလ်ရဟတ်လည်း၊ သဟဿရောင်၊ ခြည်တစ်ထောင်ဖြင့်၊
 ပြောင်ပြောင်ဝင်းထိန်၊ အာဏာနှိမ်လျက်၊ ပြင်းရှိန်အန္တ၊ ဂုဏ်စွမ်းပြသော်၊ လေခမြေသက်၊
 ဈာန်ဝိတက်သို့၊ သစ်ရွက်ရော်ရီ၊ ဣန္ဒနီဝယ်၊ သီဂီတဝက်၊ ဖက်၍ဆေးစုံ၊ ခြယ်သောပုံသို့၊
 ရဂုံမြိုင်တွင်း၊ တောလုံးလင်းသား၊ ---”

တောခွင်တောင်ထု၊ ပျော်ကြောင်းလှသည်၊ တောင်သူ့ခလေ့၊ ယာမီး ကြွေသား၊ မျိုးစေ့
မြေနံ၊ ဒေဝမာန်လျှင်၊ ညံတခြိမ့်ခြိမ့်၊ ဘဝင်စိမ့်မျှ၊ သိမ့်သိမ့် ရိုက်ကျော်၊ ပုဇွန်ဆော်၍၊
ခါတော်သဘင်၊ ဖက်နွဲယှဉ်ဘို့၊ ညွန်ရှင် ခက်သွယ်၊ တောနိကယ်ဘုံ၊ အံ့ဖွယ်သရဲ၊ ကဲကြဆင့်ဆင့်၊
ပင်လုံးဝင့်လျက်---”

တိမ်ညိုမိလ္လာ၊ တိမ်စူကာနှင့်၊ တိမ်ပြာရောရှက်၊ မယမ်းဖက်၍၊ တိမ်သက်တန့်ရောင်၊
အဝါပေါင်ဝယ်၊ မှောင်ခဲ့တခါ၊ ပြာခဲ့တချို့၊ ညိုခဲ့တလီ၊ ရီခဲ့တဖုံ၊ မှုန်ခဲ့တချက်၊ ယုဂန်ထက်က၊
လေးဘက်လုံခြုံ၊ တိမ်ဂဠုန်လည်း၊ နဂါးရုံကြွေ၊ ရန်ချင်းတွေ့သော်၊ ခိုးငွေလွတ်ပြိုင်၊
ဂုဏ်ချင်းဆိုင်ခဲ့။

The rainbow of the cumulous clouds is tinted with sable, azure, purple, yellow, and varied kindred hues. Pile upon pile of drifting columns vault in their tricksome courses clashing together as the roc and dragon met in a fierce contest...

နတ်မင်းဝဠာ၊ ဒေဝရာမူ၊ စွေရွာကြူးခေါက်၊ ရေရူးမောက်၍၊ ထုံးပေါက်အင်းအိုင်၊
ဂနိုင်စိမ့်စမ်း၊ တင်းကျမ်းကုံလုံ၊ စီးသွယ်ခြံသည် ယမုံဂင်္ဂါ၊ ရေညီလာနှင့်၊ သီတာသဘင်၊
ရှုအင်ခမန်း၊ အဆန်းဆန်းလျှင်၊ မကားရ်လိပ်ငါး၊ ရွှင်မြူးစားလျက်၊ ပျော်ပါးစံပ၊ ရွေ့များတသင်း၊
တွင်းရွှေဂူဟာ၊ လှိုဏ်နန်းသာက၊ ကက္ကဠာမွန်၊ ရွှေပုဇွန်လည်း၊ အားသွန်ညွတ်ခ၊ သုံးလူ့ဘကို၊
ဖူးကြသောဟန်၊ ရေနန်စံစွ။ ----

... The god of the sky sends sheets of swift rain. Ponds, lakes, forests, marshes, streams, and springs ravishing in a thousand charms. In bold joyance, schools of ‘magarus’, crowds of turles, schools of fish meet a bold festival and join the crabs that crouch at the mouths of their cozy holes in adoration before the Man of men...

ချိန်ရာသီခွင်၊ မိန်သဘင်မှာ၊ ငွေစင်ရထား၊ ယန္တရားသည်၊ အသွားတူညီ၊ ဖဂ္ဂုဏီနှင့်၊
ယှဉ်မီတွဲကာ၊ ဗျိုင်းတာရာတို့၊ မြိုင်မှာမြိုင်လျောက်၊ ရွှေပိတောက်လည်း၊ ဖူးညောက်ပွင့်ချိန်၊
သီတာသိမ်ဝယ်၊ သောင်တိမ်ငွေဥ၊ သဲဗွေနနှင့်၊ ဝတ်စုညွန်ချီ၊ သရဖီမူ၊ ကြိုင်ဆီလှိုင်သက်၊
ရေဖက်ဆွတ်တည့်၊ ချေလွတ်ဆောစွာ၊ သည်ချိန်ခါကို၊ သောတပန်မည်၊ မဟာထေရ်တို့၊
မကြည်နိုင် အောင်၊ ခိုးမြူမှောင်ခဲ့။

The Tabaung sky looks dismal and is dappled with pearly clouds. ‘Petgunny’ and the egret shine by the side of the silvery moon. ‘Padauk’ buds cluster round the branches. Rivers seen glorious with silvery sands.

The 'tharahi' buds and sprouts shedding its sweetness. The early fall of rain forms torrents that sweep leaves into large streams. The gouching mingle of mist and gloom fills even the spirits of saints with endless longing...

တထာဂတ၊ နှိုင်းဆမမြော်၊ မြတ်ရှင်တော်ကို၊ ပူဇော်ကြရာ၊ အကြောင်းမှာကား၊
ရာသီယမိုက်၊ နွေစရိုက်ဝယ်၊ လေလိုက်သာမော၊ ညှာကြောခိုင်လျှော့၊ မြိုင်ကြော့ကြော့မှာ၊
လျော့ကေသာရစ်၊ ရာထည်သစ်ကို၊ စနစ်ခေါက်လွင်၊ သမိုက်ဆင်သည်၊ ဘယ်တင်သိုင်းရစ်၊
လှုံထည်သစ်နှင့်၊ နတ်စစ်ကညာ၊ မေခလာလျှင်၊ နန္ဒာသူဇ၊ သုနန္ဒနှင့် စိတြမုန်ကူ၊ ဘုံမြင့်သူတို့၊
နှိုင်းတူဘက်ကင်း တရားမင်းကို ဝပ်စင်းခယ၊ ပူဇော်ကြ၏။

... A crowd of worshippers hail the great divine man. It is summer. In the delightful forest realm, whistling wind rocks the leaves and branches to and fro. Megala, Nanda, Thuza, and Thunanda bend their aural brows at the feet of the righteous king. The tresses of these high-born fairy forms are loosened in sweet disorder and their spotless saris are bravely thrown about their snowy shoulders.

သကျရှင်တော်၊ သုံးလူ့ဘောင်ကို၊ ပူဇော်ညွတ်လာ၊ နတ်ကညာအား၊ စိတ်မှာစွဲတပ်၊
ငှက်ခတ်မုဆိုး၊ အာရုံကိုး၍၊ မြတ်နှိုးကြင်နာ၊ ဝမ်းမြောက်စွာနှင့်၊ ပျူငှာသစ်ဆန်း၊
ကြော့ကြငှန်းမှာ၊ တော့သန်းရွှေလယ်၊ တစ်ဘုန်းမယ်တို့၊ ရွှေကြယ်ရန်ခ၊ စန်းငွေလသို့၊
ဘဝင်တင့်လှိုင်း၊ မြတနှိုင်းသို့၊ ဘက်ဆိုင်းအကုန်၊ တက်လှိုင်းပုံသည်၊ ဝသုန်ရေက၊ ရှိသမျှကို၊
အဆမတန်၊ အတန်တန်နှင့်၊ ပြန်ပြန်လှယ်လှယ်၊ ကြင်ရေးခြယ်ခဲ့၊ ဘယ်လှော်စံသိန်၊
ဉာဏ်ဖြင့်ချိန်လျက်၊ ဘယ်ခါသက်အံ့၊ အမြတ်သံရှင်၊ သီဆိုချင်ခဲ့...

.... The sight of the worshipping goddesses thrills the huntsmen with passion and pleasure. The strange ways of the divine galaxy are full of the spell of sex. They heed to the princesses who move about in the palace attended by a train of a million maids. They shine clear as the fair bosom of the silver moon engirt by stars of gold. Resplendent as an emerald that darts its luster in a flood of light, they eclipse all that is fair on earth and in water. The simple swans wonder when the celestial beauties would open their hearts and utter their love in silver accents...

ဘာသူ့ဘက်မှ၊ အသက်ပဏ္ဍာ၊ ဆက်သရာလည်း၊ မဟာဇောတိရသ်၊ လောကခါတ်ဝယ်၊
မျက်မြတ်ရည်မှန်း၊ မိုးနုသန်သို့၊ ပန်ဉာဏ်ယူဆင်၊ တင့်ရေးအင်ကို၊ တွေးထင်ရော်ရမ်း၊
စက်လွန်လွန်းစွ၊ ထက်စွန်းဘုံပျံ၊ ယုန်ဗိမာန်ကို၊ လက်တံလှမ်းချို၊ ဖမ်းမမိလို့၊ မြင့်သီဝေးမြော်၊

တင်ရေးရော်၍၊ တော်ညာဝင်ကို လွမ်းရေးပိုခဲ့၊ မြင့်မိုရ်မဏ္ဍလာ၊ သတိန်ချာဝယ်၊ တိမ်ပြာကိုးမှတ်၊
ယိုးမည်နတ်လည်း၊ အမြတ်ကျော်ခေါင်၊ ဗောဓိညောင်က၊ လွမ်းအောင်သာလင့်၊ ဗျာဗျားဆင့်လိမ့်၊
သက်ပင့်ဆွတ်ချိမ့်၊ ကြင်သည်ငြိမ့်မျှ၊ ရွှေအိမ်ပရမေ၊ လှလွန်းဆွေသာ၊ နောင်ကိုးရာဟု၊
စိတ်မှာမပြယ်၊ အာရုံခြယ်လျက်၊ ရှုဖွယ်တစ်ဖုံ၊ ယဉ်မျိုးစုံခဲ့။

The love smitten company lay their lives lowly at the feet of the goddesses for priceless gains. Is it worth their while? One may doubt. But who can tell? They are those that lay hold of the moon with their soft hands. This dismal fact flashes upon their faint minds. Perhaps the god of the skies seated on Meru's brow has inspired in them a hopeless passion. Thus they fondly surmise. The ravishing books of the goddesses catch their breath away and cast their hearts in flutter. They still dream of their brides-to-be with winsome airs and graces...

SHIN UTTAMA KYAW

-Tavla

Sunce se njiše ka zapaduOsušeno lišće otreseno sa grana leprša na vazdušnom talasu u mističnoj ekstazi. Njegova boja safira sa primesom zlata. Raznolikost boja ispunjava mladu šumu... Gromka zvonjana grmljavine najavljuje sezonu sađenja i požuruje planinska plemena da pale, obrađuju i kose livade koliko god im treba i kako god žele. Sada je vreme pesme i plesa. Bubnjajući udarci groma iz zagrljaja nebesa kao odjekujući ritam oklopa udara u čast prosvetljenom. Po šumskim lugovima drveće i žbunje, visoko i malo krunisano je klicama, pupoljcima i nedozrelim voćem.

SHIN UTTAMA KYAW

- tawla

The sun swings westward aslant...Withered leaves shaken from the spray glide down on the airy surge as if in mystical ecstasy. Their sapphire hue appears dashed with gold. A clamor of colour fills the vernal woods... blasts of thunder usher in the seeding-session and urge the tribes of the hills to burn, till, and sow their land per their use and want. It is now the time of song and dance. The drumming thundering through the folding circles of heaven like the plangent roll of the crustacean drum in honor of the

enlightened one. In the forest grove, trees and plants both high and low are crowned with sprout, bud, and fruit...

SHIN MAHA THILA WUNTHA

Grešna zadovoljstva

- Pyo

*Ako misliš samo na ona zadovoljstva,
Grešnih nagrada iz ciklusa rađanja,
Glava će ti se učauriti. Ludak se
Pere crnom mašću
I po sebi razmazuje nečist
Kao da je mirisna krema
Vrući žar mu je
Rubin da ukrasi uvo
Zmija umesto pojasa pozlaćenog cveća,
Smatraj čulna zadovoljstva
Bez nagrade, pogrešna, bez radosti
Gađenja puna , i odreci se gluposti
Budalo, potrudi se kako znaš
Da pobegneš iz njihovih grešnih stega.*

SHIN MAHA THILA WUNTHA

Evil Pleasures

- pyo

*If you only reflected on those pleasures,
Those evil rewards of the cycle of births,
Your head would reel. The madman
Washes in black varnish gum
And smears himself in excrement
As with fragrant cream, hot ember seems
A ruby to embellish the ear;
The serpent seems a belt of gilded flowers,
Consider the sensual pleasures-
Unrewarding, faulty, uncomfortable...
As disgusting and foolish
As the idiot, who strives methodically*

To escape from the evil grip.

SHOON MYA AUNG

Budina dobrota

*Zbog Budine dobrote
Imaš li tajne misli , govoriš li nečasno i
Činiš li takva dela
Vodi računa o svom umu
Kao da je Buda prosvetljeni
Živ i dalje
Ja se molim ponizno
Kroz pesmu koju pišem*

*Propovedaše Buda obavezu prema
Mislima, rečima i
Delima časnim
Pokaži se i ti pred prosvetljenim
Pun milosrđa; a i u smrti
Ja se molim ponizno
Kroz pesmu koju pišem*

*Negovati misli čiste i časne
I vršiti dobra dela propovedaše
Poštovani Buda
Ne možemo se porediti s njim ali
Ja ga slavim u svojim mislima
Kroz pesmu koju pišem*

*Časno Budino propovedanje o
Tri vrline, mi iz Mjanmara
Poštujemo u našoj zemlji, istinski koren
Njegovog učenja, poput leka
Za svakodnevne boljke, svih vrsta
Da se prebole, kao eliksir
Zbog Budine dobrote.*

SHOON MYA AUNG

Lord Buddha's goodness

Because of Lord Buddha's goodness

With harboring thoughts, saying what is unvirtuous

Or committing such acts

Always keeping the mind under control

As if Lord Buddha who preached

Were still living

I supplicate in all humility

In my act of loving-kindness

He preached committance

To all thoughts, words, and

Deeds that are virtuous

To the Lord's entire charity

living in eternity

I supplicate in all humility

In my act of loving-kindness

Harboring thoughts clean and virtuous

And doing good deeds was preached

By the virtuous Lord

As if we were living, unmatched

I keep Him in my thoughts

In my act of loving-kindness

The virtuous preaching's of Buddha

The three Virtues, we in Myanmar

Hold in this land, as innate roots

What he preaches, the cure for

All mundane ailing, variegated

To overcome them, as an elixir

Because of Lord Buddha's goodness.

SHIN MAHA SILAVUMSA

“Go not anywhere near ‘Parami’”.

Gotama Buddha in his previous life as a Hermit Sumeda, prayed Dipinkara Buddha that he to might become a Buddha one day. The Buddha-to-be then began to acquire Parami qualifications of a Buddha of the four virtues and a hundred thousand aeons. Poet Shin Maha Silavumsa collected all the facts about the future Buddha’s striving as told in scriptures and composed by the Paramidaw Khan Pyo.

နိက္ခမဟု ကိစ္စလွယ်ရှောင် အင်းကောင်းမန္တန် မန်းမှုတ်ပွန်သား အနန္တဉာဏ် ငါနှင့်ယှဉ်၍ စိမ်းချဉ်မိုက်မြက် ဥပါခက်ဟု ရမ္မက်မကြွင်း ဆယ့်နှစ်သင်းသား အပြင်းတမ်းကြူး တောဘီလူးကို တပ်ဦးငါထွင် ကြီးမှူးသင်မှ ဖြိုနှင်စဉ်းဖြတ် မဂ်နှင့်သတ်ပြီး ဥပဒ်သိမ်ဖျင်း မှောင့်ရောင့်ကင်းမှ ကိုယ်တွင်းအရေး ငြိမ်းဆေးဖြေနိုင် ဂုဏ်နံ့လှိုင်သည် ကွယ်ပြိုင်နှိုင်းရှား ထေရ်မြတ်များသို့

ပမာသွေးသီ စာမရီဟု နောက်ချီပွပွ မြီးဆံလှလျက် တောမထိပ်ခေါင် သရေဆောင်သည် ရွှေရောင်ဖြိုးဖြိုး သားအမျိုးကား ကျင့်ရိုးအစဉ် ချင်းတို့ဉာဉ်ဖြင့် ရှောင်ကြည်လျက်ပင် မြီးဆံခင်၏ အကြင်သရော် သွားမတော်၍ ထော်လော်ကန့်လန့် ချုံနွယ်ညွန့်ဆက် တမျှင်ရွက်ကို စုံမက်ချစ်စိုး နှမြောနိုး၍ သားမျိုးတိရိစ္ဆာန် အားကုန်သွန်လျက် လည်လန်မူးမော် ရန်းချေသော်လည်း ထိုရော်မြီးဖျား ပြတ်ခန့်ညား၍ မသွားတဆွေ လိုရွှေဝင်းတန့် အသက်စွန့်လျက်....

ဗောဓိညောင်ရွှေ ဗုဒ္ဓဟောအောက် ဆန်းကြယ်ပေါက်သား ရောင်တောက်ပလွင် သမိုက်ပြင်ထက်၊ အောင်မြင်ခါလင့် သစ္စာပွင့်က မြင်အံ့သသူ သုံးပါးလူဝယ် မပြုလျှင်းဝဲ လွန်ကြူးကဲလျက် အံ့ဆဲဆလောက် မိုးဆုံးချောက်မျှ ချီးမြှောက်ကျုံးသံ ဘုန်းခေါင်လျှံသား ဓမ္မသာမိ မုနိပုည သုံးလူ့ဘကား မဆွစွာစွာ ဝါဆိုခါ၌ ဗာရာဏသီ ပြည်ကိုမို၍ ဝင်္ဂီငါးယောက် ရှင်တို့မှောက်ဝယ် ကြားချောက်ဘဝဂ် ဓမ္မစက်ကို သံမြွက်ဝှဲချီး ဟောပေးပြီးမှ ချေချွတ်ပြုမှ ဥရုဝေလ ကဿပက စသည့်ညီနောင် ရှင်တစ်ထောင်ကို တိမ်တောင်မိစ္ဆာ ဒိဋ္ဌိခွာ၍ အရာနောက်တော် ပါအောင်ခေါ်ပြီး ပြည်ကျော်နဂိုရ် ရာဇဂြိုဟ်တွင် ရောက်တုံကျင်မှ ...

ဆယ်လံအစောက် ရေထဲအောက်သို့ ထုတ်ချောက်စုတ်စုတ် စုံးစုံးငုတ်၍ စမ်းနတ်သရော် သူပေါ်စိမ်းစား တံငါသားလျှင် လည်ကြားသုံးရစ် မည်းချစ်ရင်ပြောက် ရေမြွေဟောက်ကို လန့်ကြောက်မရှိ ငါးဟုမိ၍ လည်စိကိုင်ဆုပ် ဝမ်းသာရပ်ဖြင့် သူနပ်ကျွန်လျော် ကြည့်လျက်ပေါ်သော မြော်တတုံးတုံး အလူဆုံးဟု

နှလုံးမဆုံ ရင်တီးအံ့သို့ သိနံ့ပညာ ထိုရော်ငါလည်း ပမာဤထူ စည်းစိမ်ထူ၍ ရှိန်းပူမထိ ချမ်းသာရှိလျက် သတိမြင်ကျယ် သူတော်နွယ်ကို ယိုးမယ်မဲ့လျင်း အချင်းစစ်ဖွေ ကြုံတုံချေက မွေးရေခပင်း နှလုံးတွင်း၌ သားညှင်းအသွင် မိဝယ်တင်သို့ ပိတ်ပြင်မပျန် ရှုံ့ရှုံ့တွန့်လျက်

ကြောက်လန့်ထိတ်စွာ ဘော်သုံးရွာတွင် ဝါဝါလည်းလောင် လူတို့ဘောင်ကား ပြောင်ပြောင်ငါ့အား
ညီးသတည်း။

ဇာတိဖျင်းသိမ် ဆုံစည်းစိမ်ကို တင်တိမ်မွေ့လျော် အလွန်ပျော်သည် သူတော်သူကောင်း
ကျင့်ရိုးဟောင်းတွင် လမ်းကြောင်းကျယ်စွာ ရှိလျက်သာကို မနာလိုစိတ် ဒုစရိုက်နှင့် လေဌ်မီးဆိုး
ပမာမျိုးသို့ အကျိုးမရှိ လောကီချမ်းသာ ဥစ္စာခင်မင် ပျော်ရွှင်သောက်စား မှားကြီးမှားလျက်
တရားလက်လွတ် ငှက်တောင်ကျွတ်လျှင် ကြက်ခွပ်လှိုင်းမ လေဝဲကျသို့ ဒါနမပြု ကောင်းမှုမရ
သီလမရှား သည်နယ်သာလျှင် ဘာဝနာသီတင်း ကင်းကြီးကင်း၍ စိုးမင်းနှင့်ပြည်
အတည်တည်မှား လည်သံသာစက် အကူးခတ်၍ မထွက်နိုင်ရာ....

SHIN MAHA RATTASARA

- pyo

တရိုက်မက်မက် တသက်သက်လျှင် စက်လည်မျက်ရည် ဆည်လည်းမတက်
မိန်းသေပြတ်မျှ ကြင်ဆွတ်လေလေ အောက်မေ့ချေသော် မပြေတို့နိုင် ကမ်းနယ်ယိုင်လျက်
ရိပ်မြိုင်နန်းထဲ နေစမြဲသား သွေးခဲဘုန်းခေါင် မယ်တော့မောင်ကို ပြောင်ပြောင်ဝင်းဝင်
ဗိမ္မာန်တွင်း၌ ဟင်းလင်းအချည်း မြင်ကတည်းက အူသည်းငြိမ်ငြိမ် ကြောခြင်စိမ့်မျှ
နှစ်သိမ့်လွမ်းရူး ပတ်ပတ်မူးလျက် အထူးရှေ့နောက် တောင်မြောက်မသိ မျက်စိမိုက်မိုက်
မှောင်တိုက်အသွင် ယခု ထင်ခဲ့ တိုင်ပင်နှိုင်းချက် သာဝမ်းလက်နှင့် ဆိုတက်မနီး တဖျင့်ကြီးသို့
ကိုယ်ထီးကျန်စွာ ငါ့ကြမ္မာကား ဇာတာပြုလ်တန့် မသန့်စမ်းလင် ရှေးဝိပါတ်ကြောင့်
ရွှေငှက်ဟင်္သာ ရေမဲ့ရာ၌ မျက်နှာအောက်ချ မှိုင်လည့်ထသို့ သားလှလှလင် မျိုးလွန်းကျင်ကို
ဖူးချင်တောင့်တ မတွေ့ရ၍ ကြောင့်ကြညှိုးချိုး မရွှင်ပြုံးသည် ကိုယ်လုံးသမ်းတို့ စွတကား။

ဖြစ်တောင့်ဖြစ်ခဲ ကျောက်စစ်သဲကို ရွဲရွဲဆီရည် ထွက်စိမ့်သည်ဟု ဆုံကျည်အဝ
ပွတ်မှားကြသို့ ထိုမှတပါး ယောက်ျားမီးရှာ ညဉ့်အခါဝယ် ရောင်ဝါထွန်းမြိုး ပိုးစုန်းကြူးကို
မူးတူးမင်တင် ကယ်ကောင်းထင်၍ တောက်ရှင်နိုးနိုး မှိုက်ကောက်ရိုးနှင့် မှုတ်ကြိုးသံပ
လက်မချသို့ ဗာလအစစ် သမိုက်ညစ်လျှင် ဆန်ဖြစ်စေကြောင်း ဖွဲကိုထောင်းသော်
ပန်းညောင်းကာမျှ ဆန်မရသို့ နွားမနို့ရည် ချို၌တည်ဟု ကြိုးရည်များလျား တိုင်ချည်ထား၍
ရိရှားပန်းလျ ညစ်လှည့်ထသို့ မောဟထူထပ် တောသွားသွပ်လျှင် တံလျပ်ကိုရေ မှတ်မှားချေ၍
လိုက်လေလိုက်လေ ငတ်မပြေ ပန်းခြေလက်ချ သောက်ချင်တသို့ မွေးဘချီးမွမ်း တိတ္တိကျမ်းကို
စွဲလမ်းအယူ သင်သောသူသည် ထိုတူလည်းကောင်း ဖြစ်ရရှောင်း၏။

ရသေ့ပျူငှာ ကျင်တံထွားကား ပညာထွန်းတုံး ကြည်လုံးထမ်းပိုး တွန်ညင်းပိုးလျက်
စွဲကြိုးတိုင်ပဲ ပန်းဆွဲအဟန် မြစ်စိတ်မွန်ဖြင့် ထွန်တံထွန်ကိုင်း တုနှိုင်းဟီရိ သတိတရား

ထွန်သွားလှင်ကန် သင့်ကြံစုံပြီး တက်စီးကမ္မဋ္ဌာန်း ဆော်သံမွမ်းလျက် ရဟန်းဝိရိယ ထွန်နွားက၍ သီလပဇ္ဇန် မိုးရွာကုန်ဝယ် မအုန်မအောက် သွေ့ခြောက်လှမ်းမာ သဒ္ဓါစေ့မျိုး ကြံထွန်ပျိုမှ ဖြိုးဖြိုးပြည့်ဝန် မြိုက်နိဗ္ဗာန်ဟု သီးချွန်ထက်ပွား မမွတ်ရှားသည် ဂုဏ်အားမယုတ် မကြံတည်း။

“ထိုမှတလည်၊ မင်းဟူသည်တုံ၊ လေးကျွန်းစုံကို၊ လွှမ်းခြုံဘုန်းဖြင့်၊ တဲမိုးကျင့်ကို၊ တက်လင့်ကစား၊ ခြောက်တံခါးဝယ်၊ ခြောက်ပါးအာရုံ၊ ကြံလတ်သောခါ၊ အဘိဇ္ဈာနှင့်၊ မျက်ပါဒေါမသ်၊ ပဋိသတ်က၊ စသည့်ရုတ်ရက်၊ စိတ်ထဲဖျက်၍၊ သူပျက်သူလောင်၊ မဝင်အောင်တည့်၊ မရှောင်နိုင်အား၊ တပါးပါးမှ၊ စိုးမရခွဲ၊ ပြင်ပရာဇာ၊ သူမိုက်ပါလည်း၊ တဏှာသခင်၊ အရှင်ထင်လင်း၊ ကျွန်ရာသွင်း၍ စေခြင်းတမန်၊ အဖန်ဖန်လျှင်၊ တသန္ဓေမေ၊ တပေလျဉ်းလျဉ်း၊ တညင်းဆိုးဆိုး၊ တညှိုးလျလျ၊ တတလွမ်းလွမ်း၊ တသမ်းဟယ်ဟယ်၊ တတွယ်တာတာ၊ တဟာလှိုက်လှိုက်၊ တရှိုက်ငင်ငင်၊ တပင်ပန်းပန်း။ တဝန်းလျားလျား၊ ရဟတ်ချားသို့၊ လှည့်များဘဝ၊ သံသာရတွင်၊ ဧကစတု၊ ငါးခုခန္ဓာ၊ ရိရှားစွာခွဲ”

SHIN TEJOSARA

- *pyo*

“... ဆိုဖွယ်တထွေ၊ ပမာသွေအံ့၊ ရေ၏ကျေးဇူး၊ အထူးမသိ၊ အညိုမစို၊ အကိုယ်ခြောက်ခြောက်၊ အိုခြမ်းကျောက်ကား၊ ခေါက်ခေါက်မာချော်၊ ခက်တရော်လျှင်၊ မပေါ်ရေထဲ၊ မြင့်မြဲတာရှည်၊ ရေ၌တည်လျက်၊ မရည်မကိုး၊ အကျိုးမထင်၊ အတိုင်းပင်သို့၊ အကြင်လူဘော်၊ သူမတော်လည်း၊ မမြော်တရား၊ သူတော်အားကို၊ စီးပွားမဆောင်၊ တောင်နှင့်အတိ၊ ကျေးဇူးရှိလည်း၊ မသိလေဘဲ၊ လွန်စဉ်းလဲခဲ၊ မဲညစ်မညှိုး၊ ကြာပန်းမျိုးနှင့်၊ စိုးစိုးစိမ်းစိမ်း၊ ရှိမ်းရှိမ်းမြဲမြဲ၊ လန်းလန်းထသား၊ ရေစနီးပါး၊ မြက်နေဇာကား၊ တခါတရံ၊ ရေနှင့်ဆံက၊ ပင်တန်ဖွံ့ထွား၊ သိုးသိုးသားလျှင်၊ ဖွားဖွားရွက်နု၊ မြသေတ္တာသို့၊ မရှုကျင်ရဲ၊ တင့်လွန်ကဲ၏....”

SHIN AGGA SAMADI

- *pyo*

“တစ်ထိန်ထိန်လျှင်၊ တောက်ရှိန်မည်၊ ဆင်းရဲခဲလည်း၊ သွေးသံမကျေ၊ ကိုယ်မသေလျှင်၊ ဖြစ်ထွေလွန်မင်း၊ တာရှည်ပြင်းခွဲ၊ သီတင်းကောင်းထွက်၊ ဘယ်သူမြတ်သည်၊ ချွတ်ပေလာ၍၊ ကန်ကြီးတွေ့လို့၊ မီးငွေ့မသည်း၊ ငြိမ်းခနည်းလျှင်၊ ပြင်မည်းများစွာ၊ လွတ်ကုန်ပါအံ့။ ဟာကာမီးဝယ်၊ အသူဆယ်လိမ့်၊ အဘယ်မုန်းထား၊ မတရားသား မူထားညစ်ဘိ၊ ကျင့်မှားမိ၍၊

ထိထိနာနာ၊ သည်းအူချာက၊ မီးသာပြောင်ပြောင်၊ တောကြီးလောင်သို့၊ ဥသျှောင်ဆံထုံး၊ ထုံးရရုံးလျှင်၊ ပတ်ထုံးနိုင်နင်း၊ ရှင်သေမင်းကို၊ ခြေရင်းဝပ်ကျိုး၊ ရှိလျှင်ခိုးလျက်၊ ကိုယ်ဘိုးနက်လေး၊ ရွှေငွေပေးလည်း၊ အရေးမယူ၊ ခံစေဟူ၍၊ ကလူညဉ်းကျင်၊ တယ်နံလျှင်တည့်၊ မမြင်ဝံ့ဘဲ၊ ဤဖြစ်မြဲသည်၊ ငရဲလွတ် ပါလတ္တံ့နည်း။

“နတ်ရှင်မင်းကျော်၊ သားဖြည်းပျော်၏၊ ရွှေတောင်မျက်မြင်၊ မိုးပပြင်ဝယ်၊ ဘုရင်ကမောင်း၊ မွန်ခေါင်းစူးလစ်၊ --- သွန်းသွန်း၊ ထက်ဝန်းပြဲပြဲ၊ ကောင်းကင်နွဲ့မျှ၊ တစ်ဆယ့်နှစ်ယူဇနာ၊ အခန့်ထားလျက်၊ ကျယ်စွာနဲ့လျား၊ တကျွန်အားသို့၊ ပတ္တမြားစီမြောင့်၊ ခြင်္သေ့စောင့်သား၊ ရှစ်ထောင့်ရံမြင့်၊ ကျည်းရွက်ဖွင့်လျက်၊ ငါးဆင့်စုမွန်၊ ရွှေဗိမာန်နှင့်။

“ရွှင်မူပြုံးပြုံး၊ မျက်လုံးမျက်ခွက်၊ လရောင်စက်သို့၊ နားရွက်ပြန့်ကား၊ ညွန့်ညွန့်ထွားမှု၊ မေးပါးသွယ်သွယ်၊ အာစပ်ဝင်းရွှေ၊ ချေလည်းမပြောက်၊ ကြန်လျှောက်နာယောင်၊ မျက်တောင်ကော့ဖြူး၊ နဖူးပြင်လှ၊ ရင်ဝလည်းမောက်၊ ဖိတ်ဖိတ်တောက်မှု၊ ပြောက်ပြောက်စွန်းစွန်း၊ ဆေးထင်ပန်းသို့၊ လက်သန်းလက်ချောင်း၊ ရိုးပြောင်းနုနု၊ ပီစွာထုလည်း၊ ရုပ်တုမရ”ဟု အရှင်အဂ္ဂသမာဓိက စာပန်းချီမှုန်းခဲ့သည်။

“(၁၁)အလွန်တရာ၊ ကြောက်တို့စွာမျှ၊ ကြမ္မာချို့တဲ့၊ ပညာမဲ့ကို၊ တုန်းလဲ့ပြင်းထန်၊ ခံရဟန်မှု၊ ကြိုးလွန်ဖွဲ့ကြိမ်း၊ ငရဲထိန်းတို့၊ ခြိမ်းခြိမ်းမဲမဲ၊ သံသွားခဲ့လျက်၊ ရဲရဲပြောင်ပြောင်၊ လောင်သားသံချွန်၊ အမွန်ထက်ထက်၊ သန်လျက်လှံထည်၊ အဲမောင်းရည်လျက်၊ ချွန်းရှည်ကောက်ကောက်၊ မီးပေါက်လေးမြား၊ တခြားဆောက်ပုတ်၊ ကျောက်ခဲအုတ်နှင့် တသုတ်တံဖျာ၊ ကျင်နာစပ်ရှိန်၊ ပုဆိန်ထားမ၊ ပဲခွက်စသား၊ ပြင်မျှလက်နက်၊ စွဲတုံလျက်တည့်၊ နိပ်စပ်ညှင်းဆဲ၊ မဲလည်းမယုတ်၊ လည်ခုတ်ပါးတီး၊ ဦးဆဲလှီးလျက်၊ ပြောင်းပြီးပြောင်းပြန်၊ ပတ်လက်လှန်၍။ ။ မျက်ဆန်ခါထုတ်လေ၏တည်း။”

“(၁၂) မတော်ကျင့်ညစ်၊ သူ့ကျွန်ဖြစ်လည်း၊ တစ်နှစ်ရွေးချယ်၊ လွတ်ပါလွယ်၏၊ နိပ်နယ်နှိမ်နင်း၊ ပြုသောခြင်းကား၊ ယမမင်းစော၊ ယမတောသို့၊ ကြမ်းမောဘိသည်၊ မျက်နှာလည်၍၊ တည်တည်တံ့တံ့၊ မကြည့်ဝံ့သည့်၊ မညံ့လှည်ကျင်၊ တောသမင်ကို၊ မြင်မြင်သမျှ၊ လိုက်ဝန်းကြသို့၊ ဟိုကခြောက်ပြီး၊ သည်ကဆီးလျက်၊ ပြေးရိုးပြေးရှား၊ ရှုရှာပန်းမြောက်၊ အုတ်ခဲကျောက်နှင့် ရွှေနောက်လက်ငံ၊ ထင်းယောင်းချွဲဖြင့်၊ ဘိန်းလုံးကြည်း၊ ဝင်ကလှည်းလျှင်၊ အသည်းထောင်းခတ်၊ နာနာသတ်မှ၊ မတ်မတ်အနေ၊ ရပ်ဘုံစေ၍။ ။ အရေခွာဆုတ်လေ၏တည်း။”

“(၁၃) ထူထူပြစ်ပြစ်၊ ဖီးဆစ်နံရိုး၊ ကျိုးလည်းသွင်သွင်၊ ပါးနားတင်လျက်၊ ငင်ထရီးရှား၊ ရေဖန်များသို့၊ ခွန်အားလုံးကုန်၊ ဖိမ့်ဖိမ့်တုန်လည်း၊ မျက်မှုန်မပြေ၊ သည်းလေလေလျှင်၊ လက်ခြေတုပ်နှောင်၊ သူခိုးယောင်သို့၊ မျက်မှောင်ကော့ကော့၊ ဖျော့တော့မျက်နှာ၊ ကြောက်လွန်စွာမှ၊ ဝါဝါလောင်တောက်၊ သံတိုင်ဆောက်လျက်၊ မီးပေါက်ရွယ်ပစ်။

မိုးနှယ်တစ်လည်း၊ လောင်ချစ်ကိုယ်လုံး၊ မဆုံးရသော၊ အခါခါလျှင်၊ ပြေးရှာစေပြန်၊
လေးလက်မှန်ဖြင့်၊ ရွယ်ပြန်ထုံလျက်၊ သံမြေထက်ဝယ်၊ ပက်လက်လှည်းတွန်း၊ သွေးသားခန်းမျှ၊
ပန်းစေရသား၊ ယောက်ျားမိန်းမ၊ မြင်သမျှကို၊ နိုင်လှလေနိုး၊ ငရဲစိုးတို့၊ ငြီးလေဘုံ၍
သံကျည်ပွေ့နှင့်။ ။လွေ့လွေ့သတ်ပုတ်လေ၏တည်း။”

“(၁၄) အထူးအဆန်း၊ ထက်ဝန်းလိုက်ဖြူ၊ အလျှိုလျှိုကား၊ ထိုကဆီးတား၊
သည်ကတားလျက်၊ တံခါးပိတ်ဆို့၊ နွားကဲ့သို့လျှင်၊ တမြဲရှိပက်၊ စေ့စေ့လျက်တည့်။
ရှေးထက်ပြင်းထန်၊ သည်းပြန်ပြန်လျှင်၊ လှင်ကန်တသုတ်၊ ကျောက်ခဲအုတ်မှ၊ သစ်ငုတ်ကံစောင်း၊
တပ်ကာလောင်းနှင့်၊ အဲမောင်းလုံပုံ၊ ထိုးဆွပ်ဘုံလျက်၊ လက်စုံဟန်လွှဲ၊ ထင်းကိုခွဲသို့၊ ငရဲပုဆိန်၊
လက်ရှိန်သည်းစွာ၊ ဗွေအချာက၊ တရားတည်းပက်၊ ကျောက်ရိုးသက်၍၊ ထက်ဝက်စိတ်ဖြာ၊
သေချင်စွာလည်း၊ သေပါမည်မျှ၊ မသေရတည့်၊ ကြပ်လှဘိဟန်၊ သေမင်းကျွန်သို့၊ မျက်ဆန်အရေ၊
သံတွေကျည်ပွေ့၊ လွေ့လွေ့ကိုယ်စီ၊ တွေ့ပါပြီလျက်၊ ညီညီညာညာ၊ ခံရာမသီး၊ စောင်းတီးမအား၊
စကားနှုတ်ကြမ်း၊ လက်နိုင်ဖမ်းလျက်၊ ပြွမ်းပြွမ်းလည်းကောင်း၊ ကြေညက်ထောင်း၍
ဦးခေါင်းပြတ်ခုတ်လေ၏တည်း။

“ထိုသို့ကြမ္မာ၊ နည်းလှစွာ၍၊ ခန္ဓာလုံးလုံး၊ ငါတည်းဆုံးမှု၊ ရွှေတုံးအလား၊
မွေးသည့်လားဟု၊ သနားလွန်မော၊ ဘရှင်စောတို့၊ ပြောခဲ့တုံတုံ၊ သက်လုံသက်လာ၊
ရှုရှာမြည်တမ်း၊ ငါ့ကိုလွမ်း၍ ယောင်ယမ်းရှာလျက်၊ ခြေလက်မသိမ်း၊ လည်းသိမ်းဖားရဝေ၊
ဦးဆံပြေမှ၊ တရေရွတ်ရွတ်၊ တတွက်တွက်လျှင်၊ ရင်ဘတ်ရင်အိုင်၊ တီးတဖိုင်တည့်၊
မိန်းမိုင်မတည်၊ ချားသို့လည်လျက်၊ မျက်ရည်စွတ်စို၊ ညဦးငိုလည်း၊ ပဟိုရ်စည်ချိုင်၊
သန်းခေါင်တိုင်မျှ၊ ဂနိုင်ထဲချောင်၊ မိုက်သားမှောင်တွင်၊ သန်းခေါင်ခါလွန်၊ သောက်ကြယ်တွန်က၊
တဘန်မူးမော်၊ ငိုတုံသော်လည်း၊ ကိုယ်တော်ညှိုးခြောက်၊ မိုးလျှင်သောက်မျှ၊
နှစ်ယောက်တစ်ကိုယ်၊ ငါ့ကြောင့်ငို၍၊ ချောင်းလျှိုမြစ်ငယ်၊ ခန်းခြောက်လွယ်သို့၊ ဝမ်းငယ်မဆည်၊
ရှိရစ်မည်ကို၊ ကြံစည်စေ့မျှ၊ အောက်မေ့ကလျှင်၊ သားလှကိုယ်လဲ၊ ဆာလှိုက်လှဲလျက်၊
ဆင်းရဲမသိမ်၊ ဦးချာလိမ်သည်၊ စိုးရိမ်ပန်းလှ၏တကား။

မစက်မရက်၊ စုံမက်သဖြင့်၊ ခွန်းနှယ်ရင့်လျက်၊ တယ်နှင့်တူစွာ၊ ဥပမာကား၊ နွေခါတန်ခူး၊
မင်းလွင်မြူးသော်၊ ရိုက်ကျမြည်ရှင်၊ ထက်ကောင်းကင်က၊ တိမ်ပြင်ရွှမ်းရွှမ်း၊ မိုးရည်စွမ်းသို့၊
အလွမ်းဆိုးကောင်း၊ သမ်းညှိုးပျောင်းလျက်၊ ယှဉ်ပေါင်းလက်ယက်၊ သင်္ခမ်းထွက်၍၊
တောင်ထက်ရပ်မျှော်၊ ငါ့ကိုခေါ်လည်း၊ မယ်တော်သားဦး၊ ဩမထူးမှု၊ သူရူးသဖွယ်၊
မျိုးနှစ်သွယ်တို့၊ ငိုရည်တိမ်းမော၊ နတ်သားတောတွင်၊ ပျော်ပျော်မိန်းသေ၊ ရှိရစ်လေအံ့၊
စေ့ရည်ပည်းပုံ၊ အောက်မေ့တုံက၊ စဲခုံပြင်ဦး၊ ထပျင်းလူးတည့်၊ ကျေးဇူးသခင်၊ ငါ့ကိုကြင်သား၊
ရှင်ပင်တို့ကြောင့်၊ မဖြောင့်လေထက်၊ တရွတ်ရွတ်လျှင်၊ လွတ်လွတ်မထွက်၊ ငါ့အသက်လည်း၊
သို့ပက်ရှည်နိုး၊ အရိုးစိမ့်မျှ၊ ကြောခြင်တွ၏၊ မထနိုင်ရာ၊ စိုးဗျာပါနှင့်၊ ကြမ္မာပုပ်ဆွေး၊
ငါတည်းဝေးမှု၊ ဟစ်ကြွေးငိုခြင်း၊ အလွန်ပြင်းသား၊ မောင်မင်းတမာ၊ ငါ့ကိုရှာ၍၊ ထာတာဘုရား၊
တနားခေါက်ချိုး၊ ငါ့ကြောင့်ညှိုးလျက်၊ ဆိုးဆိုးညစ်ညစ်၊ ရှိရစ်လိမ့်မည်၊ မိဘပြည်လည်း၊

ဝေးသည်ဝီဝီ၊ ကိန္နရီသို့၊ တညီချစ်လျက်၊ လင်ယုက်ဘက်နှင့်၊ အသက်ရှင်ကြောင်း၊
မယ့်ဝန်ထောင်းလျှင်၊ သေမည်အချိန်၊ မီးနှယ်ထိန်သည်၊ လွမ်းရှိန်ကြည်းလှ၏တကား။ ။

MI NYO

-ratu

1. Među svim planinama

Ja kažem

Meru je najuzvišenija

Okružena smeđom vodom

Između četiri ostrva

Svetli šarenim zracima

Na samom vrhu.

O najuzvišeniji

Gospodaru Brama, bogova i ljudi

Propovedniče beskrajne ljubavi

Obasut istinom

Da svi čuju i da znaju

Vaistinu, među planinama

Meru je najuzvišenija

2. Među svim dobošima

Ja kažem

Bahosi je jedinstven

Dok se šezdeset puta preokrete u danu

Osam puta dobošarska kula tuče

Sate noći i sate dana

Prvu noćnu stražu,

Ponoć, dolazak svetle

Zore.

Podne, kad se Bahosi doboš začuje

I ljudi i sveštenici se vesele

Poučeni iz visina

Udarcima doboša .

Vaistinu, među dobošima

Bahosi je jedinstven.

3. Među svima u palati

Ja kažem

*Mi Njo je bez premca.
Kao svetiljka koja razbija
Tamu
Ja pobeđujem sve što je loše
svojom pesmom
Fine po lepoti, i ljubavi pune
Bez ikakve ljutnje ili nabusitosti
Učena sam da pevam pesme
Koje blaže ljude
Uzvišena sam kao skladna
Brda.
Vaistinu među svima u palati
Mi Njo je bez premca.*

MINYO

- ratu

*1. Among mountains
I say
Meru is supreme
Encircled by brown waters.
Centre of the Four Isles
It sparkled with four tinted rays.
On its summit,
The most Exalted One,
Lord of Brahmas, of gods and man,
Preached with boundless love,
And poured the truth
For all to hear and know
Truly, among mountains
Meru is supreme!*

*2. Among drums
I say
Bahosi is unique
Sixty beats turn around the day.
Eight times the tower-drum beats
The hours of day and night.
The first watch of night,*

*Midnight hour, break of bright
dawn.*

*High noon, when Bahosi booms
Men and monks rejoice
taught from high
by the strokes of the drum
Truly, among drums
Bahosi is unique!*

3. Among palace dwellers

I say

Mi Nyo is unrivalled

*Like a lamp which shatters
darkness*

I conquer evil with the five precepts.

Subtle in beauty, compassion for all,

empty of anger and arrogance,

I am learned, I say verses

to soothe all human ears

*I am as dignified as the stately
hills.*

Truly, among palace-dwellers

Mi Nyo is unrivalled!

MI PHYU

- ratu

1. Među zemljama

Ja kažem

Đambu je najuzvišenija

Deset hiljada juzana meri.

Maha smokvino drvo raste u

Sredini.

Ispod njegove senke gospodar Buda

U stanju pravom, dobrosrećnom i

Sveznajućem

Dostiše prosvetljenje i

Propovedaše Damapadu.

Araheti i sveci se pojaviše

*Ovde.
Vi koji težite blaženstvu nirvane
Dođite u zemlju Đambu
Sa predivnom obalom mora
Vaistinu, među zemljama
Đambu je najuzvišenija*

*2. Među cvetovima
Ja kažem
Mjinzu je najuzvišeniji.
Mirisan je sladak i sjajan.
Pokraj planine postoji
Pećina po imenu Gandamadana
To je mesto gde Mjinzu drvo raste
Kao smaragd koji
Svako želi
Ali pokušaji propadaju
Visoko je i uzaludno je misliti da možeš
Domoći se cveta
Tako slavnog.
Vaistinu, među cvetovima
Mjinzu je najuzvišeniji*

*Među svima u palati
Ja kažem
Mi Pju je premca.
Školovana i bogata
Od plemena roda
I puna potomstva.*

*3. Sjajna kao zvezda
U umetnosti, nauci i pismu
Ratu, kabua i linki
U pevanju i stihu
Ona stoji bez rivalstva
Njeno je pero plodonosno
Divno
Prosto božansko
Među svima u palati
Mi Pju je bez premca.*

MI PHYU

- ratu

1. Among countries

I say

Jam-bu is superme

Ten thousand Yuzana in size.

*Maha Bodhi Tree grows at its
center*

*Under its shade, the Lord Buddha
unparalleled, auspicious, and
omniscient*

*Attain'd enlightenment and
preached Dhamma*

*Arhats and saints do appear
here*

*Those who seek the bliss of nirvana
come to the land of Jambudi pa
with a pleasant fine coastline*

Truly, among countries

Jambu is supreme.

2. Among flowers

I say

Myitzu is supreme

It's fragrant, sweet, and sheen

By the side of the Mountain

The cave Gandamadana by name

Is where the Myitzu tree grows

*Like an emerald that
everyone knows*

And desires to acquire

Thou' Its's too high up,

Their attempts are all in vain

To get the flower of such great

Fame

Truly, among flowers

Myitzu is supreme

3. Among palace dwellers

I say

Mi Phyu is unrivalled

Very educated and wealthy

with noble kith and kin

Has many offspring

Shining like a star

In arts, science, and composition

ratu, kabya, and linka

In singing and recitation,

She stands without competition

Her pen is prolific and

fine

She sets a model so divine

Truly, among palace-dwellers

Mi Phyu is unrivalled.

ကန်တော်မင်းကျောင်းဆရာတော်

လောကသာရပျို့မှ

ညောင်ပင်ကြီးနှယ်ကျင့်စဖွယ်

(၁၄၃၈-၁၅၁၃)

ကျောင်းတော်ခရီး၊ လမ်းမကြီး၌၊ ပင်ထီးပညောင်၊ မြစ်တစ်ထောင်နှင့်၊ မြားမြောင်ခက်လက်၊
ရွက်လည်းစိပ်စိပ်၊ စေ့စေ့သိပ်လျက်၊ ရိပ်လည်းမြိုင်မြိုင်၊ လေမနိုင်လျှင်၊ ပွင့်ခိုင်သီးမှည့်၊
အပြည့်ကျေး ငှက်၊ စားလျက်သောင်းသဲ၊ မှီဝဲလူမိုလ်၊ ရိပ်ခိုအများ၊ ခရီးသွားတို့၊ နေနားပျော်ရွှင်၊
ထိုသစ်ပင်ကား၊ ဝင်လာသသူ၊ ခပ်သိမ်းလူကို၊ ဆာပူငြိမ်းအောင်၊ စီးပွားဆောင်သို့၊
လူ့ဘောင်ကောင်းကြွယ်၊ လူကုံကယ်လည်း၊ ထိုနှယ်လည်းကောင်း၊ ဖြစ်တုံရှောင်း၍၊
မျိုးပေါင်းဆွဝါး၊ လူအများကို၊ သနား ကြင်နာ၊ စီးပွားရှာ၍၊ မေတ္တာမကင်း၊ မစခြင်းဖြင့်။ ။
ထံရင်းမှီကိုးကွယ်စေမင်း။

KANDAW MINKYAUNG SAYDAW

Veliko banijan drvo
Kratki deo iz Lokathara Pjo
(1438-1513)

*Znamenito, usamljeno banijan drvo
Raste pored puta.
Sa hiljadu korenja
Mnoštвом grana i
gustim lišćem
Senka mu je obilna.
Vetar ga ne dotiče
Na njegove grane
Savijene pod težinom plodova
Cvrkućući ptice dolaze da se hrane.
Mnoge putnike privlači njegova senka
I srećno se odmaraju ispod njega.
Kao što ovo drvo pruža mir i osveženje
Svim bićima koji mu priđu
Težnja
Svih pametnih ljudi sveta
Trebada bude osećanje samilosti
Prema rođacima i prijateljima
I svim ostalim ljudima
Važna je spremnost da se
Bude široke ruke.
Svako treba da se ponaša
Tako da svi ostali
Požele da se oslone na njega.*

KANDAW MINKYAUNG SAYADAW

A Big Banyan Tree
Excerpt from "Lokathara Pyo"
(1438-1513)

*A prominent solitary banyan tree
Grows near the road.
With its thousand roots
And its multitude of branches,*

*Its leaves thickly set
 Gives abundant shade
 The wind cannot overcome it.
 Its branches
 Bend with young and ripe fruit
 Birds come twittering to eat.
 Many travellers seek its shadow
 And rest happily under this tree.
 Just as this tree gives peace and refreshment
 To all the creatures who visit it,
 So too they should strive to act as
 All the well to do intelligent gentlement of the world.
 They should have compassion
 On their relatives and friends
 And on all men everywhere,
 And be willing to render
 Material assistance open-handedly.
 One should try to act in this accord, so
 That all other persons
 Would like to depend on him.*

သျှင်ဥတ္တမကျော်

သျှင်ဥတ္တမကျော်၏ ဆယ့်နှစ်ရာသီ တောလားရတုကိုးပုဒ်

၁။ စက်ဆယ့်နှစ်လီ၊ ဒွါဒသီဝယ်၊ သုံးလီဥတု၊ လက်ဝယ်လုသား၊ ရတုသာစွ၊
 လမဏ္ဍလျှင်၊ သဘင်ဂိမှာန်၊ တာသင်းကြန်ဟု၊ လေပြန်လွင့်ကူ၊ ဘုံသစ်ထူ၍၊ ဥဏှဂူနတ်၊
 ဖလ်ရဟတ်လည်း၊ သဟဿရောင်၊ ခြည်တထောင်ဖြင့်၊ ပြောင်ပြောင်ဝင်းထိန်၊ အာဏာနှိမ်လျက်၊
 ပြင်းရှိန်အန္တ၊ ဂုဏ်စွမ်း ပြသော်၊ လေခမြေသက်၊ ဈာန်ဝိတက်သို၊ သစ်ရွက်ရော်ရီ၊ ဣန္ဒြီဝယ်၊
 သီဝီတဝက်၊ ဖက်၍ဆေးစုံ၊ ချယ်သောပုံသို၊ ရဂုံမြိုင်တွင်း၊ တောလုံးလင်းသား၊ သီးကင်းနုစ၊
 အချို့ကမူ၊ သြဇရသာ၊ နတ်သုဒ္ဓါသို၊ ချိုစွာတင့်မော၊ ငှက်ပျောသခွား၊ သဖန်းခါးနှင့်၊
 သျှစ်သျှားသမ္ဘရာ၊ သြဇာသရက်၊ ဖက်သက်တရော်၊ မြတ်ရှင်တော်ကို၊ ပူဇော်လိုငှာ၊ သီးကြရှာ၏၊
 မဟာလှေကား၊ ဆတ်သွားရင်ခတ်၊ ခိုင်ညွတ်ကုံကော်၊ ထိုထိုသော်လည်း၊ တော်သင်းကြန်ဝင်၊
 သည်သဘင်၌၊ ညွန်ရှင်လူထု၊ ဂုဏ်တင်းပြု လျက်၊ မာန်ပုံဖက်၍၊ မင်းထက်မင်းဖျား၊
 တို့ဘုရားကို၊ ညွတ်သွားသဒ္ဓါ၊ ဖူးပွင့်လာ၏။ အာကာသခါတ်၊ ကောင်းကင်ရပ်က၊

^၁ နတ်သုဓာသို။