



Meghalaya Kee Goad Main (Poetry Collection) मेघालय की गोद में (काव्य-संग्रह)

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Abstract

This review evaluates Dr. Anuja Begum's poetic anthology, *Meghalaya kee goad main*, analyzing its position within the continuum of Hindi nature poetry. The work functions as a lyrical travelogue that transposes the unique ecology and cultural rhythms of Northeast India into the mainstream literary consciousness. While the collection is noted for its linguistic accessibility and evocative imagery, it is also examined for its adherence to traditional structures and its prioritization of aesthetic serenity over contemporary socio-political critique.

Keywords: Hindi Literature, Nature Poetry, Meghalaya, Travelogue, Ecopoetics

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1. Introduction

Nature has consistently functioned as a profound catalyst for creative expression within the Hindi literary tradition. From the ethereal mysticism of the *Chhayavad* era, where nature served as an emotional mirror, to the socio-political critiques of contemporary verse, the environment has been portrayed either as a sanctuary from existential distress or a repository for human sentiment. Within this evolving continuum, Dr. Anuja Begum's collection, *Meghalaya kee goad main*, emerges as a significant contribution that recontextualizes geographical exploration through a lyrical lens.

This anthology is far more than a topographical survey; it is a meticulous poetic transmutation of Meghalaya's distinct ecology. By weaving together, the atmospheric nuances of the Northeast—its mist-laden hills, cascading waterfalls and indigenous cultural rhythms—Dr. Begum transcends mere aesthetic description. Instead, she seeks to capture the ontological soul of the region, grounding her verses in the lived realities of its inhabitants.

Structurally, the collection functions as a sophisticated poetic travelogue. These poems illustrate the interplay between subjective experience and objective landscape. *Meghalaya kee goad main* succeeds in bridging the gap between travel writing and contemplative poetry, transforming the act of observation into a meditative journey. By documenting the confluence of human life and natural grandeur, Dr. Begum elevates the region to a symbol of environmental permanence, offering a profound exploration of identity rooted in the earth.

In the poem 'Laitlum', the author symbolically portrays the mountains, the mist, and the mysterious tranquility of the atmosphere—

“pahaadon kee god mein baitha, ek adbhut dhaam hai,

meghaalay ka litalaam, jahaan kuhaase ka paigaam hai.”

Here, words such as 'dham' and 'paigam' evoke a sense of spirituality alongside their aesthetic appeal. From a critical perspective, the emotional core of the poem is robust; however, in terms of craftsmanship, it remains confined within a traditional rhyming structure. A lack of experimentation is palpable here, although its inherent simplicity serves to sustain its appeal to the reader.

The poem 'Meghalaya ka Bazaar' is a noteworthy piece within the collection, wherein the author underscores the coexistence of nature and human activity. Situated amidst tranquil valleys, the market emerges as a symbol of the bustle of life, local culture, and social structure. This poem also suggests that nature is not merely a realm of solitude, but rather encompasses the entire dynamism of life. The author's observation here is astute; however, the poem does not pause to reflect upon social contradictions or the broader impacts of market culture—a point that could be cited as a potential critical lacuna.

Poems such as 'Meghalaya ki Rimjhim' and 'Seven Sisters Water Falls' further enrich the aesthetic dimension of the collection. In her depictions of rain and waterfalls, the author strikes a beautiful balance between emotional resonance and visual imagery—

“jahaan seven sistars vaatar phols, bahatee ullaasit vaadiyon mein.”

The word 'ullaasit' anthropomorphizes nature, rendering the poem more evocative and relatable. However, in certain instances, the descriptive element becomes so dominant that the line between poetry and mere description begins to blur. Had the emotional content possessed a slightly greater philosophical or symbolic depth, these poems could have attained even greater profundity.

However, a critical examination reveals that the descriptive impulse occasionally overshadows the poetic essence, causing the boundary between literal description and lyrical poetry to blur. While the imagery is undeniably lush, the collection might have attained greater intellectual depth had these observations been transposed into more profound philosophical or symbolic frameworks.

Undoubtedly, the primary strength of this work lies in its linguistic accessibility. Dr. Anuja Begum employs a lexicon that is remarkably simple, fluent and pictorial, ensuring that the poetry remains approachable for a diverse readership. Yet, from a critical perspective, this linguistic transparency occasionally renders the verse relatively "flat," lacking the nuanced poetic tension necessary to sustain deeper engagement. Furthermore, the absence of complex contemporary sensibilities or acute social commentary suggests an intentional deviation from the current trends in Hindi poetry. This deliberate focus on serenity over sociological critique reflects the author's specific poetic vision, which prioritizes immediate, clear-eyed observation over the intricate, often discordant, complexities of modern life.

In its entirety, *Meghalaya kee goad main* serves as a poignant poetic anthology that meticulously articulates an evocative devotion to the natural world, the visceral essence of travel and a profound appreciation for aesthetic experience. Dr. Anuja Begum's work functions as a commendable intellectual endeavor to bridge the regional specificity of Northeast India's topography—characterized by its mist-laden landscapes and verdant biodiversity—with the rich linguistic traditions of Hindi poetry. By anchoring her verses in the

geographical identity of the region, the author successfully brings the periphery of India's natural splendor into the mainstream literary discourse.

While a critical assessment suggests that the collection might have benefited from more rigorous stylistic experimentation and greater philosophical density, the work's inherent simplicity acts as its greatest strength. The poet prioritizes directness and communicability, ensuring that the emotional resonance of her observations remains accessible to a broad audience rather than being obscured by overly complex artifice. This transparency fosters an immediate, emotive connection, leaving a lasting impression of serenity and wonder.

Within the framework of contemporary magazine criticism, this review posits that *Meghalaya kee goad main* stands as a substantive and noteworthy contribution to the established genre of nature poetry. Dr. Begum has crafted a volume that is both readable and culturally significant, offering a resonant voice that will undoubtedly captivate readers who possess an affinity for aesthetic contemplation and the transformative power of travel.