

‘Innelanta’-Short Stories in Kurux : A Translation into English

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Certified that this dissertation entitled '**Innelanta**'-Short Stories in **Kurux : A Translation into English** submitted by Miss Mridula Rashmi Kindo For the degree of Master of Philosophy of this University. This dissertation has not been previously submitted for any other degree of this university and is her own work.

We recommend that this dissertation be placed before the examiners for evaluation.


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*To
My Parents*

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Introduction

1.1 The Oraons and their Literature

Oraons are the aboriginals or the adivasis (tribals). They are the largest single ethnic group among the tribes found in central tribal belt that stretches from West Bengal to Maharashtra and the third largest tribe in India after the Santhals and the Gonds.

Today Oraons number about 18 lakhs. On the basis of 1971 census figures and other sources, they were put at 17,64,640 in Bihar 8.7628; Madhya Pradesh 3,70,652; West Bengal 2,91,173, Orissa 1,64,619, Assam 33,032, Uttar Pradesh 24,072; Tripura 3,426 and Delhi 2,000. Some sources also put their number as 50,000 in East Dinajpur (Bangladesh) and 20,000 in Nepal.

The Oraons are known by different names in different parts of the country. In Bihar and Uttar Pradesh as also M.P. they are called Oraons or Dhangar (labourer or servant); in the Sambalpur district of Orissa they are known as Kisan (cultivator), Kora (digger) or Dhangar-Kora. The name Oraon is given by the Hindus. In 'The Oraons of Chotanagpur' Sarat Chandra Roy writes that the Hindus called them first Raona Put or Orawan and Orawan eventually became Oraon. He continues that according to some Oraons the name derives from Ur (chest) because they are believed to

have been born of the blood from the chest of a Muni, a holy ascetic. The appellation was Uragon Thakur, but the people were not clean and therefore were called Oraons. It is considered by most people as a contemptuous title given by caste conscious Hindus.

According to one scholarly hypothesis the original name of the Oraons most probably, might have been Male ('Man'), as a group of Oraons now in Rajmahal Hills, the Maler, are known by that name today. However, the Oraons call themselves Kurux or Kuruxar. It is not clear how the name Kurux was derived. Sarat Chandra Roy suggests that Kurux was derived from Karakh, the name of a mythical King. Thus Kurux meant the tribes men of the ancient king Karakh, or the inhabitants of the Karukh – Des (country of Karakh).

It may also be suggested that the name Kurux has a reference to a place where the Oraons lived for a considerably long period before coming to Chotanagpur. A number of scholars support the hypothesis that the Oraons have migrated from the ancient Pandya Kingdom of Karnataka. Korkai, now only a village on the Tambraparni river in Tinnevely, was the name of the capital town of the Pandya Kingdom long before the Christian era. It is generally seen that the Oraons seldom refer to themselves by their personal names but by the name of the place of their origin, birth or domicile. It can therefore be argued that Kurux or Kuruxar meant people

from 'Korkai' for the names Kurux and Korkai have a remarkable resemblance. Kurux is the name given both to the people and their language.

The Oraons call themselves Kuruxar that is people who belong to the Kurux speaking group, and Kurux is their language. Kurux belongs to the Dravidian group of languages (which include Tamil, Malyalam and Kannada etc.). Both racially and linguistically, the Oraons have a close affinity to many South Indian communities. Kurux as a language comes closest to Kannada.

On the question of Oraon origin, scholars have no agreement among themselves. We have therefore, no definite information on where the Oraons originated. Physical and linguistic characteristics of Oraons are those of the Dravidians. One hypothesis holds that Oraons first lived in the Deccan. South India along with the Tamil, Telugu, Malyali and Kannadiga people who are all Dravidians. Accordingly, Oraons may have been the inhabitants of Karnataka's Pandya kingdom long before the Christian era. Yet another suggestion is that the Oraons must have lived in the Indus Valley, some 3,500 years ago before Christ. This is supported by the fact that excavations conducted at Mohenjodaro on the banks of the River Sindhu and at Harappa on the River Sutlej have revealed the Indus Valley culture to have been Dravidian.

The Kurux had literature in the form of unwritten folk songs and folk stories which reflect the harmony between nature and man in peaceful social atmosphere in general. The unwritten literature has been orally passed from one generation to the other. It has been recorded and documented by those who first came in contact with the tribals.

With the introduction of formal education and literacy among the tribals, some tribal writers came up with literary contributions to enrich their literature. Meanwhile tribals, still illiterate, continued with the traditional way of adding to their oral literature. However, the time factor and social changes do play a major role in shaping of the tribal literature.

With time, there was gradual change in literature from narrations of nature, beauty, love and romance to the tribal reflections of social problems which are emerging slowly. Lively and romantic lyrics in tribal songs are slowly changing to strains of pensive and pathetic tones.

The British administrators and the European missionaries who first came in contact with the tribals in the remote hilly terrain of Chotanagpur in South Bihar were fascinated by their strange but simple life-style. They took interest in the tribal languages, particularly the Kurux language spoken by a large number of Oraons and the Mundari language, the mother tongue of the Mundas. The encyclopaedia Mundarica in 12 volumes written by German Missionary Rev. J.B. Hoffman in Roman script is a

magnum opus in Mundari literature. The missionaries also first started translating prayers and the biblical stories in Kurux language and got them printed in the Roman script. For guiding the other missionaries and the British Administrators, Kurux grammar books and dictionaries were written since the second half of the 19th C.

The missionaries also wrote Kurux folklore and biblical stories Rev. Batsch, J. Bloc, Caldwell, Rev. A Grignard, Rev. O. Flex and Rev. F. Hahn wrote important Kurux grammar books in the Roman script. Grammar books were also written later in Devnagri script by S.S.P. Bakhla, P.C. Beck and Ahlad Tirkey. Rev Hahn published the first Kurux-English dictionary in the year 1900. In 1924, A. Grignard published a voluminous Oraon-English dictionary which was followed by an English-Oraon dictionary in 1956.

The early writers were attracted by the Kurux folklore which treasured the unwritten Kurux literature. W.G. Archer, the Sub-Divisional Officer of Gumla, F. Hahn and Dharamdas Lakra collected hundreds of Kurux songs sung by the Oraons in different seasons of the year. It was published with its title 'The Blue Land' and in Kurux version, 'Leel Khora Khekhel'. It is the result of a fusion of three collections. The first consists of 193 poems and was prepared by F. Hahn in Lohardaga area by 1890 and

1900. It was published in the Roman script in the book 'Kurux Folklore' in 1905.

The second book was published by Dharmendra Lakra between 1930 to 1934 and consists of 1,200 poems. And finally the third collection was made by W.G. Archer during 1934-1936. The book thus sums up a seasonal group of Kurux songs (poems) in the Gumla Lohardaga area of Oraon belt between 1900 to 1940. It is a rare and the most valuable book since it contains not only songs of love and romance and nature but the very spirit and the feelings of Oraon tribals are expressed in these songs. From this vernacular text comprising all the three collections of 2,660 songs (poems) and 440 riddles, Archer chose and translated 183 poems and 230 riddles into English and called this book 'The Blue Grove'.

There is also Hahn's 'Oraon Folklore' which has received a critical analysis with translations and notes by A. Grignard published in 1931. The critical edition of this interesting and idiomatic folklore was necessary to offer required facility of comprehension and assist in the acquisition of the language considerably. At the end of this book Hahn gives also a long song on the Ranchi Mutiny of 1857. Commenting on the songs (poems) Grignard says that the understanding of their lyricism is a very complex and difficult matter. He observes that Oraon Bards are not devoid of instinctive notions about lines stanzas, syllabic measurement, Caesura and rhymes.

But all this seems to be very erratic. The connecting thought which runs through the various stanzas of any Oraon song is extremely hard to catch – not only from the innumerable allusion made to peculiarities of domestic and tribal life, but also because the Oraon ‘genre’ is so extremely dramatic and lyrical.

With the publication of “Munta Poonp Jhumpa’ (The Bouquet of the First Blossoms) in 1950, a small book containing 64 original poems by a talented young poet Daole Kujur Annem, a new trend of creative poetry emerged in Kurux literature. Unfortunately this young and promising Kurux poet died at the age of 34 in 1954. His poems are on nature, love and life, often deeply philosophical. The poems of nature and love against the social background, show the unique tribal affinity with the natural environment.

Apart from the poets who took pain to write down their songs, there came several Oraon Bards who could just sing out their poems while walking alone through the jungle path, recite their lyrical poems extempore in verse in any assembly of people to convey the message of some significance. One such poet widely respected in the Oraon community was Allowis Kujur of Chainpur, a very versatile artist, in the first half of the present century. But, unfortunately these poems were not collected for printing in the form of a book.

Social changes have been reflected in contemporary stories, novels and dramas. 'Innelanta' (of Nowadays) contains modern stories written by Ignace Kujur, a writer and a legislator in the Bihar Assembly in Mid-fifties. Ahlad Tirkey published his collection of old and new stories entitled 'Kurux Purkha Xiree'. In Kurux literature, there are not many novels in print though Oraons have long stories orally narrated through several evenings each lasting for a week or more, mostly in summer months. Justine Ekka's novel 'Namhai Erpa' (Our Home) is based on the social traditions of the Oraons.

Almost all the novels are directly connected with the tribal custom, culture and traditional life-style. Some short plays have also been written. A recent collection of poems by new and creative poets in 'Kath Sor' was compiled and published by Pius Lakra for Janjatiya Bhasa Academy, Bihar Government in 1990. It contains 96 poems by 16 poets. The socio-economic changes in the tribal society with the present uncertainty of future in Chotanagpur have been predominantly reflected in most of the poems as compared to the love and romance in the poems of the first half of the century.

When Kurux along with Mundari, Kharia, Ho, Santhali were introduced in Ranchi University in the Tribal Language Department in 1981, a Text Book Committee, for each language was formed. It is then

that the Kurux Text Book Committee, with its Secretary Prof. Edmund Toppo, a tribal anthropologist and a Kurux writer published text books in Kurux for Intermediate and B.A. standards. These text books contained selected Kurux poems, essays and short stories that have enriched the Kurux literature.

There have been several periodicals published in Kurux from time to time. "Bij Binko" (Morning Star) was the first ever monthly Kurux journal to be published in 1940. It was in Devanagari Script and lasted for six months. The second monthly journal 'Dhumkuria' edited and published by Ahlad Tirkey came out in 1950 and lasted till 1953. It became quite popular with its new poems, essays and stories in Kurux. This monthly journal also provided a platform for young Kurux writers for creative writing. There was yet another journal 'Kurkhan' published in 1962 and it continued for one year. All those Kurux writers who brought out the journals felt the urge to provide an opportunity for young writers to develop their talents in Kurux writings. A survey of articles and poems published in these journals shows that social and cultural issues have been predominant.

The existing periodical at present in Kurux language is 'Sinagi Dai'. It is named after the name of a tribal Princess Sinagi of Rohtasgarh. According to the traditional belief of the Oraons some two and a half years

ago she led the women with extraordinary valour in men's attire and lethal weapons in her hands to confront the enemies. She led them on the annual 'Sarhul Festival Day' when her own menfolk – the soldiers (paikers) in the fort were all down in festive drinks and were not in a position to pick up arms against the on-coming invaders. Princess Sinagi, leading her women battalion defeated the enemies three times showing great feats of undaunted bravery like queen Laxmibai of Jhansi.

In memory of that historic event at Rohtasgarh, even today the tribal women in Chotanagpur, once in twelve years, come out dressed as men armed with lethal weapons ready to fight the enemy. But in the absence of the enemy, they go out on a hunting spree from village to village chasing and killing goats, pigs, hens and cocks that come their way. This hunting tradition is called "Jani Sikar or Mukka Sendra". The tribal women probably try to emulate their brave Princess Sinagi and imbibe the spirit she had. Tribals call the Princess 'Sinagi Dai' or Sinagi Didi' out of respect for her.

The periodical 'Sinagi Dai' is a quarterly journal in Kurux in Devanagiri Script. It is a registered journal edited by L.Tirkey and published in Delhi by Kurux literary and cultural society, a registered body. The journal first came out in 1981 as an annual issue, but from 1986 it was made a quarterly journal publishing stories, poems and essays on

customs, culture and on subjects of social, economic and historical interest connected with the tribals. It has been noticed that there are good many Kurux readers interested in Kurux literature. These readers are from all over India. Young writers in Kurux received encouragement through 'Sinagi Dai' as well as through other Kurux journals of the past. It has also been observed that financial problems have been the main problems for the journals. Because of lack of funds some of them cannot be printed and published.

Many Kurux texts are kept in various tribal libraries in and around Ranchi. Due to certain reasons they have not been able to be kept properly and are in tattered form. One such text is 'Innelanta' a collection of short stories by Ignace Kujur which I have translated into English. The stories in it portray the social and public life of the Kurux tribe and their relationship with the whole universe.

1.2 The Present Work

The purpose of translating these stories from Kurux to English is to expose the indigenous literature to the Indian mainland in particular and the world in general. Kurux has a long tradition of oral literature and it has taken a long time to put it down in writing. For long this literature has remained in its shell and its relationships has been confined only to the

land of the Kurux s. Translation of such a Kurux text could therefore be a significant vehicle for understanding their culture and tradition.

Through translation of such Kurux texts, they can be aligned to the mainstream thus contributing to and enriching the already rich Indian literature. The unique Kurux traditions, the landscape, the ethnic, local festivals, the general state of awareness, different combinations of external influences and native elements have specific tones have their own special contributions to make to Indian society and literature.

The stories are not only narratives full of depiction of nature, beauty, love and romance but also reveal the rich indigenous culture in a beautiful way. It reveals the Kurux tribe's glorious past and the social changes that are taking place. It also tells about the social problems that they have faced from the beginning and that still exist in their lives. Their tribal culture, customs and traditional life-style predominate the text.

In the text 'Innelanta' there are five short stories. The first story titled '*Angela*' is about a simple village girl brought to Ranchi, a nearby town. The dream of her father is to give her English medium education so as to get her a rich and educated husband which was fulfilled later. At the same time western education has transformed her to such an extent that she disowns her parents.

The second story '*Near the Mango Grove*' is about a widow Punia caught in the conflict of relationship between her son Butna and her lover Tena. She has to choose between the two, as the two cannot stand each other. She has been given a choice, that is to sacrifice her lover or her son. She is justified in leaving her lover because her son has nowhere to go if she leaves him. Her lover had his parents with him whom he could turn to, for his needs. The widow and her son are last seen near the mango grove from where they take a bus and leave the village.

In the third story '*The Orphan and the Pahaan's Daughter*' the orphan Buddhwa is brought up by a Pahaan. A trivial fight takes place between the Pahaan's daughter and Buddhwa. Pahaan intervenes and Buddhwa's ego compels him to leave the house to face the cruel world outside. He gets shelter and education from a missionary priest. Later he turns into a successful man. Later Buddhwa turns to the Pahaan to ask for his daughter's hand in marriage.

The fourth story is '*Jugia of Ghaghari*'. In this story the obsession with work of Jugia is depicted. His obsession for work is seen even in his death. When he dies on his mat, we see him still holding an axe in his hand in order to go to work as soon as he wakes up.

The last story '*Like a Bubble*' moves around a dam built in a village with a lot of expenses and hard work put in. The irony is that the officer

who is installed for the maintenance of the dam had little practical knowledge. His ignorance had made the dam into a mere formal presence in the village. Had the officer paid heed to the advice of the illiterate villagers, he could have saved the dam from being ruined and fall into miserable state which it had reached.

1.3 Translation in Literature

The English word translation is the noun form of the verb *translate* which is connected with the Latin *translatus*, the past participle of *transfere*, meaning to transfer. The essential or basic idea is transference. The word, as it is now commonly understood in educational institutions, means expressing the sense of a passage or extract in another language.

Translation in the simplest of terms may be defined as a mode of replacement of textual and literary material in one language with equivalent textual material in another language. It aims at finding equivalence, which is the key requirement of that process.

Translation has been variously defined as an art, craft and science. For instance Theodore Savory defines translation as an art, Eric Jacobson defines it as a craft. Those who came under the influence of Germans see it as a science. Translation is all these - craft, art and science and much more. It is an analytical, interpretative and creative process leading to a replacement of one set of language resources and values by another.

Translation needs some methods to be successful and artistically viable. Translation involves the process of change into another language retaining the sense which is the basic objective. What is central to the process of translation is the search for the right word in the right place; can also be seen as an operation performed on two languages, the source language and the target language.

The need for translation arises because human beings speak thousands of different mutually incomprehensible languages. Each language has its own speech community and its own cultural and linguistic heritage. It is humanly impossible to know very well even some of the major languages of the world. Translation is a ready means for different speech communities to exchange ideas, opinions, views, etc.

Effective communication across different languages is possible because of translation. Without going through the hardship of learning a language one cannot know the culture of a speech community and the literary and scientific achievements of that community. The translator, though never considered equal to a creative writer, renders great service. Because of him, we have had access to the great works of literature like the *Bible*, the *Mahabharata*, the *Ramayana* and the *Gita*. These works became popular only because of their translations into a number of different languages of the world.

Translation plays a key role in the expansion of languages. It enriches both the target language and the literature written in it. The language benefits through the absorption of phonology, vocabulary and syntax of the source language. Translation also reveals strikingly the likeness and differences between two civilizations.

Translation is one way to bring people together, to propagate knowledge and be the catalytic agent for novel works of creation.

Translation has become a kind of bridge that enables the readers to pass from one language to another. Translation has become a unifying medium which brings literatures of different languages under one umbrella. The role of translation is vital in bringing literatures and readers together.

India is fortunate in having a rich diversity in her national life and we have to evoke a composite culture in which the various elements of Indian life will blossom and contribute their hues to make our national fabric richer and more colourful.

Being a multilingual society, we cannot even know our country as a whole unless the literature produced in individual Indian languages is made available to speakers of all Indian languages. Translation should be carried out in a planned way all over the country to give our people access to various literatures of our country. How much richer all our literature would be if the best works in each are made the heritage of all, because

translation of literary writings of one Indian literature into another, as we have said before, is one of the most effective ways of bringing about a cultural integration in the country.

1.4 Linguistic Differences in English and Kurux and the Problems in Translation

Problems of language arise because of the linguistic differences between the source language (SL) and Target language (TL). We will see below, the main linguistic differences between English and Kurux and the problems that are faced in the process of translation.

Grammatical Differences

There is no one to one correspondence between the grammatical items of any two languages. The absence of such correspondences in the TL and SL, creates problems for the translator.

1) Articles

a) The system of articles which is present in English is absent in Kurux . Thus in translating from Kurux , the articles of English have to be added.

For example:

17-18 बछरगही सुघड़ कुकोय, वर्ई मुँई जोक्क कुडुखर लेखआ हूँ मल एत्थरआ लगिया (Kurux)

‘Seventeen eighteen age group efficient girl, face nose fair, Kurux s unlike’.

She was an efficient girl in the age group of seventeen eighteen having a fair face and a nose unlike any Kurux. (Translated into English)

(b) ‘The’ is not found in Kurux unlike English. Hence when the sentence is translated from Kurux to English the word ‘the’ is added.

आरक्षी गुठियर रहचर (Kurux)

The Policemen were standing there. (English)

(c) The numerals onta/onte (one) is replaced by their equivalent the indefinite articles ‘a’ and ‘an’ when they are used in the sense of one.

ओंटे कुकोय (Kurux)

‘One girl’.

A girl. (Translated into English)

(2) Coordinate Conjunction ‘and’

The coordinate conjunction ‘and’ of English has no equivalent in Kurux . A comma is generally used in the place of ‘and’

for example:

कड़गे पददा मन्डडेन तीन मील उत्तर राँची शहरेनती कुडी मील लेकआ मनो।
(Kurux)

Karge village Mandar from three miles north Ranchi town twenty miles like was.

Translated into English it reads:

Karge village was three miles north of Mandar and twenty miles away from Ranchi.

3) Kinship terms

It is difficult to find one to one correspondence between the kinship terms of any two languages. Some of the kinship terms of a language may not have equivalents in another language, or a single word of one language may have many equivalents in another language. Further we observe that every language has a set of kinship terms that are ambiguous. But this set differs from language to language. Because of this, a term which is ambiguous in one language may not have an equivalent ambiguous term in another language. Problems therefore arise in translation because of these differences. For example Kurux does not have equivalents for 'parents' and 'cousin'.

On the other hand, English does not have equivalents for the following :

Kurux	English
दई Dai	elder sister

ममू Mama	mother's brother
ममी Mami	mother's brother's wife
बहिन्या kaka	father's younger brother
बहिन Bahin	younger sister

The possessive pronominal forms a part of some kinship terms as given below. In English this has to appear as two separate words.

Kurux	English
इंग्यो	my mother
निंग्यो	your mother
निम्बस	your father
एम्बस	my father
तम्बस	his/her father
निंगदय	your sister
एंगदई	my sister
सहेबस	father (priest/officer)

This is an ambiguous term in Kurux . In English the some word has different terms and is used specifically.

4) Word Order

Word order in Kurux is different from that of English. It is SVO in English and in Kurux it is SOV. Therefore, one should be alert while translating otherwise the sentence will not make sense.

नन्ना उल्ला टेनस पुनिया तरा मल बरचस (Kurux)

'The next day Tena Punia to did not come'

Translated into English it reads:

The next day Tena did not come to Punia.

TH-8292

5) Long Sentences

In Kurux, we have long sentences which are without connecting words or prepositions. Instead commas are used. In English such long sentences are not used therefore in translation the long sentences of Kurux have been split into shorter sentences of English. If a long sentence of Kurux is translated into long sentences of English, the sentence becomes ambiguous.

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O, 4471-96 = KURUX, 3:9
N9

Consider the following:



पेड़े जोक्क बेददा हूँ लगिया इन्द्रईम ननो जे नम्है आलर नामूद मनो अरा नम्है पंडित बओ, लेखआ अलबत्त तंगयो तंबर, तंगदन ई खेखेल नू एकसानिम ठाढ़ इज्जाआगे साहेबर गही पक्का बंगला कमना लेखआ सुथर सुधड़ कमचर चिच्चर। (Kurux)

‘Perre somewhat expecting was, something do our people fame bring and our lineage say, Albat’s parents their daughter this world in somewhere settle officers Pucca bungalow building life properly.’

In English the sentence is very long and is not clear so the sentence is split while translating into English as follows:

Perre was expecting something, she should do something that would bring fame to the people and her lineage. Albat’s parents had built a beautiful house like the Pucca bungalows of the officers for their daughter so that she could settle down in life properly.

6) Repetition of Words

In Kurux very often the words like adjectives, nouns or verbs are repeated twice at a given place. This is done mainly for emphasis but in English this kind of repetition is never used nor is this kind of emphasis used .

Example:

कोहा कोहा ख़दद ख़रर गही उज्जना ओक्कना कमना अरा पर्दाना

‘big big children their life make and make them grow.’

Translated into English it reads:

To make the life of the grown up children and bring them up.

This repetition in Kurux is again used when one has to say for example ‘in every’ and ‘in all’:

पददा पददा नू जत्रा गही तमसा ।

‘village village in fairs take place.’

Translated into English:

In every village fairs take place.

छुट्टी छुट्टी नू एङपा कानुम अरा पढओ वीरी एकका बाबुस गुसन रहनुम अँजेला धीरहेम पर्दिया ।

‘holiday holiday in home going and studies Ekka Babu’s at Angela slowly grew up.’

Translated into English it reads:

Angela grew up slowly, going home in the holidays and staying at Ekka Babu’s house during her studies.

Such differences sometimes can confuse the translator hence one has to be careful.

7) Numerals

In Kurux the numerals have the same value as that of the English numerals. But in Kurux there is also another set of numerals which is used and this set of numerals is different from that of the set of numerals in English. The difference of this set of numerals in Kurux is 20 units.

For example:

20 units is called 1 Kurri (20 x 1)

therefore,

3 Kurri is 60 units (20x3)

Hence the sentence in Kurux is

मंडार राँची शहरे कुड़ी मील लेखआ मनो ।

‘Mandar Ranchi town from twenty miles almost be.’

Translated into English it reads:

Mandar is almost twenty miles from Ranchi town.

8) The Word ‘That’

In Kurux the word ‘that’ is not found and without the use of this word the sentences becomes unclear in English.

Example (Kurux)

शहर तरा गा आईना भाँसे फिटफिटरआ एत्थरआ लगिया आलर अरा गोल्लर नू
भेददे मलकी ।

town in it is mirror like clear seen people and zamindars in discrimination
not there.

In English we have to use ‘that’ in order to make the sentence make
sense.

Translated into English it would read:

In cities it was crystal clear that there was no discrimination between a common man and a zamindar.

9) Use of Borrowed Words from 'Hindi and 'English' in Kurux

In Kurux there are many words used which are found in Hindi and English language since there are no words to replace them in Kurux .

Example:

Use of Hindi Words

पुस्तक	डाक्टर	साहब
कालेज	पूरब पच्छिम	भीड़
शहर	जूता मोजा	जादू
सुघड़	गाड़ी	आषाड़
पक्का	फराक	
बंगला	मेज चौकी	
अस्पताल	छुट्टी	

Use of English words

Tea Party	Coat neck tie	Bioscope
Time	Depot	Circus

Picnic	School	Cake
Social Service	Fees	Scholarship
Excursion	Blue	Film Magazine
Lecture	Anglo Indian	Tennis
Supplementary	Class	Quarter
Hostel	Mother	Railway Station
Main Road	Cambridge	

10) The 'Proverbs' in Kurux

Kurux language is rich in proverbs, idioms and phrases. The Kurux proverbs, idioms and phrases do not have exact equivalents in English. The translator therefore, has no choice but to translate them literally. For example:

Kurux :

लम्बू अरा पेंडेगे अंजेलन ओन्द्रअर की कोनवेंट नू कोरतअना ओंटे खाड़ उटना का इस्पात मन्न गही बलिन तिसिगना लेखआ बुझारकी रहचा ।

Translated into English it reads:

To bring Angela to Ranchi and to put here in a convent was like building a dam or closing an iron door.

Kurux:

लम्बुस मेच्छा गा रहदस सिम, बेगर अत्खा गही डाड़ा लेखआ हत्तरा कुद्दस ।

Translated into English it reads:

Lambu was tall, he roamed about like a tree without leaves.

Kurux :

पूँप नुँस्गांगे कोड़े लग्गी होले बअनर कोड़े पूँप ।

Translated into English it reads:

When a flower has fragrance it is said to be a good flower.

Kurux :

अक्कु हुर्मी तरा अखतारनुम का लगिया अंजेलागे तंगियो तम्बर एन्देर पेलिकन ओड़ा लेखआ तम्है खेसोन चिआगे हूँ मल हिचकिचरओर ।

Translated into English it reads:

Now everywhere it is known, that Angela's parents would not hesitate to sacrifice their blood for her like a pelican bird does.

11) Irreplaceable Words

There are certain words of Kurux language which cannot be replaced by English words because of the vast cultural differences. There are no appropriate words which can be put in place of them. Hence the translator has to leave those words as they are in Kurux.

(Keter) केतेरे a shallow square container with three sides slightly higher. It is made of bamboo.

(Kurr) कूँड – a kind of a bucket with lower side pointed. It is made of metal and used in villages to pull out water from the well.

(Parha) पड़हा - An organisation like a Panchayat confederating between seven to twelve villages. One of the headmen from among the confederating villages is chosen to head the Parhas – he is called Parha Raja. The head men of the other villages acted as the office bearers of the Parha. Intra village and inter village disputes are settled in the Panchayat and the Parha Panchayat respectively according to the tribal culture.

(Pinda) पिंडा – a mud platform in the courtyard made against the wall of the house. It is used for sitting and resting.

12) No words for 'request'

In Kurux there is no word like 'please' in order to request somebody or to make the sentence polite

Example:

Kurux

आस साहेबस सिन जोर नजर की वाचस –हजूर नीनिम चिट्ठी ढूँडा चिआ से।

The father requested sir you yourself letter write.

Translated into English it reads:

He requested the father, 'Sir, you write a letter yourself.'

13) **Beginning a sentence with the word 'Said'**

Though it is understood in Kurux who said it, the sentence formation in English becomes wrong when it is translated from Kurux to English.

Kurux

आसिन टापू कालोन वाचस हने मा आस अलखा हेलरस।

बाचस –जोक्क खोखाआ अक्कुन पोल्लोय काला।

'To him island will go said then he started laughing.

Said - Wait for some time, now you will not be able to go.'

This is translated into English as:

when he said he would go to the island, he started laughing.

He said - wait for some time, now you will not be able to go.

14) **Prepositions not frequently used**

In Kurux language the sentence structure is correct even without the use of prepositions or any connecting word

Example (Kurux)

ईस गुसन अन्ने कोहा कोहा आलर बरतुम रआ लनियर, मन वहाव कच्छनखरागे मोका मल लग्गा लगिया।

‘him to mostly respectable men came; from his heart to talk chance could never get.’

Translated into English it reads as :

Most of the time respectable men would come to his house but he could never get a chance to talk to term from his heart.

15) Sudden Change of tense

In Kurux we come across sudden change of tense in sentences.

Then in the sentence that follows, the sentence is again brought back to the same tense as before.

For example - If a sentence is in past tense, the next sentence that follows is in the present tense and again in the following sentence the present tense is used.

This kind of sudden change creates no confusion in Kurux but it makes the translator confused and make the sentence structure grammatically wrong in English; so while translating into English, the translator does not change the tense.

For example :

अन्ती मचा गुसन हेचका अड्डो हूँ पिटरा। हुंदी अरा तुरियाडीह पद्वनता आलर रिन एडचर। कमिश्नर साहेबस अक्कु मचा तू ओक्कोस।

‘so machaan near cow also killed. Hundi and Turiyadih village people they called. Commissioner Saheb machaan will sit.’

This is translated into English as :

Then the cow tied near the machaan was also killed. They called the people from Hundi and Turiadih. The commissioner Saaheb would sit on the Machaan.

In the next example there is change of tense in the same sentence

Kurux :

ओंद सुरुन तिम लम्बू अरा पेंडे, इर्वर गही कपड़े तू ईद खुपचकी रहचा, अंजुन वेस पढाकओत।
बेड़ा कट्टनुम का लई, उज्जना बदलारनुम का लई इदिन दुईयो झनर एरा ओगा लगियर।

‘From the very beginning Lambu and his wife Perre had made up their minds, they would get Anju properly educated. Days are passing, life style is changing, both of them could see it.’

In English the above Sentence structure is considered to be wrong

hence the translator has made a change as follows-

From the very beginning Lambu and his wife Perre had made up their minds that they would get Anju properly educated. Days were passing, lifestyle was changing, both of them could see it.

16) No Object in a Sentence

In Kurux , quite often the sentence is without an object. If it is translated into English, the object has to be added otherwise, the sentence will be grammatically wrong for example.

Kurux

एक्का वावुस सिन वाचकन हूँ रहयकन ऐन्देरना एन्ने पेठेनता खीरी पुथीन खीदी अरा उईयी।

‘Ekka Babu, I told had bazaar filthy story books buys and keeps’.

Translated into English it reads :

I had told Ekka Babu that she bought fifty story books from the bazaar and kept them.

Kurux

आद मोक्खा ।

‘She ate.’

This is translated into English as :

‘She ate it.’

17) Gender

In Kurux , with the change in gender there is change in the form of the sentence. When we have a masculine gender the sentence is differently formed. Similarly feminine gender has its own form of a sentence. But in English language there is hardly any change.

Example :

आद चोचा

She got up (English)

आस चोचस

He got up (English)

Gender	Singular	Plural
Masculine	He fell down आस खतरस	They fell down आर खतरर
Feminine	She fell down आद् खातरा	They fell down आर् खतरर
Non human (neutral)	The mango fell down टटखा खतरा	The mangoes fell down ढेर बग्गे टटखा खतरा

The neuter gender, for a sentence in the singular is same as the feminine form. For a sentence in plural the predicate remains the same as that of its singular form.

These are some of the problems that a translator faces when translating Kurux texts into English. There are several other problems too, but limitations of space do not permit an exhaustive discussion. Needless to add, a translator needs to be proficient in the two languages, and aware of the possible problems and pitfalls, both linguistic and cultural.

Angela

There are some unforgettable tales on this Earth. I am telling one such tale; everyone was talking about it few days back. During those days I was in Ranchi. Next to my house was Ekka Babu's house. A girl who was staying there was studying in college. Her name was Angela. Her parents had brought her to him from the village for education. In a few days I got to know of her relatives and friends. But from the very beginning I knew that she was not Ekka Babu's daughter. She was an efficient girl in the age group of seventeen or eighteen having a fair face and a nose unlike a Kurux . Her face was not big, she did not have a flat nose and her hair was not curly, no one could say that she was the daughter of a Kurux. For the first time when I saw her I thought, she was the daughter of a Mem.¹ Ekka Babu's daughter were quite young and they could be recognized. Once I had asked Ekka Babu 'what's this, are you bringing up an Anglo Indian Kid?' He had laughed and said, 'What do you think of our Kurux s, they will leave everyone behind. Angela is a real Kurux , she wears expensive clothes, looks like a Bengali, its her parent's choice; everything is possible, time has changed.'

¹ Mem - a rich lady.

Time has changed completely, nothing seems like the days of our ancestors. A few days back the Kurux s did not feel the necessity of being educated. No one ever thought of educating a girl child. Only those whom no one wanted to marry or girls who were quite old were the ones who went to college. It was the same kind of story when Angela was young. Girls were not sent to school early, and they were never sent to college. It took the quite sometime to understand Angela and her parents but I understood everything.

Angela was the daughter of Lambu, a guard in Kerge village. She was the only daughter of her parents. Her father's job had no promotions and he had no chance of rising high. They depended mainly on agriculture for their living. From the very beginning, Lambu and Perre had made up their minds that they would get Anju properly educated. Days were passing, lifestyle was changing, both of them could see it. The lifestyle of the Kurux s were becoming complicated Akhrras² and Dhumkurias³ were no more there and the days of the zamindaars were over. Those days were getting over when people would go about without clothes, keeping long hair, wearing turbans and hanging a loin cloth on both sides of the waist. Lambu never forgot to take his once with him. Whenever he went to the jungle, he took his bow and axe with him. Tigers, snakes, deer rabbits and

² Akhrras - a dancing ground usually in the middle of the village

³ Dhumkurias - Indigenous Oraon institution for the training of the youth.

other animals could be seen at the end of the narrow way which led to the fields. But he would tell Perre, 'This is not the age of axes, bows and arrows but the age when children are to be educated. In the cities it was a crystal clear that there was no discrimination between the common man and a Zamindaar. The missionaries disliked the Zamindaars the most. Lambu and Perre were determined that in the coming days they would bring her up to be a worthy person. One should not do such things for which one will have to repent later. Perre was expecting, Angela to do something that would bring fame to the people and her lineage. Albat's parents had built a beautiful house like the pucca bungalows of the Sahebs⁴ for their daughter so that she could settle down in life properly.

Karge village was three miles north of Mandar and twenty miles away from Ranchi. So the inhabitants here were not very backward. Nobody knew that the guard and his wife kept thinking about how to make the life of the grown up children and how to look after them. They had given their best to look after Anju from the day she was born. They kept her aloof from the other village children.

From day she learnt to toddle, she was made to wear frocks, she was washed and bathed regularly and was kept neat and clean. No one had ever seen snot coming out or dirt in her eyes.

⁴ Sahebs - government officers.

Her parents did not send her to the village school. When she was four or five years old, she was brought to Ranchi to Ekka Babu's place. In relation, he was her distant uncle. Seeing her parent's desire, Ekka Babu agreed to keep her. There was another reason which made him agree to keep her Sister's daughter. When Anju was coming into this world, Perre had almost died giving birth to her. Ekka Babu had taken her to the hospital when she had a strange feeling in her heart. 'Perre will not live,' they had said, but she survived. She returned home after three or four months. The doctors had told her, 'Bringing up your child properly, in your fate there are no more kids. One of the reason in keeping her in Ekka Babu's house and sending her to school was that in those days Ekka Babu had no daughters. Her aunt liked Anju's company. Later they had two or three sons and daughters but Angela did not mind staying in a crowded house. Lambu, her father and Ekka Babu liked her a lot. Every month without delay her father would send money for her expenses and her uncle would spend on her lavishly. In Ranchi Angela's parents did not admit her to any ordinary school. They put her in Loreto Covert. To bring Angela to Ranchi and put her in a convent was like building a dam or closing an iron door. Initially they said that the fees in the convent was more than the other schools but it was not very rigid with the people who could not afford. The girl looked intelligent, and one who did not own a house. They did not take fees from the children of those who could not afford it. After she got

admission, the parents were asked to pay a fee of rupees twenty five in place of rupees thirty five. But money would be needed to buy a blue dress, a pair of white shoes, socks and books. Lambu's monthly income was rupees twenty one. But he and Perre had been prepared from the very beginning. They would give any amount of fees or anything else that would be asked.

Here in Ranchi, as soon as Angela started going to school, her parents were very happy. Perre would always talk about her. No kuruxs in Ranchi had a daughter like Anju. In the morning when she boarded her school bus in white shoes and socks and Loreto dress; everyone started at her. They must have been jealous. She would keep telling Anju's father; 'When you go to Ranchi this time, tell her uncle that she will stay at home in the holidays; she will not go anywhere, what if somebody gives her something to eat or drink!'

I had not seen Angela when she joined school or when she was an infant. I had also not asked her parents. When she grew up, I was staying in Ranchi I had told you how I had mistaken her for an Anglo Indian or a Bengali. I was not the only one who had made this mistake, anybody who saw her for the first time made a mistake in recognizing her.

Her father was a tall man. His face and nose did not make him look like a kurux . Like a bhagat,⁵ he had a large face and a long nose. Everyone called him Lambu because he was tall. And Perre was just the opposite, short and fit very fair, with a different kind of whiteness and her face and nose were flat. Because of the shape of her face and mouth she was called Perre. On the one hand, Lambu was tall and dark and on the other hand Perre was short and very fair. I really felt that the couple was not made for each other. Believe it or not, Angela was their daughter. It is said when god creates man, he mixes two kinds of soil, the children's looks are in between the parents. Angela was her parent's fruit. She was not very tall and not very short. Her face and nose were flat like her fathers' and she got her fair look from her mother. She looked like a flower and unknowingly, they named her Angela or Angel.

When a flower smells good, it is called a good flower. Angela was not only good to look at but she also stood first in the class. Before Angela, there was only are kurux girl who had studied in Loreto Convent. In her days she had also stood first. The Loreto mothers had to say, given a chance, kuruxs show their intelligence. Angela was good at everything, in speaking and doing anything asked to do. The mothers liked her a lot.

⁵ Bhagat - they are kuruxs who are nature worshippers. They abstain from meat and fish and take extra care about cleanliness. They look more like hindus and less like tribals.

Her parents spent a lot on her education but for them it was nothing, they were satisfied and happy. To educate Angela, they were prepared even to starve. Perre's hunger would disappear when she thought about her daughter, the way she is going to school now in a bus in shoes and socks, the way she is standing in front of the mother, the way she is sitting on a chair looking neat and tidy; and thinking, the mothers loved her very much. Sometimes she dreamt in the daytime, that the day she would finish education she will live in a bungalow. She would teach the daughters of all the kuruxs. What would they call her. Perre would also think that one day when she would grow big and become a young girl, brave men would come on elephants or in motor cars seeking her hand in marriage. Perre will not give her daughter's hand in marriage to anyone. She will get her daughter married to an educated man. She thought, she was doing a responsible job not for herself but for the whole society.

Once Perre was dreaming, she was not the only one, Lambu thought about the coming days and was filled with joy. Now there are some problems. This is only for a few days, after that he will feel heavenly. Then who would work as a guard, you have to say 'Sir' whenever you see a topi.

This is how Lambu and Perre were staying in Karge. In between they would come to Ekka Babu's house for one or two nights. They would not come often, they would not let money slip off their waists without

work. Many a times, they would run short of cigars, salt, tobacco, eatables, vegetables, oil or onions but they would never feel disheartened. In this world is there a house where there is no shortage of salt and oil any day. They really had shortage of salt and oil for many days, but it did not make any difference to them. It would be the same till Angela was in school, after that they would live without worrying. The rules and regulations of this world are different. You think that you will be happy later or tomorrow or next month but you are unable to store it. Lambu and Perre had started thinking that the coming days would pass in happiness but this was their biggest mistake to make themselves understand to bear the sorrow and accept it, is happiness. It was true that both had rice with salt or were unable to visit others because of Anju's education. That same day they had felt disheartened. Afterwards everything was forgotten. I will tell you later about Lambu and Perre's dreams and how they found out their daughter's red bungalow.

Angela grew up slowly, going home in the holidays and staying at Ekka Babu's house during studies. She took her matriculation examination. From Loreto she would take the Cambridge board exam but Ekka Babu made her take the matriculation exam because he knew about its advantage in this place. This was also asked to me by Patnu's parents. I had also advised them to make him take the matric exam.

I had known Lambu and Perre for all these things. They always kept their spirits high for their daughter and I had also heard about some incidents that were shocking. I had also seen one or two incidents happening.

Once I had to go to the Murmu Jatra⁶ for my own work. The Hindus call it a Mela. These days it looks more like a Mela. This was both the beginning as well as the end for young village boys and girls to celebrate that they were kuruxs and to sing and dance. Since many days young boys and girls, old men and women got ready to go to the Jatra. The boys and girls did not go to watch this Jatra, they went with their village flags and huge branches in their hands and entered the Jatra grounds dancing. The others failed to understand what they would really do at night and day of the Jatra. In every village there was celebrations of the Jatra. Some put ashes all over their backs. Some looked for branches of trees, some looked for broomsticks or a keter⁷ and others would search for artificial hair to tie it behind a horse's tail while dancing. The boys would come to the fair looking different. Girls would be with them. They decorated themselves with flowers and were engrossed in singing and dancing.

⁶ Jatra - it was the inter village dancing festivals of Kurux bachelors and maidens.

⁷ Keter - a square shallow bamboo basket and open on one side.

Some put flowers on their hair, some feathers and some put squirrel's tail. Everyone came in groups to the Jatra grounds, dancing, singing, playing and running. The singing and dancing of each village would take place in groups. On these days merry-go rounds, jhulas, bioscopies, cloth shops, shops selling plates and glasses, sweets, laddus and puffed rice were placed on one side but people of each village kept singing and dancing in their groups. In the evening the boys and girls would start singing and dancing in circles and this would go on till the next day.

Sometimes there were fights on the Jatra grounds. To enter this ground, there were roads made since the time of the ancestors. If anyone stared at them from the side of the road or shops, they attacked them like wasps and start beating them up. Sometimes on this day they would beat each other like some riot had started in the Jatra ground. Some could say that kuruxs have got drunk that is why their heads break. But the reality was also known, that day the kuruxs did not have the time to think, they were ahead of the others or behind them or whether they were inferior; they show their rich culture and joy handed over to them by their ancestors. That day they are not scared of anyone. They attack anyone who stare at them like angry wasps and ants in order to sting and bit.

Angela was in Ranchi on the Jatra day. I was coming out when I saw her in their courtyard. I wanted to know what she would say so I

asked; ‘Anju, I am going to the Jata, will you come along?’ I knew she would not come but I did not know that she would get angry. She said ‘So you also take part in this uncivilized culture? I thought you were an educated and a literate man.’

She replied, ‘Go soon, when your kurux people sing, then dance and shout wildly.’

I laughed but could not give her a reply, this made me feel bad.

I went to the Jatra ground. It did not seem like the Jatra of our ancestors. Parha⁸ number 21, 12 and 7 and other Parhas had come to the Jatra. In the ground there were more people than the other years; the Jatra flags fluttered, boys and girls were singing and dancing and had drums and dholaks and almost everything they needed. There were also magic shows, merry-go-rounds, circus and bioscope of the mass media department on this side. This is why the Jatra looked more like a mela. Though the majority were kuruxs but there were Hindus and Muslims in large numbers.

I saw different varieties of people on the Jatra grounds, but I was surprised to see Lambu and Perre. Why had they come to the Jatra! They were not with friends. Behind them a man was walking, he looked like a

⁸ Parha - an organisation like a panchayat constituted by village elders. The organisation confederating between seven to twelve and even twenty villages.

Tana Bhagat⁹ I quickly left my friends and went ahead and blocked their way. I took them to one corner to tell them about Ranchi, Anju and Ekka Babu's house and also enquired how they were doing. I told them, Anju had told me that this fair was an uncivilized culture.

Perre said – 'Of course, this is an uncivilized culture. Keep observing, it will come to an end at the time of our children.'

I- 'That is why you have come here?'

Perre - 'We are not the ones to come to see the Jatra.' Perre looked at Lambu and for a second they became quite.

I – 'I know, you have not just come to see the fair, ... but what do you have to buy?'

They were still quiet. Perre looked at me as if wanting support from me. I said – 'I have travelled almost everywhere but I have not come across people like you. Parents should not be to like this; what are you not doing for your daughter?'

We could hear the singing of the dancers of the Jatra who were in front of us. I do not know whether they looked pleased listening to the

⁹ Tana Bhagat - The Tana Bhagat movement which initiated in April 1914 in Gumla subdivision. A boy of 20 proclaimed that God (Dhermes) to give up worship of Bhuts (spirits) and abstain from taking meat and liquor and cease ploughing and labouring for other castes. The followers were called 'Tana Bhagats'.

singers or me. 'What have we done for her?' Perre said, 'It is now that we will have to do, her uncle was saying, she will be going to college in the end of summer, a big amount of money is needed... tell him, we will arrange for the money from somewhere.'

They told me while we were standing there. They had come to the Jatra ground to see a Bhagat of Uchchri. The relatives of the bhagat stayed in Rage too. Rage and Karge were two separate villages but close to each other. They wanted to mortgage their land so they had come to the bhagat to talk about it. The bhagat did not say anything but assured them that he would go to their village after the Jatra. Lambu had complete faith in him.

There, I had talked to them for hours. I told them and they also had some idea about it from before. Angela had passed out from school securing first class. I had told them that none of our children had performed like her till today.

When I returned from the Murmu Jatra, Ekka Babu had invited me over for a tea as a celebration for Anju's good result. I was pondering over what Lambu and Perre had said, they were mortgaging their land. If it was required, they would sell it. Now everywhere it was known that Angela's parents would not hesitate to sacrifice their blood like a Pelican bird for her. They were also starving for her; the roof of their house was bending, they could not save money to repair it. Angela was growing up fast. She

stood apart among our boys and girls. She looked like the clear shimmering and freezing water of the well. I went Ekka Babu's house for tea. A large number of people and Angela's friends who looked like butterflies were gathered there. They shared gulab jamuns, cakes and biscuits while sitting on chairs. A Petromax had been lighted. Everyone ate to their full and celebrated the tea party. I did not like one thing. Nobody had felt the need to invite Angela's parents. When everybody had returned back home after snacks, I took Ekka Babu aside and asked, 'why didn't you invite her parents, this would have raised their spirits a little.' He told me - 'Friend, what will I do, they were the first ones I had wanted to invite, but Anju did not like it.' She said, 'Don't invite them, they will not know how to behave. These days she has started disliking their way of dressing.'

Now Angela took admission in college. The money that was needed for admission was given by her parents and the rest was arranged by her uncle from all possible places. The hardships which her parents had gone through when she joined school was again faced when she entered college. They said that the expenses would not be much, but around rupees two hundred was taken. They said that in the middle of the year, half the money would be refunded and they would not ask for more but they did not mean it. She would get scholarship.

College changes the lifestyle of the boys and the girls. May be they feel that they are the chosen ones in their society who know much more than others so they behave differently and have a different lifestyle. Some of them see big dreams. Sometimes their dreams come true. They take up big jobs, government jobs and take the old men and women and parents along. The boys study in college in their youth days. These boys are capable of doing the most difficult work faster than the birds flying in the air. It is during these days that many have the desire to do great things, they want to serve others selflessly and also have the desire die for others. But it is also seen that they feel, they know more than others and start counting others to be lower than themselves. They dress up, adorn themselves and want to soar high without having control over their ways of living. They are like the ball of a tennis player playing tennis without any practice, they rise high like the ball of a player who does not know tennis and get lost. They feel that those who are illiterate are backward. They call the old men, women and the people of the village foolish. The characters of these college goers also deteriorate. They follow the wrong path and call it correct, they see films and say, they learn from them. They roam about saying they want to make a good posture. In order not to be counted among backward people, like others in their society, they laugh at the boys and girls who are shy. They take things lightly like the Sahebs and the mems, thinking time demanded it. They do not like to see their parents. They feel

that they are the most backward and dirty people of this earth. It will not be needed to say that Angela was the same kind of girl. She was ahead in her studies and also in walking on the wrong path.

She was not the same when she joined college about which I would have to complain. Everyone thought, she was studying. She would dress up well, adorn herself and go to college. Whenever I went to Ekka Babu's place to talk to him, I would have a glance at her. She looked like a very educated person. I did not like one thing. I always found her table and bed full of film magazines and filthy books. I had told Ekka Babu that she bought and kept filthy story books from the bazaar. He said, 'If you look at the books of her college, you will fail to understand, why the college books are full of porn photographs these days.'

In college you have to learn various things. The students together with the teachers go for picnics and excursions to different places. The boys and girls go together to learn social service. Angela went everywhere from the very beginning she did not know to stay separate. In the college she was seen talking on every subject. Sometimes one wondered when she got time to study.

When she was in school, she went to the village in long holidays in summer and Puja breaks for one or two weeks. Now in summer holidays, she did not bother to go home. Now she had many friends in Ranchi. She

had no one to talk to in the village. What would she talk to her parents. She said 'what will I talk idiots?' Lambu, the father was all right in appearance but she did not like to see his blue shirt and red turban.

I saw her in Ranchi throughout summer. So I said one day - 'Did something happen that you are not going home? Does your mother not like seeing you....'

Angela - 'Who knows what she wants, and what can I do about it, we have to go to Nalanda and Rajgir for an 'excursion' on the 20th.'

I - 'There are a few days still left before the 20th, your parent's heart.....'

Angela - 'My father had just come yesterday.'

I - 'He gave you money and returned back.'

Angela - 'It was a real mistake, before he returned I should have seen him properly for the whole day.'

I - 'Someone made like you....'

Angela - 'You are mad -- go away, I have to study now.'

The day we had talked, I was crossing Ratan talkies in the evening. I could not believe my eyes, Angela was entering a cinema hall. There was another girl with her but two boys were also there. The place was very

crowded with people but from far I could see that all the four went inside the hall giggling. As soon as I came home, I went to Ekka Babu. I told him. He did not believe. I started thinking, may be my eyes had deceived me. Angela came home late at night. She told Ekka Babu that some renowned person had come to her college to give a lecture. She scolded me in front of him and said – ‘This Saheb with a face of a horse has eyes or holes - wherever goes he sees me.’

I have told you earlier, when Angela had joined college, nothing unusual happened which could be told to you, but actually there had been such incidents which had disturbed people’s life. But before telling about the actual frightening incidents relating Angela, it is important for me to tell you about Lambu and Perre.

Lambu had sold his most fertile land. He did not let money be spent in his house for anything. His wife would be busy in different works, on the days there was no work in the fields; while eating she did not bother what she was having. Both ate rice with salt. They would cut an onion into two halves and eat with rice soaked in water. Their only satisfaction was that Angela was studying in college. She had not been home since many days. They themselves came to Ranchi to see her and returned back. After a few days Lambu would come alone. He would give the money either to Ekka Babu or to his daughter and return quickly. Sometimes when Perre

felt like seeing Anju, she came to Ranchi but Anju's father did not come. Why would they spend double the amount.

Angela's parents knew, it took four years to complete college. Angela was said to be an intelligent girl. She took three and a half years to complete her I.A.¹⁰ Her name was not declared in September or in Summer. It was only in August that she cleared the Supplementary exam.

I was seeing Angela's lifestyle from far as well as near. One day, I told Perre - 'Put an end to her education now, get her married, girls are girls afterall, she cannot make your home, she will marry and belong to someone else. Why will you starve or not have sleep in the day or night, for this...'

Perre - 'Why do you come in between and complain Sir, it was you who had said that she will pass out of college and do well. Few days are left, wait and see, she will do well, whatever you have said will be true.'

I - 'What if it is not true?'

Perre - 'Why won't it be true, it will be true. You wait and see. Why are you disheartening us in the middle of the path?'

I - 'I told you, get her married now.'

Perre was angry with me.

¹⁰ I.A - Intermediate Arts.

Angela continued her studies in college. After finishing her I.A., she left Ekka Babu's house and went to stay in a hostel. I was hearing lots of things about her. I saw something and was bewildered. Though she was innocent and beautiful like a flower, no one came to her parents to ask for her hand in marriage. She always had a dozen men following her. She was never shy to speak to the Hindus. Parents of no men came to ask for her.

I am telling you, one day's incident. Lambu himself had told me, he was coming to Ranchi with Angela's mother from the village to see her. They trudged to Ranchi to save three or four rupees. They ate rice and came out early in the morning and reached Ranchi in the early hours of sunset. They were crossing Firayalal's shop on the main road. From far, they saw Anju sitting in a motor car. It took a second for them to believe their eyes and Angela was sitting with a Hindu or some Muslim who was wearing a coat and a tie. The vehicle was waiting. They came and stood there, but Angela could not recognize them. When she did not recognize them, they crossed quietly. The saheb sitting beside her said something, then Angela made a crooked face and said 'Servants... Then the vehicle started in a second and went away noisily. The expression on their faces saddened. Lambu said after sometime 'I don't think she was Angela.' 'She was not the one,' saying this, Perre turned her face to the side opposite to where the vehicle had stood. Tears poured down her eyes. She hid her tears so that Angela's father did not see it.

This year they could not see and talk to Angela. They went to Ekka Babu's house. They enquired and returned to the village.

Angela was in the hostel. A few days had passed when I suddenly asked about her. Angela could not be found for five or six days. Ekka Babu thought that she was in the hostel. She got lost somewhere, after we saw her in the college. Somebody said that she had gone home. One whole week passed thinking that she would come today, she would come tomorrow. I was not in Ranchi when she was lost. When I returned back then Ekka Babu anxiously told me. 'You go hither and thither, you go to different places. Look for her, she had not gone home.'

Angela was found the next day. But she was not found alive. We all were astonished. Her dead body was found in a deserted house in Kadru. The doctors saw her and understood that she went there to hide her sins. God had some other plan. The revealed her sin to everyone.

After this incident Ekka Babu had told me, her parents would be unable to survive. The other day I asked some people of Karge. The two were still alive. But Perre had almost gone mad, she did not talk to anyone, she laughed to herself. Lambu who was tall, he roamed around like trees without leaves.

Near the Mango Grove

Hundi village, was not the village of Dhanku. His parents had been living in Manhe. In spite of his parent's opposition, he married a girl, Punia belonging to that village and left his home and came to Hundi. Punia had been living there with her parents. Her mother was not the real mother and her father also did not live long. Prior to this, they lived with the parents of a boy, called Tena and worked for them. But Dhanku wanted to make his own living. There was no piece of land like today. He erected a shelter for himself on one side of the village. A stream flowed down the terrain. He blocked the stream and transformed it into a land for cultivation. His life was blessed with happy days when this story was being told. Dhanku and Punia had been living in their house. It seemed that they could now again start conversing with their people. Dhanku had become relaxed now. He seldom had drinks of wine and rice beer. Punia looked quite young. Nobody would know whether she was a married women or an unmarried girl, had they not had a four year son, Butna.

Hundi situated to the North of Netarhaat, is a small village of Kasmar Plateau. It is surrounded by small streams, rivers and mountains. The people of the Plateau cultivated the land like the people of the terrain, but in every two persons, one earned bread by cultivating much bigger

pieces of land. The possibility of destruction of the crops, goats and human beings was nothing shocking.

All the time, everybody hears about the killing of tigers or human beings getting killed. People would set out of their homes only after sunrise and before sunset and lock themselves and the cattle inside their homes. On some days, from few houses melodious sound of the flute and the beat of the Mandar¹¹ could be heard, accompanied with songs. However, it was a land of peace and tranquillity on usual days. The village was small and houses were on both high and low lands; there was no Akkhra. Men and women did not know to talk much.

Everyone was very simple. They did not know to eat good food and they did not get it in the mountain region or on the top of the plateau. They had not come a long way from their ancestors. Like them, they would eat dried vegetable powder and green leafy vegetables and if turmeric and oil was in stock then they would cook without it and also eat meat and fish roasted on fire. They did not know to drink cow's milk. Everybody had a dhoti but wear a loin cloth in the time of work. Every woman had a red bordered Saree. Some of the old women did not know how to cover their backs. The people were very frank and while talking never concealed

¹¹ Mandar - a kind of drum made of animal skin. It is long and oval used by all the tribals of Chotanagpur.

things. They talked, lived and walked without any superficiality. The sly nature of the people of the terrain had not yet blown by the wind and affected them. This place did not have money minded people as it was in other places. They would buy sufficient eatables and clothings after selling paddy and rice. The weavers and the basket makers of Turyadih used to exchange their keter and baskets with paddy. With a little money feeding and clothing themselves was quite sufficient.

Butna, the son of Dhanku had not grown up. Dhanku or Punia would take out the Cattle and put them inside all my themselves. A girl called Chuni looked after them. Actually the village boys and girls would take all the cattle of the village to the jungle together, looked after them while playing gulli danda.¹²

Thus Dhanku's family was filled with happiness. In Hundi everyone was poor. Nobody had to beg or steal throughout Kasmar plateau. It is said that heaven is bestowed more to the living than to the dead. Those who had seen Hundi said, 'Hundi is heaven.'

The heavenly happiness does not last long anywhere in this world. One day something happened. The commissioner of Ranchi came for a hunting expedition climbing the Tetairghat. Five or six tents were erected near the barren land of Mandanpur for him and his people. Hunting always

¹² Gulli danda - It is a game played in the open with two sticks one shorter than the other.

took place in this region. The villagers would hunt deer, sambhar, boar and the tiger with their bows and arrows. Here many stories were made, each would certainly have a story of a hunting expedition. Children would kill birds with slings and trap rabbits, they did not call it hunting. But they had to prepare themselves to hunt wild boars and tigers. Everyone knew the stories of the horrifying hunting expedition of the tigers. People had heard about the story of a kurux from Bishunpur. He would chase the Royal Bengal tigers with long slender sticks. Everyone knew about the takes of the billing of the tigers which used to break the Machaan of the officers, rolling with one shot and sometimes pissing on the machaan of the Mems.

The villagers had an advantage in the hunting expedition of the officers, they would pay them a large sum of money. Drunkards would drink with this, while other would use it for their living. Four annas was enough for them to buy the whole of Turiyadih market. Each village had to pay rupees ten. The villages were not large in size. In Hundi, there were only fourteen houses.

Before the arrival of the commissioner to Mandanpur, the forest officer of this plateau who was called D.F.O. had come here. He had many servants. The ox tied hear the Machaan was killed. They called the people from Hundi and Turiyadih. The commissioner Saheb would sit on the machaan.

All the villagers came out to chase the animals, Dhanku also got ready. He took out his stick from the corner. Punia who was standing at the door, said, 'If you go today, some untoward incident will occur. I am feeling uneasy.'

Dhanku – 'What is happening to you, such respectable officers have come. Won't they say something.'

Punia – 'It's their kingdom. why won't they say? But don't go today.'

Dhanku - 'But Why?'

Punia – 'If you say, you won't go then I will tell you.'

Dhanku – 'Then don't say. Why are you frightened. You always happen to see something to or the other.'

Butna was playing with mud in the courtyard. Since a few days, he had started talking things which could be understood. He knew, his father was going for away.

He said - 'I, I will also came along, father.'

Dhanku- 'Where will you go now?'

Dhanku started laughing, Punia wanted to laugh, but could not. She had a bad dream. It was like this, some white Mem was attracted to

Dhanku and got married to him. She belonged to heaven. Dhanku went with her. Their Tena had brought Punia home in his arms by crossing the lands, mountains and the rivers.

Dhanku was going. Butna – ‘I will also go, father.’ When he said this, he pretended to return.

Dhanku – ‘I’ll bring you sweets made of jaggery... I’ll return soon, in the evening.’

Punia kept looking at him, so he told her- ‘I’ll return soon and if you feel like drinking in the evening, go ahead.’

Punia – ‘Did you ever teach me to drink? Then why do you say?’

Dhanku - Then all of us will eat sweets made of jaggery, what do you say, and Butna, you’ll get more than us.

Dhanku went away. Punia was standing at the door. All the villagers set out. It would not make any difference even if she stood near the door. As soon as the people go out of the courtyard and reach the jungle the earth and the trees protect them.

Punia had a lot of work that day. she had to husk the paddy and grind a lot of ragi. First she sat to grind ragi. How could she grind? Her head was rotating like a ragi grinding machine. She could see the white girl

elope with Dhanku. Punia knew that he would not stay alone. The officers and the mems did not shoot at the men driving the animals. There is no mem born, who can elope with an oraon in front of so many people and also the officers? Someone had told her that people born like Dhanku became intelligent, strong and nobody could harm them. But that white mem had eloped with him in her dream at night.

All the villagers of Hundi, young and old went to chase the animals. The people from the village of Turyadih and Mandanpur gathered together. A large area was covered. At one end there was a trumpeteer. The trumpeteers started driving the animals.

It is being told to us, how a tiger is killed here. First they used to tie an ox or a buffalo in the jungle near some river. While in search of food if the tiger happened to go that side, it would kill and eat. It could not eat the whole thing. If it had had its fill than it would go to drink water to the river. It would sleep there, finding a place under a bush. It does not go far away so that it can eat the remaining meat. If the meat of the tied bull is still left there the driving begins. People proceed making different kinds of noise from quite a distance. On hearing the noise it awakes and moves towards the river side. On hearing the approaching noise, it moves away. The tiger moves along the path by the river on the hearing the noise. When the sound comes close, it moves further. A machaan is built on this path and the

gunman sets there. On one side of the men driving animals, there are some trumpeteers. With the blowing of the trumpets, they come towards the machaan without breaking the queue. They go ahead while making noise. When the tiger reaches the machaan the gunman fires. The hunting expedition and the driving comes to an end and the drum is heard.

Sometimes the animal drivers do not know when exactly the tiger gets killed. They start making noise far away and the tiger comes running to the shooting place. On listening to the drum beats, they know that they have to stop driving. Some officers watch the tiger pass the machaan but are unable to shoot. Some just open their mouths, some shiver, others do all sorts of actions.

And sometimes it happens, as it happened today in the Hundi hunting expedition. The animal drivers were moving forward, they did not beat the drum as a signal to end their driving. The bait and the machaan seemed to very close to them. They got stuck for a second. After some time the trumpeteer signalled to resume. The one's driving got terrified, where has the tiger hidden himself. After a moment they started making noise again. Could the tiger stay at the same place till now? The officer could not kill it. The gun shot couldn't be heard. The officer could not kill it. He got extremely frightened.

The tiger appeared from somewhere and crossed the animal drivers. They did not know what had gone wrong at which place. It had been seen by one of the animal drivers. Something ran towards the jungle making a rustling sound. After a long search, it was known that it had not got lost even at a distance of twenty hands from the riverside and had slept on the grass. It awoke scared and jumped on the animal drivers. It pounced on a man. A rustling noise was heard only once and it ran towards the jungle. But that man was killed. That man was none other than Dhanku.

Before sunset, everybody in the Kaswar plateau and Hundi village came to know about it. On hearing of the death of a man, Punia's heart beat almost stopped. She said to herself, can it be Butna's father. The woman who killed in the dream looked dark but the lady who had stolen her husband was very fair. But her heart told her that he was none other than her husband. She came out to go that side. the villagers brought him, carrying him on a cot. Tena was among the bearers. Punia had seen him in her dream at night, he had brought her home in his arms. On seeing him from far, she knew that the man covered on the cot was her husband, Butna's father. She started crying.

Tena said - 'Let's return Sister - in - law .. What's the day today .. the day is not good. He also started weeping.'

Punia said weeping – ‘Tena I had warned him not to go. He had laughed it away... Now how will I live?’

Butna was very young but he knew about the death of his father. He started crying aloud, seeing him, Punia subsided.

He was buried in the grave. She did not cry aloud for the sake of Butna. For those who do not cry aloud, there remains a heavy burden in their hearts. Her heart was shattered.

Punia would not have survived, but for Butna. for his sake she had to live a proper life. As time passed she realized that Dhanku was really good and great. She was unable to find a person like him in this world. She did not indulge in drinking, she had to improve, work and complete everything for Butna and herself. It had only been five years of their marriage. He had built a house for her and died.

From the day of his death, Tena used to visit her often. He felt, how would she live ? Lands, fields cows were there, how would she manage everything? Before their house was built, they stayed in Tena’s house. They had worked for them like servants. Dhanku had liked him a lot. Dhanku was like a younger brother to him. He called Punia his sister-in-law.

After a few days Punia had calmed down and Tena got used to it. For every small thing, he would come here. It has already been said that in Hundi village there were fourteen houses. It was not a big village. But Tena and Punia's house was on one end. From one house, the other house was not visible because of the high and low lands and trees. Now Tena would come to her and do all the work he could find. He would chop woods or dig somewhere. He would ask her for the work to be done and would do it immediately.

Tena was the youngest in his house. But these days he left his parents and was staying alone. He had got his sisters married off to different places. One of his brothers was in some job in Netarhaat. His parents looked after the house. Dhanku looked after the things efficiently these days. Tena would also do some of the work. He was a bachelor. Everyone was prepared to get him married. The efficiency to do the household work had still not come in him.

These days if he did not come to Punia to do her work, he would not feel satisfied. He would actually think, she is such a fragile girl, how will she do the work of men.

After that, it so happened, even for small things, he would keep her liking in his mind.

Punia liked mangoes a lot. This year there was no mango in Hunid's Kasmar Plateau. At the time of flowering, there had been rain and hailstorm. Tena had brought mangoes from somewhere far. She ate. When her stomach was full then he was satisfied.

Tena was getting attracted towards her. One day while she was cooking rice and curry, Tena asked her – 'What are you cooking sister - in-law?'

Punia – 'Jack fruit, Chunni gave it.'

Tena – 'Is it tasty?'

Punia – 'Don't you find it tasty?'

Tena – 'Of all the curries, I like jackfruit curry the best.'

Punia – 'Seed or the fleshy part?'

Tena – 'I like both.'

Punia sent the curry to his house in a leaf plate for others. Nobody knew, these two were bringing burden in their lives and calling for trouble.

And one day when Punia was cooking curry; an incident happened.

Punia – ‘If you had not been here, how would live Tena. Nobody can understand god’s wish; he had to leave this world, he left ... you are there ... your parents are there.

Tena – ‘Should I tell you something, Sister -in-law?’

Punia – ‘What do you want to say?’

Tena – ‘My parents don’t like my coming here.’

Punia – ‘What happened? She turned and looked at him.’

Tena – ‘Nothing much.’

Punia – ‘What happened Tena?’

Tena – ‘What happened... Anything destined, has to happen what do you say?’ Punia was cutting, some green leafy vegetable with a bent knife. She heard him and looked at him for a moment. She could not understand what he was saying. She cut one of her fingers and was embarrassed to look at him. Then she looked at her blood dripping finger and said - How careless I am!

She got up. She did not know whether she would suck the blood or cover it with dust. A cloth was kept on the wooden shelf. Tena quickly tore it in the shape of a wick. He put chalk dust on her finger and tied it.

From her wounded fingers three or four drops of blood oozed out, but he shivered while he tied it.

She saw him trembling, worried and breathing faster and felt current running down her spine. Till today, Tena was a lean and thin fellow for her. But now when he hugged her, he seemed like an iron pillar.

Punia said – ‘Your parents are right Tena, it will be better if you do not come here.’

Tena – ‘For whom is it good, for you or for me?’

Punia – ‘What will happen to me, I am telling for your happiness.’

Both of them became quiet. The most amazing thing was that the two were too embarrassed to look into each other’s eyes. It had never happened this way. Tena couldn’t because he was younger to her. She could not.

Tena was young but he could not be called a boy. People would say that he was not married, but no one did anything. Something or the other kept happening in the house. Somebody dies today, somebody would fall ill tomorrow, his father cannot work alone, whenever he has to visit somebody’s place, he calls his daughters to look after the house, they are unable to come.

Some days back Dhanku had died. Tena had not yet got engaged, so his marriage was not possible. They were interested in a girl of Badla village named Gangi, the talks had begun but not yet materialised.

Punia said – ‘What is happening about your marriage Tena? What does Gangi say?’

Tena – ‘Apart from the talks between both the parties, nothing much has taken place till now, but I don’t want to get married to her.’

Punia – ‘They say, she is a decent girl?’

Tena – ‘Will you get me married to her?’

Punia – ‘Who is your girl?’

Tena – ‘First promise me that you will get me married to her, then I will tell you.’

Punia thought in one corner of her heart, whom was he talking about. She was a mother of a boy. Dhanku said the same thing before he married her; he was similar to look at. She got a little scared. Tena was younger to her in age, for other things he was elder to her. She could not play tricks on him. For a moment she acted as if she was elder to him and said – ‘Tell me the name of your girl, I will get you married to her, but don’t take names of characterless girls.’

She had not yet finished talking, by the time she understood what was happening, Tena came close, held her tight and took her to a corner. You will not say straight away, you will not say straight away' saying this she stroked and touched her back and after embracing her, he let her go. Punia kept saying, 'leave me, leave me, what is wrong with you, someone will see... nobody behaves this way.

Before she could say anything or before he himself could think of something, he lifted her in his arms and carefully made her sit on the floor as if she was some fragile stem of a flower so that nothing would happen to her. He said – 'Do not get scared. Sister-in-law, I will not do anything ... but I am telling you, if I have to get married, I will get married to you.'

He turned towards the door and said –'Forgive me sister-in-law.' Punia's heart danced with joy. She understood that Tena had not known what to do so he had embraced her tightly, she wanted to be in his arms and to be caressed but when he let her go and made her sit, she said – 'How should I forgive you Tena, you forgive me.....'

Tena sat down quietly. After some time Tena said – 'You have not understood this world, Tena.' Now you have let me go, tomorrow you will not be able to, and after that when Gangi comes, you will get angry with me.'

Tena – ‘I have already said, if I marry, I will marry you and if you do not agree, I will not get married at all.’

Punia – ‘Don’t talk in this manner, I am a girl too.’

Tena – ‘From today, never ask me to go away from you.’

Punia – ‘Your people will kill you, and me too... I am ready to die, but I do not know about you.’

Tena – ‘If you die, why should I live?’

After some time Tena left. When Butna returned from Chunni’s house then Punia woke up. She had not been able to prepare curry. She gave him rice with salt. She was worried when he wept and was unable to eat rice.

But that day she understood. She was also unable to live without Tena. What a strange world! When Dhanku was there, she used to think, he was the world for her, she was unable to live without him. Today Tena embraced her, her heart wanted him. She thought, if she was unable to give herself for him then her life had no meaning!

She was eating rice with Butna. Today in the evening she did not feel hungry so she served food for him and made him eat and thought about

something and said - See child, you go for so many marriages but do you know what a marriage is?

Butna – ‘I know, but I do not want to get married at present. Why don’t you understand.

Mother – ‘No one is asking you to get married, I want to get married.’

Butna – ‘But you have already got married.’

Mother – ‘I will get married once more.’

Butna – ‘Alright, let’s get married.’

Mother – ‘Whom will you get married to?’

Butna – ‘you, who else.’

Mother – ‘How will I marry you .. alright eat rice, finish it then you will grow and get married.’

Butna – ‘When I grow up, will you marry me?’

Mother – ‘Alright Child .. eat rice.’

Punia was not satisfied yet. She unfolded a mat for Butna to sleep, she also lied down. And both of them started talking again

Punia – ‘Child, Have you seen any boy getting married to his mother?’

Butna – ‘Why do you keep talking about marriage, when I get married then you see.’

Punia – ‘Whom will you get married to?’

Son – ‘I have already told you. I will get married to you.’

Punia – ‘But I have told you, I will not get married to you.’

Son – ‘I will marry anyone I like.’

Punia – ‘Have you seen anybody getting married to his mother anywhere?’

Son – ‘Whom will you get married to?’

Punia – ‘Don’t you like Tena.’

Son – ‘Is he a girl that I will marry him?’

Punia – ‘I want to marry him, child.’

Butna was taken aback, he got up and sat on the mat – ‘No, No, mother do you like him more than me? Don’t you love me?’

While she was putting him to sleep she hugged him and said – ‘Child, I love you more than anyone else. Now go off to sleep, we want to get married for you. Tena has brought you up like a father.’

Butna – ‘No mother, had father been alive, I would not have allowed him to hover around.’

Punia saw her son’s intelligence and became quiet. There are many happenings in this world which teach us a lesson. Nobody had taught her. She knew, if Butna would not agree then she would not be able to marry Tena.

Butna was almost asleep but woke up again and said – ‘Do you like Tena, mother?’

Punia – ‘Go off to sleep, everyone knows he is good, it is you who should like him.’

Butna – ‘Then will you get married mother ... but where will I stay?’

Punia – ‘You will not go anywhere, go off to sleep. You will stay here .. alright sleep.’

Butna – ‘Will Tena also stay here?’

Punia – ‘He will not stay, child - Sleep I say; I will not get married, now sleep.’

After Butna slept, Punia also went off to sleep. That day she did not eat or drink and after Butna slept. she kept thinking about something or the other till she was fast asleep.

The next day, Tena did not come to Punia. She got anxious when he did not come that day, because he was a person who turned up \in the morning and in the evening. She felt, she must have said something to him or she must have not let him do whatever he wanted to. But why would he not come, he belonged to her after all. She waited for him for quite some time. He did not come. She felt uncomfortable. Before sunset she took a basket and went to their house.

Tena's mother was in the courtyard putting the grains inside which had been brought from the field. From morning she was looking for excuses to shout at Punia. As soon as she saw her she started saying, 'You are seen only in the late hours of the day. Where do you go?'

Punia – 'Where will I go, mother. I was coming here.'

Tena's mother – 'I know it, you have brought your basket to show me? Why don't you say straight away that the woman had to come because the man did not go.'

Punia did not like it. Tena's mother had never talked to her in this manner. 'What do you want to say mother, what has happened?'

Tena's mother – 'How will you know, what has happened? you dumped one man in the grave and ask me what happened?'

Punia felt miserable, Tena had told her many things.

She said – 'I don't know that is why I ask you.'

Tena's mother – 'What will you know, girl. Tena does not like anybody . He is getting ready to leave the house.'

Punia – 'Bring Gangi to the house fast, how long will it take you to get ready, it has been almost a century since the talks began. You all do not take any steps further and blame me.'

Punia started weeping.

Tena's mother – 'Do not show me your crocodile tears, girl! I know he will not marry Gangi.

Punia – 'Why won't he marry!

Tena's mother – Why... Because he will marry a widow. He says, 'I will not get married at all.' He wants to enter a Dhuku.¹³

How will Punia know, what all Tena had told his mother. She said – 'Tena is still not mature, don't you know? don't take his words seriously,

¹³ Dhuku – When some obstacle is there in marriage, the boy or girl enters the other house so that the parents accept him or her as son-in-law or a daughter-in-law.

take my father and go to Badla. I will also go. Bring Gangi fast. He saved me when Butna's father died, will I let him fall?.. I will see to it that the talks progress further.

Tena's mother - 'You will take the talks further. He already told this to us today.'

Punia - 'Don't believe it. He is after all a guy.'

Tena's mother - 'Did we bring him up for all these things. If he does not go there then his sister - in-law will be pleased but if he marries Gangi then his sister - in-law will not like it. You are everything to him...'

Punia - 'Why do you talk in this manner, mother...'

Tena's mother - 'You are a widow, you are all alone so I allow him to go there. Then you give him medicines. You are not a good woman.... go away... I do not want to look at your face.'

Punia - 'Enough mother, you are perfect. I am insane I allow him to go there. Then you give him medicines. You are not a good woman. ..go away ... I do not want to look at your face.'

Punia - 'Enough mother, you are perfect. I am insane I have not come here to talk about these things.'

Tena's mother – 'Who is wanting to talk to you.... go; I do not want to see you, and from today, do not come this side. You have swallowed one ... do you want to swallow Tena?'

Punia got up and said – 'You can scold me now, I will not come if you call me tomorrow.'

Punia returned to her house. She went to see someone and saw someone else. She wanted to say something and said something else. She was somewhat angry with Tena's mother. She had counted her as her own mother, but unfortunately she was unable to understand her. But she was resolved to take them to Gangi's house soon. She would also go to Badla.

From that day Tena was suddenly stopped coming to her house. She repressed her emotions. She thought, Why don't they allow him to come. She was also with them regarding this matter. She would get him married to Gangi. Three or four days passed. No one knew what was she looking for. These days she really did not know what she was looking for. Maybe

- Butna knew what she was looking for.

One week had passed. One night Punia ate rice and was going to sleep. She had not put off the light. She heard some kind of sound of the stacked woods falling. The door of the house was latched, Butna was asleep. She was scared, she strained her ears towards the cow shed to hear something. She was sure, that some jackal, tiger or lion had come to hunt

for hens or goats. She was looking towards the back of the house, towards the cowshed, when somebody standing outside the door said softly, 'Open the door, sister-in-law it's me, do you hear?'

Punia was startled, she said – 'Tena, who it is it Tena?'

'It's me,' Tena said, 'Open the door.'

He had not finished speaking, Punia unlatched the door. It was pitch dark outside.

Punia – 'Why do you move about in the dark, Tena. Don't you get frightened; when I heard the noise, I thought it was a tiger or a fox.'

Tena – 'It is dark, I had forgotten that on the other side of the cowshed some woods were piled, it fell down with a thundering noise.'

Tena sat down on the matchia¹⁴ close to the fire. The fire was still burning. He blew the red hot charcoal and said – 'What is the use of getting scared, I only know, what I am going through. In this village there is no Akkhra where anyone can go and dance.'

Punia – 'Like Rarod village, where every night boys and girls hold each other and dance, you can also join them.'

¹⁴ Matchia - a short wooden stool used for sitting, having two or four legs.

Tena – ‘It would be better to join them than to live such a life.’

Punia sat on a sleeping mat. She was speaking, her heart was beating fast. She herself thought for once, she should not have opened the door. Who does not know what he had come for at this hour of the night. But how could she ask him to return to his house without letting him enter. Apart from this nobody came out alone of the house at night in Hundi village; because the tiger made them their prey. In reality she felt as if her heart was floating either on water or in the air. For many days he did not come, and she was anxious to look for him and talk to him. Now that he had come, her heart was flying in the air. He was sitting on the matchia with his head down. He did not behave like this on other days, he had pushed and licked her like a horse.

From many days she was determined that if somehow she met him, she would talk to him and go to Gangi’s village with his parents. Now when he was sitting, her heart did not allow her to talk about Gangi. She herself wanted to be with him all the time. Compared to this day, those past days of kuruxs were much better. The boys would marry the girls without knowing about them, and would dump them later or did whatever they felt like. They would break their bones but could not break their hearts; they would not touch them then how could they kill them. When Punia saw that

Tena was quiet, she said – ‘Tena, the other day, your mother had scolded me.’

Tena said – ‘I know.’

Punia – ‘Alright, tell me, when will you go to Gangi’s place....’

As soon as he heard Gangi’s name, he got up, lifted her in his arms, hugged her and closed her mouth with a kiss.

Punia – ‘I had never come across a person like you, you capture the prey like a tiger.... will you swallow me?’

Tena could not say anything. He was unable to speak, he murmured something, Punia could not understand. He started breathing heavily, she got frightened, and said.

‘No Tena, leave me, I want to talk to you.’ He lifted her in his arms and sat on a matchia. She shrunk like a small child. He murmured – ‘I am listening to what you have to say.’

She was uncomfortable on his thighs and was unable to say anything; she said – ‘Leave me then....’

Tena - I want to speak, listen...

She was quiet.

Tena – ‘Come with me, yonder to my house, I will show you to my parents.’

Punia – ‘What will you show?’

Tena – ‘I will show you.’

Punia – ‘Tena, don’t mind, I am telling you for your happiness, ... put me out of the picture.’

Tena-‘Why do you say so?’

Punia – ‘Don’t you know, I Shh... Butna is sleeping. Your parents will kill me. why didn’t you come here all these days.’

Tena – ‘Then let me come to your house at night.

Punia – ‘Hide from other and come, but how long will you come? Have you forgotten Chakkha of Turiyadih.’

It had only been a few days, since the people of Turiyadih had killed Chakkha. He was not even getting married to a girl called Sanya, but did not leave going to her house.

Tena – ‘That is why I tell you, come to my house.’

Punia – ‘And your mother and father....’

She was on the verge of crying and said – ‘I can’t, Tena.’

Tena- 'You can't marry me, you can't go to my house, you can't allow me to come.' He felt exhausted and became quiet.

Till now they were sitting far from each other. For some time they both were quiet. then suddenly he said something as if he had forgotten to say – 'We will not be able to stay here, let's go to Assam.'

Punia did not give an impulsive reply. She started thinking, he was correct. Here, they cannot get married, no one will see them there. May be if they go to Assam then their hearts desire will get fulfilled. No one will know her and Tena in Assam. Tena's parents will be unable to look for them and will not be able to kill them. Lakhs of people go there and make their living. That is why I feel, the girls and the women go along with the men.

She said – 'Alright Tena, come then let's go to Assam. Then she stood behind him and while hugging him said – 'But Tena now you will elope with me, but what if you leave me later.'

Tena – 'Do I appear like that? I am going.'

Punia – 'No, but I am frightened.'

They were calm, they talked for a long time. Tomorrow we should appear as if we are busy in our domestic work. We should eat rice early. Tena would stand near the mango tree on the road where the road comes

down from the plateau and wait for her. they would reach Lohardaga depot by evening.

‘OK. I am going.’ saying this Tena got up. He opened the door, outside it seemed as if a half moon would appear. Before going out he said - Don’t forget anything, I’ll be near the mango tree. Send the Pig’s child with Chunni to us, I know they will look after him. You know that mango tree, don’t you?

Punia saw, it was dark outside and said – ‘Sleep here, how will you go now?’

He picked up a plank of wood - ‘Nothing will happen sister-in-law, go and sleep,’ he said as he ran out.

As he went out, Punia closed the door, blew off the light and lays down on her mat. There was total darkness in the house both physical and mental darkness for her. Butna had occupied a very small place as he slept. tomorrow she would leave him and go to Assam.

He was Dhanku’s son. Tena did not like him, he called him a pig’s child. Butna was Dhanku’s son. He had red flesh in him. She will leave him... She cannot. She went close to him and embraced him.

She was crying and kept wiping her tears again and again. She had not been able to sleep till the first cock crowed.

In the morning Tena woke up before her and said – ‘Why don’t you wake up mother, are you not feeling well?’

Punia woke up at once, she herself said- ‘Child, again I am not feeling well, I will not go today, I will not go leaving you.’

Butna could not understand her and said - ‘What did you dream mother? Who is going? I am here still.’

Punia – ‘I have again dreamt today, I won’t go, I won’t leave you and go anywhere... I won’t go.’

She did not wake up even after they had talked for quite some time. She told Butna – ‘Don’t go anywhere today, don’t go to grandma and grandpa. Child, play here.’

She cooked rice and curry like other days. At night Tena had asked her to do everything in haste but she took much more time than other days. Actually she still did not know whether to hurry up or do the work leisurely.

Tena would sit near the mango tree and wait for her. If she would not go then he would get furious. She would unnecessarily ask him to wait the whole day. She thought of an idea while the rice was getting cooked. She would go near the mango tree. She would take Butna along and make him understand and return. She was sure in her heart that if she would not

go to Assam, he would also not go. He is not married so he behaves in this manner God will look after both of them. She will not be able to leave the two houses and the land and run away to the tea gardens.

On this side, Tena woke up early like the days of work. He washed up and said to his mother - 'Since many days I pity you mother, from morning you are busy in some work or the other..... Today I am going to Honhe Peth, I will meet the people of Badla. When I return then you all can go.

Everyone was amazed, thinking about Tena. His mother was pleased hearing the name of Gangi's village from him. She said - 'You have understood now, go ask them and return. We will go to visit Badla after you come back.'

Tena ate rice and got ready. He bundled his clothes, what he put in it, nobody was able to see. His mother gave him four annas to buy flattened rice and jaggery from the bazaar. He tied the bundle to one end of his axe and went out. His mother was happy; but he was not going to support her. This Fraud was going to support his Sister-in-law. In those days whenever the kuruxs of the plateau went out, they took bows and arrows and axe with them. This was like the law of the land. But that law did not exist in which to win a battle or win a girl, you could do anything or say anything. According to this no one was like Tena throughout the Kasmar Plateau. His

own brain and also the land below the Kasmar Plateau were there to teach him.

He reached the mango tree and was sitting there. This tree was a little away from where people climbed and came down from the valley. Below it, the people were not seen anywhere.

It had not been late, Punia also came. Tena did not know about the decision in her mind. She had brought Butna along. Tena laughed and said, 'You have brought the pig's child along..... Where will you take him... go child, return from where you came.... we will return after some time.'

Butna remembered what his mother had told him and said – 'Oh! this is why you were telling me mother....' Then he told Tena – 'Mother will leave me and go to Luwu with you. Butna caught hold of his mother's thighs tightly.'

Punia told Tena – 'It's true Tena, we have not come here to go to the depot, come you also return.'

Tena – 'I will not return, you too will not return, if you do not send him then take him along, there is no harm.'

Butna – 'I will not go.'

Tena – ‘You will be unable to go child... We will return... Come, I will show you the way.’

Punia – ‘You always behave this way, don’t be impulsive.’

Tena – ‘I’m not being impulsive, now I am understanding you.’

Punia – ‘Don’t talk rubbish, it will not hurt me, you know I am yours.’

Punia wanted to hold his hand.

Tena said - ‘Don’t touch me’.

Butna - ‘Come mother we will return, let me go’.

Punia - ‘No Tena, I will be unable to live. Come let’s return. Who has seen how they live! It is said, they live like cows or pigs. People who do not have, anything go and work there, what has happened with you?’

Tena - ‘Who do I have here?’

Punia - ‘Are we not yours?’

Butna – ‘No, we are not his.....’

Tena - ‘Do you see him?’

Butna – ‘Come mother, we will go.’

Tena – ‘You both go.’

Punia – ‘What will you do here?’

Tena – ‘I came out to go to the depot, and so I will go.’

Punia caught hold of him and said - ‘You will not go, what do you think, I let you go? Come, return home.’

She started pulling him, she could not even move foot.

Tena said – ‘You will leave me or not; don’t you see this axe?’

Punia - ‘Beat me, I will see how you beat me?’

Butna - ‘Come mother, we will go, leave him.’

Tena – ‘Leave me I say!’ He pulled and took out his axe from the bundle. He turned it to the other end and hit her hands and fingers with her axe handle almost breaking them and said – ‘This witch! she will not leave me, she will not let me go?’

Punia pulled her hand, she started weeping and wavering her fingers in pain. God, should Tena break her hands and fingers by hitting just once. The finger on which he had once tied a piece of cloth and thought that it was of immense value to his heart, was also hurt. Punia was crying and still wavering her fingers in pain, but she stood in front and said – ‘Tena, do anything but don’t go.’

Butna saw his mother crying and he started crying too. He found a stone while he wept. He went close and threw it at him. Poor child, his stone was big, it did not reach Tena. He told his mother – ‘Come mother, let’s go... home.’

Tena – ‘Your son is taking you, take him and go... you don’t listen to me.... then I will beat up this witch....’ He hit her with the handle both on her body and back. She fell. She wept more. He walked past her and went away.

Punia got up holding her back. Tena was not to be seen. She was still crying, Butna also started crying. Tena, .. Hey! Tena she said and screamed once or twice. The hills and the mountains heard her shouting, and echoed, Tena.... Tena left quietly. Butna saw his mother’s tears falling down and said, - ‘Let me grow up, I will spare him only after I kill him’.

This incident was spread everywhere by Butna; Tena went somewhere far off. Had he been to Honhe Bazaar, he would have returned home by now. No he went to Assam. Butna’s mother was bringing him back. He had hit her with an axe and left. The villagers talked among themselves. We can’t understand whether Punia was a human being or a witch.’ She made the tiger eat Dhanku, she herself swallowed Tena. She looks like an angel but in reality she is a witch!

But Tena's parents did not take the side of the villagers. If Punia had not been nice, she would not have followed Tena? Butna said, Tena hit his mother, had she not fallen down, she would not have allowed him to go. Tena himself had lied to his mother and had come out. Tena's mother did not understand anything. Had Punia not been nice, she would have gone with him. He left, why should she weep for him?

One-day Tena's mother came to Punia. She spoke to her from her heart. So they became like mother and daughter. She said- 'Punia let's go to the Pandey of Turiyadih, we will write a letter to Tena. 'Sometimes when the people in Assam get letters then their officers allow them to return to their native land.

In the Kasmar Plateau, Pandey was the most intelligent person. He had a pure heart. He gave medicines to the sick, gave advice and also wrote letters. They got ready and went to him. They gave him four annas and requested, ' Make Tena come back.' In their society, they never read newspapers any day. But the day they will read it they will know that it does all the works of the world. They did not know, to which tea garden he had been, whether he went to Assam or Bhutan or from which depot he had gone, but they were sure Pandey would bring Tena home.

Gradually time passed. It is said, the inhabitants of Kasmar Plateau survive with little. It is a fact that they do not eat meat or fish but eat

phutkal,¹⁵ Koinar Saag¹⁶ Sakhwa,¹⁷ Mahua,¹⁸ mushrooms, puttu¹⁹ throughout the year. Paddy and Ragi do not grow on the plateau but a little lower than it. The rainy season had arrived. Butna's mother did her work and also looked after Tena's parent's works. She kept Chunni's son to plough the fields. Now Tena's father could not do the work as he did before. When Dhanku was living, she would look after both the houses together. She had done a lot all through the year.

If anybody challenged saying, Punia would not be able to bear the work load and bend down by the burden of it, they lost. It had been proved wrong that women could not work like men. The women of the Kurux s were not scared of work from the time they lived in Ruyidar jungle. Why would Punia get burdened by work, in fact she was the one who produced maximum paddy. In Tena's house also twenty baskets of extra paddy was produced. There was also a reason, better opportunities kept coming. Who would call her a witch now. Those who eat up human beings can also bestow blessings!

¹⁵ Phutkal, Koinar Saag Sakhwa Mahua – These are green leaves of trees found in the forest consumed by the tribals of Chotanagpur.

¹⁶ *ibid.*

¹⁷ *ibid.*

¹⁸ *ibid.*

¹⁹ Puttu – it is a family of mushrooms but is in the shape of berries..

From the day Tena left Hundi, no acquaintances had seen him. He had not heard about incidents where Sardars took fine. Hundi was so far that the Sardars had not yet reached here. But he heard from others. These days in our whole village, the people who were going to Assam were found in large numbers. Summer or winter, throughout the year and in December after storing rice in the house, they went as though they were going to some jatra. The Sahebs of the tea gardens took them for their profit. They earned money, became rich and returned. When they would get ill, the doctors would look after them. They looked for people saying they needed five men and these people went to utilize the days. Some of them really went in search of money. They brought money and returned. A few of them got lost. This had been known by now, the Sahebs made the people of these places work for their own Selfish gain. Many people went to Assam and Bhutan and died, nobody knew about it. But these days in Assam and Bhutan this was also known. Most of our people had their lands taken away by the Zamindaars or were unable to return home and thus had started settling here. Here in some places Dhaura Bastis came up like Nagpur. Dholaks mandars, and Nagpuri Song were heard.

Tena's mind had been blown by the wind. It was not that the boys like him did not go to the tea gardens. In reality, people like him went there. But married men and women went more in number. Any one who could afford went there. Some of them went there with someone else's

wives. Some of the unmarried boys and girls went like married couples. But it was not known if anyone like Tena went there alone because he did not want to live. That day he had hit Punia and had fled. He climbed down the plateau. On the way he met the people who were coming to Lohardaga. It was a bazaar day.

They kept Tena in Lohardaga depot for a week. He was medically examined, his name was written down and vaccination given. In the depot he had met some kuruxs from the Ghaghra area. With them he reached the tea gardens.

He is unable to say even today, how this world looked to him from Lohardaga depot to the tea gardens. He had seen a train in Lohardaga once when he was a kid but he had never boarded it. He actually felt, he had come out of this world, he had crossed heaven and was thrown somewhere. He had crossed Jamshedpur and Asansol at night. Seeing the endless electric lights and clouds of flames and smoke rising he caught hold of his head and wiped his forehead. Where was the train taking him like a ghost? How far would it take! Everywhere there were tall buildings and broad roads as smooth as a courtyard. He failed to understand how the people, moved about like ants. They lived in big houses close to each other like wasps on top of the other. To board the Sealdah – Assam train, he was made to get off from the train at Howrah. With the Sardar and some other,

he had walked through Howrah Bridge and Harrison Road and crossed Calcutta. Not knowing how to say Calcutta City, even today he calls it a ghost. It will be said later how a Bengali lady was not wanting to leave him. Now, only this much is being said, that while going to the tea gardens he was amazed to see the world. He felt the same way as a kangaroo feels in a circus arena.

He was brought with the people of Ghaghra to the tea gardens, nine miles away from Kalchini, towards Argani. He was shown a place to stay, it was made of bricks. It was full of bushes and mouse holes. It was in ruins. Tena put his axe, clothes and a pitcher there, which he had bought in Lohardaga depot and suddenly felt lost. For a moment, he did not know where he had come.

In Tena's Dhauri Basti varieties of people stayed. Some had put branches on the wooden support and made it like a house. they had been staying here for a long time with their wives and children. For them this was their house; this was their native place. They would work as labourers and gardeners digging, watering and pulling out weeds, upturning the soil. They did whatever work they got, they would drink, feed themselves and live; they could not get any profit in their Nagpur village. There they had made a living working for the Sahebs and the supervisors.

There were people like Tena too. they were dreaming to return to their house in Nagpur someday. They were saving money to return but the ship which was supposed to take them home was not arriving. The story was like this. After a few days, they reached the tea gardens, the money that was spent on them was taken out from their salary. They did not have enough money to feed themselves. These new labourers were unable to go away or run away from her. And later they would get their salary but the money of one month's work would be put in the Saheb's account. How would the labourers return without taking their earned money? They could not move anywhere. They would buy fire woods, rice, salt and oil with the money that came. So to get used to this place and water, one had to drink. They would say, if you do not drink you will be unable to live. This is a damp land, wherever you work you will find leeches crawling. It sucks blood. It is very difficult to live without drinking.

Tena told his friends, he would return home but he never meant it. But he would not save money. Sometimes he would also drink. He told his friends – ‘They say, one gets activated by drinking but it is slowly making me inactive. From tomorrow I will not touch it.’ Whenever he would get drunk, he would dance and sing – ‘My girl, I have brought you up with care.....’ In Dhaura village everyone would laugh at him. Everyone liked talking about girls with him. He would also talk to everyone about everything and tell him or her everything. But he would never talk about

Punia. He would drink and even after getting drunk he would not let it come out.

Tena would not be able to return to his village or to the Kasmar plateau. But the seasonal winds also do not blow in the same direction all the time. In Calcutta some riot sprang up which spread to Assam, this riot was not of the kurux. But these riot beginners also brought together the men of the tea garden and the kurux s. In this Dhaura Basti he heard that same Saheb had been killed by the labourers. One day he met the Sardar of Ghaghra. He had once again brought the labourers from our native place. He told Tena that in many places in Kalchini, Jalpaiguri and in Manipur there were riots. The people got together wherever they could. In many places they were murdering the Sahebs. The riot beginners said – ‘We work and the Sahebs of this company eat and drink. We have to squeeze our blood to get money but do not have enough to eat and drink.’ He said, there were riots everywhere to get an increase in their salary.

Tena felt, it was correct but his conscience said why should someone kill the other? In between, Tena went to Kalchini with two or three friends to see the riot. Somebody told him, a rich man was supposed to come. The people of Kalchini and other different places would guide him. They went. They were approaching the mart area. People were seen coming and going alone and in groups. Cycles and one or two motor

vehicles were seen coming and going. Something happened and the people who were standing and gazing like harmless black ants, started running hither and thither. Suddenly Tena and his friends saw the shops being looted with their own eyes. Some started pulling out clothes and took them, some took away fruits, vegetables, oranges and ran with great difficulty, some picked up chicken, fishes and mutton and ran. Tena and his friends were amazed to see men coming out of a hotel behaving like dogs. In no time all the shops inside the pacca house closed, the goods of the shops in the open were all scattered. Where did the goods of the vendors go, no one knows.

The firing of bullets and the running of horses were heard somewhere. The people started running. In a moment, everyone disappeared from the road. Tena and his friends hid behind the hedge of some bungalow. The police came on horses firing bullets. They crossed Tena and the others. The town became quiet like a cremation ground. When Tena and his friends came out of the hiding place and ran they could see no one.

They returned to Dhaura without seeing the rich man. Tena still cannot understand the people of this place. He saw that they lived like ants. Later somebody told him, the police had shot one or two people that day.

The Sardar of Ghaghra also lived in Tena's tea garden. One day he came to Tena, whenever he came, he gave him good quality water that is wine, so till the time of his stay here, he never forgot coming here. He told Tena that there were riots everywhere in Assam. What all these riots were about was not known.

The officers are deceiving us, they squeeze the blood out of the labourers and earn money and keep four mems. But why are the Bengali Supervisors looking like girls, excited! Everywhere it is said the Bengali supervisors are starting the riots; they are killing the Sahebs everywhere. Similar incidents are heard in Calcutta. They are driving out the Sahebs from of their native place.

Tena was quietly hearing it. The Sardar said – 'Friend, I had earned a lot now, Tena if you want to return home let's go, these Sahebs will not be able to protect us, they are the ones dying everywhere.'

Tena said – 'I want to go, but how can I go, I have only Rupees four at my disposal.'

Sardar – 'In the buses also there is confusion. They don't check the tickets. People hand the money and travel.'

More people were there. Sardar said – 'Come, who all want to go, I will go tomorrow... I will go without paying?'

Whether Tena felt like returning back, no one knew. He himself did not know, but he got ready and one or two of them prepared to return with him. More people would have got ready but they did not know about their plan of running away. Everyone knew that the root cause of the riots were the Sahebs of the tea gardens themselves. Who will want stay in this chaos. Why would they not want to go back home? In this Dhaura Basti no one knew that these labourers were leaving the tea gardens and running away.

It took Tena three months to return to his village. Boarding a bus at Kalchini was not much of a problem for him and his friends. No trouble arose because they did not purchase tickets. Their Sardar gave some money to one of the dark men wearing a black coat and he made place for them to get into the bus.

They were caught while they were approaching Sealdah. The railway men knew that they were labourers of the tea gardens. At Sealdah station, a Saheb made them get down and took them to the office, noted down their names and ages. Railway does not give compensation to these labourers, they find out and return them to the tea gardens. When this Saheb was writing down their names, the name of their villages and their ages, a Bengali contractor gave him some money. He put them together. They thought that they would go to jail. The contractor took them to work and give them money. They were pleased.

The Sardar of Tena's garden was Kurux and was also a Sardar. In one day he ran away from the contractor. For few days, Tena dug the ground for the railway tracks with his friends. For keeping the clothes and pitchers and also for sitting and sleeping, they made a shelter of palm branches and leaves. The contractor had saved them. They all liked working here. He said he would give money but gave money only for food.

After that one day the contractor took Tena to his house to work. There, the contractor's wife made him do the work. There he felt that there was no work for him and he did not feel like doing the work that was there. Filling the cemented tubs with water, drying the clothes in the sun, was women's work. He only liked watering the plants of the verandah.

It seemed the Bengali women had not seen any kurux before. She felt, Tena was not a human being, may be she thought he was a puppet. She would make herself busier than the work he used to do. He would feel shy and try to keep distance but she would pretend to scold him and laugh. When her husband was not at home, she would make him massage her hands and feet and rub oil anywhere she wanted to.

No one knew, whether Tena was liking to work for his new master and mistress or not. He started getting frightened to stay in the house. If the contractor came to know, would not he shoot him! Even then she would ask him to do all kinds of works. He would sweat but do it quietly.

No one could say, what kind of woman that Bengali woman was. She protected Tena from her husband. She saw her husband's temper and felt that Tena should be removed. Some women really know to pamper puppets. She never let her husband knew. The kuruxs were returning home from the garden. She herself bought the ticket for Lohardaga. She gave him some money and sent him to his native place. When he was leaving, Tena saw her wiping her tears for some reason.

Punia was not at home, the day Tena returned home. The people of Hundi went to cut palm leaves and Punia went with them. Butna was with his grandparents. He was a few years old. Chunni and the other boys and girls would go out together to tend the cows and goats.

It was dark by the time he walked from Lohardaga, so he took shelter for the night below the plateau at Manhe. He wanted to buy a few things in Lohardaga so it got late there. He climbed the plateau early in the morning from Manhe and reached the village before sun set. He first came across Butna and the other boys tending the cows and goats. They were playing marble. Everyone looked at him.

Tena said – ‘You all have grown very big... how are you Butna!’

Butna looked at him, then looked to the other side. He did not smile nor did he come near. Everyone started collecting their marbles.

Tena crossed smiling but his face turned gloomy. All the boys of the village recognised him, no one wanted to see him. Butna was angry seeing him back.. But at home, his parents, Chunni's parents and others welcomed him some of them were very happy. He had got lost somewhere but was found. Someone said, he had died but he has come to life again. His parents were waiting for him to come back. They had faith in the Pandey of Turiyadih. They had told him that everyone was fine. From the day he had left, Punia had been coming here quite often. She was here throughout the rainy season, keeping her own house closed. His parents like her a lot. Butna was like a grandson to them. Tena told his mother 'The women who is looked with hatred, is the one who takes care of the house.' His mother took him aside and said 'Listen to me, the daughter-in-law has gone to cut palm branches, don't say anything, she will come here, she is somewhere near.'

Tena started thinking, if Punia comes back what will he do. He had hit her and left. Imagine, he had hit her with an axe and had left and she looks after his house. When he was leaving, she kept waving her hands in pain and it healed after a long time. Is it like before or has it got sprained, who would tell him? His mother had addressed her as daughter for many days, now she called her daughter-in-law... he had started hating God, had Dhanku been alive, things would not take such a turn. The one who should live is dead and the one who should die is alive. He was also

thinking about something on the Pinda²⁰ of his house, when Punia comes back, would he put hand forward for a handshake or would he fold his hands. Would he put his head down or would he look straight, at the same time she appeared in the courtyard of the house with the palm branches on her head.

The Kurux s did not fold their hands before the women, no matter how elderly they were. Some of the pointed ends of the branches were hanging in front. Tena got up from the Pinda but could not put his hand forward for a handshake. The moment she saw him, the palm branches fell off her head. She was bewildered and said, ‘How clumsily I, had put it on my head. She felt shy and could not move.’

Tena said – ‘I have come back, sister-in-law. How are you?’

Punai – ‘They must have told you, Fine... how are you?’

Tena – ‘I am fine here’

Punai – ‘You look exhausted’

Tena – ‘The place was somewhat like that, the body droops’.

²⁰ Pinda – a mud platform usually made in front of the house against its wall. It is used for sitting, sleeping and resting.

Punia – ‘Did you earn money and buy something or have you returned empty handed?’

Tena – ‘What could I get?’

In reality he had brought clothes for her, Butna and his mother. He had brought a handful of lozenges for Butna, he had also brought a leaf dish full of Jalebi made of jaggery.

Punia – ‘How were you, all these days, Tena it seems as though a century has passed.’

Tena – ‘I will tell you sister-in-law... first wash your feet... Sit down, the story won’t end so soon. The people there are different, the soil itself is different.’

Punia – ‘How did you feel? You have returned.’

Tena – ‘The hiccups were for a very short time so I could not die. Well, go wash your hands and feet and it, I will tell you...’

After talking for a short time, Punia knew that he was still hers. Her heart was dancing with joy. But she knew, the coming days would not be like flowers but would be like the thorns of the flowers. She washed her feet and wanted to sit down. Butna was not there. She went to her house,

Butna sat there gloomily. That day she had to face difficulties making him take food.

For few days in Hundi, it seemed as through everyone had gone mad. Some said, 'Tena and Punia should get married and some said, they had already got married before he left. It is of no use, taking pity on a second hand woman, the marriage should not take place. One day the old men of the village sat in one place. In this village there was no Mahto Pahaan.²¹ Decision was taken; Tena would be 'the husband of Punia. Whether the marriage had taken place or will take place; it will be like finding about Punia. The old men decided, when Butna would grow up this house and all the land which Dhanku had looked after, would be his. An old man did not like hearing this. He said, 'What kind of decision is this, whether the marriage has taken place or will take place still I will marry off my daughter. Poor girl, she had been bearing all these from the time she started growing up 'Are you all not ashamed, I will give you pork and rice beer, I will give you whatever you ask for, tell me when do you want it?'

Tena and Punia's wedding took place. That old man really gave pork and rice beer. Punia's marriage took place that day like that of a Pahaan's daughter staying below the plateau. The whole village seemed to have gone mad for the whole week. Punia felt shy and was happy. Nobody

²¹ Pahaan – a Priest or purohit of Kurux s who worship nature.

could understanding her feelings. Imagine she was treated like a young girl.

Everyone was happy with this marriage. Punia was elder to Tena, everyone had forgotten this. This world had ill-treated her, now she had got someone to fall back upon. Tena also deserved her, he was not a foolish man.

Everyone was happy with this marriage. But one person was growing up who was not happy, his name was Butna. He was not talking to Tena these days. If he would ask him something, his reply would be 'yes' and nothing else.

One day after marriage, Butna was doing some work with his mother; he said – 'They say, it is my house, Tena comes here, mother, has he entered the a Dhuku²² here?'

Punia – 'Don't talk this way child,... now he is your father, he will get furious.'

Butna – 'My father?... I have seen enough.'

Punia – 'If you do not allow him to stay here, he will take me along.' Butna's face became gloomy. They were sitting in the courtyard.

²² Dhuku – When some obstacle comes in one's marriage, the boy or the girl enters the others house and has to be accepted by the family as a daughter-in-law or son-in-law.

After sometime Tena tiptoed into the house. His eyes were fixed at something and his face was turned backwards, he whispered – ‘Give me the bow and arrow,... quick...’ Punia’s house was on one end of the village and it not been for the hedge, no one could differentiate between the courtyards and the garden. On the other side of the garden, were bushes. Tena saw something like a pig or a boar and went into house quietly. Punia brought the bow and arrow and said, ‘What is it?’ He did not reply. He went to the bushes. Punia said – ‘Be careful’ Tena went without making any noise. For a moment nothing could be heard. Punia returned to the door and stood there. Standing at the door meant her heart beats increasing. She felt for her the world would come to an end if anything happened.

It did not take much time. He had guessed it right, it was a boar. It had come to the bush in search of something. Tena shot at it with an arrow. He shot it at its chest, below the front foot. It could not run very far. It ran towards the jungle nosily, it seemed as though a stone fell aside, Tena heard its grunting noise and knew it had fallen nearby.

Now Tena came, running to the house saying ‘Hey! come, I have killed it’. He told Punia and Butna. He shouted aloud and told the villagers– ‘I have shot the boar, it has fallen it has not been able to reach the stream, it is in some ditch here. The young men and the boys went to look for the boar. Punia also wanted to go with Tena to look for it. Tena

did not let her go. What will the women do there, the boar does not die quickly, before it dies, no one know what it will bite or nibble. The boar had killed a man of Makkan before it died. ‘Did you hear about it, it had broken all the bones of his thighs.’

After some time they dragged and brought the boar. Tena said it was a pig, its mouth and teeth are like that of a rhinoceros.

Punia felt better. The truth was that she liked it. All the villagers gathered. Hack saw, knife, kitchen knife and axe were brought out. Punia did not let it be burnt. She heated water and made them pull out its hair.

Then men started dressing it, Tena saw everybody except Butna. He was sitting in a corner of the house. Tena did not like it. Was it not only a mark of cowardice? These days he started caring for Butna. He was Punia’s son, so he was also his son. And he knew that he did not like him. He had hit his mother with an axe so both of them had not forgotten it.

Tena – ‘Come... everyone is dressing it there...’

‘What are you doing in the corner of the house?’

Punia – ‘Leave him alone, ... he will not be able to see blood.’

Tena – ‘If he does see it, how will he get used to it.’

The boys of the other houses and some other boys were staring at them. Tena did not like it. He lifted him in his arms forcibly, took him out and made him sit making a place for him saying, 'Give some place to this pig's child.'

Tena said – 'I will dress it, you watch... don't run away.. I tell you.'

Punia was watching. She did not like Tena's way of making him sit against his wish. She did not like the idea of making a small boy watch the cutting and chopping of meat and see the blood of a live animal against his will. When she herself was not coming close then how could she like it.

Butna did not run away from there. He did not even cry. But something occurred, something had to occur. The head that had been cut off was lying before Butna, the eyes were looking at him. Gradually he felt flat on his back. Tena's hand was soiled with blood while dressing the boar. He said, 'Look he is falling, friends, take this pig's child and dump him in the house.'

Punia heard, she came running, she took Butna in her arms and took him away. She told Tena – 'If you call him a pig's child again you wait and see. You yourself are a pig's child. why do you say it to him.' She took Butna and sprinkled water on his head, he woke and she made him lie down in the house.

By sunset, they had the dressed boar. They sent it to every house in leaf dishes. That day in Hundi, there were a lot of commotion like that of a wedding. Rice beer as well as wine had been brought from somewhere. Tena sang a few songs too. To kill a boar, is not an easy thing. A machaan is not built for a boar. It is much more difficult because a machaan is not made. That day Punia and his son ate and drank in Tena's house. Strong rice beer was also there. Butna did not eat, Punia also did not eat. Tena was unaware of this thing.

On the next day and also for other three four days meat curry was cooked in Tena's house. Tena himself had killed it. She liked the curry. When one week had passed then Tena asked Punia – 'Did you like the meat, no one is praising it. All the villagers are praising you, you did not let me burn its hair; you asked me to pull it out; how did it taste?'

Punia – 'It was O.K... what should I say.'

Tena – 'I had asked you to give the liver to Butna, did you give him?'

Punia – 'I had given it, he did not eat it.'

Tena – 'You should have forcibly made him eat it.'

Punia – 'I do not like forcing... I myself did not eat.'

Tena – 'You also did not eat.'

Punia – 'You know I do not like pork. It spoils the stomach.'

Tena – 'Then why the hell did you cook the meat?'

Punia – ‘I had cooked the meat for you. Why do you scold me; it will not do my harm to you.’

Tena – ‘Let it harm me. That pig... I fail to understand what has happened to Butna and you.’

Punia – ‘No one is asking you to understand.’

Tena – ‘I don’t want to understand, but I am telling you, I don’t want to go to Assam again, I don’t want to hit any sister-in-law. I do not want to make Butna bold by showing him blood.’

Punia did not know what to reply.

A few days passed. Who had known that the boy Butna would grow up like such a thick log in a few years so that if his parents stood on both side, she could not see Tena and he could not see her.

No one will be able to say, from where a whirlwind came into his head. One day Butna took his father’s axe and hid in a hay machaan. Here hay is not kept on a tree but a machaan is made to keep it. So much hay is stacked that the people are unable to stand on it quickly. How Butna climbed on it with an axe was unbelievable. But he had hid himself to kill Tena by hitting with an axe. The Machaan was on the road which they used for going and coming. When Tena would pass from there then he would hit on his head from above. He had kept his mother in a confused

position. Wrath does not spare even the youngsters. It had been a few days after he had seen blood and had become unconscious, today he was hiding to kill a man.

Tena came from the same direction. Butna prepared himself to hit him. He had to be caught. Tena reached them and looked up. He got a bit frightened, if anyhow he would fall down then his hands and legs would break. When he drew close, he actually got scared and said – ‘Child, do you want to kill me, I surrender myself, let me see,.... You can’t bear the sight of blood, you will kill me!’

Butna lifted the axe.

Tena came close – ‘Kill me... what are your waiting for.’

Tena’s eye was on the axe, he was not looking at Butna. The axe fell from his hand somehow. He caught hold of the axe at once. He looked at him, and went to the house saying, ‘Grow up and then try these things.’ If Tena had looked at Butna, he would have known that the poor boy had become unconscious again. If the hay and the corner of the pole had not supported him, he would have fallen down like a ball.

Tena did not tell this incident to Punia. He did not tell it to anyone. Everyone knows, he was not his son. What if people said, he was making up stories. They would have said that he somehow wants to get rid of the boy before he grows up.

Since three four days Butna had fever. Punia went to the Pandey of Turiyadih. He gave him medicine and said, 'This will make the fever come down but if you want him to become well then separate him from his father.'

She took the medicine and came back. She gave it to him. In two days the fever went down. But she did not only want the fever to go down but something more. Pandey had asked her to separate him from his father to make him well.

In the night she lay down, she could not get proper sleep. In the morning she washed Butna and both of them went out. Where she went, nobody knew. Someone said that they had last seen them near the mango grove.

The Orphan Boy and the Pahaan's Daughter

In Ranchi town the kurux's and mundari's house was never like what it is seen these days. Our people would stay away from the town scattered forming small villages. The town was also small, on one side near the bazaar grounds was upper bazaar and on the other side was lower bazaar. In those days, in the middle of Ranchi and Chutia was Dhumsatoli where a Pahaan named Vipat stayed. The house belonged to his ancestors. He was working as a Pahaan and was living happily. Sometimes he would get drunk and irritated he could not hit anyone but on the whole he was a good person. He would socialise with everyone in the village. He had only one daughter of seven or eight years. Her name was Devki.

The Pahaan's house was quite big. In front these were mud pillars and three four statues of sheep and goats were made. The Pahaan had only one daughter but more than a dozen people lived there with him. Everyone was a relative like Devki's aunt, grandmother and others. Two of them were servants one was of his daughter's age, named Buddhwa. When he was three years old, he had paid and picked him from some country liquor house or Kadru depot. Form many days he was in search of his parents trying to contact them through letters and telegram. But they were not found. Someone said the mother died in Bhutan; so he kept him.

Buddhwa does not know about his parents even today. Vipat Pahaan was his father now. He was the youngest in his house, they saw that he was very small so kept him properly. For many days he was fed with milk and rice. He grew up like a child of the house. On those days Kurux boys and girls were not found to be orphans or beggars. Later it was known, Buddhwa was the first orphan child of Ranchi. In those days Kurux s would keep someone else's son or men as servants and helpers but in society they were not considered to be low. Everyone would get the same food. Buddhwa would lie with Devki and other children of the house and be with them, but his sleeping place was with the servants in their room. He grew up playing. He would do anything told by them. If he did not feel like doing, he would not do it. After taking food he would be on his mat sleeping on till somebody woke him up in the morning. If he felt like, he would sleep in the daytime without any worries.

Vipat was not only a Pahaan who put sarhul²³ flowers on each one's door; he was noticing the change taking place in this earth as well. Gradually three or four schools opened in Ranchi. Kurux s had also started looking like the sahebs. In their house table, chairs, cups and glass tumblers could be seen. The Pahaan did all the work, he dug his field in his

²³ Sarhul – It is a festival and is supposed to be the marriage of Mother Earth with the Sun. Until the Sarhul ceremony, the earth is said to be a virgin since the preceding harvest and no Oraon may manure his fields until the Sarhul ceremony has been celebrated in the village.

bare body but also kept in mind the future and settling down of his daughter. He admitted her to a mission school. Somebody told him, if you become a Christian, your work as a Pahaan will extinguish like fire. He did not become a Christian.

When Devki was seven or eight years, she went to school. Buddhwa was also of the same age. He would do all the household work he could do or understand and asked to do. He was quietly understanding in his mind, that he was an orphan and he started feeling that this house was his very own. He would do as he could see others do. Adjoining the house was their vegetable garden, he would carry manure for planting potatoes and brinjals, take out water from the well or dig drains for water to go into the garden. The Pahaan's land was near Chutia. There was more work for him on the day the grains had to be stored. In December he would thresh the grains and sleep in the field inside a hay shed. He was learning to do the work of the servants properly. Devki would also make him do her work, play gilli danda, make him steal guavas and radish. He would do everything.

As he grew up, he was not scared of anyone except Devki's father. In his presence he would behave like a dog with its tail hanging downwards and hiding himself. With others he would talk without inhibition. He would take tobacco like them. He was not scared of Devki at all. Why would one get scared of a boy or a girl! Since he was an orphan ,

she would give him half eaten sweets and bread. As a result he would quarrel with her.

One day Devki was licking a sweet in the verandah which she had brought from somewhere. One of her aunt had given it to her. Buddhwa came there and looking at her mouth asked her a tiny piece. She had only one and it inside her mouth. She showed her tongue and started liking it once again. He caught hold of her and threw her to the ground, forced her to divide the sweet into two and had the bigger one. Devki started crying.

Her father was doing some work in the garden, he saw his cunningness. He was furious. He came close and roared – ‘What is happening, you rat!’

Buddhwa had thought, he was not at home. He did not know what had to be said or done. He went aside to escape.

Pahaan – ‘Do you listen, you pig, what were you doing?’

Devki was quiet, Buddhwa said – ‘Nothing father,...I was not doing.....’

Pahaan – ‘You pig, don’t I have eyes. Bring my stick.’

Buddhwa – ‘No, no father... No.’

Pahaan – ‘Bring it I say.. or else.. I will bring the axe.’

Buddhwa went away crying and brought a stick. The Pahaan hit him till he had no strength left, calling him pig, dog and other things. The poor fellow kept pleading, 'enough father, I won't do father,' he folded his hands; he fell at his feet but Vipat's wrath did not lessen.

Everyone in the house had crowded around. All of them could not believe their eyes. Nobody had ever seen a Pahaan behave like the Zamindaars.

Devki had been happy at first that her father would beat him up with a stick. But when he started hitting endlessly she got very frightened. She started to say – 'Enough father, ... father.. enough... he will die.. . father.'

Pahaan said – 'Don't you see your clothes, ... he has torn them.'

He resumed hitting him.

Devki – 'Enough father... he will die... he will die.'

Pahaan – 'He will die...let him die.. it will serve him right, I will throw him in a ditch, jackals will let him up.'

After sometime he said again – 'Go away from here, I don't look after rats here.'

And it seemed that the hitting would not end so Buddhwa went and stood quietly behind Devki.

Pahaan's head was shivering with anger, he yelled – 'Don't you hear, get out I say.' He went and gave him a hard kick.

Buddhwa flew out of the house and fell with a thud. Everyone thought, his back or some other part of the body must have got damaged. Believe it or not, he fell like a ball. They went to help him get up. He himself got up. When the Pahaan came close, he ran for his life.

He ran far away from the house till he reached the road. He was familiar with the jungle and the road which was far away from the house, he stood there and looked at his hands and legs for once, and then looked at the house. There were two or three wounds below his waist, at one place it appeared as if the skin had been peeled off. He said, looking towards the house and firing his loin cloth tightly to his waist. He did not say it to himself but wanted others on the road to hear him and said – 'Come here you Pahaan, I will also break your head. I don't have parents so does it mean you will hit me till my skin peels off? That sweet was not even as big as a drop of oil, it got lost somewhere in my mouth. For this you are showing so much wrath... When did you become a zamindaar from a Pahaan.' He felt that the Pahaan was unable to hear him. He ran from there to a nearby police station of Chutia.

He went under a shade of a tree and sat down quietly. He was tired and took rest. He was thinking, what would he do now. He knew, he was

an orphan child he thought in his mind that Devki's house was his house and Vipat was his father. He thought that at sunset he would quietly go home and sleep on his mat... For one day he would not have food, in the morning and in the evening, Pahaan himself would cool down.... even if he does not cool down, his aunt would give him to eat.

Devki's aunt came looking for him, he would also, call her 'aunt'. He got up as she said 'So you are hiding here.' He got up as though nothing had happened even if something had taken place, he stood in his place without any fear. She had come to plead with him.

His aunt said – 'Come Buddhwa..... I myself did not know that your father is such a savage... is there pain in your limbs? Come.'

Buddhwa – 'Where are you taking me?'

Aunt – 'Home, where else.'

Buddhwa – 'Do you think I will go to your house again, I am not so shameless.'

Aunt – 'You should not talk this way, you fool, if he hears then he will hit you again.'

Buddhwa – 'Come here and hit me... I will see.... I will kill him with one stone.'

Aunt – ‘You will kill him and where will you feed yourself?’

Buddhwa – ‘What do you think let me grow up some more, father.... I will show Devki’s father.’

His aunt had come to take him home. She could not speak to such a frail person. Imagine such a person was stinging like a wasp. She looked at his hands, they had wounds. She held him and said – ‘Come, I will massage with oil and turmeric, if you will be unable to sit or walk tomorrow then when you grow up you show him.’

She started pulling him. He freed himself, went a bit further and said – ‘If you come close to me to catch hold of me... do you see a stone... who am I to you that you want to take me back. Had the Pahaan been there something could have been done.’

Aunt – ‘There is no point arguing with you, I will send him.’

Buddhwa – ‘If you want to go, go back and send him, I will come to some decision with him.’

She returned back home, Buddhwa had also disappeared from here. Who would be able to understand? If the Pahaan would hear such thing from him, would he spare him? He had picked him from some cowdung ditch or some wine house and brought him up like his own son.

Now Buddhwa thought that he could no longer go back to the Pahaan's house. He started walking where his footsteps led him. He approached the town. In this earth one eats to survive, I can work and eat. In two to four years I will grow up, why should I think so much? He kept murmuring in his mind while he walked.

He thought – ‘Had my parents been living, no one would be able to do anything to me. This Pahaan is not my father, this Pahaan is not a man... Should he take me out of the house. Devki is on my side. her aunts are also taking my side. Whoever will hear my story, will take me out of the house. Devki is on my side.. her aunts are also taking my side.’

Most of the time or most of the distance he covered walking and kept looking right and left but he could not make out anything. While going towards Upper Bazaar, there was a compound. On one side of it is a hotel of a Muslim he was crossing. He looked at the biscuits and sweets kept in tins, then the Muslim man said – ‘What is it chap?’

Buddhwa looked at his long beard and got frightened, but he said –
Can you give me some work, Sir?

The Muslim man called him, made him stand in front of the shop and started enquiring about his parent's home town. Buddhwa wanted to hide some of the facts, but could not. The Muslim man could not believe, he was an orphan. It has been mentioned earlier, in those days Kurux s

were never found to be orphan or beggars. But the Muslim man knew this, that they did not know to lie or to be lazy and insincere in work. He pondered over something smoothing his beard once with one hand then with the other and then again with both hands. Initially he thought he should tell him to go away but then he asked him to sit and ordered to give him meat chops with rice in a leaf plate. While he was eating rice, he said, 'Can you bring water from the well? Can you wash the dishes? Can you stay in that corner, you are not needed to come this side you will not have to touch anyone.' In the Pahaan's house, Buddhwa had never washed a single broken bowl any day, but he quickly got up to work for the Muslim man. He did not do this work because the man had asked him to do; he did it for his stomach.

Buddhwa had not even completed fifteen days but was fed up staying in that hotel.

Devki's father had kicked him one day. He had made a mistake so he had kicked him. But in this hotel, one had to wake up with a kick. If he was a little late in bringing water or washing the plates, the long bearded man would yell at him, raise his hand to slap him. In this hotel, Muslims would come. They paid for the food they had and went away. Everyone seemed like Ranchi bazaar's middlemen. Buddhwa liked one thing, kuruxs

did not come here. Devki's father could not come to know by any chance, he was hiding here.

It had almost been three weeks. Buddhwa felt, he would not be able to stay here. He would eat whatever he could get, he would do whatever he was asked to, he was not at all lazy but he thought in his mind, it was of no use staying in this place. How could he like to eat, sleep and stay day and night in an area of three feet? Apart from this there was no one to talk to. Even a person who has murdered somebody, a person who has been jailed does not get such a punishment. In that hotel there were three men, women and boys but he was not allowed to get in. If it had been the Pahaan's house, he could never get into such a habit, he would go in and out of the house freely..... in the Muslim man's house he did not know to do anything.

It is said, God has made this world in such a manner that the boys of Buddhwa's age do not need to commit suicide. Buddhwa did not commit suicide but he felt like jumping into the well when he was pulling out water. One night he got up quietly and ran towards the mission area which was on the other side of the bazaar compound. He slept on the Pinda of someone's house. At dawn he looked around to get his name noted down for going to the island. He had heard, many people went to the island from

the mission. They got different kinds of works there. He asked God, that the Pahaan and the people of Dhumsatoli should not see him.

A father was taking fine from the people of the mission. At the time of taking fine, his bungalow compound was crowded with people. Poor Buddhwa ! how could he know whether they would take him or not. He started looking around for the room where the fine was being taken. He thought, if he would tell the Saheb a Christian name, he would allow him to cross the sea quickly. He had already thought in his mind, his name, his father's name, his mother's name, his sister's name as John, Peter and some other names. He stood in front of the father when he said, he wanted to go to the island, the priest started laughing.

He said – ‘At present you will not be able to go, go little later.’

Buddhwa – ‘I will be able to go Sir, I can do every work.’

Father - ‘Where do you come from? How old are you?’

Buddhwa - ‘My name is John, Sir.. my father's name.....’

The father became stern – ‘What is your age?’

Buddhwa – ‘I don't know, Sir.’

Father – ‘You don't even look as if you have completed eight years.

Who has sent you here?’

Buddhwa – My father... My father, yes my father sent me.

Father – ‘What is the name of your village, where is your letter?’

Buddhwa did not know what to do. Does one have to bring a letter here! His heart started beating fast. If the father would not let him go then how would he live. From this morning he had not even had a glass of cold water. He requested the father – ‘Sir, you write a letter yourself...How will my parents know.... They are not alive so how can they know.’ His eyes had almost dampened.

The father could not send him to the island unless he would complete eighteen years. He looked at him and asked him, ‘What is your name?’ Where do you stay? What do you do? Here again Buddhwa was unable to tell lies. The father caught him and he started crying. The father asked him to sit on his bike and took him to his bungalow. This father also had a long beard but not like the Muslim man who did not look like a human being at all. Buddhwa told his story to the father. He did not have parents, he was living at a Muslim man’s place. He told this but did not mention the name of Vipat the Pahaan. He sent him to a father incharge of some mission school .

Two or three years passed. Now nobody knows Buddhwa. Here a boy called Xavier was studying in college. People did not know where he came from and who were his parents. Many knew he was an orphan child,

the mission looked after him in his infancy. But the people who knew this child of the mission and also knew that he was promoted two or three times in one year to take the matriculation exam. The government was giving him money to study in college. He took the B.A. exam and again stood first.

When he was studying in school, he was popular. He was not only brilliant in his studies but also an expert in playing harmonium and acting in plays. On feast days of the father in charge of the school or anyone respectable, Xavier was asked to perform. He did not compose the songs himself but if he heard anyone sing, he would retain it in his mind. In order to sing a song, he had to listen to a song only once. He would write plays and stories himself. He would select the boys who were not shy, he would teach them to stand among the audience and he would also enact in the plays. All the Christian knew Xavier. For some days people would crowd around like the audience of a circus to see him and hear him sing. It would look like some festival or function was being celebrated, but the crowd would actually gather to hear him sing. His singing and playing was so effective that it would seem as if it could be heard on the other side of the jungle and give a soothing effect to the people. The girls would talk about him, they would want to know, whom would this heart throb get married to.

Nobody knew, what was Xavier's caste. For a few days the fathers thought he was a Muslim, since he was excellent in speaking, as in well as his studies. But later the people heard his song and said that he was a kurux. A few Hindus thought, he was a Hindu stolen and brought to the mission. In this confusion the truth was that he would remain quiet. Vipat Pahaan himself did not know who he was.

One year had passed since Buddhwa had left the Pahaan's house. One day the boys of the mission went to visit Namkom or Kawali. Vipat Pahaan had seen him with them. He could not recognize him in his half pant and shirt. His face had features like the Christians and his hair was cut and combed like them without any head gear. He had looked like a Bengali boy bathed, cleaned and shining. He had spoken to him saying, 'What is your name child?' But the boy had not been able to understand kurux. How would he know who the boy was. After this, again one day he had seen him somewhere talking in Bengali with the Bengali boys. In those days in Ranchi, people had known Xavier. Xavier also spoke to them in Bengali. Vipat was very sure, Xavier could not be the son whom he had looked after. He had also told his daughter, 'There is a boy in the mission he looks like Buddhwa but he is someone else.'

Later Devki had also encountered him somewhere on the road. She was crossing him and could not see him properly. While crossing he also

looked at her, poor girl, her feet hit against something on the road. She stood there till he had crossed her.

Another day's incident was something like this. In Xavier's mission ground some play was being performed. The fathers wanted to raise money for the orphan children. Many people came to watch the play. Devki also come to watch the play with her friends. The name of the play which had to be performed was 'The Sign of the Cross'. It showed the social life of the Christians in the Kingdom of the king Naro and their death in the lion's den and they also showed how a tall girl brings a young captain to her God. The people were engrossed in watching it. Xavier was the young captain. Somehow his eyes met with Devki's eyes among so many people. He made errors and for a moment kept looking at her. Everyone noticed his mistake but among so many people, it was Devki who knew, what made him make the mistake. For a moment or two he kept looking at her. She had also looked at him. That day she returned from the play and told her father, the complete story of the God of the Christians and 'The Sign of the Cross and said – 'I will also become a Christian, all my friends are Christians, I will have to live and die with them.... Vipat Pahaan did not say 'no'. He could not find anyone among the non Christian kuruxs to give his daughter's hand in marriage.

When Xavier completed his B.A., two three things were heard. Somebody said, he was getting a respectable job somewhere. Someone said, an officer of Kharagpur was giving his daughter's hand in marriage to him. He would give him some-officer's post in Calcutta. And someone also said, he would go to Patna or Calcutta to study further.

But the government gave him money and Xavier went to London. He studied there for six months. His songs also became popular. He got medals.

He was returning to Ranchi. He knew, he would return here and take the charge of Doranda Secretariat. In those days there were not many kurux knowing people who could become officers. That is why, he was selected for a respectable job. His quarter would be somewhere near the railway station. It seems his quarter and Vipat Pahaan's garden was adjacent. The memories of his college days and his youth came to his mind again and again. The way he had enjoyed singing songs and acting in plays. How he studied in school, what had brought him here, What had taken him to the Muslim's hotel, how he had stayed in Vipat Pahaan's house, all these memories came one by one and haunted his mind.

He might say many things to Vipat Pahaan, but in his heart he knew him as a father. He had looked after him when he was a kid. It was a true incident, he had beaten him up and taken him out of the house. This was

also true that even today there was a scar in one of his hands near the elbow. But today he felt, this was a proof of him being well bred. A boy who is not beaten when he commits a mistake, cannot be said as well bred. Today he thought, how much they loved him. How Devki gave him half eaten chappatis, jaggery and other things of her share and how he would steal meat pieces from her curry bowl! He remembered everything.

No one knows whether Devki and Devki's father call him Xavier or Buddhwa. He had kept himself obscure from the day he had come out of the house. He had told lies to the Pahaan. Today he was returning from a far off land to his native place. He knew that he had become a respectable man, but his heart also knew, he was deceiving the Pahaan and his daughter.

Before going to U.K., he had heard, Devki had also become a Christian. His father wanted to give her to a well-to-do family in Ormanjhi. Devki had asked her father to end the talks in between. From the day their eyes had met in the theatre, Xavier had thought, she would know this Buddhwa had told lies to everyone.

At the time of his passing out of college, the daughter of a railway officer of Kharagpur was attracted towards him, and her father wanted to give him a post of an officer in Calcutta, this was known to everyone. The name of the daughter of the railway officer was Gladis. She was the

daughter of a mem. Many people told Xavier that she would be the best choice for him. Actually he had not told Gladis or her father anything. In fact Gladis was the one who was interested in him. Like the other mems this mem's daughter was never shy. But Xavier had never seen her father. It was not that he had not spoken to Gladis, but he had not committed himself to her. Addressing him as Mr. Xavier Kumar did not make a difference because his blood was after all that of a kurux. From the day he had come out of Devki's house, he had not spoken a word to her but she had always kept him close to her heart. He could not go away from her.

He came to Ranchi. He got down from his vehicle. A large number of people had come to welcome him. He was with his friends, one or two fathers of the mission were also there. They were three or four women, Gladis was also there, she had brought a bouquet. She gave him the bouquet giving a coy look at him as if her husband had returned from abroad. Devki and Devki's father had also come to welcome him. Devki had become a Christian and had entered Xavier's mission. She had also made it known to her father that this man and master who had returned from abroad would stay in a bungalow next to their garden. They were keeping distance from him, for once he felt that they had come for some work. But when he came to know that they had come to welcome him, he was very pleased. He put his hand forward in order to shake hands while saying, 'Are you fine Mersa.' Devki's Christian name was Mersa. They

were pleased to see each other. Devki was also a kurux girl. She maintained distance. She looked towards Gladis and felt happy in a way. This man was getting married to an officer's wife's daughter who would suit him.

Mr. Xavier Kumar started staying in his bungalow and worked in Doranda Secretariat and it seemed now that his marriage with Gladis was the only thing left. He would marry her and live happily ever after. But Buddhwa's story would not come to an end so soon.

Devki's house was on one end of Xavier Saheb's house. On one side was his garden and on the other side was her house. Sometimes Devki's father would come to this officer's house. Most of the time, respectable men would come to his house so he would never get a chance to talk from his heart.

One day, after sunset, Xavier Saheb was enjoying the breeze in the garden while admiring the flowers. Something happened and he stood up and looked towards the other side of the hedge at the Pahaan's house. He stood there for quite some time. His eyes were filled with tears. What was he looking at and what was he thinking of, he himself could not understand.

On this side Vipat Pahaan came towards him from behind, 'What are you doing?' This woke him up. He pretended to wipe out dust from his eyes and said – 'Nothing, where are you coming from.'

The Pahaan know that he was burdened with some kind of thought. He looked around at the flowers and said – 'Sir, when are you bringing your mem saheb?'

Xavier – 'Come to my house.. I want to talk to you.... but why do you call me Sir?'

Pahaan – 'If I do not address respectable people as 'Sir' then to whom should I address? Leave that, tell me, when are you bringing your mem saheb'.

Xavier – 'Unless I am married I can't bring.'

Pahaan – 'That is why I am saying, get married fast..... otherwise... you don't know the mems... you will be unable to get married.'

Xavier took him to his bedroom, made him sit and said – I have to ask you something, don't say no.

Pahaan – 'Listen to me, if I have to say no, I will say it.'

Xavier – 'You will have to say yes, I want to marry Devki'. The Pahaan was taken aback, but thought for sometime and said, 'Sir... In this

world you will not find a single person who would not like to give his daughter in marriage to a person like you.. but your... Gladis mem, where will she go, won't she kill you!'

Xavier – 'It's better I don't get married at all than getting married to her. If I like somebody and if she is ready, I should marry her isn't it... what do you say?'

Pahaan – 'What you say is right'.

Xavier – 'So...?'

Pahaan – 'I will ask Devki.'

Xavier said – 'Fine. He wanted to say something more but hesitated.' He had taken the Pahaan to his bedroom so that today he could fall at his feet and ask for forgiveness. He was ready to give Devki to him without asking anything in return so he kept silent.

It is difficult to understand what the girls feel in their hearts. Devki was not ready to marry Xavier. Her father was angry with her, Xavier was also hurt.

There is another difficulty about girls. They change their minds every moment. Devki said, she would not marry Xavier. After three

months Gladis got married. Hers was with a ball dance and the other one's with a barat. They put up a marwa²⁴ and held a reception in Dhumsa toli.

From one month he was looking for a chance, how he would tell her about his story which he had hidden. If she would get angry, then it would take time for her anger to cool down. This is also like a strange thing of life, when there is time we are unable to speak, when the time passes away then one feels like breaking the coconut and seeing what is inside. Xavier wanted to say something and prepared himself to say it.

One day while going to bed, he was humming something so Devki said – 'If you feel like singing, why don't you sing.'

Xavier – 'I will not be able to sing in front of you.'

Devki – 'Do you feel shy?'

Devki – 'I had won and you had lost, is that the reason.'

Xavier – 'No, I had told lies to you that is why?'

Devki – 'You do not have brains to tell lies to me.'

Xavier – 'You don't know, I have not really lied to you.'

Devki - 'I know everything.'

²⁴ Marwa – Tall Saal Trees are fixed in the middle of the house during marriages.

Xavier – ‘Do you know who am I?’

Devki - ‘Of course, I know.

Xavier – ‘How will I tell you?’

Devki – ‘Why would you want to tell me incidents of your childhood. Or do you still want to chew the sweet which I had in my mouth?’

Xavier started perspiring in the same way how Devki had been perspiring on the day of the play.

Jugia of Ghaghari

Early in the morning the hens were coming out from a corner, Jugia was standing in the courtyard. Something happened and he quickly spit the tobacco from his mouth and irritatingly said, 'Look for my wooden slippers.. see where it is... I am going to Duisu.'

'Is it not on the ledge?' saying this she went to get it, she thought something and said after a pause, 'The pot is on the fire, it is making a hissing sound, it must be boiling. I am putting rice in it, you will eat rice and then go.'

Jugia – 'I am going to Dhadhu'.

Chauri – 'Let the rice get cooked, you will eat and go.'

Jugia – 'Won't I get rice there?'

Chauri – 'You will get, why won't you get. All these days you have been getting. But who knows when you will reach there, will they cook rice and curry for you.....'

Jugia – 'But early in the morning will I feel like eating rice!.... give me the wooden slippers and don't question me before I go out.'

Chauri was quiet, she knew her husband. It was of no use to go on speaking. She brought him the wooden slippers and his walking stick. He

went out of the house., The villagers had not yet come out of the house for work. He went across the fields and approached the house of Dhadhu of Duisu.

It had been a few days after this story was told. Jugia was around forty five or fifty. He had six children. The eldest son and the youngest daughter had been married off. He had grandson and grand daughters too.

Jugia had a very big house in the middle of the village. There was a pair of buffaloes. He had almost everything animal, cows, goats and hens. The field was near his house. He had bought almost one fourth of the land in Duisu. He kept Dhadhu there. Every year he would make people carry to his house almost twenty quintals of paddy in quintal baskets.

But Jugia was not a zamindaar. He himself looked after the entire land; he had kept a boy. In Duisu, Dhadhu would work as he was ordered. He would store hundred quintals of paddy in quintal baskets every year. He would get up early in the morning both in summers and winters. He would store in the season of storing and sow in the season of sowing, thresh paddy in the season of threshing and keep it inside. He would not let the boys do the work, he would not do some of the work himself. Every year in his garden, he would plant potatoes, brinjals, tomatoes, cucumber, radish and carrots. He would not let goats, hens and other animals come close to

it. He would throw stones at them. For many days in his house, they cooked the hens and chicks which he had killed by throwing stones.

Everyone knew him in Ghaghari and other nearby villages. He would tie his turban and hold his lathi and would walk fast to any place, then people would get irritated and angry. Most of the people were frightened of him.

On happy days two meals of rice and curry would be cooked in his house. He would not take milk and ghee. He would say, his stomach was unable to digest milk. collecting and selling it would bring a lot of money. Believe it or not, ghee was four rupees a kilo even in Ghaghari. He did not like Kalamdani rice. He liked the taste of thick red coloured rice. He also like the red leafy vegetables a lot. His children were small. One day they came from school and said what their masters had told them. Red rice was the best for the body, white rice did not have the quality to build the body. The red particles which still remains on the rice when it is not threshed properly is very rich. That is called vitamin. The leafy vegetables have both vitamin and iron. From that day, Jugia liked the taste of thick red rice and leafy vegetables very much. In a few days he started telling his wife and his daughters-in-law – ‘Why do you thresh rice so that it looks milky? If you let some red particles remain on rice will it not enter the throat?.... Your energy will last longer.’

Everyone in the house except Jugia would have tea, biscuits and sweets. He called it improper living. They would take out eatables, hide it from him and eat. He would get furious when he saw them eating junk food brought from the town and would say – ‘If you drink milk or eat cakes it will not help you to grow up. If you want to grow strong then save some money. In this world money will give you everything. To save money he would not eat and drink much. He would never drink rice beer as it helps in man’s down fall, but he would not go to visit anyone’s house quickly. He would say, ‘If I go to someone’s house today, I will also have to invite him. People would not invite him to their house at once. Sometimes it would happen this way, Chauri would go alone as a representative of the whole house.

He had left hukka since many days. He could not leave tobacco and so he would chew it. When he was young, he had put it aside, he had made his mind but could not leave it.

When Jugia had the strength, he went to the court and pursued the case for many days. On the day he was given the dates, he would get up, wash himself, and tie flattened rice and jaggery in a piece of cloth and take this packet and documents of his land. He would stand under a banyan tree near the court before the arrival of the lawyers and the judges. The lawyers and munshis knew, he was scared of investing money for filing

cases. He would give the fees to his lawyer and would also bear other expenses if it was asked by them. He would not spend money on himself. If it would get late to return here, he would sit in a corner of some wall and eat flattered rice, jaggery and drink water. Many days had passed Jugia had mortgaged the land of Mangu's uncle. Somehow the land become Jugia's property. A case was filed in the court. Mangu asked Jugia to show his papers to the lawyers and judges of his uncle. Everyone was confused. Jugia had the documents of the land. When Jugia's lawyer was being unable to talk to the judge he pulled down his turban and whispered in his ears 'I am not telling lies, Sir, it is all written down so talking will not be of much use. Long back Mangu's uncle had sold his land to Jugia. He had the registered documents of the land.

In the daytime Jugia was in his house, he would never be in the verandah or courtyard. Whether he would work or not, he would be in the vegetable garden. If someone was making a boundary wall around his garden and layering it with mud, and by chance a lump of mud fell to his side, he would stand up holding his stick.

Once he had planted peas in his garden. It was growing healthily, one day someone was digging something on the other side. Something made a rustling noise. He went running there. He saw two boys standing on the other side of the raised wall. He quietly came out of the vegetable

garden, stood in front of them in a second and said – ‘You bastards! what are you doing here’. Saying this he slapped them with his hand but the cheeks of one of the boys had swollen up. The next day when the parents came to discuss the matter with him, he was ready to go to court.

One day Paklu’s wife came to his house to ask for a Kurr²⁵ She thought that he was not in the house , she would ask Chauri for it, she would give water to the green vegetables and tomatoes and would return it quietly. Their Kurr was leaking everywhere. Some day Paklu was on the verge of falling into the well while he was taking out water in it. Their vegetable garden had almost dried up as they were unable to buy it saying they would buy it this month or next month.

She was entering the house saying ‘What are you doing elder sister?’ But he stood in the verandah and blocked her way. Looking at her face, he understood what she wanted. He said – ‘What happened Sumri?’

Sumri hesitated – ‘What is my elder sister doing....’

Jugia – Why? any work? It seemed as though he had stood before the door without thinking and talking to her. But he had actually blocked the way. Without knowing the reason, he would not let her go to Chauri.

²⁵ Kurr – a kind of bucket made of metal with a pointed base to pull water from the well.

Sumri – ‘What should I say, my vegetable garden is drying up. We are unable to water it, I want to borrow your kurr only for today.’

Jugia – ‘Will you not let us water the plants?’

Sumri – ‘No, Fugua’s father said, if they want to water their plants, do not ask for it.’

Jugia – ‘When will you return it?’

Sumri – ‘Today itself, why do you say like that’.

Jugia – ‘Sit down, I am bringing it.’

Jugia brought the kurr and said – take this, it leaks from somewhere below but can carry out your work... we do our work with this only. Handle it carefully.

Sumri got up took the kurr, then Jugia said – ‘It happens sometimes Sumri, one has to go to the other’s house like a beggar. This is why it is said, everywhere, we should see in the front and the back and walk. The other day Paklu was chasing the cows, he chased them and hit them. I was watching, it could not eat a single leaf of your garden. Paklu was chasing it for this reason, as if he would hit it till.. alright go, you say you have to water the entire vegetable garden.

Sumri went. She kept saying in her mind, 'I will never come to this horse faced man for any work. He gave her the old kurr and for this she had to hear so many things.

When Sumri was leaving, Jugia stood in the verandah and kept looking at her. When she went then he said to himself – 'Babu, if they won't come now, where will they go? This is how Jugia was, he would give but at the same time say something that would pinch.

But that day when he went to Duisu, it was his unluckily day. Dhadhu was in his house and no one else. He was getting ready to buy clothes. He did not ask him whether he had eaten rice or not? Jugia had reached Duisu before the sun was above his head. But they already had had lunch and became busy once again. He talked to Dhadhu for quite some time. He took him to the field. He talked about polishing, threshing, rain, manure and all other thing. The sun was setting when they were returning home. He did not even drink cold water on the way.

Many days passed by without anyone's notice. The people of the village went to different places. A few died. After some days, Chauri also left him and died. There were many grandsons and granddaughters in the house. Jugia was the same short statured man walking with short steps. His hair had become grey but because of his turban, his face and mouth seemed as though he was still strong. He never liked to be counted among old men.

He would get furious but in his house, his wife and others called him an old man.

It had been a few days. Some boys had dug the boundary of his field in search of a mouse near the stream and made a mess of it. Jugia stood with one hand on his waist and was filled with rage. He scolded these boys catching the mouse in his mind to his heart's content. He took a spade from the house murmuring and repaired the boundary. When he was repairing the boundary, rain started pouring. He got drenched but returned to the house, only when he boundary was completed.

In the evening while he was eating rice, the eldest son was not there. Jugia told his daughter-in-law while eating rice – 'Everyone is becoming a Saheb these days, who will do the work of the house... Where did Sanya's father go?'

Daughter-in-law—I don't know father, no one knows where he went, he had said in the morning, I will go to the town. Our people have called a meeting.'

Jugia – 'Do you know, what these men do in the meeting?'

Daughter-in-law – 'They call a meeting for us and our children, father, let them call it.'

Jugia – ‘Leaving all the work and calling a meeting to do some other work, you cannot understand this... I know, they will only talk, they ask everyone to work. It rained here today, it has become damp everywhere. From morning we will have to plough the field. One of the mud tiles of your room has broken, the roof has to be repaired.. the paddy is kept on the floor, we are not getting time to make Morra.’²⁶

Daughter-in-law – ‘Work is always there, father, where will it go, but why do you get drenched to do the work. Now you do not have the same strength as before.’

Jgua – ‘Where will the strength go... You should have the will to do it. Jugia could not eat the whole rice. He told his daughter-in-law, ‘I do not feel very well.’ Before he went to sleep, he said, he would get up early in the morning and dig the vegetable garden. Sanya’s father would repair the roof.

This way he prepared to get up in the morning. It was morning, the sun was rising, when he was not coming out of his room, the daughter-in-law went inside to see. She stood aghast as well as frightened. He was lying on the mat embracing a spade but he had become stiff like wood.

²⁶ Morra – A huge basket made of pleating hay or ropes and sealed to store grains.

Like a Bubble

Once upon a time a dam was built in a village for which a huge sum of money was spent. During that time, the ponds and the wells which the Rajas built for their people were given to contractors. They gave large sum of money to build this dam but it pinched them to give such a huge amount to the engineers and contractors. The boundary of the dam was made of mud. With this how many fields could be watered and how much rice and spring crops could be grown, they measured and wrote it in a paper and did not force anything on the villagers.

One day Manga Mahto was standing near the boundary of the dam. He saw a heap of soft mud and saw a mouse, his mouth began to water. In a moment, he collected the boys. They took a tawa²⁷ and hay and went there. They started blowing smoke into the hole.

The policemen were standing there. They caught them and beat them and accused them of blowing smoke and breaking the boundary and took fine from them. They stayed in jail for a week without rice or water and returned to their house. The policemen and others got fame. They had saved the dam from smoke. One of them got a medal.

²⁷ Tawa – a flat container made of iron.

The soft mud was deposited on the boundary of the dam. A report was sent saying, if nothing is done, the dam would break. It was not considered important to report that the water of the dam started decreasing before the rainfall ended. The Rajas sent an expert gunman in a hurry but did not want to give a good amount to him. The gunman agreed to come so far so that he could get chicken and milk from the village.

One week passed and so did the next, one month passed and so also the next. The gun man kept guarding the boundary. He guarded it day and night.

A few days had passed, Manga Mahto was standing near the dam's boundary with the gunman. He suddenly said – 'See, see Sir... shoot..... fast Sir.

The Gunman said – 'Hey, be quiet, don't teach me to do my job.'

Manga Mahto's mouth was watering and formed bubbles.

अंजेली

ई खेलेनता ओंटे ओंटे कथा मल मोधोरतारई । एन ओंटे इसन कथन टूंडा लगदन; जोक्क उल्ला मुंद इतरा होर्मर कच्छनखरआ लगियर । आ उल्ला नू एन रांची नू रआ लक्कन । एंगहै रअना एइपनती सट्टरका एक्का वावुस गही एइपा रहचा । ओंटे कुकोय अईयन ती कालेज नू सिखिरआ का गगिया । अदि गही नामे अंजेली रहचा । पढा तरती पढावआगे तंगियो तम्बर अदिन आस गुसन ओंदोरकर रहचर । जोक्क उल्ला नू एंगन अदि गही इस्टि गुस्टी होर्मर गही थाहे मंज्जा केरा, पहें ओंद सुहनतिमं अखतारआ लगिया आद एक्का वावुस गही तंगदा मल्लीद । १७-१८ बछरगही सुघइ कुकोय, वई मुई गोर, जोक्क कुंडुखर लेखआ हूं मल एत्थरआ लगिया । अदि गही वई हूं थोमथोमरआ मला, मुई थेचका मला अरा चुट्टी हूं धुंधरू मला; ने वओ अदिन कुंडुख तंगदा । मुंद जे एन अदिन ईरकन खने सोचोचकन, एकअम मेम गही तंगदा मनो । एक्का वावुस गही तंगदा वगर हूं जोक्क सन्नि रहचर, छिनगारआ का लगियर । उदुंल एक्का वावुस सिन मंज्जकन रहचकन, 'एन्देरना इदा ओंटे अंगलो-इंडियन खहन नीन पोसदय ?' आस अलखियस चिच्चस रहचस अरा वाचकस रहचस, 'नम्हें कुंडुखरिन अक्कु एन्देर वुभुरदय, होर्मरिन हरावओत । अंजेली खांटी कुंडुखनिद, बेस बेस अत्ती कूरी; वंगालीर लेखआ एत्थरई; गगियो तम्बर गही पसीन्द; एन्देर ननोय; टाईम बदलारा ।'

मानिम बदलारका बेडा, पुरखा परिया लेखआ एन्दराहूं मल एत्थरआ गगिया । जोक्क उल्ला मुंद कुंडुखर सिखिरना गही चाटन वल्ला लगियर । कुकोय खहरिन गा ने हूं पढावअना गही सोचअम मल लगियर । अहें कन ने हूं मल नेओर का पच्चोर आर कालेज नू पढा का लगियर । ई जेला गही सन्नि रअना वीरी हूं एन्नेम कथा रहचा । कुकोय गुठियरिन

चाँड़े स्कूल मल तईयो, कालेज गा तईयम मल तईयो । एंगन अंजेलन अरा तंगियो तम्बन अखआगे वेड़ा समय लगिया पहुँ हुरी कथन अख-चकन ।

अंजेल कड़गे पढ़नता लम्बू चौकीदारेस गही तंगदा । तंगियो तम्बर गही ओतूख खद् । तम्बस गही नूकरी नू ईन्द्रईम चन्दो वीडो अर्गना का उध्व-मन्ना गही कथा मल रहचा । खल्ल उखड़ीनती ओना मोखागे मना लगिया । ओद सुहन तिम लम्बू अरा तंहै आली पेंडे, इर्वर गही कपड़े नू ईद खुपुचकी रहचा, अंजुन वेस पढावओत । वेड़ा कट्टनुम का लई, उज्जना बदलारनुम का लई, इदिन दुईयो भनर एरा ओंगगा लगियर । कुड़खर गही उज्जना ओवकना ओत्था मन्नुम का लगिया । अखड़ा धुम-कुड़िया चूचकी रहचा, गोल्लर गही राजी चोआ लगिया । नम्है आलर गही वेगर किचरिम हत्तरा हित्तरा मन्ना, कोहा कोहा चुट्टी उईयर की पटवा अत्तना अरा पुरुव पच्छिम करेया चोअना उल्ला हूँ मूंजरआ । लुम्बस तंहै वल्लून तंहै संगे होआगे मल मोधरओस, इकलअम, टोड़ंग तरा कालोस, होले तीर धनुन हूँ होओस । पढ़नती उमेड़डा तरा काना डहरे नू लकड़ा, नेरं, कोटरा लम्हा हुरी खकखरा लगिया । पहुँ आस पेंडेन ब्रआ लगियस, 'ई टोंगए, तीरधनु गही उल्ला अक्कु मल्लीद, अक्कु खहरिन पड़ावअनम चाही । शहर तरा गा आईना भांसे फिटफिटरआ एत्थरआ लगिया आलर अरा गोल्लर नू भेदे मलकी । साहेवर गा गोल्लरिन ओरेम मल पसीन्दारनर । लम्बू अरा पेंडे इर्वर गही जिया नू ई कथा ठस-ठसौवा उक्की रहचा, अंजुन वरना उल्ला गही जुकुरनुम पदावओत । एन्ने मल मन्ना चाही जे पीसा खोवरारना मनो । पेंडे जोक्क वेड़ा हूँ लगिया, इन्द्रईम ननो जे नम्है आलरगे नामूद लेखआ मनो अरा नम्है पईत वओ; अलवत्त तंगियो तम्बर, तंगदन ई खेखेलनू एक्सानिम ठाड़ इज्जआगे, साहेवर गही पक्का बंगला कमना लेखआ सुधर सुधड़ कमचर चिच्चर ।

कड़गे पदा मन्डडेन ती तीन मील उत्तर रांची शहरनेती कुड़ी मील लेखआ मनो । एन्ने ईयन्नता आलर पुरहेम पछुवारका मल रहचर ।

पहें एकासे एन्ने कोहा कोहा खद् खरंर गही उज्जना ओवकनन कमना अरा पदांना गही सोच ई चौकीदार चौकीदारिन गही कपड़े नू कोरचा अदिन ने अखओ ! आँ अंजुन अदि गही कुदुरका उल्लन तिम पूष लेखआ उईया हेलेरकर रहचर । पदा तरता खद् खरंर ती नन्नम अदिन उईयर । एका उल्लनती आद थपड़ थपेड़ एका उंगकी रहचा ओलन तिम अदिन फराक अत्तआ लगियर; नोडर मूंजर की चेमचेमरआ उईया लगियर । मुस्सो का वेज्जे अदि गही वई मुई नू एका उल्ला हूँ ने हूँ मल ईरियर ।

एन्ने तंगियो तम्बर अदिन पढ़नता स्कूल नू मल तईयर । चाईर पाँच वछर गही मंज्जा हने रांची एक्का वावुस गुसन ओदर । जोक्क गेच्छन ती, आस अंजु गही मामू लगगा लगियस । तंगियो तम्बर गही चिहुँटन एरर की अदिन तंग गुसन उईयागे गच्छरस । इदि गही ओर ओंटे वजहा रहचा, अंवगेम कसव एक्का वावुस तंगदई गही तंगदन उईयागे राजी मंज्जकस रहचस । अंजू कुद्रआ लगिया, आ वीरिम पेंडे अदिन ओन्द्रनुम खेआ लगिया । एकासे जिया धुकधुकरा लगगी रहचा हने एक्का वावुस सिम अदिन अस्पताल ओंदोरताचकस रहचस । पेंडे मल वच्छरओ वअनुम बअनुम वच्छरा । तीन चाईर चन्दो कट्टकंनती एड़पा किरिया । डाक्टर बगर-पहें अदिन वाचकर रहचर; ओंटे खहनुम कोड़े पोसके, भागे नू निगहै और खहर मलकर । एक्का वावुस गुसन उईयर की स्कूल तईना नू ओंटे कथा ईद हूँ रहचा का आ उल्ला नू एक्का वावुस गही तंगदा वगर ने हूँ मल रहचर । मामीन अंजुन तंग गुसन उईयागे कोड़े लगिया । पीसा पीसाआर गुसन तम्है दिम दुई तीन भनर कुवको कुकोय मंज्जर पहुँ अंजेलन आ एड़पा नू रआगे किचकिच मल मंज्जा । लम्बुस गा तम्बस रहचस, एक्का वावुस हूँ अदिन कोड़हेम तीना सारआ लगियस । आस अदि गही खर्चा वर्चा मासीमासी ओन्द्रआगे अरा अदिकम चिआगे दीरी मल ननोस अरा ईस अंजू मईयम पुरकस खरच ननोस ।

रांची नू हूँ अंजेलन तंगियो तम्बर एकअम अदना स्कूल नू मल उईयर । अदिन आर लोरेट्टो कोनवेट नू नामे लिखताचर । लम्बू अरा पेंडेगे,

अंजेलन रांची ओन्नरअर की कोनवेंट नू कोरतअना ओंटे खाइ उटना का इस्पात मल गही बलिन तिसिंगना लेखआ बुभारकी रहवा । मुंद चाचर ई कोनवेंट नन्ना स्कूलन ती फीस गा अदकम हुई, पहुँ पुल्लर ती अन्ने दावी मल नती । कुकोय तेजगर एत्थरा, एइपा मला हू कभरका एत्थरा, ढीवा चिआ पोलचा आलर गही तंगदर रिन आर बेगर फीस होअम पढाबअतर । अंजेलन भती नञ्ज चुकरर हुने तंगियो तम्बर रिन बअतारा, महीना ३५) २० गही अइडा नू २०) २० लग्गो । बुलू फराक, पडरू जूता मोजा अरा युस्तक पुथी गुठ्टी खेदना ढीवा गा पहुँ लग्गो । लम्बुस गही तंहे तलब ओदचन्दो नू २१) २ रहवा । पहुँ आस अरा पेइ हू मुंदिम तिम सपडारकर रहवर । इवन्दअम फीस लग्गो का ईन्द्रईस लग्गो आर खर्चा ननोर ।

इतरा रांची नू अंजेलन स्कूल काला हेलरा हुने अतरा कइगे नू तंगियो तम्बर वड़ी राजी । पेइ अदि गही दिम कच्छनखरखो । तंहे अंजु लेखआ राचीन ता कुंडुखर गही हू तंगदर मलकर । पेरी पडरू जूता मोजा अरा लोरेटो फराक अत्तर की फिटफिटआ स्कूलनता मोटोर गाड़ी नू अगी हुने आर होमर अदिन एरतर । डाहे जुन मन्तर हुअतग । अंजु तम्बस सिन वअनुम रखा लगिया; 'इदना रांची कालोय होले तंग मामुस सिन वअके, छुट्टी उल्ला आद एइपा नुम रओ, एकसन हू मल कालो, नैकईम ईन्द्रईस ओना मोखागे चिचर होले !'

एनअजलेन अदि गही लोरेटो काना वीरी का सनि वीरी मल ईरकन रह चकन । अदि गही तंगियो तम्बन हू मल मँज्जकन रहचकन । अदि गही परिचकन ती एन रांची नू रखा लगदन । एन तिगकन रअदन एकासे एन ठक्करकन अरा अदिन अंगलो-इंडियन मखले बंगाली सोचोचकन रहचकन । ई ठकरना एहँ ओतोख गही मला; अदिन जे मुंद एरा लगियर आर ठक्करअम लगियर । एकन्ने आद गुलाब पूप लेखआ एत्थरा लगिया तंगना चाँड एत्थरआ लई ।

तम्बस जोक मेच्छा ले आलस रहचस । आस गही दिम वई मुँई जोक कुंडुखर लेखआ मल एत्थरआ लगिया । वई हू भगत गही वई

लेखआ कोहा अरा मुँई हू जोक मेच्छा । आस गही मेच्छा मला चड्डेम आसिन लम्बु वआ लगियर । अरा इदि गही विइदो पेइ हिस्ती, पुडडा अरा ठेमठेमरआ रहवा, फिटफिटआ गोर ननअस चारकी ले अदि गही वई मुँई अरा चपटा रहवा । अदि गही वई मुँई चड्डेम अदिन पेइ वआ लगियर । ओद तरा लम्बुस मेच्छा अरा मोखारो छन्द अरा नन्ना तरा पेइ हिस्ती पुडडा अरा पडरू गोर । मानिम एगनतजूडी कोडे गा मल एत्थरआ लगिया । पहुँ ईन्द्रईस वआ ईर गही दिम तंगदा अंजेलन रहवा । वअनर आल कभओ वीरी धम्मस दुई रकम खज्जन सनदस, खदर तंगियो तम्बर मभी नू एत्थरतर । अंजेलन तंगियो तम्बर खजपा, मेच्छा हू मला पुड्डा हू मला रहवा । वई मुँई तम्बस लेखआ चपटा तंगियोत ती ईत्ताचका पियर, गोर । एन्ने आद पूप लेखआ एत्थरआ लगिया अरा बेगर अखनुम एन्ने नामे हू पिज्जियर, अंजेलन इदा इत ।

पूप नूसांगे कोडे लग्गी होले वअनर कोडे पूप । अंजेलन एत्थरआगे कोडे, सिखिरना नू हू तंहे क्लास नू होमर ती मुंद । लोरेटो कोनवेंट नू अंजेलन ती मुंद ओंटे एकला कुंडख कुकोय पडचकी रहवा । तंहे परिया नू आद हू मुंदिम उर्बा । लोरेटो मादरर रिन वअनम मंज्जा, कुंडुखर गही तंगदा वगर हू मोका चिआ खने तंहे कपडेन गा एदनर । अंजेलन हुर्गी नू कोडे वाचना नू अरा अरहाबअनन मेला नू हू कोडे । मादरर अदिन अजगुत पसिन्दारर ।

अदिन पडावआगे तंगियो तम्बर गही ढीवा वेस का लगिया, पहुँ ईद ईन्द्रईस कत्या मल रहवा; आर राजी खुशीम रहवर । अंजेलन गही सिखिरआगे आर तंहे कूलन खडुगे सपडारकर रहवर । पेइ गही कूल गा सोचअर किम उइआ लगिया; एकासे अक्कुने जूता मोजा अत्तर की मोटोर नू ओक्कर की स्कूल का लई; एकासे मादरर गुसन इज्जआ लई; चेमेचेरआ चौकी मेज नू ओक्का लई; मादरर अदिन एकासे तीना सारनर । पेइ एकाएका उल्ला उल्लम सपनारआ लगिया, अंजेलन गही सिखिरना मुंजुरओ होले आंद ओंटे बंगला नू रओ । आर होमर कुंडुखर गही तंगदा

गद्दी बिगा पुलकारकी रहबा । पीसा ने एन्दर हूँ मल बच्छा । एन होड़ी
 बेसागि लखस अरा पूई तहई सपनन अरा बेगादा गद्दी लाल बगलन एकासे
 बिहियर ।

छटेटी छटेटी नू एङ्गा कार्गम अरा पढ़ाी बीरी एका बार्बस गुसन
 रअर्गम अजला धाईस पढिया । आद मुद्रिक गद्दी परीसा लिखबा ।
 लोटेन ती आद केन्धीज तरा काला पड़े एका बार्बस राजी गद्दी गुम्ब बूम
 उड्या लियस, अदिन मुद्रिक तरा नलगियस । ई करया पनन बेगियापी
 तन्वर एगान हूँ मुजकर रहबर । एन हूँ आदिन मुद्रिक आकलअगाम
 मलही बिबकन रहबकन ।

ई गूटि नू एन लख अरा पूईन अलबकन रहबकन । तगदगि आर
 गद्दी तहई लिपन अरगअगाम गद्दी अरा चूदीन नूकना लेखआ खीरेन मुजकन
 रदेबकन । आटे मुड करया मानन एन देरकन हूँ रदेबकन ।
 आगदिन एगान पूई नलख नू मुडमा जबा काना मुजगा । खटेर
 इदिन मोजा बअनर । इनेला जोबक मोजा लेखआ इद इंधरहई हूँ । कुंडेखर
 होपर अखनर, जोबक उला मुई इद एन्दर भासे हूँ मोजा मल बअनारआ
 लिया । आद तहई पढ़ा पढ़नवा जोखर पुलोर गद्दी कुंडेख कुंडेरना,
 मना अरा रोकि रंग नाना गद्दी मोजी ठोचो कुंडिया रहबा । इबना उलन
 तिम, कुककी कुकाय, पच्छा पचानी होपर ई जबा कालागे सपहरआ लियर ।
 जोखर पुलोर ई जबा एरा मल का लियर, आर तहई पढ़नवा भडी अरा
 रप्या बलयन चंडेर की होआ लियर अरा नलनम जबा टिकी नू अगि
 लियर । जबा उला मानी नू आ माखन तिम कुंडेखर एन्दर मनोर
 अदिन नलर नू हूँ बूमरआ पालोर । पढ़ा पढ़ा नू जबा गद्दी तमसा । नूगा
 गिटेनमद नू बिदन खसआ नू मनन बेरी, नू बलकी केनेर अरा नू गा चोरीन
 बोड़ी लेखआ नलगि खोजा कमओ । किसिम किसिम मनर की जोखर
 जबा अरगिर । पुलोर सीगम रखा । आर गद्दी हूँ तमन सेकरकी पाइना

बगर तिन पढ़ाओ । अदि गद्दी एकासे नाम पिबरओ । पूई एन हूँ
 सीबआ लिया, तहई अज पढ़ा होले कोहन ती कोर गिडपर होखी
 नू मखल मोटेर गद्दी नू अदिन नेअगि बेग गुसन बरओर । पड़े आर मन
 आद अदिन मल बेज्या । नूकडेम पढ़बका लिखबका कुंडेखस मन तिम
 बेज्या । मागिम मुन्ना होले आद सीबआ लिया, आद बेगामोम मला
 पड़े गिटेन पूवगि अरिया नलख ननालई ।
 पूई आबोख सपमारआ लिया, ई करया मल्लोद, लखस तिम हूँ
 बरना उलन सीबअर की अजड कोई लगि लिया । अबहुन जोबक
 फिबफिब मना लई । जोबक उला गद्दी जेन भनूर अरतीलक आम सेगिनम
 गा रओस । नू गा चोकीदार गद्दी नूकरी मनो, टपान देरकन तिम डेजूर
 डेजूर नाना मनी ।

कडगी नू एनम लखम अरा पूई उजगा लियर । ममी ममीन रीचो मकका
 बार्बस गुसन आद पूई मगामा बरआ लियर । चाई-चाई मल बरआ
 लियर; कडेमनवी होवन बेगर नलख नूरेदा मल बिआ लियर । तहई
 एङ्गा नूएकापवा बीरी बूब तमक, अरा अगिना माजना अमरुी का इर्मम
 प्याम पटरआ लिया पड़े कुंडिया मनर ममी नूकन हूँ तिमन टिडेमा मल
 रहबा । अरे नूखय मुङ्गा ई खेखेन नू रई, एकाडेया इबलअम बूक का
 इर्मम मल घटरेई । मागिम बेस्सिम उला आर गद्दी बूक इर्मम पटरआ
 लिया, पूई एन्दर पढ़ा, जोबक उला अजला गद्दी एङ्गा गद्दी एन काला
 अतीलक आर तिमर उजोर ।
 ई खेखेनवा नूग तियम जोबक नानम रई । मीन तिमहूँ तिया गद्दी
 नलनन (पीसा), का नूला, का बरना चान नू खूममारखीन बअर की जोगाबआ
 पालवय । लख अरा पूई सीबआ लियर, आर गद्दी बरना उला मुखे
 मुखकाला इद ओटा कोही मूल रहबा । ठमन सदेअगि तियन बूमिबअम अरा
 राजी नाना तिम गा अदि गद्दी खूममारना लला । मानी नू गा अरा
 मनर जे एकाएका उला अज अज गद्दी एङ्गा घडेई बूक मडेही अगि लियर
 का एकअम गुसन पाही काला पाला लियर, अर अगि अलम आर

नलना ती सुध मल रओ। ने गा पूंन तहं खोपा नू खोसोचकी रओ ने गा टेंपन, अरा ने चिडरा खोलन। होमर तहं तहं खोडहा नुम नलनुम पाडनुम वेचनुम वोंगनुम, जत्रा टोंका नू चारियो कोंडन ती वरओर। आ टोंका नू नलना वेचना अरा पाडना ओंटे पदा गही, ओंद खोडहा नू मनी। इन्नेला ओंद चोक्ख नू रमढीलुवा, वाईस्कोप, किचरी अरा थाडी लोटा दोकान अरा मिठाई लड्डू मूढी दोकान हूँ लगावअनर पहें जत्राअरगुर तहं तहं खोडहा नू जत्रा वेचनुम अरा पाडनुम रअनर। माखन ती ओर नंजका बीडी पुतना गूटि खोडहा नू जोखर पेल्लोर भौरी भौरी वेचनुम पाडनुम रअनर।

जत्रा टोंका नू एकाएका वीरी लडाई हूँ मनी काली। ई टोंका नू अरगागे पुरखा परियन तिम पदा पदा गही डहरे कमरकी रई। जोखर पेल्लोर ई डहरे नुम नलनुम कालोर। एकअम दोकान डहरे नू पडारा का नेकईम आरिन तकचर होले दुम्बा लेखआ ईर छपटारओर, अर्वा नक्खरओर। ई उल्ला नू एका एका वीरी जत्रा टोंका नू हूल लेखअम अर्वा नक्खरना ओर मना लगिया। ने ने बआ लगियर कुंडुखर ओंडुकर रअनर अवंगेम कुक्क खुट्टरई। पहें मानी कथा हूँ अखतारआ लगिया, कुंडुखरिन औला तमन अगुवारका का पछुवारका का तमन-सन्नि सोचआ गे मोका मल रई; तहं पुरखर गही चिच्चका रीतन अरा रीभन पुरकस पुरावअनर अरा एदनर, औला नेकन हूँ एल्चना गही नामे मलकी। एन्नेम आरिन नेकईम एकआसेम तकचर होले आर दुम्बा का पोक लेखआ छपटारओर अरा उतगोर परमोर।

ई जत्रा उल्ला अंजेला रांची नू रहचा। एन उर्खा लक्कन हने अदिन तहं चाली नू ईरकन। एन्देर वओ अदिन मेनागेम आनकन; 'जत्रा का लगदन अंजु, गुचय नीन मल कादी? आद मल कालो अदिन अखआ लक्कन पहें एन्ने विस्सारओ कालो अदिन वल्ला लक्कन; वाचा 'नीन हूँ ई जंगली दस्तूर नू मेसेरदय एन्देर? एन गा सोचआ लक्कन नीन पदचका लिखिचका आलय तलदय!'

एन वाक्कन; 'ड्यूटी नू का लगदन'

आद वआ किरताचा; 'कला, चांडे कला; निहं कुंडुखर डंडी पाडोर होले हुं हुं नलके चिचयारके।'

एन अलखकन पहें अदिन कथा किरतअना पोलना ती एंगगे कोडे मल लगिया।

जत्रा टोंका केरकन। पुरखा परियनता जत्रा लेखआ मल लगिया। २१, १२ अरा सात पदा, हुमी पदनता पदा जत्रा अर्गकी रहचा। टोंका नू आलर हूँ तन्ना वछरेनती अदकम एत्थर; जत्रा भंडी वेचिया; जोखर पेल्लोर गही पाडना वेचना, खेळ डम्मा हुमी रहचा। पहें इतरा जादू, तमसा रमढीलुआ, सक्कस, अरा जनसम्पक विभाग गही वाईस्कोप हूँ रहचा। इदि चड्डे जत्रा जोक्क मेला मेला एत्थरआ लगिया। इदि मईया अदा किचरी, थाडी लोटा अरा हुमीतरा मिठाई दोकान रहचा। एन्ने ई मेला नू दुई तीन लाख आलर वरचकर रहचर। कुंडुखर वगगे रहचर पहें हिन्दुर अरा तुडुकर रिन हूँ गणआ ओंगोय अन्ने मल रहचर।

जत्रा टोंका नू सतराभांसे आलरिन ईरकन, पहें लम्बू अरा पेंडेन ईरकन की हँचकरकन केरकन। ईर एन्देर ननागे जत्रा वरचकर रअनर! आर संगे संगेर मल रहचर, आर गही खोखा खोखा ओंटे आलस का लगियस, टाना भगतस लेखआ एत्थरआ लगियस। एन एंहे संगेरती छेस गुछुरकन, आरिन इर्वरिन भेकेचकन। ओंद कोडा नू होअरकी रांची अरा अंजु अरा एका वाबुस गही एडपा तरता हाल साल तिगकन अरा तहं वेस अनेस मोंजकन। एन आरिन वाक्कन; अंजु गा ई जत्रन जंगली दस्तूर वई।

पेंडे वाचा—जंगली दस्तूर गा तलीदिम, एरनुम रअके, नहं खदर गही परिया नू ईद चोओ कालो।

एन—तिगदा वई, ईद कुंडुखर गही हदड हुदुड मन्ना गही अडा।

पेंडे—कोडेम गा वई, हदड हुदुड अम्बर की सन एन्द्रा रई।

एन—ईदि गेम इसन वचकर रअदर!

पेंडे—'एम जत्रा ईरू मलदम।' पेंडे लम्बुस तरा ईरिया अरा
 ओंद घड़ी गे आर इर्वर छछेम मंज्जर केरर ।

एन—अखदन, जत्रा भर एरा गे मल वचंकर रअदर, पेंडे एन्देर
 खन्दना रई ?

आर छछेम रहचर । पेंडे एंगानिम थाहना लेखआ एरा लगिया ।
 एन वाचकन—नम्है राजी नू एन हत्तरा हित्तरा बेस्सिम कुदकन रअदन
 पहुँनीम लेखआ आलरिन मल खखन । तंगियो तम्बा मन्ना चाही
 एन्ने; नीम निम्है खइ गे एन्देर मला नना लगदर !

मुदभारे जत्रा नलुर गही डडो मेन्द्रा लगिया, अत्ती का एंगहै वअना
 ती इर्वरिम खुसमारर । 'इवन्दा एन्देर नना लगदम का ? पेंडे वाचा
 'नन्ना गा अक्कु मनो, तंग मामुस वआ लगियस इदनम आपाड़ ती
 आद कालेज कालो, ढीवा अदका लगो वअके चिअके एम ढीवा
 वेडोम चिओम ।

अन्ती असन इज्जका इज्जका आर एंगन तिगियर । आर उचड़ीनता
 ओंटे भगतस सिन खखआगे जत्रा टोंका वचंकर रहचर । ई भगतस
 गही आलर रेगे नू हूँ रअनर । रेगे अरा कइगे एंड पड़ा सट्टरका दिम ।
 आर ई भगतस गुसन तम्है खल्लन बंधा ननागे कच्छनखरआगे इसन
 वचंकर रहचर । आ भगतस मल कच्छनखरस पहुँ आनियस जत्रा
 खोखम आर गही पड़ा कालोस । लम्बुस सिन भरसा पूरापूर
 मंज्जकी रहचा ।

असन बेस्सिम गंहड़ी एन आर संगे कच्छनखरकन रहचकन । एन
 आरिन तिगकन, आर थोड़ मोड़ मुंदिम तिम अखआ लगियर । अंजेला
 स्कूलनती इदा मुंद दरजा नू पास मंज्जकी रहचा । इदिन हूँ तिगकन नम्है
 खट्टर मभी अदि लेखआ इन्ना गूटि ने हूँ मल उखंकर रहचर ।

मुडमा जत्रन ती किरंकरन की नन्ना उल्ला एक्का वावुस एंगन
 अंजेला गही पास मंज्जका नामे ती चाह ओनागे एडचस । एन लम्बू अरा
 पेंडे गही कत्थन सोचअम लकन, आर खल्ल बंधा नना लगनर, वीसना

मनोहोले वीसोर चिओर । अक्कु हुर्मी तराअखतारनुम का लगिया अंजेलागे
 तंगियो तम्बर एन्देर पेलिकन ओड़ा लेखआ तम्है खेसोन चिआगे हूँ मल
 हिचकिचरओर । तम्है कूलन खंडनुम का लगियर; तम्है एडपा गही
 पचरी टेढ़ो मना लगिया, अदिन कमआगे आर गुसन ढीवम मल एंगरआ
 लगिया । इत्तरा अंजेला पदनुम का लगिया । नम्है कुक्को कुकोय मभी
 विल्चा लगिया । नम्है पैतनुम एका कूबीनता कीरना अम्म लेखआ भल-
 भलरआगे ओर नना लगिया । एन चाह ओनागे एक्का वावुस गुसन
 केरकन । वेस वग्गे आलर अरा पपला लेखआ अंजेला गही संगेर हूँ
 खोंडोरकर रहचर । मेच चीकी नू इदा गुलाब-जम्बू अरा केक विस्कुट
 खट्टियर । पेटरोमक्स विल्ली रहचा । ओंद किसिम होमर वेस
 ओंडुर मोक्खर अरा 'टी-पाटी' मनावाचर । एंगन ओंटे कथा कोड़े मल
 लगिया । अंजेला गही तंगियो तम्बन एडआगे ने हूँ चिता मल नंज्जर ।
 होमर ओंडुर मोक्खर अरा एडपा किरियर हने एक्का वावुस सिन एन
 ओतोख नंज्जकन अरा मेज्जकन—'तंगियो तम्बर रिन एन्देरना मल
 इडकय, आरगे तम्है खट्ट गे तम्है जियन अर्गअना गही जोक्क हूँ गा मुल्ली
 खखरओ पहुँकन ।' आस एंगन वाचस —'ववा एन एन्देर ननोन, एन
 गा आरिन होमर ती मुंद एडआ वेडा लकन, अंजु दिम मल पसीदारा !
 वाचा आरिन एन्देर एडओय, इसन ओक्का इज्जआ हूँ वल्लोर । आर
 गही कूरना भपरना हूँ इन्नेला अदि गे कोड़े मल ईत्थरई ।

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अंजेला अक्कु कालेज नू कोरचा । कोरओ वीरी जे ढीवा लगिया
 अदिन तंगियो तम्बर चिच्चर अरा हत्तरा हित्तरा जे सही वेडा अदिन
 तंग मामुस चिच्चस । स्कूल नू कोरना वीरी एकन्ने किचकिच तंगियो
 तम्बरिन मंज्जकी रहचा अन्नेम ई कालेज कोरना वीरी हूँ मंज्जा । ढेर
 वग्गे ढीवा मल लगो वाचर पहुँ दस कुड़ी लेखआ लगिया । वअना वदे
 गा वअतारा वछर मभी नुम आथो आध ढीवा अंजेलद गे किरि कालो
 अरा अदि गुना और ढीवा मल नेओर । अदिगे स्कूलरशिप खखरओ ।

कालेज नू पढ़क कुक्को कुकोय गार गही उज्जना ओक्कना बदलारई काली । कसव आर तमन नमहै पतन ती चाजरका वअर की चाहे ननर ती डेर अदिका अखक वअर की, ननर लेखआ मल रअनर अरा एकनर । ईर ने ने कोहा कोहा सपना एरनर । ईर गही सपना मानी मनी हूं । ईरिम कोहा कोहा नुकरी मनोर, सरकारी नुकरी मनोर, तमहै पच्चो पचगी तंगियो तम्बरिन एका तरा वेदोर अत्तरम कदियोर । कुक्को गुठियर जोख परिया नुम कालेज नू पढ़नर । ई जोखर गही कपड़े नू ओत्थन ती ओत्था नलख अवन्दा चाँड़े मना उंगी इवन्दा ओड़ा हूं ताका नू उदियारआ गुल्ली । ई उल्लानुम नैखय नैखय कपड़े नू कोहा कोहा नलख ननागे अरा तंगान अम्बर ननरगे नलख ननागे भवना कुरई, ननरगे खेअना गही भवना कुरई । पहें ईद हूं ईत्थरई, ने ने तमन ननर ती अदिका अखक वअनुम वअनुम ननरिन सन्नि गणना तरा कानर । अत्तोर पुनदोर मेअरओर अरा तमहै उज्जना ओक्कनन थमहा वेगर मईया होओर । टेनिस बेचा बल्लूस गही गेंदा लेखआ मईयम चौअनर, आ एवसेरनर । ईर नन्ना मल पढ़चका आलरिन पछुवारका बुभुस्तर । पच्चो पचगी अरा पढ़ा तरता आलरिन गा बुड़भक वअनर । एन्ने कालेज कालुर गही तमहै चाल हूं खत्तरई । मलदव डहरे एकागे मलदवन दाव वओर, सिखरना वअर की सिनेमा एरोर, मेदन कमना वअर की डहरे डहरे कुदोर अलखोर । तमहै पत ता ननर लेखआ पछुवारका मल गणरओगे जोखर पेल्लोरगही लजरनन अलखोर । साहेबर अरा मेमर लेखआ वेड़ा गही वेदना वअर की हा हा ही ही मनोर । तंगियो तम्बर रिन ईर एरा मल वेदोर । आरगे आर ई खेखेल नू होमर ती पछुवारका अरा धिनधिता ले एत्थरतर ।

तंगना मल मनो जे अजेला हूं एन्नेम कुकोय मज्जकी रू... पढ़ना नू हूं तेजगर; मलदव डहरे एकना नू हूं तेजगर ।

कालेज नू पढ़आ कालो वीरी गही एन्ने कत्था मलकी जे तंगोन । होमर सोचआ लगियर आद सिखरआ लई । बेस कूरो मेअरओ अरा कालेज कालो । एक्का चावुस संगे कच्छनखरनुम एकओसेम एन आस गही एड़पा कोरआ लक्कन होले अदिन एरा लक्कन । बेस्सिम पढ़ना

लेखआ बुभारआ लगिया । ओटे कत्था एंगगे कोड़े मल लगा लगिया । अदि गही टेल अरा खटी नू फिल्म मगाजीन अरा अटकम भटकम पठेनता पुस्तक गुठीन एरा लक्कन । एक्का चावुस सिन वाचकन हूं रहचकन एन्देना एन्ने पठेनता खीरी पुपीन खीदी अरा उईयी । आस वाचस—अदि गही कालेज नू पढ़ना पुस्तकन एरोय ? बुभारआ पोल्लोय, इन्नेलनता ई खेखेलन; अदि गही कालेज नू पढ़ना पुथी नुम लंगटा लंगटा छपा निन्दकी रई ।

कालेज नू किसिम किसिम सिखरना मनी । सिखरर सिखावऊर होमर एकसन पिकनिक कालोर एकसन एक्सकर्जन । शोशल सर्विस सिखर आगे कुक्को कुकोय संगेम कालोर । अजेला हुर्मी गुसन का लगिया । अरा एक्सआनिम मुंद ती नन्ना रयम वल्ला लगिया । एन्ने कालेज नू आद हुर्मी कत्था ननुम एत्थरआ लगिया । एकाएका उल्ला गा एन्ने एत्थरआ लगिया का एकासे अदिन । आगे वेड़ा खक्खरई ।

आद स्कूल नू पढ़ा लगिया, आ वीरी कोहा कोहा छुट्टी नू, जेठे नू, पूजा नू एन्ने लगा लगी, ओद दुई हतागे पढ़ा कालगिया । अक्कु जेठे छुट्टी खक्खरा, एड़पा कालगे चिता मल नञ्जा । रांची नू अदि गही अक्कु डेर संगेर । पढ़ा तरा कच्छनखरओगे हूं नेकईम मलकर । तंगियो तम्बर संगे एन्दन कच्छनखरओ । वआ लगिया 'इदा ठिरकी गने एन्दन कच्छनखरओम' ? लम्बुस, तम्बस गा जोक्क कोड़े लगदस पहें आस गही बुलु कुत्ता अरा खंसो पगा एरम मल तुक्की !

भर जेठे अदिन रांची नुम ईरकन हुने उदुल वाचकन—'एन्दे मञ्जा जे इदना एड़पा मल का लगदी, निंगियो निंगन एरा मल विदी एन्दे'...

अजेला—आद एन्देर विदी, अदिन ने अखओ पहें एन एन्देर ननोन, एरा तारीख 'एक्सकर्जन' काना मना लई, नालन्द अरा राजगीर का लगदम । एन—२० तारिख अंइसागे अक्कुन थोइमोइ उल्ला गा रई, निंगियो का निम्बस गही जिया...

अजेला—एम्बस इदा बेरो होमरे वर्चकस रहचस । एन—निंगन डीवा चिअर की किरियस ।

(१४)

अंजेली—मानी भूल मंज्जा, आसिन किरना मुंद, उंदुल भर उल्ला
एंगन टक टकरआ एरना रहचा ।

एन—निग लेखआ पगली ।

अंजेली—निग लेखआ पगला—कला एंगन अक्कुन पढ़ना रई ।

ई कथा मंज्जा औलम एकासे पुतवीरी एन रतन टाकीज तरती कट्टा
लक्कन । एन हैकट नू पड़ारकन; अंजेली वाईस्कोप एडपा नू कोरआ
लगिया । संगे और ओंटे कुकोय गा रहचा, पहे दुई भनर कुक्कोर हूं
रहचर । असन आलर गही कोइहेम भीड़ रहचा; पहे गेच्छन तिम
ईरकन, आर चारियो भनर अलखनुम हॉल नू कोचर । एन एडपा वरनुम
एक्का वावुस तरा केरकन ! आसिन तिगकन । आस गे पतियार मल
मंज्जा । एन हूं सोचआ हेलेरकन कसव एंगहै खन्न ठक्करा । अंजेली
वेस माखा नू एडपा वरचा । एक्का वावुस सिन वाचा, तम्है कालेज नू
ने ओंटे कोहा आलस वर्चकस रहचस, आस गही 'लेकचर' रहचा । आस
गुसन एंगन कीविया हूं अरा वाचा—ई घोड़मुहा साहेवस गही खन्न खन्न
तली का ढोढरो, अदिन तानिम अखओस—एकसन कादस असानुम
एंगन एरदस !

मईया वाचकन रअदन अंजेली गही कालेज कालो वीरी तेंगना जुकुर
ईन्द्रईम कथा मल मंज्जा, पहे मानी नू गा आ वीरिम एन्ने एन्ने कथा मंज्जा
जे जोक्क उल्ला नुम होमंर गही उज्जना ओक्कना भभैर मंज्जा केरा ।
पहे अंजेली गही मानी मानी अरा भयभया कथा गुठ्ठीन तेंगना मुंद लम्बू
अरा पेंडे गही कथा तेंगना चाँड़ एत्थरआ लई ।

लम्बुस तंगहै हुर्मनीती वेस खल्लन वीसयस चिचकस रहचस । एडपा
नू खर्चा ईन्द्रईम ननम मल चिआ लगियस । तंगहै आली हूं अन्नेम उल्ला
भर एन्देर एन्देर नलख ननो; ओनो मोखो वीरी एन्दन ओना लई अदि
गही नामे हूं मल ननो । दुईयो भनरवेक मंडी ओनोर, पुईदका मंडीन ओंटे
पेंयाजन दुई फाड़ा ननोर की मोखोर अरा खुसमारओर अंजेली कालेज नू
पढ़ा लई । इत्तरा वेस्सिम उल्लन ती आद पढ़ा कालम मल लगिया । आरिम
इर्वर रांची वरओर, एरोर अरा पढ़ा किरोर । जोक्क उल्ला खोखा

लम्बुस ओत्खस वरआ लगियस । ढीवन तंगदा गे चाहै एक्का वावुस गे
चिओस की छछेम किरोर । ओंगहोन ओंगहोन पेंडेन, अंजुन एरा तुक्को
होले आद रांची वरओ, अंजु तम्बस मल वरओस, दुहरी ढीवा एन्देरगे
खर्चा ननोर !

अंजेली गही तंगियो तम्बर अखआ लगियर, कालेज नू पड़आगे
चाईर वछर लग्यी । अंजेलन तेजगर कुकोय वाचर । आई० एन
मट्टागे साङ्गे तीन वछर लगावाचा । नामेन हूं अदि गही चैत वैसाख
का जेठे नू मल फुंकराचर । आद अदा कतिक चन्दो गही सपली-
मेंटरी परीक्षा नू उर्खा ।

एन अंजेली गही उज्जनन गेच्छन ती अरा हीड़ीनती एरनुम रआ
लक्कन । उंदुल पेंडेन वाचकन—'अक्कु हूरम पढ़ावआ, निम्है अंजुन, लगे
वेंज्जा, कुकोय अरा कुकोय, निम्है एडपन थोइहेम कमओ, वेंजेरओ किम
गा नन्नर गही मनोकालो, इदिगेम एन्देर कीड़ा सारना का उल्ला माखा
मल खंदरना

पेंडे—नीन हूं मभी नू एन्देर टुंडू ननतादय साहेव, नीनिम गा वआ
लक्कय आद कालेज पास ननो, विल्चो । जोक्क उल्ला रई, नीन एरके
आद विल्चो, निग है वअना मानी एत्तो ।

एन—मल इत्तिया होले ?

पेंडे—एन्देरना मल एत्तो, एत्तो । नीन एरनुम रअके एन्देरगे
इदा डहरे मभी नू एमन एन्ने ठोचो ननागे वआ लगदय ?

एन—वाचकन गा, अदिन वेंज्जय ।

पेंडे—अक्कुन मल वेंज्जोन ।

पेंडे एंगगने खिस्सारा ।

अंजेली कालेज नू पढ़नुम केरा । तंगहै आई० ए० खोखा आद
एक्का वावुस गही एडपन अम्बर की होस्टेल नू रआ केरा । अदि गही
इवन्दा इवन्दा कथन मेन्नुम का लक्कन । ओंटे कथन एरर की भकुआरना
लेखआ लग्या लगिया । एन्ने सुथर सुघड़ पूंप लेखआ कुकोय, अदिन

तंगियो तम्बर गुसन ने हूँ वेंज्यागे नेआ मल वरचर । अदि गही खोखा खोखा कालागे दर्जन भर कुक्कोर रहचर । खट्टर गने हूँ अदि गे कच्छन खरआगे लज्जे मल लग्गा लगिया । होर्मर अदिन एन्देर पपला सोचआ लगियर । कुक्कोर गही तंगियो तम्बर ने हूँ अदिन नेआ मल वरचर ।

उंदुल गही कल्था तेंगा लगदन । लम्बुस एंगन तानिम तिगियस । आस अरा अंजेला तंगियो इर्वरिम अदि गुसन पहन ती वरआ लगियर । तीन चाइर ठो रुपिया वछावआगे एकनुम रांची वचर । पैरिम मंडडी ओनर की उखका, पुत्ता पुत्तागे रांची अंडसियर । आर मेन रोड फराया लालेर गही दोकानन कट्टा लगियर । असन गेच्छन तिम ओंटे मोटोर गाड़ी नू अंजुन उक्का ईरियर । ओंद घड़ी गा आरिन तम्हें खन्नन पतियार आगे लगिया । ओंटे कोट नेकटाई अत्तका हिन्दू का मुसलमानेस संगे उक्की रहचा । गाड़ी इज्जकी रहचा । ईर असन वचर अरा इज्जर, पहें अंजेला आरिन चिन्हा पोल्ला । आद मलम चिन्ही हने ईर छछेम कटिट-यर । अदि संगे उक्का साहेवस एन्देर गा वाचस हने अंजेला ननअम तंगहें वईयन गोरेया ननर की वाचा—'सर्वेन्स' । अन्ती सठ ले गाड़ी गिड़गिड़ नंज्जा अरा केरा । इर्वर गही वई इत्तिया केरा । ओंद गहंडी नू लम्बुस वाचस—'आद मल रहचा केन्देर ।' 'आद मल रहचा' वअनूतिम पेंडे गाड़ी गही इज्जका अड्डा तरा तंगहें कुक्कन खोखा नंज्जा । अदि गही खन्नन ती खंजलखो खत्तरआ लगिया । नुइचा अंजेला तम्बस सिन एरा मल चिच्चा ।

ई चान आर अंजेला गने एरा कच्छनखरआ पोल्लर । एक्का वावग तरा केरर; आसिन मेंज्जर खूजियर अरा पडा किरियर ।

अंजेला होस्टेल नू रहचा । जोक्क उल्ला और कट्टकी रहचा हने सठले मेंज्जकन, अंजेला पांच छव उल्लनती खक्खरअम मल लग्गी । एक्का वावुस सोचचस आद होस्टेल नू रई । कालेज नू ईरनुम ईरनुम आद एकसन एव्सरा केरा । ने गा वाचा आद एडपा किरकी रई । इन्ना वरओ नेला वरओ वअनुम हप्ता गुजरारा केरा । अदि गही एव्सेरना उल्ला एन रांची नू मल रहचकन । किरकन हने एक्का वावुस अकवकरा तिगियस ।

वाचस—'जीन हत्तरा हित्तरा कानुम रअदय, अड्डा अड्डा कादय, अदिन वेदा, आद एडपा मल किरकी रई ।'

नन्ना उल्लम अंजेला खक्खरा । पहें उज्जनुम मल खक्खरा । एम होर्मस हैकट मंज्जकम केरकम । अदि गही मंडा कडरून ता ओंटे भकडारका एडपन ती उखा । डाक्टरेर एरनुम अक्खर आद तंगहें पापन आलरती नुइआ गे अईया किरकी रहचा । एन्देर मंदरन ने चिच्चर । आद मोक्खा, सोच्चा दोष नुइरओ कालो । धर्मसेस नन्म नंज्जस । दोपन होमार्निन एदआचस ।

इदि खोखा एक्का वावुस एंगन आनियस रहचस, अदि गही तंगियो तम्बर उज्जा पोल्लोर । ओला एन कडगे पहन ता आलर गुसन मेंज्जकन, दुईयो भनर उज्जनुम रअनर । पहें पेंडे गही मत अक्कुन हूँ वेंडारकी रई, नेखय संगे हूँ मल कच्छनखरई, तान तानिम अलखी । अरा लम्बुस मेच्छा गा रअदस सिम, बेगर अत्खा गही डाडा लेखआ हत्तरा हित्तरा कुहस ।

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आ टटखा मन्न गुसन

हुंदी पदा धनकुस गही पदा मल रहचा । तंगियो तम्बर मन्हे नू रआ लगियर । आर गही मला वअनू हूँ आस अईयनता ओंटे कुकोय पुनिया गने वेंज्जरस, एडपन ती उखस अरा हुंदीम वचस । ईय्या पुनिया तंगियो तम्बर संगे रआ लगिया । तंगियो तंगहें तंगियो मल रहचा; अरा तम्बस हूँ जोक्क उल्ला खोखा केचस । मुंद ईर ओंटे टेना नामे कुक्कोसगही तंगियो तम्बर गही एडपा नू रहचर अरा आरगेम कमावाचर चिच्चर । पहें धनकुस जोक्क उज्जना ओक्कनन कमऊ आलस रहचस । असन इन्ना लेखआ

अड्डागही टांड हूं मल रहचा । पद्दा ओंद कृटि नू ओंटे एड़पा कमचस । पतड़ा तरती ओंटे ढोड़हा उर्खा लगिया, अदिन उटचस अरा खल्ल ओत्थरस । एका उल्लनता इसन कत्था तेंगरआ लई, आस गही कोड़े उल्ला रहचा । धनकु अरा पुनिया तम्है एड़पा नू रआ लगियर । इर्वर गही तम्है आलर गने कच्छनखरना फिन ओर मन्ना लेखआ बुभारआ लगिया । धनकुस आलर धीर मंज्जकस रहचस । चाँड़े अरखी भरन मल एम्सरआ लगियस । पुनिया गा ओंटे नौतून कुकोय लेखअम एत्थरआ लगिया । अदा चाईर वछर गही आर गही वुटनस मल रहचका होले अदि गही वई मुईयन ती ने हूं अखआ पोल्लो अर वेंजेरका मुक्का का कुंवारी कुकोय ।

हुंदी पद्दा नेतेरहाट ती उत्तर, कसमार पाटेनता ओंटे पद्दा तली । ईद टोंडग राजी चौगुडदी ढोड़हा, खाड़, दरंगा, परता अरा घान टोंडग । आलर पाट कीयनता आलर लेखआ खल्ल उखड़ी नन्नर; पहें दुई नू, ओंद का अदिन ती हुं कोहा वखरा टोंडग तुलेम उज्जनर । इतरा खीती वाती नोकसान मन्ना अरा अड्डो एड़ा का आलर गही हूं वोन समावअना हूँकट कत्था मल्लोद । लकड़ा पिटना का आल पिटरना, होमर हुर्मी उल्ला मेन्नर । औला औला इतरा होर्मा आलर वीड़ी अरिगकन ती एड़पनती उर्खा लगियर अरा वीड़ी पुत्तागे अड्डो एड़न एड़पा नू मुच्चरकी ताम हूं मुच्चरआ लगियर । एकअम एकअम एड़पा नू एकअम उल्ला तिरियो टुहिला अरा वेंज्जा पाही नू खेल अस्सना अरा डंडी पाड़ना मेन्द्रआ लगिया । पहें अन्नेम उल्ला नू ईद वेगर गूल गवाड़ गही राजी अरा सूना राजी रहचा । पद्दा सन्नि सन्नि अरा गड्डी डिप्पा नू एड़पा; अखड़ा मल रहचा । इतरा आलर अरा आलीर हूं वगो कत्था कच्छन खरआ वल्ला लगियर । होमर उजगो रहचर । वेस वेस ओना मोखा वल्ला हूं लगियर अरा ई पाट मईया टोंडग राजी नू खखरा हूं मल लगिया । पुरखर ती ढेर गेच्छा मल वचंकर रहचर । आर लेखअम खयदका गुंडा अड्डा अरा बालका इसंग मल खखरा होले अन्नेम वीताचका अरा विच्च नू भोलोचका अहड़ा इन्जोन हूं मोखा लगियर । गाय दुधी ओनागे वल्ला लगियर । होमर गुसन ओंटे मल ओंटे धुतीगा रआ लगिया पहें उईयो का

नलख ननो वीरी आर करेयम चोआ लगियर । मुक्कर गही हूं होमर गही खेंसो पाड़ गही साड़ी रआ लगिया; नेने पचचोर तम्है मेदन भपआ वल्ला लगियर । इतरा आलर नुड़नन वल्ला लगियर; नुड़अर की कत्था कच्छनखरआ हूं वल्ला लगियर । एकन्ने रहचर अन्नेम एत्थरओर, कच्छनखरओर, उज्जोर, अरा एकोर । पाट कीयनती तम्है आलर गही पत गही ताका मल तागरकी रहचा । ढीवा गही हूं इसन अन्ने अड्डा मल रहचा, एकन्ने नन्ना तरा आलर मभी रई । औड़का औड़का खेस्स अरा तीखिअ तिम हुर्मी ओन्ना मोखना का अत्तना पुन्दना वमुत खखरा लगिया । जोल्हर तम्है एस्सका गमछा किचरी गुठ्ठीन अरा आ तुरिया-डीहीन ता तूरीयर हूं केतेर उड्डू गुठ्ठीन खेस्स तिम बदलअर चिआ लगियर । जोक्क ढीवन ती हूं इसन हुर्मी ओन्ना मोखना कूरना भपरना पूरआ लगिया ।

धनकु तंगदा वुटनस मल पईकस रहचस । एड़पनता अड्डो एड़न धनकुस चाहे पुनिया तानिम ओत्थरआ मिक्खा लगिया । चुनी नामे ओंटे कुकोय खापर चिआ लगिया । मानी नू गा पद्दन ता हुर्मी अड्डो एड़न पद्दना कुक्को कुकोय गुठियर ओंद संगेम पतड़ा तरा होआ लगियर अरा ताल वित्ती वेचनुम खापा लगियर ।

एन्ने धनकुस गही एड़पा भरचका पुरुचका । हुंदी नू होमर आस लेखअम । होमर उख होमर गरीव । नेकन हूं एकसानिम खेक्खा पसराना मलकी । नलख नना अरा ओना मोखा । इदा भीख नेअना का खड़ना पाट्टा कसमार पाट नू ने हूं वल्ला लगियर । वअनर केचकनु ती कोड़े उज्जुरगे मेखा चिअतारई । ने हुंदीन ईरकर रहचर आर होमर वआ लगियर हुंदी दिम गा मेखा ।

ई खेखेल नू एकसन हूं मेखा सुख वगो उल्ला मल काली । उंदुल एन्ने मंज्जा । रचिनीनता ओंटे कोहा कमिश्नर साहेवस तेतेरघाट अरगर की इसन सेन्द्रा वेचा वरचस । आस गही अरा आस गही आलर गही पांच छव ठो तम्बू मन्दनपुर हीड़ी ओंटे मरचा नू इदरा । ई राजी नू सेन्द्रा हुर्मी उल्ला वेचरआ लगिया । पद्दता आलर तम्है तीर धनु ती अटकम भटकम कोटरा सम्भर, वरहा, लकड़ा गुठ्ठीन पिटा लगियर ।

इसन इवन्दा खीरी कम्मरओ, अईया हुमी नू सेन्द्रा गही कत्था रओ दिम । खड्ग गुन्था गोइहा ती ओइन पिटोर, एकातरा लम्हन वभावओर, इदिन सेन्द्रा वआ हूँ मल वआ लगियर । पहुँ वरहा, लकड़ा पिटागे आरगे सपडारना मना लगिया । लकड़ा पिटना गही चुँदीन इज्जतअना लेखआ खीरी होमर अखआ लगियर । विसुनपुर तरता ओंटे कुंइखस गही कत्थन होमर मँज्जकर रहचर । ओंटे सुट्टिन ती आस कोहा कोहा रॉयल बंगाल टाईग्रन खेदआ लगियस । साहेवर गही मचन नोचा चोथा ननू लकड़न पिटना, ओंद फायर नुम घोलटाना अरा एकअम एकअम बीरी मेमर गही मचा नुम उम्बलुरना गही कत्थन होमर अखआ लगियर ।

साहेवर गही सेन्द्रा वेचननती पद्दता आलर गे ओंटे लाभे मना लगिया । हंक्वा ननागे आर आरिन ओंद मुस्त डीवा चिआ लगियर । ओन्ना आलर इत्तु ओना लगियर पहुँ नन्तर गे इत्तु एइपनता नलख उर्खा लगिया । चाईर आना कचिया आर गे तुरयाडीह पेठन गोदटा खेदना लेखआ मना लगिया । पदा परती दस रुपिया चिअतारा लगिया । पदा हूँ कोहा कोहा मल रहचा । हुंदी नू गा १४ छैन रहचा ।

कमिश्नर साहेवस गही मन्दनपुर वरना मुँदिम ई पाटेनता टोइंग साहेवस, आसिन डी० एफ० ओ० वआ लगियर, इसन वचकस रहचस । नोकरहा चाकरहा गुठियर हूँ रहचर । अन्ती मचा गुसन हेचका अड्डो हूँ पिटरा । हुंदी अरा तुरियाडीह पद्दता आलर रिन एइचर । कमिश्नर साहेवस अक्कु मचा नू ओक्कोस ।

पद्दता होमा आलर हंक्वा नना गे उर्खा लगियर हने धनकुस हूँ सपडारस । तंहूँ लौरीन कोइन ती ओत्थरस । पुनिया वलि गुसन इज्जकी रहचा; वाचा:—'इन्ना मल कालोय होले ईन्द्रईम मनो, एंगन कोइ मल लग्गा लई ।'

धनकु—एन्दे मना लगदी; कोहा कोहा साहेवर वचकर रअनर ईन्द्रईम मल वओर ?

पुनिया—आर गही राजी, एन्देरना मल वओर, पहुँ इन्ना अम्वा से कला ।

धनकु—पहुँ एन्देरो ?

पुनिया—मल कालोन वआ, होले तेंगदन ।

धनकु—होले अम्बव तेंगय, निहूँ एल्चनन । निगन गा हुमी बीरी एन्दे मला एन्दे ईत्थरई ।

असन चाली नू वुटनस ओत्खम एन्दे खज्ज ती वेचा लगियस । एहे जोक्क उल्लनती वुभुरना लेखआ आस गही वईयनती कत्था उर्खना ओर मँज्जकी रहचा । आस अक्खस तम्बस गेच्छम का लगदस ।

आस वाचस—एन, एन हूँ कालोन, वा ।

धनकु—अक्कु नीन एकसन कालोय ?

वुटनस—अत्तरा, एन हूँ कालोन ।

धनकुस अलखा हेलरस । पुनिया हूँ अलखा वेदा पहुँ पोल्ला । माखा बीरी आद वद मलकोडे सपना ईरकी रहचा । इदा एन्ने —धनकुस गने ने ओंटे पंडरू मेम कुकोय लोभारा अरा वेंज्जरा । आद मेखानिता दिम कुकोय रहचा । धनकुस अदि संगे केरस । पुनियन तम्हूँ टेनस एकसन खेखेल, परता, खाइ गही अम्मन कटतानुम पाकियस की एइपा ओन्द्रस चिच्चस रहचस ।

धनकुस का लगियस; वुटनस—एन हूँ कालोन वा, वाचस हने किरना लेखआ मँज्जस ।

धनकु—गुल्ले मिठाई ओन्द्रओन ववू पीसा चाँडेम किरानि ।

पुनिया आसिन एरनुम रहचा हने अदिन वाचस—चाँडेम किरानि, अरा पीसा ओना तुक्की होले ओनके हूँ ।

पुनिया—सिखावाचकय रअदय जे ओनोन ?

धनकु—होले नाम होमंत गुल्ले मिठाई दिम मोखोत, एन्दे वअदी, अरा वुटना, निग्गागे एमन ती वग्गे ।

धनकुस केरस । पुनिया वलि गुसन इज्जकी दिम रहचा । पद्दता होमर उर्खर । अदि गही वलि गुसन इज्जना ती एन्दे मनो; परता टोइंग राजी, आलर दुई डेग चालीन ती लफनर, खेखेल अरा मन्न आरिन भपई ।

पुनियन औला ढेर नलख रहचा । अरा खेस चुञ्जना रहचा, ओंद दमरही कोदय हूं कसना रहचा । मुंद कोदयन कसआ गे उक्किया । एन्द्रन कसओ कोदय जता लेखअम तंहें कुक्क हूं किदरारई । आ पंडरू कुकोय धनकुसिन वोंगतानुम ईत्थरई । पुनिया अखआ गा लगिया वुटना तम्बस ओत्तस मल रओस । साहेवर का मेमर हंकवा ननूर तरा गुलीन मल चोड़नर । ने गा मेम कुन्दुरकी रई ओंटे कुंइखस सिन औंदा आलर अरा साहेवर मुंदभारेन ती वोंगतओ ? इदि मईया अदिन ने गा तिगकर रहचर धनकुस लेखआ कुंदुरका आलर लुरगर मन्नर, वड़ियर मन्नर अरा आरिन ने हूं ईन्द्रईम नना पोलनर । पहें आ पंडरू मेम माखा वीरी सपना नू वोंगताचकी गा रहचा !

अत्तरा हुंदी पदनता होर्मा आलर जोंखर कुक्कोर हूं हंकवा नना केरर । तुरियाडीह अरा मंदनपुर पदनता आलर वचर अरा खोंडरर । वेस कोहा अड्डा भेकरा । एंड छोर नू ओंटे नरसीधा आलस रहचस । नरसीधा आलर हंकवन ओर नजर ।

इदा इत्तरा एकासे लकड़न पिटालगियर, तेंगारआ लई । मुंद टोड़ंग नू एकअम ढोड़हा हेदे ओंटे अड्डो चाहे मनखन खुटओर; लकड़ा माखा वीरी चारा वेदनुम अत्तरा केरा होले अदिन एडवो मोखो । गोट्टन मोखा पोल्लो; कूल उडओ होले ढोड़हनू कालर की अम्मन ओनो । असानुम ईन्द्रईम भाड भूंड नू अड्डा वेदर की चूतो खन्द्रओ । चारा गहें वछरका अहड़न मोखागेम आद असन ती ढेर गेच्छा मल काली । एन्नेम हेचका अड्डो ईडवई होले हंकवा ननतारई । आलर वेस गेच्छन तिम हत हुत, ठाक ठोक अरा धड़ंग घुडुग गूल नन्नुम वरनर । गूलन मेनर की आद चुई, ढोड़हा तरकूटी अदि गही विडदो काली । गूल हेदे वरओ होले आद और गेच्छा मनी । ढोड़हा काना डहरे नुम आ लकड़ा हूं गुच्छुरनुम काली । मचा ई डहरे नुम कमनर अरा अईया वन्दूकाहास उक्कस रअदस ।

हंकवा ननूर गही एंड ओर नू नरसीधा आलर रअनर । आर गही ऊरना ती ईर मुंदभारे मचा तरा वरओ वीरी तम्हें पतिन मल एसनर । गूल नन्नुम ईर मुंदभारे वरनुम कानर । लकड़ा इत्तरा मचा गुसन अंडसी,

वन्दूकाहास गुलीन चोड़दस । सेन्द्रा मुंजरई, हंकवा मुंजरई, अरा डम्मा मेन्द्रआ हेलरई ।

एका एका वीरी हंकवाननूर गे लकड़ा गही पिटरना मला अखतारई । आर गेच्छा नू गूल नना हेलेनर किम इत्तरा लकड़ा वोंगनुम वरई अरा मचा हेदे मनी काली । डम्मा कोड़नन मेनर की आर अखनर हंकवा मुंजना चाही ! एका एका साहेवर ओंद छन्द नू गुली चोड़नर, लकड़न पिटरन । अरा एकाएका साहेवर लकड़ा गही मचन कट्टनन एरनर, गुलीन चोड़आ पोलनर; ने ने वईयन अंगलनर; ने ने असनर, अरा एन्देर मला एन्देर मन्नर ।

और एकाएका वीरी एन्ने मनी, अरा इन्ना, ई हुंदी सेन्द्रा नू एन्नेम मंज्जा । हंकवा ननूर मुंदभारे वरनुम का लगियर, हंकवन मुंज्जागे डम्मन कोड़म मल कोड़नर । आरिन चारा गही अड्डा अरा मचा हूं पुरहे हीड़ी मन्ना लेखआ बुभारा । ताम तामिम आर अटकारर । जोक्क खोखा नरसीधा मुंदभारे काना गही दिम सईन चिच्चा । अक्कुगा हंकवा ननूर जिया भुसभुसरा । लकड़ा एकसन नूखुकी रई । और ओन्द छन्द खोखा नू गा गूल मना हेलरा, लकड़ा अक्कुन गुटि असन रओ ! साहेवस पिटा पोल्लस । गुलिन चोड़ना हूं मल मेन्द्रा । साहेवस पिटा पोल्लस दिम आस इलचियस ।

एकसन ती गा लकड़ा उर्खा । विडदो हंकवा ननूर तरम कट्टिया, आर ने हूं बल्लर एकसन एन्देर मंज्जा । ओंटे हंकवा ननूस सिन एत्थरकी रहचा । एन्द्रन सडसड नन्नुम परता तरा वुंगिया । अजगुत वेदना जोक्खना खोखा अखतारा आद आ ढोड़हन ती कुड़ी खेक्खा लेखआगेच्छा नू हूं मल वेडेरकी रहचा, अरा धांसी नूखन्दरकी रहचा । अक्कवरनुम चोचा अरा हंकऊर तरा लफचा । ओंटे आलस मईयम मत्तारा । आंगहोन एकला सडसपाड ले मेन्द्रा अरा परता तरा केरा । पहें आ आलस एडवस केरस । आ आलस हूं धनकुस सिम रहचस ।

पुत्तना मुंदिम कसमार पाट नू अरा हुंदी पदा नू होमर अक्खर । आल नोकसान मन्ना मेनर किम पुनिया गही जिया धक ले वाचा । वड़ियम

तंहूँ जिया नू वाधा, कसव वुटना तम्बस मलदस । आल पिटू मेम सपना नू हूँ मोखारो ईत्थरई, तंहूँ आलस सिन खड्डू मेम गा फिटफिट पडर रहचा । पहें अदि गही जिया तानिम तिग्गया आस तंहूँ आलस सिम । आद अत्तरम कालागे उर्ला । अहूँ गा खटी नू चेड़नूतिम पदतता आलर आसिन ओन्दर । चेड़उर मभी टेनस रहचस । आसिनूम गा पुनिया माखन ता सपना नू ईरकी रहचा ; तंगन पाकियस की एड़पा ओन्दोर कस रहचस । आसिन ईरिया की गेच्छन तिम अक्खा आ खटी नू ढपचका आलस, तंहूँ आलस, तंहूँ वुटना तम्बस । आद चीखा हेररा ।

टेनस वाचस—गुचै नासगो किरिय एन्देर उल्ला इन्ना उल्ला दिम मल कोड़े । आस हूँ चीखा हेररस ।

पुनिया चीखनुम वाचा—एन वाचकन रहचकन टेना, अम्वा कला, अम्वा कला ! अलखियस चिच्चस अक्कु एकासे उज्जोन

वुटनअ सन्निगा रहचस पहें तम्बस गही खेअनन आस हूँ अक्खस । आसिम वेसभइ चीखा हेररस, हने पुनियन जोक्क पुरहे गूल ननर की चीखागे अड्डा मल एत्थरा ।

मसड़ा नू आसिन मांडियर । वुटनस चड्डे आद वेस गूल ननर की मल चीखिया । गूल ननर की मल चीखूर गही जिया नू खादी ननू कथा कोइहेम ओत्था उक्की । अदि गही हूँ जिया कस्तरा ।

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पुनिया उज्जा पोल्लो, पहेंकन, वुटनस रहचस । आस खतरी अदिगे कोड़े उज्जनम मंज्जा । इवन्दा उल्ला का लगिया, अवन्दा उल्ला अदिन अखतारनुम का लगिया धनकुस इवन्दा कोड़े अरा कोहा रहचस । आस लेखआ आलगा अदिन ई खेखेल नू नेकईम एत्थरअम मल लगियर । ओन्ना मोखना मला, हुमीं नू कमना, कमावअना अरा सरावअना, अदिगे अरा वुटनस गे । पंचे वछर गा आर गही वेंज्जा मंज्जकी रहचा । अदि गे एड़पा कमचस अरा केरस ।

आस गही मुंजुरना उल्लन तिम टेनस अदि गुसन खोविम काला वरआ हेररस । आसिन लग्गा लगिया, एकासे आद उज्जो; खल्ल रई, नाल रई अड्डो रई, एकासे एन्दरन ननो ! तम्हूँ एड़पा कमना मुंद आर टेना गार गही एड़पा नुम रहचर । धंगडर ती अदका आर गे नंज्जकर रहचर । धनकुस आसिन अजगुत पसीन्दराआ लगियस । आस हूँ धनकुसिन तंगड़ी सोचआ लगियस । पुनियन नासगो वआ लगियस ।

जोक्क उल्ला नू पुनिया थिरारा अरा टेनस हेभरस । ईन्द्रईम कथा मनो होले इत्तरम वरओस । तिगिरकी रई हुंदी पदा नू १४ छैन रहचा । कोहा पदा मल रहचा । पहें टेना अरा पुनिया गार गही एड़पा एड़ छोर लेखआ नुम रहचा । गड्डी डिप्पा अरा मन्न गुठ्ठी चड्डे ई एड़पनती आद मल एत्थरआ लगिया अरा आ एड़पनती ईद मल एत्थरआ लगिया । एन्ने टेनस अक्कु इत्तरम वरओस अरा वेदर वेदर की ईय्यनता नलखन ननोस चिओस । एकसन कंक पलकोस, एकसन अरखोस । ईन्द्रईम नन्ना रई होले वअर की अदिन मेनोस अरा अदि गही तंगना मुंदिम ननोस चिओस ।

तंहूँ एड़पानू टेनस होर्मर ती सन्निस रहचस । पहें ई उल्ला नू तंगियो तम्वरिन अम्बर की आस ओत्खस रहचस । तंग दई वगरिन हत्तरा हितरा वीसियर रहचर । ओंटे तंगड़ीस नेतेरहाट नू एन्देर नलख नना लगियस । एड़पन तंगियो तम्वरिम संभइआ लगियर । धनकुस उज्जो वीरी वेस ईरियस; इन्नेला जोक्क टेनस हूँ नना हेलेरकस रहचस । आस गही वेंज्जा मल मंज्जकी रहचा । होर्मर आसिन वेंज्जागे सपडारनुम रहचर । एड़पन ता नलख ननागे आसिन कसव चिहुंट हूँ मल वर्चकी रहचा ।

अक्कु आस पुनिया गुसन अदि गही नलख ननागे मल वरओस होले आसिन कोड़ेम मल लग्यो । सोभेम वओस, तीना सारनातिम जुन व गारई । आस मानिम सोचआ लगियस, वेचरंगी कुकोय लेखअम गा रई, एकासे एन्देर मेतर गही नलखन ननो ।

अन्तलीके एन्ने मंज्जा का आस फुनगी फुनगी कथा नू हूँ अदि गही मसीन्दन मुंद एरोस ।

पुनियन टटखा बड़ी एम्वा । इदना हुंदी नू, कसमार पाट नुम टटखा मल मंज्जा । मंजरआ लगिया आ बीरी चेंप संगे पखना खतरकी रहचा । टेनस एकसन मला एकसन ती टटखा वेइस ओन्द्रस । आद मोक्खा । अदि गही कूल उड़चा हने आस गही जिया उड़चा ।

टेनस ओत्ख नतगरआ लगियस ई कथा मल्लीद । उंदुल टेनस अदिन मंड्डी अमखी खटओ बीरी वाचस—एन्दरन इती लगदी नासगो ?

पुनिया—गठड़े गा, इदा चुनी गार चिच्चर ।

टेना—एम्वा लग्गी ?

पुनिया—निगन मल एम्वा ?

टेना—एंगन गा हुमी अमखीन ती, गठड़े दिम एम्वा ।

पुनिया —कोसा का गोटा ?

टेना—एंड दिम एम्वा ।

पुनिया ओंद खेता अमखीन नन्तर गे हूँ पूरना लेखआ आस गही एड़पा तइया चिच्चा । ने अखचकी रहचा, इवर आर तम्हें उज्जना ओवकनन ओत्था कमआ लगियर अरा अफैत एड़आ लगियर ।

और उंदुल पुनिया अमखी कमआ लगिया हने एन्ने कथा मंज्जा ।

पुनिया—नीन मल रहचका होले एन इसन एकासे उज्जोन पहे, टेना । धमस गही टूंडकन ने बुभरओ; काना रहचा आस केरस नीन रअदय निगयो निम्बर रअनर ।

टेना—ओंटे कथन तेंगोन, नासगो ?

पुनिया—एन्देर कथा ?

टेना—इंगियो एम्वन अक्कु एंहे इसन वरना मल पसीन्द ।

पुनिया—एन्देर मंज्जा ? आद आस तरा तंहे खन्नन नंज्जा ।

टेना—एन्देर मनो का ।

पुनिया—एन्देर मंज्जा टेना ?

टेना—एन्देर मंज्जा जे मन्ना रई आद मनो, एन्देर वअदी ?

पुनिया बैठिनती एन्देर अइखन मोचा लगिया । टेनस गही कथन

मेनर की आस तरम तंहे खन्नन नंज्ज की रहचा । आस गही कथन हूँ बुभरआ पोल्ला; तंहे ओंटे अंगलीन हूँ मोचरा अरा आस संगे तंहे खन्नन हूँ मेसआ पोल्ला । अन्ती तंहे खेंसों गही टिप्पन एरर की वाचा—इदा एंहे लेखआ ।

आद चोचा । खेंसो टिप्पन खप्पो का अईया धूलि तपआ ननो अदिन हूँ वल्ला ।

कंक गही अचंगा नू ओंटे किचरी उईकी रहचा । टेनस सठले ओंटे सेइता लेखआ अदिन ती एटचस । अदि गही अंगली नू मुंद तंहे चुन्नन छवचस अन्ती हेचस चिच्चस । मोचोरका अंगलीन ती तीन चाईर टिप्पा खेंसो केरा हुअतंग, पहेँ असरनुम आस अदिन हेचस ।

आस गही असरना, अकवकरना अरा ननअम ससि होअना एरर की पुनियन हूँ एन्देर गुदगुदरा विजली कोरना लेखआ बुभारा । इन्ना गूटि अदिगे टेनस लीड लोइम्बआ ओंटे कुक्कोस सिम रहचस । पहेँ अक्कुन अदिन कप्पकस रहचस हनेगा लोहा मन्न लेखआ !

पुनिया वाचा—निगियो निम्बर वेस्सिम वअनर टेना, निगन इसन मल वरना दिन कोड़े ।

टेना—नेकागे कोड़े, एंगगे का निगागे ?

पुनिया—एंगन एन्देर ननोय, निगागेम जुन वआ लगदन ।

दुईयो भनर छछेम मंज्जर केरर । हुमीनती हूँकट गही कथा ईद का आर तम्हें खन्नन मेसआ पोल्लर । एन्ने गा आर मल मंज्जकर रहचर टेनस पोल्लस, अदिन ती सन्नि रहचस । आद हूँ पोल्ला ।

टेनस सन्नि रहचस पहेँ आस अक्कु कुक्कोस मल वअरओस । कथा मानी आस गही वेंज्जा मल मंज्जकी रहचा; पहेँ ने एन्देर ननो । आस गही एड़पा नू एन्देर मला एन्देर मन्नुम रहचा । इन्ना ने खिई; नेला ने नडियारई; तम्बस ओत्खम ननम पोलदस, तंगदा वगरिन पाही कालागे एइदस, आर वरआ पोलनर । इतरा धनकुस केचस । टेनस गही ओंटे कोहा का सन्नि पाही हूँ मल मंज्जकी रहचा; वेंज्जा एकसन ती मनो ?

बदला पढ़ना ओंटे कुकोय गंगीन नेआगे ओर मज्जकी रहचा पहें कत्या
अवन्दम गूटि किरकी रहचा ।

पुनिया वाचा—निगहै वैज्जा गही इन्नेला एन्देर मना लई देना ?
गंगीद एन्देर वई ?

देना—कत्या चलरआ लई, अरा एन्देर मनो, पहें अदि गने एंगन
वैजेरना मलकी ।

पुनिया—वअनर कोड़े कुकोय ।

देना—मनो, पहें एहें कुकोय ती कोड़े मलकी ।

पुनिया—निगहै कुकोय ... ने निगहै कुकोय ?

देना—अदि गने एंगन वैज्जोय ?

पुनिया—ने निगहै कुकोय का ?

देना—मुंद वअ एंगन अदि गने वैज्जोय होले तेंगदन ।

पुनियन तंहें जिया गही एकअम कोड़ा नू लंगिया, आस नेकन वआ
लगदस । आद ओंटे कुवकोस गही तंगियोद रहचा । धनकुस हू अदिन
अत्तना मुंद एन्नेन कच्छनखरकस रहचस; एन्नेम एत्थरकस हू रहचस ।
आद जोक्क इत्थिया । टेनस अदिन ती एहे वछर नू सनि रहचस, नना
हुमी कत्या नू कोहस । आसिन आद वजआ पोल्लो । ओंद छन्द ने कोहा
मन्ना लेखआ मज्जा अरा वाचा—तेंगा नामे निगहै कुकोय गही, तेंगा,
एन वैज्जदन चिअदन, पहें रंड्डीर गही नामेन अम्के पिज्जा ।

अदि गही ई कत्या मुंजरआ पुलकी रहचा; आद बुभरआ हू पोल्ला,
एन्देर मना लई, टेनस हीडी वरचस, अदिन खिमचियस अरा ओंद कोड़ा
नू उखा तरा ओच्चस । नीन एन्ने मल वओय, नीन एन्ने मल वओय'
वअनूतिम अदि गही मेदन हुमी तरा अइखा लेखआ अरवियस,
नलबियस अरा अदिन खिपियस अम्बियस । पुनिया आसिन 'अम्वा से लगे,
इवा एन्देर मना लगदय, नेकईम एरोर' ... एन्ने का नेकईम नन्नर' वअनुम
रईहै केरा ।

अदि गही वअना चड्डे का आस गही तंहें कपड़े नुम ईन्दईम कत्या
चोअना चड्डे आस अदिन पाक कम ओंदस अरा एका पूप डाहा एसरआ

टककी वअना लेखआ धीरहेम तंहें अइहा नू ओकताचस । वाचस—
अम्बै एलचै, नासो, ईन्दईम मल ननोन, ... पहें वअदन चिअदन, एहें
वैज्जा मन्ना रई होले निगनेम मनो ।

अरा बलि तरा मलुम वाचस—एंगन माफ ननके नासो ।

पुनिया गही जिया तानिम नलनुम रहचा । आद अक्खा, टेनस तंहें
वलना अकवकरना ती अदिन एभे रट्टटम्बआ खिमचियस रहचस, आद
पाकरआ अरा एक्सरओगे राजी रहचा पहें अदिन आस विच्छरस ओकताचस
हने वाचा—एन एङ्गन राफ ननोन देना, नीनिम माफ ननके ...

टेनस छछेम उक्कियस । ओंद गहड़ी नू पुनिया वाचा-नीन ई खेखेलन
मल बुभुरकय रहदय देना । अक्कुन गा अम्बकय एंगन, नेला पोल्लोय,
अत्ती नेलवैज्जा तरती गंगी वरओ होले एंगन खिस्सारओय ।

देना—वाचकन गा, वैज्जरओन होले निगनेम वैज्जरओन नीन
मल एम्सरा चिओय होले वैज्जरअम मल वैज्जरओन ।

पुनिया—एन्ने अम्वा वआ देना एन हू जुन कुकोय ।

देना—इन्ननती एंगन विच्छरआ अम्बके वअके ।

पुनिया—पिटोर निगन, निगहै आलर, अरा एंगन हू । ... गन गा-
खेओगे राजी, पहें नीन ?

देना—नीन खेओय होले एहें एन्देर उज्जना ?

जोक्क गहड़ी नू टेनस केरस । चुनी गार गही एङ्गा तरती बुटनम वरसम
हने पुनिया एज्जरा । अमखीगा वीतआम पुलकी रहचा । वेक मंड्डी
चिच्चा । बुटनस गही मंड्डी ओन्ना पोल्लना अरा चौखना एरर की तान
हू खोवरारा ।

पहें औला आद अक्खा । आद हू टेनस वेगर उज्जा पोल्लो । ओहारे
ई खेखेल ! धनकुस रहचस हने आद सोचआ लंगिया आसिम अदि गही
हुमी, आस वेगर आद उज्जा पोल्लो । इन्ना अदिन टेनस खिमचियस,
जिया, आसिनुम विद्दी । सोचआ हेला ई कायान आस गे अर्गांआ पोल्लो
होले एन्देर उज्जना !

आद एइपा नू वुटनस संगेम मंडडी ओना लगिया । इन्ना पुतवीरी
अदि गे कीड़ा मल लगिया हने आस गे एकला खोल्लर की चिच्चा ।
ओनतअनुम एन्देर सोचनुम वाचा —

अना ववा, इवन्दा इवन्दा वेंज्जा कादय, अखदय वेंज्जन एन्द्रन वअनर ?

वुटना—निगागेम वल्लोन, पहें अक्कुन एन मल वेंज्जरओन एन्देरगे
वअदी ?

तंगियो—निगन ने वेंज्जरआ वआ लई, एन वेंज्जरआ वेदेन ।

वुटना—पहें नीन गा वेंज्जरकी रअदी ।

तंगियो—और ओंगहोन वेंज्जरओन वएन ।

वुटना—होले लगे एम वेंज्जरओत ।

तंगियो—नेकन वेंज्जोय नीन ।

वुटना—निगन अरा नेकन ।

तंगियो—एन गा निगने मल मला वेंज्जरओन लगे मंडडी
ओना, मुंज्जा होले जुन पर्दोय अरा वेंज्जरओय ।

वुटना—एन पर्दोन होले एंग गने वेंज्जरओय ?

तंगियो—हअी ववा, लगे मंडडीन ओना ।

पुनिया मलम थिरारकी रहचा । वुटना सिन खन्दरतआ गे पिटरीन
अट्टिया, अरा तान हूं चूतिया । आर दुईयो भनर फिन कच्छनखरआ
हेलरर ।

पुनिया—एकअस कुक्कोस गही तंगियो गने वेंज्जा मन्नन ईरकय
रअदय ववा ?

वुटना—एन्देर वेंज्जा वेंज्जा वअदी यो, एन वेंज्जरओन होले एन ।

पुनिया—नेकन वेंज्जोय ?

तंगदस—वाचकन गा निगन ।

पुनिया—पहें एन हूं गा वाचकन, निगने मल वेंज्जरओन ।

तंगदस—नेकन पसीन्द लगो एन अदिन मला वेंज्जोन ?

पुनिया—तंगियो एक्सानिम तंगदस गने वेंज्जरई ?

तंगदस—ने गने वेंज्जरओय ?

पुनिया—निगन टेना सिन मल पसीन्द लगो ?

तंगदस—आस कुकोय तलदस, जे, आस गने वेंज्जरओन ?

पुनिया—एन वेंज्जरओन वअदन, ववा ।

वुटनस, अक्ककरा पिटरी नू चोचस उक्कियस अरा वाचस—मला,
मला यो, आसिन का एंगती अदिका पसीदारदी ? एंगन चोन्हा मल नन्दी ?

पुनिया आसिन वेइरतानुम खिमचिया अरा वाचा—निगन चोन्हा
मल ननोन होले नेकन ननोन ववा, लं खन्द्रआ, निगागेम जुन वेंज्जरआ
वेइम । टेनस निवस लेखअम गा पर्दकस रअदस ।

वुटना—हत्यो, एम्वस रअना होले आसिन अक्कुन इसन हिइका
हूं मल चिअतओन ।

पुनिया तंगदस गही चिहुंटेन अक्खर की छछेम मंज्जा । ओंटे ओंटे
कत्था ई खेखेल नू तान तानिम सिखिरतारई । ने हूं अदिन मल सिखावाचकर
रहचर । आद तानिम अखचा, वुटनस राजी मल मनोस होले आद टेनस
गने वेंज्जरआ पोल्लो ।

वुटनस ओंगहोन खन्दरना लेखआ मंज्जस पहें एअस वाचस—निगन
टेनस कोइे लगदस यो ?

पुनिया—लगे खन्द्रआ, होमर गा, अखनर आस कोइेस, निगन कोइे-
लगोस होले जुन ?

वुटना—होले वेंज्जरय यो पहें एन एकसन रओन ?

पुनिया—नीन एकसन कालोय, खन्द्रआ लगे । इसानुम जुन रओय ।
लगे खन्द्रआ ।

वुटना—टेनस हूं इसानुम रओस ?

पुनिया—मल रओस ववा, लगे खन्द्रआ, वअदन ; एन मल वेंज्जरओन,
लगे नीन खन्द्रआ ।

बुटवस खन्द्रस हने पुनिया तान हूँ खन्द्रा । औला आद एन्द्रन हूँ मल ओंङ्गा मोक्खा अरा बुटनस गही खन्द्रका खोखा एन्देर मला एन्देर सोचनुस वेस गंहड़ी नू आद खन्द्रा ।

नन्ना उल्ला टेनस पुनिया तरा मल वरचस । पैरी पुतवीरी वरऊ आलस, इन्ना मल वरचस हने अदिगही जिया धुकपुकरा । अदिन लमिया चैरो आद आसिन ईन्द्रइम गा वाचा का कसव एकन्ने वेदा लमियास अन्ने मल नना चिच्चा ! पहेँ एन्ने ओलदअर की एन्देरगे मल वरओस, आस तंगहैस दिम । डेर गंहड़ी असपैँडा ईरिया । आस मलम वरचस । जिया थिरारा पोल्ला । पुत्तना मुँद ओंटे उड्डुन धरचा अरा आर गही एङ्गपा तरा केरा ।

टेना तंगियो चाली नू वीङ्का रहडीन एङ्गा भिक्खा लमिया । इन्ना पैरिन तिम आद पुनियन केवागे डहरे वेदा लमिया । अदिन अत्तरा ईरिया किम वआ हेल्लरा—वेस उल्ला नू एत्थरआ लगदी कोय, एकातरा का लगदी ?

पुनिया —एकातरा कालोन का यो, इत्तरम जुन वरआ लगेन ।

टेना तंगियो—एन गा अखआ लगेन, इदा उड्डुन एन्देर एदआ, ओन्दोर की रअदी; सोभेम वरँ से, इन्ना विल्लुस मल केरस हने विल्लीन वरना मञ्जा ।

पुनियन कोड़े मल लमिया । टेना तंगियो अदि गने एन्ने करछर की मल कच्छनखरआ लमिया । आद वाचा एन्देर वअदी का यो, एन्देर मञ्जा ?

टेना तंगियो—भला नीन एन्दरन अखओय एन्देर मञ्जा । ओंटे कुक्कोसिन गड्डी नू तुक्की, मुलुखताचकी अरा मिन्दी, एन्देर मञ्जा ?

पुनिया गही वई इत्तिया, टेनस अदिन एन्देर मला एन्देर तिगकस रअदस । पहेँ वाचा —वल्लेन हने जुन मेनेन यो ।

टेना तंगियो—हूँ कोय, नीन एन्दरन अखओय, टेनस सिन नेहूँ मल पसीन्द, आस हूँ एङ्गपन ती गुच्छरआगे सपडारआ लगदस ।

पुनिया—गंगीन चाँडे ओन्द्रआसे, इवन्दा उल्ला सपडारओर, कत्था चलावाचका ओंद जुग मञ्जा । अत्तरा गा ईन्द्रईम ननम मल नन्दर एंगन वअदर ।

पुनिया चीखा हेलरा ।

टेना तंगियो—हेए कोय, एंगन एन्ने खजलखोन अम्बै एअदय, एन अखएन आस गंगीन मल वेंज्जोस ।

पुनिया—एन्देरगे मल वेंज्जोस !

टेना तंगियो—एन्देरगे, एन्देरगे का ओंटे रंडडीन वेंज्जोस । वअदस वेंज्जरअम मल वेंज्जरओन । इदा ढक्का का दुक्कू ननोस !

इवन्दा कत्थन टेनस तंगियोन तिगकस रअदस, अदिन पुनिया एकासे अखओ । आद वाचा—टेनस अक्कुन हूँ वलना कुक्कोसिम, इदिन नीन हूँ वल दी ? आस गही वअनन एन्देर ननोय, एम्बस सिन होअर की गुच्चै बदला । एन हूँ कालोन । गंगीन चाँडे ओन्द्रअय । बुटना तम्बस केरकनती एंगन वच्छावाचस; एन आसिन मुल्ला चिओन ? कत्थन उज्जओन ।

टेना तंगियो—नीन उज्जओय ! इन्म गा आस एमन तिगियस ।

पुनिया—आस गही तंगनन एन्देर ननोय, कुक्कोस अरा कुक्कोस ।

टेना तंगियो—हूँ इवन्दा उल्ला ईदिगेम पोसकम, अत्तरा मल कालोस होले तंग नासो रंजारओ, गंगीन वेंज्जोस होले तंग नासोन कोड़े मल लगो; नीनिम आस गही हुमी ।

पुनिया—एन्देरना एन्ने कच्छनखरदी का यो ।

टेना तंगियो—एन निगन रंडडी, ने हूँ निगहै खोखा मलकर वअरकी ईनिग गुसन आसिन काला वरआ चिएन, हने नीन असन मन्दर ओनतादी मोखतादी । वेंस आली तल्दीहे कलय वोग्गय एंगन निगहै वईयन एरा मल तुक्का लई ।

पुनिया—हंरम यो, नीमिम बड़ी कोड़े, एन गा ववंडारका, एन एन्ने कच्छनखरआ इसन मल वचंकी एएन !

टेना तंगियो—ने निग संगो कच्छनखरआ वेदा लई कलय, एन मल एरा वेहेन निगन, अरा इन्नन ती इतरा हिडका अम्बके । ओंटेन मुक्खी ओंटेनसिन हूं मोखा विही एन्देर !

पुनिया चोचा, वाचा-अक्कुन खोव केवय, नेला तरती एंगन एडके ।

पुनिया तंगै एडपा किरिया । नेकन आद एरा किकी रहचा, नेकन ईरिया । एन्देर कच्छनखरआ वेदा लगिया एन्देर कच्छनखरआ । टेना तंगियोन जोक्क खिस्सारा । आद हूं अदिनुम तंगियो गणआ लगिया; एन्देर ननो, अदिन वुभुरआ पोल्ला । पहे तंगै जिया नू ई कथन पणो नज्जा आद आरिन चाड़े पाही कालतओ । आद हूं वदला कालो ।

टेनस ओलन तिम इतरा अदि गुसन वरना अकचकरा टुंडू नज्जस चिचचस । आद तंगै जियन कज्जा की उईया । सोचचा, एन्देरगे आसिन मल वरआ चिअनर; आदहूं गा ई कथा नू आर तरम रई । आद हूं गंगी गनेम आसिन वेंजो । तीन चाईर उल्ला कट्टिया । ने अखओ आद एन्देर वेदा लगिया । इतरा मानिम आद बल्ला, आद एन्देर वेदा लई । अहूं वुटनस कसय अखआ लगियस आद एन्देर वेदा लई !

ओंद हंफता कट्टकी रहचा । उंदुल माखा वीरी पुनिया मडो ओनर की चूता लगिया । विल्लीन मल तीवकी रहचा । वहरी एन्देर कंक का दुठू खत्तरना लेखआ हडहड ले मेन्द्रा । एडपा गही बली मुच्चका रहचा, वुटनस खन्द्रआ लगियस । आद इल्लिया; आद गोहर ढवा तरा तंगै खेवदन ओड़ा-वाचा । अदिन सुपट लगिया ईन्द्रइम हुंडा लकड़ा चाहे वंडो, खेर का एड़ा पेसा वरचंकी रई । आद अतरा एडपा खोखा तरा, गोहर ढवा तरा ईरी, हने गा इतरा मुंदभारे बलीतरा धीरहेम ने वई—वलिन तिसाय से नासो, एन हिकदन, मिन्दी ।

पुनिया गही जिया धक ले नज्जा; वाचा—टेना, ने हिकदर टेना !
'एनिम हिकदन', टेनस वाचस; तिसाय से वलिन !

इवन्दा कथा आस गही वईयनती उखंकी हूं मल रहचा; पुनिया हुडुकन तिसगाचा, अरा आसिन कोरआ चिअर की वलिन मुच्चिया । वहरी घुट घुट ऊखा रहचा ।

पुनिया—एन्ने माखा नू एन्देर हतरा हितरा मनदय टेना, एल्चा मल उखी; अतरा हडहडम्वाचा हने एंगन लगिया एन्देर लकड़ा का वंडो ।

टेना—ऊखा रई, ढवा खोखा नू उईका कंकन मोधोरकन, आदिम एन्ने हडहड ले खतरा ।

टेनस, ओंटे कड्डो नू चुल्हा गुसन उविकयस । चिचच मल तीविरकी रहचा । अंगरन वीडियस वाचस—एल्चनुम एन्देर मनो, एंगै जिया एकासे का लई अदिन एनिम, अखदन । ई पदा हूं गा अन्नेम, अखड़ा हूं गालकी जे नेकईम एकअम उल्ला वेचोर नलोर ।

पुनिया—अहूं रोरोद पदा लेखआ माखा माखा ओंटे जोख पेलो वोन नू समावओ होले कोड़े नलके वेचके ।

टेना—एन्ने उज्जननती वोन समावअना हूं कोड़े दिम ।

पुनिया तंगै चूतना पिटरी नू उविकया । अदी गही वई कच्छन-खरआ लगिया; जिया धकधकरआ लगिया । तान तानिम ओंगहोन सोचचा, अदिन वलिन मल तिसगना रहचा । ने वल्लो एन्देर वेदा आस एन्ने माखा । नू अदि गुसन वरओस । पहे वहरीन तिम एकासे आद आसिन तंगै एडपा-किरगो वआ ओंगो । इदि मईया हुंदी पदानू माखा वीरी इकला हूं ने हूं एकला दोकला हतरा हितरा मल मन्नर; लकड़ा पीसी हुई दिम । मानी नू गा अदि गही जिया अम्म नू का ताका नू उपलारका लेखआ मज्जकी रहचा । इवन्दा उल्ला आस मल वचंकस रहचस; आसिन एक्सानिम खवखागे कच्छन खरामो उफडारकी रहचा । अक्कुन आस वरचस; एन्देर गे अदि गही जिया ताका नू मल उदियारओ । आस कड्डो नू कुक्कन गडअरकी उवकस रहचस । औला गा एन्ने मल मज्जकस रहचस, एन्देर घोड़ी लेखआ अदिन कुस्सियस टाटकस रहचस !

इवन्दा उल्ला अदि गही कपड़े नू ई कत्था उक्की रहचा, एकआसिम आसिन आद खिखिया होले आस गने कच्छनखरओ अरा तंगियो तम्बर संगे गंगीद पदा कालो । अक्कुन आस उक्कस रअदस हने अदि गही जिया गंगीद नामेन मुँदभारे ओद्रअम मल चिई । आद तानिम आस मईया लेभेइरा अरा एदसरा विद्दी । ओ, इदिन ती गा कुडुखर गही आ उल्ला दिस कोड़े, एका उल्ला नू आलर बेगर मेना खोजम मुक्कर पेल्लोर रिन पेसा लगियर हेबड़ा लगियर अरा अे पसीन्द नसा लगियर । मेदन एगुआ लगियर जियन पिटा पोल्ला लगियर; एम्सरअम पोल्ला लगियर पिटोर एदरन ? टेनासिन छछेम एरर की पुनिया वाचा—अना टेना ओला निगयो एगन केवा, लगिया ।

टेनस वाचस—अखदन ।

पुनिया—लगे वआ, एका उल्ला गंगी गही पदा

गंगी गही नामे मँजस किम टेनस वाचस । इदा, ओटे खेकलनतिम अदिन पेत्तस, खिमचियस अरा अदि गही वईयत माडियस चिक्कस ।

पुनिया—निग लेखआ, आल गा एन मल ईरकन रअदत, इदा लकड़ा लेखअम पेसदय, ... मोखोय एन्देर ?

टेनस ईन्दईम वआ पोल्स । टोटा उक्किया: एन्दरन गुरगुरम्बाचस, पुनिया बुभुरआ पोल्ला । आस गही सांसे पेलरआ लई, आद इल्लिया अरा वाचा—मला मला, टेना, विच्छरा, अम्वा एगन, एगन कत्था कच्छनखरना रई । आस अदिन पाकियस की कडुो नू उक्कियस आद एन्देर लेल्ले खहर लेखआ कुचुचुरा मंज्जा केरा । गुरगुरना लेखआ आस गही वईयतती उर्वा—वअ, मेना लगदन, एन्देर, वअता रई ।

आसगही खोस्सा नू हुँडियारका लेखआ मला आद एकसन ती कच्छनखरओ; आद वाचा—मुँद विच्छरा

टेनस—होले एगन कच्छनखरना रई; मेने

आद छछेम मंज्जा ।

टेना—गुच एंग संगे, अईया, एम्है एइपा, इगियो एम्वन एदओन ।

पुनिया—एन्दन एदओय ?

टेना—निगन अरा एन्दन ।

पुनिया—अना टेना, अम्के खिस्सारआ, निगागेम वअदत, गंगी गनेम वैज्जरआ से, ... एगन ? खोखा तरा उईके ।

टेना—एन्देरो एन्ने वअबी ?

पुनिया—वलदय का एन ... इदा वुटनस चूतकस रअदस । निगयो निम्बर एंगना मल पिटोर ? इवन्दा उल्ला, एन्देरो इसन वरआ पोल्कय ?

टेना—होले एगन एन्नेम माखा माखा वरआची ।

पुनिया—वरा जुन नूखुर वरा, पहें इवन्दा उल्ला वरओय ? तुरयाडिहिन ता चखासिन मोधोरकय ।

जोक्क उल्ला मंज्जकी रहचा ई चखा सिन तुरयाडिहिन ता आलर पिटकर रहचर । आस ओटे कुकोय सनियन वैज्जा हूं मल लगियस, अरा अदि गुसन काना वरना अम्वा हूं मल लगियस ।

टेना—अंवगेम गा वअदन, गुच एम्है तरा ।

पुनिया—अरा निगियो, अरा निम्बस ।

आद चीखना भांसे मंज्जा अरावाचा—पोलोन टेना ।

टेना—नीन एंग गने वैज्जरआ हूं पुल्बी, एम्है एइपा काला हूं पुल्बी, एगन वरआ चिआ हूं पुल्बी । आस थवसारना लेखआ छछेम मंज्जस ।

इवन्दा गूटि नू आर गेच्छा गेच्छम उक्कर रहचर । जोक्क घड़ी दुईयो भगर छछेम रहचर । अत्ती टेनस एकअम मोधोरका कत्थन अकावकरा इयाद नन्दा लेखआ वाचस—इसन पोल्लोत उज्जा, गुबै, आसाम कालोत ।

पुनिया सठ ले ईन्दईम मल वाचा । आद सोचआ हेलरा, कोडेम गा वआ लगदस टेनस । इसन आर वैज्जरआ पोल्लो, असन ने एरो । भलेम आर आसाम कालोर होले तम्है इदा जिया गही खीरी कोड़े कुड़े हुँडुरओ कालो । आसाम नू अदिन का टेनासिन ने अखओ । टेना तंगियो तम्बर अदिन वेदा हूं पोल्लोर पिटा हूं पोल्लो । इवन्दा लाखौं लाख आलर असन का

लगनर; वरआ लगनरअरा उज्जा लगनर । कसव एन्नेम लग्गी, हने कुकोय गुठियर अरा मुबकर हूँ आलर संगे असन कानर ।

आद वाचा—बेस टेना, गुचाआसाम दिम कालोत । अन्तलीके एकासे आद आस गही खोखा मंज्जा; आसिन खिमचनुम वाचा—पहें टेना अक्कुन गा वोंगतओय, पीसा, अम्बिकय होले जे ।

टेना—अन्ने एत्थेरदन, का लगदन ।

पुनियां—मला, पहें एल्चा उर्खी ।

इवर अक्कु बेस थिरारकर रहचर, बेस गंङ्गी कच्छनखरर । नेला एङ्गपनता नलख नन्ना लेखअम एत्थेरता चाही । जोक्क पैरिम मंड्डी ओन्ना चाही । टेनस पाटेनती एत्तना डहरे नू ओंटे टटखा मन्न गुसन अदि गही असपंडा एरोम । आर पुत्ता पुत्ता गे लोहोडदगा डिपू अंडसोर कालोर ।

‘लग्गे का लगदन’ वअनुम टेनस चोचस । वलिन तिसुगाचस हने खंडो चन्दो उर्खो वअना लेखआ रहचा । उर्खेता मुंद वाचस—‘ओंटे कथा हूँ अम्बके मोधोरआ, एन आ टटखा मन्न गुसन रओन । नीन निगहै ई किस खट्टस सिन चुनी संगे एम तरा तईके, एन, अखदन आर आसिन एरोर । आ टटखा मन्नन अखदी जुन ?’

पुनिया गे वहरी उखम एत्थरा, वाचा—इसानुम चूता से, अक्कुन एकासे कालोय ?

आस ओंटे दमकर ले कटफडन कप्पियस—‘एन्देर हूँ मलमनो नासो, कलय चूतय’ वअनुम उर्खस वोंगस ।

आस उर्खस हने पुनिया वलिन मुच्चिया; विल्लीन ऊरिया तेवचा अरा तंगहें पिटरी नू चूतिया । एङ्गपा नू घुटघुटरआ ऊखा तंगहें मेद गे हूँ, तंगहें जिया गे हूँ । ओद वित्ता नू वुटनस चूतकस रहचस । नेला आसिन आद अम्बो अरा आसाम कालो । आस धनकुस गही तंगदस । टेनस आसिन मल पसीन्दारदस, आसिन किस खट्टस वअदस । वुटनस धनकुस गही तंगदस, खेंसो अहड़ा अदि गही दिम ! आद आसिन अम्बो पोल्लो । आद पिटरी नू आस तरा चुरगिया, आसिन खिमचिया !

स सी नन्नुम अरा घड़ी घड़ी खंजलखोन चीचनुम रहचा । कोकरो गही मुंद चीखुवा-गूटि आद खंद्रा पुलकी रहचा ।

पैरी वुटनस मुंद चोचस, वाचस—एन्देर ना मल-चुअदी यो, कोड़े मल लग्गा लई एन्देर ?

पुनिया हड़वडरा चोचा, वाचा, तान तानिम वआ हेहरा—हही ववा इन्ना हूँ एंगन कोड़े मल लग्गा लई एन मल कालोन निगन अम्बर की एन मल कालोन ।

वुटनस अदि गही कथन वुभुरआ पोल्लस, वाचस—एन्दरन सपनारआ लक्की यो ने एकसन का लई ? एन गा इसानुम रअदन ।

पुनिया—हही इन्ना हूँ सपनारकेन एन, एन मल कालोन, निगन अम्बर की एन एकसन हूँ मल कालोन एन मल कालोन ।

इवन्दा कथा मंज्जा, आ खोखा कसव आद मानिम एज्जरा । वुटनस सिन वाचा—इन्ना एक्सन हूँ अम्के काला, अज्जो अज्जीर तुरा हूँ अम्के काला, इसानुम वेचके ववा ।

हुर्मा उल्ला लेखअम आद मंड्डी अमखी वीतआचा । माखा टेनस वाचकस रहचस हुर्मान चाँडे पाँडे ननके; नन्ना उल्लन ती इन्ना जोक्क दीरी नंज्जा । मानी कथा गा ईद रहचा, आद अक्कुन हूँ वल्ला चाँडे नन्ना चाही का दीरी । टेनस आ टटखा मन्न गुसन अदिन असपंडा एरनुम उक्कस रओस । आद मल कालो होले जोक्कम का खिस्तारओस । आसिन वेगुर नू असन उल्ला भर खाप्तओ । मंड्डी विअनुम विअनुम अदि गही कपड़े नू कथा कोरचा । आद आ टटखा मन्न गुसन कालो वुटनस संगेम कालो, टेनासिन वुभावओ, किर्तओ । अदि गही जिया पुरकस गोवहा चिच्चा आद आसाम मल कालो होले आस हूँ मल कौस । आस गही वेंज्जा मल मंज्जकी रई हने एन्ने मना लगदस । धम्मंस दुइयो भनर रिन एरोस । एन्ने दु दु ठो इज्जका एङ्गपन अम्बर की अरा खल्ल उखडिन उभड-अर की आद चाह वगान वोंगा पोल्लो ।

टेनस इतरा तम्हें एङ्गपा नू नन्ना उल्ला लेखअम पैरिम चोचस । नूडियस

मंजियस, तंगियोन वाचस—एन्ने उल्ला एंगन कोड़े मल लग्गा लगी यो, ओद पैरिम तिम निगन एन्देर मला एन्देर नलख कज्जकी काली इन्ना होन्हे पेंठ का लगदन, बदला तरता आलररिन खक्खोन, होले कच्छनखरआन। एन किर्रोत होले नीम कालके।

एइपा नू टेनस सिन सोचआ होमंर खोवरारआ लगियर। तंगियोन आस गही वईयनती गंगी गही पद्दा गही नामे मेनर की कोड़े लगिया। वाचा—मुभभरा अक्कु, कला, मेनके खोज के अरा किरंके। निगहै खोखम एम बदला पाही कालोम।

टेनस मंडी ओइस अरा सपडारस। तंगहै किचरीन मुसियस, अईया एन्दन उईयस-अदिन नै हूं एरा पोल्लर। तंगियो चाईर आना ढीवा आसिन पेइसती अल्लडा गुल्ले खेन्दा गे चिच्चा। आस तंगहै मुटरीन तंगहै टोंगए नू हेचस अरा उखंस। तंगियो खुसमारा; अदिन थाहे एकासे मनो, ई क्षणमत्रिस तंगहै नासगो गही गिरमिटन उईया का लगियस। औला औला ई पाट ता कुइखर एयसानिम उखोर एन्नेम तम्है तीर धनु टोंगए वल्लुन, होअनुम उखा लगियर। ईद नैग कनून रंग रहचा। अदा आ कनून मल वचंकी रहचा, लड़ाई जितआगे का पेल्लोन जितआगे नीन ईन्द्रईम नना चाहे वआ ओंगदय। ई वावत, गोट्टा कसुमार पाट नू टेनस लेखआ ने हूं मला, इदा पाट कीयनता खेखेल अरा कपड़े आसिन सिखावआगे ओर नंज की रहचा।

आस आ टटखा मन्नन अइसियस अरा उक्कस रहचस। ई मन्न आलर गही घाट एत्तना अर्गना डहरेन ती जोवक गुच्छरर की रहचा। अदि गही कीया आलर एका तरती हूं मल एत्थरआ लगियर।

दीरी मल मंज्या, पुनिया हूं अइसिया। अदि गही पंजरा भीतरेंता कथन टेनस एन्देर अखओस; वुटना सिन ओन्दोरकी वचा। टेनस अल-खियस, अरा वाचस—इदा ई किस खदस सिन ओन्दोरकी वरदी ईसिन एकसन होओय कला ववु एका तरती वरचकय, अत्तरन्न तिम किरंके, ओद छन्द नुम एम किर्रोम।

वुटनस पैरिनता तंगियो गही कथन इयाद नंजस वाचस—हो, इदिगेम वआ लक्की यो। अन्ती टेनासिन वाचस—इंगियो एंगन अम्बर की निग संगे लुवु कालो। वुटनस तंगियो गही खोसगन कप्पियस।

पुनिया टेनासिन वाचा—मानिम टेना, एम इसन डिपू कालागे मल वचंकम रअदम, गुच्चा नीन हूं किर्रा।

टेना—एन मल किरंदन, नीन हूं मल किर्रोय, ईसिन मल तईदी होले गुचं संगेम होअ, एन्देर मनो।

वुटना—एन मल कादन।

टेना—नीन पोल्लोय ववू एम किर्रोम जे, गुचा डहरेन एदआदन चिअदन।

पुनिया—ईस ओत्खस एकासे किर्रोस टेना ?

टेना—ईसिन होओय एकसन ?

पुनिया—एकसन हूं मला, गुचा नीन हूं किर्रा।

टेना—एन मल किरंदन।

पुनिया—एन्नेम गा मनदय, जोवक थिरारआ से।

टेना—थिरारकन, अक्कु निगन वुभुरआ लगदन।

पुनिया—एन्ने लेइो भेइो अम्वा से कच्छनखरआ, एंगन मल नुजओ, अखदय गा एन निगहै।

पुनिया आस गही खेक्खन धरआ वेदा लगिया।

टेनस वाचस—एंगन अम्बके एम्सरा।

वुटना—गुच यो एम कालोत, ईसिन काला ची।

पुनिया—मला टेना, एन उज्जा पोल्लोन, गुचा किर्रा असन ने ईरकी रई, एकासे उज्जनर ! वअनर अड्डो का किस्स लेखअम उज्जनर। मलका आलर जुन असन कमावआ कानर, निगहै एन्देर मंजकी रई ?

टेना—इसन एंगहै ने रई ?

पुनिया—एम निगहै मलदम ?

वुटनस—मलदम गा

टेना—ईरदी निग्गदस सिन ?

वुटना—गुच यो कालोत ।

टेना—नीम कले ।

पुनिया—नीन इसन एन्देर ननोय ?

टेना—डिपू कालागे उखकन, अरा कालोन ।

पुनिया आसिन धरचा, अरा वाचा—नीन मल कालोय, एंगन एन्देर वुभुरदय, निग्गन काला चिओन, गुचा एडपा, किरा ।

आद आसिन नतगा हेलरा, आस गही ओंटे खेडुनहू चोदआ पोल्ला ।
टेनस वाचस—विच्छिरदी का मला; ई टोंगएन मल ईरदी ?

पुनिया—लवआ से एरोन, एकासे लवदय ?

वुटना—गुचयो कालोत, अम्बै ईसिन ।

टेना—विच्छिरदी का मला, वआ लगदन ! आस तंगहै मुटरीन ती तंगहै टोंगएन नुरदाचस ओत्थरस, अदिन कलटाचस अरा डंटीन ती पुनिया गही खेक्खा अंगलीन वेस्सिम चडचोडरआ एसना लेखआ पस्सस । अरा वाचस—ई भफडीद, एंगन मल विच्छिरओ, काला मल चिओ !

पुनियद खेक्खा विच्छरा, आद चीखा अरा अंगलीन खेतरआ हेलरा । ववा, टेनस एन्ने, हुर्मी अंगलीन अरा खेक्खन ओंद टोंगएन ती एन्ने एसओस ? इदा आ अंगली हू रहचा, एकदन आस औला ओंटे चेधरा हेअनुम हेअनुम अत्तु तंगहै जिया गही मुल्लीन अक्खकस रहचस । अंगली नुजनाती पुनिया चीखनुम खेत्तर नुम रहचा, पहें आस मुंदभारे इज्जा अरा वाचा—टेना ईन्द्रईम नना पहें अम्वा कला ।

वुटनस तंगियो गही चीखनन एरर की तान हू चीखा हेलरस । चीखनुम ओंटे पखनन विदियस । हीड़ी केरस, आस मईया लेवदाचस । वेचरंगस गही पखना कोहा रहचा, टेनासिन अंडसा हू पोल्ला । आस तंगियोन वाचस—गुचै से यो एडपा ।

टेना—निग्गदस होआ लगवस, कलै से होअय वअनन मल मिन्दी । अन्ती चिआ तो ई डार्इन भभफडीन । आस अदिन

टोंगए डंटी तरतिम मेद कडमा नू पस्सस । आद खत्तरा । कोइहेम चीखा हेलरा । आस अदिन कट्टयस अरा केरस ।

पुनिया तंगहै कडमन कप्पनुम चोचा । टेनस मल एत्थरस । आद चीखनुम रहचा, वुटनस हू असन चीखा लगियस । आद टेना टेना होय, वअर की ओंद बु ई धौं चिचचयारा । असनता परता टोडंग अदि गही चिचियारनन्न मोज्जा, वआ किर्ताचा, टेना टेनस छछेम केरस । वुटनस तंगियो गही खंजलखो खत्तरनन एरर की वाचस—एंगन पर्दाची, आसिन पिटका बैगर अम्बोन ।

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वुटनस तिम कथा हुर्मी तरा बीडरा; टेनस एकसन मला एकसन केरस । होन्हे पेट केरका होले इन्ना गूटि पदा मल किरास । मला आस एकसन आसाम वुंगियस । वुटना तंगियो आसिन किर्त्तआ लगिया । टोंगएन ती पस्सस की केरस । पदनता आलर ताम तामिम कच्छनखरआ हेलरर । थाप दिम मल खक्खरई पुनिया आल तली का डार्इन विपाही । धनकुसिन लकडन मोखताचा, टेनस सिन तानिम मोक्खा । एरागे एकन्ने सुथर चेमचेमुरआ ईत्थरई, पहें डार्इन दिम तली !

पहें टेनस गही तंगियो तम्बर पदनता आलर तरा मल मज्जर । पुनिया मल कोड़े होले टेनस खोखा खोखा मल कालो ? वुटनस तंगियस, टेनस तंगियोन पस्सस, आद खत्तरा मल होले काला मल चिओ । टेनस तानिम तंगियोन ठक्ककस की उखकस रहचस । टेना तंगियो गा एन्द्रानिम सोचअम वल्ला । पुनिया मल कोड़े होले एन्देरगे संगेम मल कालो ? आस केरस, आद एन्देरगे चीखो ओल्खो ?

टेना तंगियो तानिम उन्दुल पुनिया गुसन वरचा । तंगहै जिया पूरना लेखआ कच्छनखररा । अन्तीलके गा फिन ओंगहोन आर तंगियो तंगदा भासे मज्जर केरर । आद वाचा—गुचै से पुनी, तुरयाडिह पांडेस गुसन, टेनस गुसन चिट्ठी लिखतओत । एकअम एकअम वीरी आसाम नू आलर चिट्ठी खक्खनर होले साहेवर आरिन तम्है राजी किर्तअर चिअनर । कसमार पाट नू पांडेस होमर ती हुसियार आलस । नीमन कपडे

आस गही; रोगे सोगे नू मन्दर हूँ चिअदस अरा सलहा हूँ चिअदस अरा होमंर गही चिट्ठीन हूँ लिखदस । आस गुसन आर सपडारर की केरर । आसिन चाईर आना काचा चिच्चर अरा वाचर, टेनासिन किरंआ दिम । काचा चिच्चर अरा सोच्चर अक्कु टेनस किरॉस कालोस । तम्है उज्जना ओक्कना नू आर एकअम उल्ला कागच मल एरा लगियर, पहुँ इकला एरोर औला आरिन लगो ईद ई खेखेलेनता हुमी नलखन ननी । एका चाह वगान नू केरस, आसाम केरस का भोटान, एका डिपून ती केरस इदिन आर वल्ला लगियर, पहुँ आरिन लगिगया पांडेस टेनासिन एडपा ओन्द्रओस चिओस ।

ईरनुम ईरनुम उल्ला का लगिया । मुंद तिगिरकी रई, ई कसमार पाट राजी नू आलर जोक्कम तिम उज्जनर । मानिम अहडा इज्जो मोखनर, पहुँ भूटंगलो कोमाइखा, सरई मदगी, ओसा ओइरगो एन्ने एन्ने वसुतती वछरन कटतअनर । खेस्स कोदय पाट कीयम लेखआ जोवक मनी । चंप गही उल्ला वरचा । वुटना तंगियो दिम तंगहै हूँ ननी, टेना तंगियो तम्बर तरा हूँ ईरी । चुनी तंगडीस सिन आद खल्लन उइया गे उइया । टेना तम्बस अक्कु वेडा सिरे नलख नना पोत्ला लगियस । धनकुस गही उज्जना वीरी एंड एडपन ओंगहोन अत्तरा टेना गार गही एडपा तरतिम संभडाचकी रहचा । इदना हूँ जेठे वरखा का वीडना चंप नू खोविम मंज्जा ।

नेकईम अगर वआ लगियर पुनिया पोत्लो नलख ती कज्जरओ, आर हारचर । ई कथा नू धरना हूँ मल एत्थरा, जे मुक्कर आलर लेखआ नना पोत्लनर । कुडुखर गही मुक्कर रूईदास परता नू उज्जो बीरिनतिम नलखन मल एत्चनर । नलख ती पुनिया कज्जरओ एन्देर, इदना अदि गही वगो खेस्स मंज्जा । टेना गार तरा हूँ कुडी उड्डू अदका मंज्जा । कथा ईद हूँ रहचा का ताक कोडे खक्खरनुम केरां । नेगा, अदिन अक्कु डाईन विषाही वओ । आल मोखुर का एकअम भांसे वरकत ओन्द्रआ ओंगनर !

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इकलन ती टेनस हुंदीन अम्बियस, औलन तिम ने हूँ चिन्हार आसिन एरा पोत्लर । चलान ननू सरदार गुठियर गही कथन आस मल मंज्जकस

रहचस । हुंदी एन्ने गेच्छा राजी का सरदारेर इत्तरा अंडसम मल लगियर । पहुँ नन्तर गही वईयन ती मंज्जकस रहचस । ई उल्ला नू नम्है गोदटा पदानुम आसाम कालुर खक्खरआ लगियर । जेट्ठे पईया हुमी उल्ला अरा अगहन नू खेस्सन एडपा नू भिक्खर की गा एन्देर जत्रा काना लेखआ का लगियर । चाह वगान ता साहेवर तम्है लभे गे ईरिन होआ लगियर । ढीवा मनो, उरुव मनोर की किरॉर, असन रोगे सोगे नू डाक्टर वगर एरोर, पांच फलाईन वअर की इतरनती आलररिन वेदोर पहुँ उल्लन टांडआगे आलर कालम लगियर । ने ने मानिम ढीवा वेदा का लगियर । ढीवा ओन्द्रअर की किरा हूँ लगियर । ने ने विलहारआ हूँ लगियर । ईकथा अक्कुन अखतारकी रई का साहेवर, तम्है अपस्वर्थी गे ई राजीन ता आलरिन नलख ननतआ लगियर, पछुवारका वअर की पछुवारका लेम उईया लगियर । इवन्दा आलर आसाम भोटंग कालर की खेआ लगियर, अदि गही थाहे मल लगा लगिया । पहुँ इत्तरा आसाम भोटंग नू ईद हूँ एत्थरआ लगिया । ढेर वगो नम्है आलर तम्है एडपनता खल्ल उखडी गोल्लर गही खेक्खा नू काना चड्डे चाहे एडपा किरां पोत्लना चड्डे इत्तरम वसनुम का लगियर । जोक्क नागपुर लेखअम इसन हूँ एकसन एकसन धौडा वस्ती चोआ लगिया । खेल, मन्दर नगपुरिया वेचना डंडी मेन्द्रआ लगिया ।

टेनस ओंटे वयार नुम बोहाचका भांसे मंज्जस । आस लेखआ जोखर चाह वगान मल का लगियर, अन्ने कथा मल रहचा । मानी नू गा आस लेखअम नलख ननुर, का लगियर ! पहुँ वेंज्जरका आलर आलीर कोडहे का लगियर । एन्ने हुमी किसिम उंगुर का लगियर । ने ने नन्तर गही आलीर संगो का लगियर । ने ने जोखर पेल्लोर वगर वेंज्जर का नुम वेंज्जरका लेखआ का लगियर । पहुँ टेनस लेखआ ओत्तम, उज्जा मल वेदना चड्डे नेकईम का लगियर का मला अदिन ने अखओ ! औला पुनियन पस्सस अरा गिडगिडरआ वुंगियस । पाट कीय्या इत्तियस । डहरे नू लोहोइदगा वरऊ आलरिन खक्खियस । अस्तु पेठ उल्ला रहचा ।

लोहोड़दगा डिपू नू टेनासिन ओंद हपता लेखआ उईयर । एकसन डाक्टरी नंज्जर, नामे लिखचर, अरा टीका फोका चिचचर । अन्ती कलचीनी गुसन एकसन ओंटे चाह वगान नू ओचचर । डिपू नू आसिन घघरा तरता कुंडुखर खखरकर रहचर । आर संगेमे आस तंगहै चाह वगान अंडसियस ।

लोहोड़दगा डिपूनती तंगहै चाह वगान अंडसना गूटि टेनस गे ई खेखेले एका लेखआ एथरा अदिन इन्ना हू आस तेंगा बलदस । आस तंगहै सन्नि वीरी ओ गहोन इदा लोहोड़दगा नुम रेलगाड़ीन ईरकस रहचस पहें इकला हू मल अरिगकस रहचस । मानिम आसीन लगिया, आस ई खेखलेन ती उखंस, कसव मेखन हू कटिटयस अरा एकसन हेवेडरस । जमशेदपुर अरा असनसोलन माखा वीरी कटिटयस । जिगजोंगरआ विजली विल्लीन अरा वदाली भांसे चिचच अरा मोजखा चोअनन एरर की तंगहै कुक्कन कप्पियस, एरचेरना चडडे तंगहै कपडेन चीचियस । ई रेलगाड़ी नाद मुदई आसिन एकसन हौआ लई ? इवन्दा गेच्छा ईद होओ ! एकन्ने इदा पटान पटान एडपा अरा ईगका चाली लेखआ चकड़ चकड़ डहरे ! आस वुभुरआ पोल्लस आलर एकासे पोक लेखआ हत्तरा हित्तरा काना वरन लेखेरनर । ई कोहा कोहा सटसरआ एडपा नू गंडरी लेखआ ओंटे मईया ओंटे उज्जनर । सियालदहनती आसाम काना रेलगाड़ी नू अरगागे आसिन हवड़ा नू गाड़ीन ती एत्ताचकर रहचर । तंगहै सरदारेस अरा नन्ना संगेमे आस हवड़ा पूल अरा हरिसन रोड नू एकनुम कलकत्तन कट्टकस रहचस । कलकत्ता शहरन तेंगना बलना ती आस इन्ना हू अदिन नांद बअदस । हाड़ी तेंगरओ ई शहर नू एकासे ओंटे बंगाली मुक्का, असिन अम्बम मल लगिया । अक्कुन इवन्दम तेंगारआ लई का आस इदा चाह वगान कालो वीरी ई खेखेलेन एरर की अकवकरस रहचस । आसिन अन्नेम लगिया एकन्ने कसव कंगरुन सर्कस एरीना नू लग्यी ।

कलचीनीन ती ९ मील अर्गनी तरा घघरा तरता आलर संगेमे आसिन ओंटे चाह वगान नू ओन्दर । रआगे आसिन ओंटे अड्डा एदआचर, इट्टा गही रहचा । भमड़ा अरा ओसगा लाता वडनू खपओ । भकडारका लेय

रहचा । मुंद जे टेनस तंगहै टोंगए, किचरी अरा ओंटे कट्टुन, इदिन आस लोहोड़दगा डिपू नू खीदिकस रहचस, असन उईयस, हने एवसेरकाले मंज्ज कस रहचस । ओंद घड़ी गे अखअम बल्लस, आस एकसन वरचकस रअदस ।

टेनस गही ई धौड़ा वस्ती नू किसिम किसिम आलर रहचर । नेने तंगहै रअना भमड़ान् पचचरी चिअर की एडपा लेखआ कमचकर रहचर । ईर इवन्दा मला इवन्दा उल्लनती तंगहै आलीर खखेरंर संगे इसन रआ लगियर । ईर गही आदिम तंगहै एडपा ; आदिम तंगहै राजी हू । कुली माली ननोर ; अखेना, पटावअना, जरगा चडना, कोड़ा चिअना, जे नलख खखेरओ अदिन ननोर, ओनोर मोखोर अरा उज्जोर ; तंगहै नागपुर पदा तरा ईर गही लाग मल एथरआ लगिया । असानिम साहेवर अरा वावुर गही नलख नना उज्जा लगियर ।

पहें टेनस लेखआ आलर हू रहचर । ईर तंगहै नागपुरनता एडपा इकलअम किरना गही सपना एरनुम रआ लगियर । किरागे ढीवा खोडनुम रआ लगियर, पहें आरिन तंगहै राजी किरतअना जहाज वरअम मल लगिया । कथा एन्ने रहचा । चाह वगान अंडसर की जोक्क उल्ला वरना वीरी आर मईया खरचा नंज्जका ढीवन आर गही दरमहन ती खंडडा लगियर । आर गे तंगहै कूलन पोसआगे खेक्खा नू ढीवा मल पूरआ लगिया । एन्ने पुना वरचका कुलीर इसनती गुच्छरआ का बोंगा पोल्ला लगियर । अन्ती पीसा पीसा दरमाहा गा खखेरओ पहें ओंद चन्दो लेखआ नलख नंज्जका ढीवा साहेवर गही वही नू टूंडु रकी कालो । कुलीर तंगहै कमावाचका ढीवन अम्बोर अरा एकासे किरोर ! आर हत्तरा हित्तरा हू मना पोल्ला लगियर । जे ढीवा खेक्खा नू वरआ लगिया अत्तु कंक तीखिल, बेक इसुंग नन्ना मना लगिया । अन्ती ई राजीनू हेभरआगे अईयन ता अम्मन खंडडागे ओन्ना हू मना लगिया । वआ लगियर इत्तरा ओन्नुम मल रओय होले कोडे उज्जम पोल्लोय । चईका राजी, एकसन नलख ननोय असानुम जोक छपटारई, खेंसोन खप्पी । बेगर ओदम उज्जना भारी अफैत !

टेनस तंगहै संगेरिन वअना वदे गा वअ लगियस, एन एडपा किरॉन !
पहें ढीवा मल वछावआ लगियस । इकला इकला ओना हूं लगियस । तंगहै
संगे रिन वओस—'ए हरो वअनर ओन्ना ती जिया उपलारई, एंग है गा
कज्जरनुम काली, नेलन ती एन मल एम्सरओन । उंक्खा लगियस होले
नला वेचा हूं लगियस, अरा पाड़ा लगियस—निग्गन कोय पेल्लो, नेरा
ने रा परिदकन । इदा इ धोड़ा वस्ती नू होमंर आसिन अलखाहेलरर ।
पेल्लोर कुकोय गुठियर गही कत्था कच्छनक्खरागे आस संगे होमंरिन
कोड़े लग्गा लगिया । आस हूं होमंर संगे हुमीं कच्छनक्खरओस हुमींन
तेंगोस । अहै पुनिया गही कत्था उर्खा मल चिओस । ओनोस उंक्खोस अन्नु
हूं मल्ला उर्खा चिओस ।

टेनस तंगहै पद्दाका कसमार पाट गही राजी नू इकला हूं किरां पोल्लोस ।
पहेंकन बेप्पार गही ताका हूं हुमीं उल्ला ओंद तरम मल तागरई । आसाम
नू कलकत्ता तरती ओंगहोन ओंटे हूल वरचा ई हूल कुंडखर गही मल रहचा ।
पहें हूल ननुर चाह वगान ता आलरिन अरा कुंडखरिन हूं समटाचर ।
टेना सिन, आस गही धोड़ा वस्ती नू मेन्द्रा, एकसन ओंटे साहेवस सिन कुलीर
पिटियर । उन्दुल तंगहै आ घघरा तरता सरदारस सिन खविखयस, आस
इत्तरा नम्है राजीन ती और ओंद खेप कुली रिन ओन्दकस की वरचकस
रहचस । आस टेना सिन तिग्गियस हत्तरा हित्तरा कलचीनी, जलपाईगुड़ी मनीपूर
तरा अजगम हूल । आलर एकसन ओम्पनर असानुम खोंडोरनर । एकसन
एकसन साहेवर रिन पिटा लगनर । ई हूल ननुर वअनर—एम नलख
नन्दम, अरा ई कम्पनी साहेवर ओन्नर मोखनर; एम्है खेंसो चुर्खना ती
ढीवा उर्खा, एमागेम ओना मोखागे मल मनी । आस तिग्गियस हुमीं
तरा चाह वगान नू नलख ननूर गही दरमाहा वढावआगेम एन्ने हूल ।

टेनस गे ई कत्था गाकोड़े मेन्द्रा, पहें आस गही जिया वाचा, नेकआनिम
ने हूं पिटोर एन्देरगे ?

ई मभीनुम हूल गही तमसा एरागे टेनस तंगहै दुई तीन भन संगेर
संगे कलचीनी तरा केरकस रहचस । आसिन एकसन ने तिग्गिया ओंटे

कोहा नैगसवरऊ रअंदस । कलचीनी अरा हत्तरा हित्तरन ता आलर आसिन
पंडसोर । आर केरर । माटं एरिया नू आर अडंसा लगियर । आलर
वेस्सिम खोंडोरका खोंडोरका का ओतोख ओतोख हूं कानुम वरनुम
एत्थरआ लगियर । साईकल अरा ओंटे एंड मोटोर गाड़ी हूं वरनुम
कट्टनुम एत्थरआ लगिया । एन्देर मंज्जा हने सठ ले अदा तकचका गुतगुतु
पोक लेखआ आलर हत्तरा हित्तरा वोंगोर नक्खरआ हेलरर । टेनस अरा
तंगहै तंगेर तंगहै खंनन ती ईरियर । डहरे नू इवन्दा दोकान रहचा हुमीं
नू लूट पाईट मना हेलरा । ने किचरी डोड्डोन खच्चर पिच्चर की ओचा,
ने खंजपा, सव्जी, नरगीन कोको रोम्बो ननुम वोंग्गा, ने खेर इज्जो खस्ती-
अहड़न पेंत्ता, वोंगताचा । टेना गार हैकट मंज्जर केरर ओंटे होटेल दोकान
ती आलर अल्लर लेखआ नोचा चोथा मनुम उर्खर । एरनुम एरनुम पका
एडपन ता दोकान हुमीं मुच्चरा, वहरीनता दोकान हुमीं तरा छितीछान
वींडरा, खोंचा खोना वोसुर गहो दोकान एकसन मला एकसन केरा
अदि गही थाप दिम मला ।

एकातरती गुली चोडोरना अरा घोडो वोंग्गना मेन्द्रा । आलर होमंर
वोंग्गा हेरर । ओन्द छइतू डहरे नू ने हूं मला वच्छरर । टेनस अरा आस
गही संगेर हूं एरा वंगला घोरना पच्चरी खोखा नूखरर । घोडो पुलिस
गुली चोडनुम वरचा । टेनागारिन कट्टिया । असन शहर मसड़ा भांसे
सूना मंज्जा केरा । नूबुरता अडुन ती उर्खो वोंग्गो वीरी टेना अरा आस
गही संगेर गे ने हूं मल एत्थरर ।

आर तंगहै धोड़ा, आ कोहा नैगस सिन वेगर एरम किरंयर । टेनस
गा ई राजीनता आलर रिन अक्कुन हूं वुभुरआ पोलदस । ईरियस पोक
लेखआ उज्जनर, ईन्द्रईम मंज्जा होले पोक लेखअम फट फिटरआ खेअनर ।
पीसापीसा आसिनने तिग्गयर ओला कलचीनी नू ओंद दुई कुडी आलारिन
घोडो पुलिस पिटकी रहचा ।

आ घघरनता सरदारस टेनस गही चाह वगान नुम रहचस । उन्दुल

टेनस गुसन वरचस । ईस आसिन वरओस होले ओना गे कोड़े अम्मन मने अरखी चिआ लगियस, हने आस इत्तरा रअना गूटि इस गुसन वरआगे मल मोधो रआ लगियस । आस टेना सिन तिगियस आसाम नू हुमीं तरा हूल रई । ई हूल एन्देरगे, आद अखतारअम मल, अखतारई । वया साहेवर नमन ठगआ लगनर, कुलीर गही खेंसोन ओत्थरआ ओत्थरआ ढीवा कमावआ लगनर अरा चाचैर ठु मेम उईया लगनर पहें ई पेल्लो लेखअम एत्थरउ वंगाली वावुर गही एन्देर चोथारआ लई ? हुमीं तरा वअनर ई वंगाली वावुर रिम हूल ननतआ लगनर, साहेवर रिन एकसन मला एकसन पिटा लगनर । कलकत्ता नू हूं एन्नेम मेन्द्रई । होर्मर साहेवर रिनिम राजीनती खेदआ लगनर ।

टेनस छछेम मेना लगियस । सरदारेस वाचस—ववा, अक्कु ढेर कमा-वाचकन, टेना होय, एड़पा काला वेद्य होले गुच्चा, ई साहेवर नमन वछा वआ पोल्लोर; हुमीं तरा आरिम खेआ लगनर ।

टेनस वाचस—कालोन गा पहें एकासे, चाईर ठूगा रुपिया एंग गुसन अक्कुन रई ।

सरदार—इन्नेला गाड़ी नू हूं खडवडु दिम, टिकट मल वेदनर, खेखानुम जोक्क ढीवा चिअनर अरा आलर कानर वरनर ।

असन औरो आलर रहचर । सरदारेस वाचस—गुचा ने ने कादर, एन गा नेला कालोन वेगर ढीवम कालोन ।

टेनस सिन एड़पा किरां तुविकया का मला, अदिन ने हूं वल्लर; तान हूं वल्लस, पहें सपडारस । दोय एड़ भन आस संगे एड़पा किरां सपडारर । औरो आलर सपडारओर पहेंकन आरिन ईर गही वोंगना कत्थम मल अख-तारा । असन होर्मर अखआ लगियर ई हूल मूली नू चाह वगान साहेवर चड्डे । ने एन्ने उड़तुरना नू रआ वेदो, ईदि मईया ने एड़पा मल किरां वेदो । ई धौंड़ा वस्ती नू नेकन हूं मल अखतारआ जे ई कुली गुठियर चाह भवगानेन, अम्बर की वोंगा लगनर ।

टेनस गे इदना तंगहै पदा किरां तीन चन्दो लगिया । कलचीनी नू गाड़ी अरगागे आसिन अरा तंगहै संगेर रिन अन्ने कोड़हे खिचपिच मल मञ्जा । खिचपिच एन्देर मनो आर टिकट दिम मल खंडुताचर । आर गही सरदारेस एका मोखारो कोट अतका मोखारो ले साहेवस सिन खेखानुम जोक्क ढीवा चिचस, हने आस ईरिन अरगा गे अड्डा कमचस चिचस ।

सियालदह अइसा गे आर होर्मर धरंर । रेलवे आलर अक्खर ईर चाहवगानेन ता कुलीर । ओंटे साहेवस सियालदह स्टेशन नू आरिन एत आचस अरा एकसन आफिस तरा होअरकी आरगही नामेन अरा उमैर गुठ्ठीन लिखआ लगियस । रेलवे हूं इदा चाह वगान कुलीरिन हज्जत गुठ्ठी मल चिई, टीडीएलए ती हुमीं थाहे ननर की ईरिन तम्है चाह वगान कित्तई चिई । आ साहेवस ईर गही नामे पदा गही नामे अरा उमैर गुठ्ठीन लिखआ लगियस, आ वीरिम ओंटे ने वंगाली ठीकादारेस आसिन जोक्क ढीवा चिचस । हने ईरिन होर्मरिन आस संगे नज्जस चिचस । आर सोचआ हेलेकर रहचर-आर जेहेल कालोर । आ ठीकादारेस आरिन नलख ननागे अरा ढीवा चिआगे ओच्चस । आर अनैत खुसमारर ।

टेनस गही आ चाह वगान सरदारेस कुडुखस सिम रहचस, पहें सरदारेस सिम रहचस । आ ठीकादारेस गुसन वी हूं उन्दुल नुम वुंगियस । टेनस तंगहै नन्ना संगेर संगे जोक्क उल्ला रेल पिटरी गही नली अरखा लगियस । किचरी कट्टु गुठ्ठीन उईया गे अरा रआ चूता गे आर ताड़-डाड़ा अरा अत्वा गही भमड़ा कमचर । आ ठीकादारेस ईरिन वछावावकस कीदा रहचस ! ईरिन होर्मर गे इसन नलख ननागे कोड़े लगिया । ढीवा चिओन वअनुम वअनुम ओना मोखारो भर ढीवा चिचस ।

अन्तीलके आ ठीकादारेस टेनासिन उन्दुल तंगहै एड़पा नलख ननागे ओच्चस । असन आ ठीकादारेस गही आली आसिन नलख ननतआ हेलेरा । इसन गा आस गे एन्देर हूं नलख लेखअम मलबुभारा अरा जे नलख रहचा अदिन आसगे नना मल तुक्का लगिया । अदा हीदा नू अम्म निन्दना, एमचका

किचरीन आरताना, वद् मुक्कर गही नलख । अहै चाली गही पूंपन पटाव आगे भर कोड़े लगा लगिया ।

आ बंगाली मुक्का कुडुखरिन, लगी, ईरकी हूँ मल रहचा । अदिगे ई टेनस आल आल मल लगियस, कसव आद आसिन कठपुतली बुभभूरा । इवन्दा आस ती नलख मल होओ अवन्दा तंगन वेचतओ । ईस लज्जरओस गेच्छा गेच्छा मनोस होले मईया मईया केवो, अलखो । तंगहै आलस एड़पा नू मल रया लगियस होले आद ईसिन तंगहै खेडुखेखन अवंतओ, एका तरा इंसुग खस्तओ ।

ने अखओ टेनस गे ई तंगहै पुना उर्वस का उर्वनी गही एड़पा नू नलख नन्ना कोड़े लगा लगिया का मलकोड़े । आस ई एड़पा नू रआगे एल्चा हेरस । ई ठीकादारेस एकअसेम अक्खस होले आस मईया गुलीन मल चोड्ओस । अन्नु हूँ आद एन्द्रन एन्द्रन अरहावाचा, एरचेरनुम छछेम नन्नुम केरस ।

आ बंगाली मुक्का हूँ वद् मुक्का दिम रहचा इदिन हूँ ने वआ अंगो । आद टेना सिन तंगहै आलस ती वछावाचा । आद तंगहै आलस गही रूखन एरर किम अक्खा टेनासिन गुछावअना मनो । ने ने मुक्कर कठपुतलीन हूँ मानी चोन्हा ननागे सिखरनर कानर । तंगहै आलस सिन आद अखआ हूँ मल चिच्चा । अत्तरा चाह वगानेन ती कुंडखर एड़पा किरा लगियर । तानिम एकासे लोहोड़दगा गही टिकैट खंडुताचा । आसिन जोक्क डीवा चिच्चा अरा तंगहै राजी तईया चिच्चा । टेनस ईरियस आद आसिन उर्वना वीरी तंगहै खन्नन एन्द्रेना चीचा लगिया ।

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टेनस गही एड़पा अंडसना उल्ला पुनिया पदा नू मल रहचा । हुंदीनता आलर कीन्दा केरकर रहचर, पुनिया आर संगेम किरकी रहचा । बुटनस अज्जो अज्जी गार तरम रहचस । आस सोये वछर गही मना लगियस । एड़पन तां अड्डो एड़न खापागे चुनी अरा नन्ना कुक्को कुकोय गुठियर संगे उर्खा लगियस ।

टेनस सिन लोहोड़दगा ती एकनुम वरनुम वीडी पुत्तिया हने माखा पाट कीया मन्हे नू डेरा नंज्जकस रहचस । लोहोड़दगा नुमआसिन एन्देर एन्देर खेन्दा तुक्की रहचा, असानुम दीरी मंज्जकी रहचा । मन्हे ती पैरिम पाटन अगियस, वीडी एतना लेखआ हूँ मल मंज्जकी रहचा आस पदा अंडसियस । हुंमीनती मुंद आसिन डहरे नू आ अड्डो एड़ा खापुर बुटना अरा नन्ना कुक्कोर रिम खवखरर । एन्देर पैचल सियम वेचा लगियर । आसिन होमर ईरियर ।

टेनस वाचस—वेस कोहा कोहा मंजकर केरकर हो एकासे रअदर हो बुटना !

बुटनस आसिन ईरियस; अन्ती ननतरा वई तंज्जस । आस मुस-मुसरस हूँ मला, हीड़ी हूँ मल वरचस । होमर तम्है पैचल सियम वेवनुम केरर ।

टेनस अलखनुम कट्टयस पहे आस गही वई इत्तिया केरा । भला पदन ता कुक्कोर आसिन होमर चिन्हचर, ने हूँ एरा मल विदियर ! बुटनस गा आस गही वरनन ती खिस्सारस !

पहे एड़पा तरा तंगियों तम्बर, चुनी गही तंगियों तम्बर, चुनी गही तंगियों तम्बर अरा नन्नर हूँ आसिन पंडसाचर । नेने गा अन्नत खुस-मारर । एकसन एवसेरकस रहचस, खवखकसरस । ने गा वाचा केचकस रहचस पुना कुन्द्रस । तंगियों तम्बर गा आस गही असपंडा एरनुम रहचर । आर नुरयाडिहीन ता पांडेस मईया भरसा नना लगियर । आसिन आर तंगियर होमर कोड़े कोड़ेम । आस गही उखंका उल्लन तिम पुनिया इत्तरा खोविम काली बरअी । भर आपाड गा इत्तरम रहचा, तंगहै एड़पा दिम मुंचका रहचा । तंगियों तम्बर अदिन कोड़हे तीना सारनर, बुटना सिन तम्है नत्ती लेखआ एरनर । टेनस तंगियोन वाचस 'दुसुचका आली दिम एड़पा नू वसअी । तंगियों आसिन ओतोख नंज्जाअरा वाचा—'एहे को, मेना खई कीन्दा किकी रई, ईन्द्रईम अम्बके वआ आद इत्तरम वरओ आद इत्तरम रई ।'

टेनस सोचआ हेल्सर, पुनिया वरओ होले आस एन्देर एन्देर ननोस । आदिन आस पस्सकस की केरकस रहचस । भला, टोंगएन ती लौचस की केरस अरा आद आस गही एड़पन ईरी संभइई । आस का लगियस हुने आद अंगलीन खेतैरनुम रहचा इवन्दा उल्ला खोला कोड़े मंज्जा ! मुंद लेखअम रई का मुरकारा, इदिन ने तेंगो ! इदा तंगियो अवन्दा उल्ला अदिन वीटी, वआ लगिया, इन्ना खई वाचा ! आस धर्मस सिन दुसआ हेल्सर, धनकुस उज्जना होले एन्ने मनो ! नेकन उज्जना चाही आस केच्चस नेकन खेअना चाही आस उज्जदस ! आस एन्ने हूं सोचआ हेल्सर, पुनिया आसिन मल एरा वेदो होले आस फिन चाह वगान् कालोस अरा खेअना गूटि मल किर्रोस । आस एड़पा पिड्डा नू एन्नेम एन्दन सोचआ लगियस, पुनिया वरओ होले एकन्ने खेखन चिओस का जोड़ओस, कुक्कन गड़ओस का ठाड़िम उईयोस, इवन्दा नुम आद कीदन कुम्मर की एड़पा चाली नू वरामईद मंज्जा केरा ।

कुंड़खर तमहै मुक्कर गुसन, आर इवन्दईम कोहा मना नेकआ, खेखा मल जोड़आ लगियर । एकएका तरा ई वाईन ओर मना लगिया, टेनस पिड्डुन ती चोचस पहेंअदिन खेखा चिआ पोल्लस । अरा आदएकासे आसिन ईरिया, अदि गही कुक्कन ती कीन्दा खत्तरा केरा । आद भकुआरा केरा, वाचा 'लँ तो भला एंगहै लेखआ कुम्मना' आद लज्जरा अरा इज्जकी रईह केरा ।

टेनस वाचस—वर्चकन नासो, एकासे रअदर ?

पुनिया—तिंगियर जुन हुअतंग, कोड़े-कोड़ेम, नीन एकासे ?

टेना—एन हूं कोड़ेम ।

पुनिया—उस्टारका ले एत्थेरदय ।

टेना—राजी दिम अन्ने, मेद खत्तरई काली ।

पुनिया—ईन्द्रईम कमावाचकय, ओंद्रकय का छुछेम वर्चकय ?

टेना—एन्दन नेकागे ओन्दओन ?

मानी नू आस अदिगे, वुटनस गे अरा तंगियो गे ओंटे ओंटे किचरी

ओन्द्रेकस रहचस । वुटनस गही नामे ती ओंद मुट्ठी लेखआ लेवेनचुस ओन्द्रकस रहचस, आस ओंद खेत्ता गुल्ले गही जिलावी हूं ओन्द्रकस रहचस ।

पुनिया—इवन्दा उल्ला एकासे रहचकय, टेना, ओन्द युग कट्टिया केरा ।

टेना—तेंगोन नासो तेंगोन लगे खेडुन नोड़ लिघय से ओक्कय कत्था का अक्कुन मुंज्जरओ ! अत्तरा आलर नन्ना, खेखेल दिम नन्ना ।

पुनिया—एकासे लगिया, किरंकय ?

टेना—वदाली हिचकी रहचा, खेआ हूं पोलकन । लगे कलय खेडु खेखन नोड़य ओक्कय, एन तेंगदन जे

इवन्दा कत्था मन्नुम पुनिया अक्का आस अक्कुन हूं अदिगही । जिया एन्देर वुदवुदु रना लेखआ मंज्जा । पहें आद इदिन हूं अक्का, वरना उल्लों अदि गही पूंप लेखआ मल कट्टो पूंप गही अच्च लेखअम कट्टो । खेडुन नूड़िया ओक्का वेदा लगिया । असन वुटनस मल रहचस । आद तंगहै तरा केरा, असन वुटनस थोमथोमरआ उक्कस रहचस । औला आसिन ओनताना मोखताना अदिगे अफैत मंज्जा केरा ।

अन्ती जोक्क उल्ला हुंदी नू एन्ने एत्थरा जे होर्मर गही कुक्क वगडारकी रई । ने वई, टेनस गही पुनिया गने वेंज्जा मन्ना चाही अरा ने वई, आस गही वोंगना मुंदिम गा वेंज्जा मंज्जकी रई, इदा दुहरी तिहरी वेचरंगीन आलर गुसन एन्देर सनि एदना, वेंज्जा मल मन्ना चाही । उन्दुल पदनता पचगीर ओंद गुसन उक्कियर । ई पदा नू महतो पाहनेर मल रहचर । तय तपटा मंज्जा ; टेनस पुनिया गही आलस ; वेंज्जा मंज्जा का मनो आद पुनिया गही वेदना लेखआ मनो । पचगीर इदिन टूंडचर, वुटनस पदोंस होले ई एड़पा अरा धनकुस गही कमचका हुमी खल्ल आस गही दिम मनो । ओंटे पचगीस गे ईद कोड़े मल मेन्द्रा । आस वाचस, —एन्दर तय तपटा ईद, वेंज्जा मंज्जा का मनो, एगदन एन वेंज्जा चिओन, वेचरंगीद कुदुरना उल्लनतिम

साधरआ लई, लज्जे मल लगी निमन, एन वंडा चिओन अरा बोड़ए, इवन्दा वेदर अवन्दा, इकला अदिन तेंगा ?'

टेनस अरा पुनिया गही वेंज्जा मंज्जा । आ पचगीस मानी वंडा टिड़ताचस, अरा बोड़ए खट्टियस । इदना पुनिया गही वेंज्जा पाट कीय-नता एकअम पाहन तंगदा लेखआ मंज्जा । ओंद हपता लेखआ गोट्टा पद्दा उमतारका लेखआ । पुनिया लज्जरा, इवन्दा खुसमारा अदि गही ने हूं थाहे होआ पोल्लोर । भला अदिन डोंडा कुक्कोय लेखआ नंज्जर ।

ई वेंज्जनती होमर राजी । पुनिया टेनस ती कोहा, अदिन होमर मोधरर । अदिन ई खेखेल साधचकी रहचा, अदिन अक्कु ओंठगारआ गो आल खखरस । टेनस हूं ई जुकुरिम रहचस, वेवूअ कुक्कोस मल रहचस ।

एन्ने ई वेंज्जनती होमर राजी । अहे ओंटे आलस पर्दा लगियस आस मल राजी; आस गही नामे वुटना । इत्तरा टेनस संगे कच्छनखरआ हूं मल लगियस । आस ईन्द्रईम मेनास होले, 'हो' 'हूं' भर वओस ।

वेंज्जा मंज्जका खोखा उन्दुल वुटनस तंगियो संगे एन्दे नना लगियस; वाचस—'ईद गा एंहे एड़पा वअनर, टेनस इत्तरम वरदस, यो, आस का इसन दुक्कू कोर्चकस रअदस ?

पुनिया—अन्ने मल वअनर ववा, अक्कु आस निम्बस, खिस्सा-रओस ।

वुटनस—गस्सी एम्बस डेर ईरकन रअदन ।

पुनिया—इसन आसिन मल रआ चिओय होले एंगन हूं होओस । वुटनस गही वई इतिया केरा ।

ईवर चाली नू उक्कर रहचर । उड़ुग खोखा खोखा तरम वई ननरकी एन्दन गा एरनुम टेनस गाते गात एड़पा तरा अंडसियस; धीरहेम वाचस—तीर धनुन चिओके तो, 'चांडे' । पुनिया गही एड़पा पद्दा तरकूटी नू रहचा । धोरना मल रअना होले तम्हें चाली वटगी हूं मल अखतारओ पहेंकन । वटगी आ पक्के भूँड भूँडा रहचा । टेनस एन्देर किस्स का

वरहा लेखआ ईरियस किम अन्ने गतेगात एड़पा कोरआ लगियस । पुनिया तीर धनुन ओन्द्रा चिच्चा वाचा 'एन्द्रालोड ? आस तेंगा पोल्लस । आस भूँड तरा केरस । पुनिया वाचा—'वैस एरके' टेनस गते-गात केरस । ओंद घड़ी गो ईन्द्रईम मल मेन्द्रा । पुनिया वलि गुसन किरिया की इज्जा । ई वलि गुसन इज्जना मने जिया धकधकरना, अदिन लगिया इन्ना ईन्द्रईम मंज्जा होले गा ई खेखेल मुंज्जरओ ।

कोड़हे दीरी मल लगिया । ओंटे वरहा दिम रहचा । एन्देर वेद्दा इत्तरा भूँड न वरचकी रहचा । टेनस विधचस । खंदही कीय्या वुका नुम विधचस । डेर गेच्छा वोंगा पोल्ला । भूँडभूँड नन्नुम परता तरा वोंगा लगिया ओंटे पखना रेबए नू खतरा । टेनस अदि गही सांय सांय मेन्तर की अक्खस, आद हीड़ीम खतरकी रई ।

टेनस अक्कु 'वरा हो' 'टिड़चकन हो' वअनुम एड़पा वोगनुम वचंस । पुनियन अरा वुटनस सिन तिगियस । पद्दता आलरिन चिचियारस तिगियस—वरहन विधचकन रअदन, खतरकी रई, ढोड़हन हूं मल अंडसा उंगकी रई, इत्तरम एकअम गड़डी नू रई । जोंखर, कुक्कोर हूं वरहन वेद्दा केरर । पुनिया तान हूं टेनस संगेम काला वेद्दा लगिया । टेनस मल वरआ चिचचस । असन मुक्कर एन्देर ननोर वरहा चांडे जियन मल विच्छिरई; अरा अदिन विछिरना मुन्द एन्दन खच्ची पिच्ची अदि गही थाहे मलकी । मक्कनता ओंटे आलस सिन ओंटे वरहा एन्नेम खेअना मुंद पिटकी रहचा । मेज्जेकर रहचर, आस गही खोस्गा खोचोलनु गुंडा नंज्जकी रहचा ।

जोक्क गंहडी नू आलर आ वरहन धिसियारनुम ओन्द्रर । टेनस किस्स वाचस, एन्देर गंडा लेखआ थोधना अरा पल्ल । पहे पुनिया अक्कु थीरारा मानी नू गा अदिन कोड़े लगिया । पद्दता होमा आलर खोंडरर । वल्लू, कन्तो, बँठी टोंगए उर्वा । पुनिया अदिन ओल्दआ मल चिच्चा ! अम्म कुड़चा चिच्चा अरा चुट्टिन छोलताचा ।

आलर अदिन कम आ हेलेरर टेनस असन होमरिन ईरियस वुटनस सिन मल ईरियस । ईस एकसन एड़पा कोंडा नू उक्कस रहचस । टेनस

सिन ईद कोड़े मल लगिया । ईद डरपोकेया मन्ना गही चिन्हा मल्लीद अरा एन्द्रा तलीद ! इत्तरा आस वुटनसिन मुंद मुंद नना हेलेरकस रहचस । आस पुनिया तंगदस, अन्ने तंगदस सिम । अरा आस अखआ लगियस, आसिन आस मल पसीन्दारदस । टोंगएन ती तंगियोन परसकस रहचस, कसव ईस हूं अरा आस हूं मोधरअम मल लगियस ।

टेना—गुचा असन होमर कमआ लगनर नीन इसन एड़पा कोंडा नू एन्देर नना लगदय ?

पुनिया—रआ चिआ आसिन, खेंसोन एरा पोल्लोस ।

टेना—एरोस मला होले हेभरओस एकासे ।

नन्ना एड़पन ता कुक्कोर, ने ने कुकोय गुठियर हूं टकना लेखआ एरा लगियर । टेनासिन कोड़े मलम लगिया । आस वुटना सिन वड़ियम पाकियस, ओच्चस, अरा 'ई किस खइस गे अहुआ चिआ हरो' वअनुम अहुआ कमचस अरा ओकताचस चिच्चस ।

टेनस वाचस—'एन कमदन नीन एरा अम्बके वोंगा वअदन चिअदन ।

पुनिया एरा लगिया । अदिन टेनस गही एन्ने वड़ियम असन ओकताना कोड़े मल लगिया । इवन्दा बोलो जियन ओंटे उउजना जिया गही अहड़न खच्चना, मोचना, अरा खेंसोन वड़ियम एदना अदि गे वहु मल कोड़े लगिया । आद गा तानिम गेच्छा गेच्छा मना लगिया, अदिन कोड़े एकासे लगो ।

वुटनस असन ती मल वुंगियस । चीखियस हूं मला । पहें एकासे एन्देर मंजजा, अरा एकासे एन्देर मल मनो ? आ वरहा गही खंडिडका कुक्क वुटनस मुंदभारे रहचा, खन्न आसिनुम ईरी, आस धीरहेम खोखा तरा खत्तरस ढलगांस केरस । टेनस गही खेक्खा अहड़ा मोचनम पेसोन ती लतपथरकी रहचा; वाचस इदा भला खत्तरआ लगदस ! एरा हरो, ई किस खइस सिन, होआ एड़पा तरम हेवड़ा !

पुनिया मंजजा, वोंगनुम वरचा; वुटनसिन पाकिया अरा गुछावाचा ।

टेनसिन वाचा—'ओर किस खइा वाचकय होले एरके किस खइा गा हिकदय नीन, ईसिन एन्देर वअदय । वुटनसिन ओच्चा अरा कुक्कन चेंद-आचा, आस एज्जरस हने एड़पा नू कीदआचा चिच्चा ।

पुता पुतागे, आर अहड़न कमचर । खेता खेता नू एड़पा एड़पा तईयर चिच्चर । ओला हूदी पदा नू वंजजा पाही लेखअम गूल गवड़ । एकसन ती भरा हूं वेदरा अरा अरखी हूं । टेनस गही जोक्क ओहमा हूं पाड़रा । वरहा पिटना इन्द्रईम बेचना कथा मल्लीद । वरहा गे अन्ने आटा मल ओक्कनर, पहें अदिन पिटना ओर ओत्था, इदा आटा मल ओक्कनर आ चड्डेम । ओला पुनिया गार गही ओन्ना मोखना टेनस गही एड़पा नू मंजजा । बोड़ए हूं रहचा । वुटनस अहड़ा मल मोखा वेदस; पुनिया आसिन मल चिच्चा । अन्ती वुटनस मल मोक्खस हने पुनिया तान हूं मल मोक्खा । टेनस ईदिन वल्लस ।

पुनिया गही एड़पा नू नन्ना उल्ला, तीन चाईर उल्ला अहड़ा अमखी दिम इतरा । टेनस तानिम पिटकस रहचस, आसिन अमखी खोविम कोड़े लगिया ।

ओद हफता खआ मंजजा हने उन्दुल टेनस पुनियन वाचस—अहड़ा एकासे लगिया, ने हूं नामे जे मल नन्दर, पदुनता होमर निगहूं नामे नना-लगनर चुट्टीन, ओल्दआ मल चिच्चकी, अदिन छोलताचकी, एकासे लगिया ?

पुनिया—वेस्सिम गा एन्द्रन वओन ।

टेना—आ करजीन, वुटनस गे चिआ वाचकन रहचकन चिच्चकी का मला ?

पुनिया—चिच्चकन रहचकन, मल मोक्खस ।

टेना—वड़ियम मल मोखताचकी ?

पुनिया—ईबड़ियम निगहूं, एंगन मल पसीन्द 'एन हूं गा मलमोक्खन ।

टेना—नीन हूं मल मुक्खी ?

पुनिया—अखदय गा एन किस्स अहड़ा मल मोखेन, कूल वगड़ारई ।

टेना—होले निम्हे कुक्क गे आ अहडन इती लक्की ?

पुनिया—निग्गागेम जुन वीतअर वीतअर की चिच्चकन, एन्देरोगे केवदय, निग मईया मल पडारओ ?

टेना—पडारआची—आ किस वुटनस सिन अरा निग्गन इर्वरिन एन्देर मज्जकी रई एन बुभ्ररआ पोलदन ।

पुनिया—निग्गन ने बुभ्ररआगे वआ लई ?

टेना—बुभ्ररना चिता नुम मलकन, पहें निग्गन वअदन चिअदन इतरा एंगन आसाम काना मलकी, एकअम नासो मईया खेक्खन चोदना हूं मलकी, पहें वुटनसिन खेंसोन एरर की इल्चु विल्चु हूं कमना मलकी ।

पुनिया एन्देर वआ कित्तओ अदिन वल्ला ।

जोक्क उल्ला एन्नेम कटिटया । वुटनस सोये वछर गही कुक्कोस एन्ने मोट पच्चरी लेखआ पदोस, ने अखआ लगिया, तंगियो तम्बर आस गही एंड पक्खे इज्जद, ईद टेनसिन एरा पोल्ला-अरा आस इदिन एरा पोल्लस ।

वुटनस गही कुक्क नू एकसन ती वरंडो ताका वरचा अदिन ने तेंगा ओंगो । उंदुल वुटनस तम्बस गही टोंगएन धरचस की तम्हें वुसऊ मचा नू नूखरस । इतरा वुसऊ मन्न नू मल उईरई, अदिन उईगागे मंचा कमनर । वुसऊ तानिम एन्ने कुदहा उईकी रई का आलर अईया चांडे इज्जआ पोलनर । ई वुटनस एकासे अईया ओंटे टोंगएन होअरकी अगियस अरानूखरस, हँकट लं मेन्द्रई । पहें आस टेना सिन पिटागे अरा टोंगएती लवआगे नूखरस । आ मच्चा आर गही काना वरना डहरे नू रहचा, टेनस असनती कट्टोस होले, मईयन तिम, आस आस गही कुक्क नू लओस । आस तंगियोन एका फांदा नू उईकस रअदस ! खीस आलरिन, लेल्ले वोलोरिन हूं एन्देर मल ननी ? जोक्क उल्ला मज्जकी रहचा आस खेंसोन एरर की भयमैरस रहचस, इन्ना आल पिटागे नूखरकस रहचस ।

टेनस अत्तरनती वरचस । वुटनस आसिन लौआगे सपडारस । आसिन धरना रहचा । टेनस असन अंडसा अंडसागे अत्तरम खन्नन चोदचस ।

मुंद इलिचयस एकअसेम आस खत्तरओस होले आस गही खेडु खेक्खा एस्सरओ । हीडी मज्जस हने मानी अकवकरस, वाचस—ववा होय, एंगन पिटा वेदय, ओंदा पिटा, एरदन, खेंसोन एरा पोल्लोय, नीन पिटोय !

वुटनस टोंगएन चोदकस रहचस ।

टेनस और हीडी मज्जस—ओंदा लौआसे एन्दन खोखआ लगदय ।

टेनस गही खन्न टोंगए नुम गडुरकी रहचा, आस वुटनससिन मल एरा लगियस । एकासे टोंगए आस गही खेक्खनती विच्छरा, ईस खप्प ले अदिन धरचस । अदि गही फारन एरनुम अरा 'जोक्क पर्दा अक्कुन पोल्लोय' वअनुम आस एडपा केरस । टेनस वुटनस सिन एरना होले अखओस ; वेचरगेस फिन भय मयैरस रहचस । आ वुसऊ अरा खूटा रेवए नू मल वभरना होले, अहडा लोधा लेखआम कीट्या खत्तरओस ।

टेनस ईकत्थन पुनियन मल तिगियस । आस नेकन हूं मल तिगियस । होमर अखआ लगियर ईस आस गही तंगदस मलदस । आस खीरी कमआ लगदस, पदना मुदिम-आलर मभीनती टिडआगे खीरी कमआ लगदस, वाचर होले !

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तीन चाईर उल्लनती वुटनस नडियारआ लगियस । पुनिया तुरिया-डोह पांडेस गुसन केरा । आस मन्दर चिच्चस, वाचस इती नडी एत्तो, पहें आसिन कोडे नना विदो होले तम्बस ती गुछावअय ।

मन्दरन होअर की आद वरचा । आसिन चिच्चा । एंड उल्ला नू नडी इत्तिया केरा । पहें आद आस गही नडी भर एत्तआ मल वेदा लगिया । आसिन कोडे ननागे पांडेस आसिन तम्बस ती गुच्छवआगे वाचकस रहचस ।

ओद माखा आद चूतिया, वेस खन्द्रआ पोल्ला । पैरी वुटनासिन नोडर मज्जर की आस संगे उखा । एकसन केरा अदिन ने हूं वलनर । नेगा वई, आर इर्वरिम आ टटखा मन्न गुसन औला इत्थरकर रहचर ।

दुरा कुक्कोस अरा पाहन तंगदा

रांची शहर नू कुङ्ख मुंडर गही रअता एङ्पा गुट्टी एन्ने मल एत्थरआ लगिया एकन्ने इन्नेला इत्थरई । शहर ती गेच्छम बहरीडी नू नम्है आलर हतरा हित्तरा टोला नू उज्जा लगियर । शहर हू सन्नि ले रहचा; ओंद तरा पृंठ टोंक्का गुसन अपर बाजार रहचा अरा नन्ना तरा दरसतुल्ला गुसन तीचे बाजार । आ उल्ला नुम रांची अरा चुटिया मभी हुमसाटुली नू ओंटे विपत नामे पाहनेस रआ लगियस । पुरखौती एङ्पा रहचा । पहनई नना लगियस; कोडेम उज्जा लगियस । एकअम एकअम उल्ला ओना लगियस, किचमिचम्वओर होले अवी नक्खरआ हू बल्ला लगियस, पङ्गे अन्नेम ओंस ओंटे कोडे आलस रहचस । टोला नू हतरा हित्तरा वेस इज्जआ ओक्का लगियस । आस गही ओंटे एकला ७-८ बछर गही तंगदा रहचा । अदि गही नामे देवकी रहचा ।

पाहनेस गही एङ्पा कोहा लेम रहचा । मुंदभारे खज्ज गही दिम पाया अरा तीन चाईरठू लेङ्गे भेङ्गे खिलान कम्मरकी रहचा । पाहनेस गही ओंटे एकला तंगदा गा रहचा पङ्गे दर्जन आलर ती बग्गेम आस गुसन, रआ लगियर । होर्मर एङ्पनता लार भार रिम, देवकीद बड़ा, ककी, ननी गुट्टी मना लगियर । दुई भनर गा धंगडर रहचर । ओंटेस तंगदा गही उमैर गही, बुधवा आस गही नामे । आस दुई तीन बछर गही रहचस आ वीरिम एकसन भट्टी एङ्पा का कडरू डिपू तरती पाहनेस आसिन पुत्तकस की ओन्द्रकस रहचस । जोक उल्ला तंगियो तम्बर गही तिहा नू रसचस, विट्टी रेल तार गही कथा नज्जस । अन्नी आर मल खक्खरर; तंगियोन बाचर भोटांग नू केच्चा; हने आसिन तानिम उईयस ।

तंगियो तम्बरिन बुधवस इन्ना हू बलदस; विपत पाहनेस सिम आस गही तम्बरस । ई एङ्पा नू आसिन सन्नि, लेंडे वुईयम एररकी कोडे उईयर ।

जोवक उल्ला आसिन इसन दुधी मंडडी चिचचर । आस एङ्पनता कुक्कोस लेखआ पर्दा हेल्रस । ओला, ओला, कुङ्ख कुक्को कुकोय गुट्टियर टुअर टपर का मंगतुर मल खक्खरआ लगियर । पीसा पीसा अक्खतारा ई बुधवस रांचीन ता मुंद टुअर कुक्कोस । आ उल्ला नू कुङ्खर एन्ने तन्नर गही कुक्को का जोखर रित्त धंगड अरा संवगिया उईया लगियर पङ्गे पैत नू ईर गही कियया अडा मल रहचा । ओतो मोखो बीरी होर्मरिन ओंटेम खक्खरआ लगिया । बुधवस देवकी अरा एङ्पनता नन्ना खदर संगेम वेचोस, हेडेम जोडेम मनोस, अहे चूतागे आस गही अड्डा नन्ना धंगडस संगे ढावा नू रहचा । आसिन लग्गा लगिया जे आस ई एङ्पनता दिम कुन्दुरका । आस बेचनुम पर्दा लगियस । नेकईम एन्द्रईम वाचर होले ननोस । मल नना तुक्किया होले नना हू मल ननोस । ओनोस मोखोस अरा पैरी नेकअर गही मल एजना गुट्टि, तंगहै पिटरी नू चूतकस रओस । एकअसेम लगिया होले उल्लम एवसानिम हेवडेरका ले वेडेरकस रओस ।

विपातेस खाली बलि बलि सरहुल पूप खोसअ पाहनेस मल रहचस; ई खक्खलेन ता कलेटारनन एरनुम का लगियस । ईरनुम ईरनुमइसन रांची नू तीन चाईर ठू मिशन खूरकी रहचा । कुङ्खर हू साहेवर भासे एत्थरनुम का लगियर । आर गही एङ्पा नू हू टेवल चौकी अरा कप, कांच गिलास गुट्टी एत्थरआ लगिया । पहनेस हुर्मी जलखन ननोस, नीदि मेद अखोस उईयोस पङ्गे तंगहै कपडेन ती वरना उल्ला अरा तंगदा गही उज्जना ओक्कनन मेन एरोस । आस अदिन पङ्गागे मिशन स्कूल नू नामे लिखताचकस रहचस । ने गा आसिन आनियर, खिस्तान मनोय होले पहनई दडप ले तेवरओ कालो । आस खिस्तान मल मज्जस ।

देवकी गही ७-८ बछर मज्जकी रहचा हने आद स्कूल का लगिया । बुधवस हू अदि गही अक्कम कोहा रहचस । आस एङ्पनता तंगहै ओंगना लेखआ नलखन तंग उर्वस गही अरहावअना लेखआ अरा तंगहै बुभुरना लेखआ नना लगियस । तंगहै दुरा मन्नन आस कले कले बुभुरआ हेलेरकस रहचस पङ्गे आसिन लग्गा हू हेलेरकी रहचा ईद तंगहै एङ्पा दिम । नन्ना

रिन एकन्ने नन्नुम एरोस अन्नेम तान हूं ननोस । एडपनती सटरका आर गही वटगी रहचा; अलुआ भेंटागो इदआगे सारे कुम्मोस अम्म नतगोर होले पास खंडोस । पहनस गही खल्ल चुटिया तरा रहचा । खेस्स उईना उल्ला आस गे वेस्सिम नलख मना लगिया । अगहन नू आस खरियान कुम्वा नुम चूता लगियस, दौरी खेदआ लगियस । धंगडर गही नलख वेस ननागे सिखिरआ लगियस । देवकीद हूं आसिन तंग्हे नलख ननतआ लगिया, एकसन कनघिस्टो वैचतओ, एकसन टमर गारई खइतओ । आस हुमीत नना लगियस ।

जोक्क पदंनुम पदंनुम आस देवकी तम्बस सिन अम्बर की नेकन हूं मल एलचा हेलरस । आस गुसन भर समिटारका खोला गही अल्ला लेखआ पायछ पायछ मनोस । नन्नर संगे कोहा कोहम कच्छन क्खरओस । आर लेखअम तमकू चुटा ओनोस मोखोस । देवकी सिन गा औरेम मल एलचा लगियस । कुकोय अरा कुकोयन एन्देर एलचना ! आद आसिन टुरा वअर की जुट्टा, मिठाई अस्मा गुट्ठीन खट्टा लगिया । कसव ई चडे डम, आस अदि गने कोइहेम वई लग्गा लगियस ।

उंदुल वरंडा नू देवकीद एकसन ती ओंटे लेवेनचुस खप्पा लगिया; ने तंग ककी गुट्टियेर चिच्चकर रहचर । बुधवस असन अंडसियस केरस, अदिगही वईयन एरनुम उचु सन नेचस । अदि गुसन ओंटे एकला रहचा, आद हूं वईनुम; आद ततखन एदआचा, चीपुल नज्जा । आस अदिन धरचस; आद वुंचडारा, वोंगा लगिया, ईस अदिन खेचस पटकाचस; वईयन ता मिठईन दुई बल्लरा ननताचस अरा कोहन तान मोक्खस । देवकी चीखा हेलरा ।

तम्बस वटगी नू एन्देर नना लगियस ईस गही करामईतन ईरियस । कुक्क आस गही उडतुरना लेखआ लगिया । हीडी मंज्जूस अरा गरजारस —एन्देर मना लग्गी रे चोट्टो !

बुधवस सोचआ लगियस, आस एडपा नू मलकस । आस अक्कु वल्लस एन्देर वअना चाही का नन्ना चाही । आस वोंगागे ओंद तरा मंज्जस ।

पाहनेस—इतरा मेन्दय का मला रे सूअर, एन्देर नना लक्कय । देवकी छछेम रहचा हने बुधवस वाचस—एन्देर हूं मला वा, एन्देर हूं गा ।

पाहनेस—सूअर एकसनता, एंग्हे खल्ल मलकी । ओन्द्रआ एंग्हे टेम्पन ।

बुधवा—मला, मला, वा मला ।

पाहनेस—ओन्द्रआ वअदन मला एन टोंगएन ओंद्रओन ।

बुधवस चीखनुम केरस अरा टेम्पन ओंद्रस चिच्चस । पाहनेस आसिन एकसन ता किस्स, अल्ला एन्देर मला एन्देर वअनुम तंग्हे जिया पूरना लेखआ पस्सस । वेचरंगस 'हूरम वा, मल ननोन वा' वअनुम केरस; खेक्खन जूडियस, आस गही खेडुनू खत्तरस पहें विपतेस गही खीस मल इत्तिया ।

एडपनता होर्माभालर असन खोंडरर केरर । होर्मर हेंचक्करर केरर । पाहनेस सिन एन्ने गोल्लर लेखआ मन्ना ने हूं एका उल्ला हूं मल ईरकर रहचर ।

देवकी मुंद खुसमारकी रहचा, तम्बस आसिन टेम्पनती पस्सओस । पहें आस पस्सआ हेलरस अरा अटकारम मल अटकारस हने कोइहेम इत्तिया आद वआ हेलरा—हूरम वा, वा, हूरम खेओस वा ।

पाहनेस अदिन वाचस—निग्हे किचरीम मल ईरदी, एकासे एटचकस रअदस ।

अरा आसिन फिन पसआ हेलरस ।

देवकी—हूरम वा खेओस आस खेओस ।

पाहन—खेओस ईस खेओस वेस्सिम मनो, हेवडोन चिओन गडडी नू चिगालो गुट्ठी मोखो ।

ओन्द छुद खोखा फिन वाजस—कला इस्ती वोंगा, एन एन्ने चोट्टो गुट्ठीन इसन मल पोसदन ।

और टेम्पा मल पोय्यो एन्ने लगिया हने बुधवस देवकी खोखा तरा छछेम इज्जस । 4

पाहनेस गही चुन्दी नुकुरनुम रहचा, आस असरनुम वाचस—मल मेन्द्रई, उर्खा वआ लगदन । आस केरस अरा आसिन ओंद लाईथ चिच्चस ।

वुधवस एडपा वहरी हेवडारस अरा खत्तरस । असन होमर सौचर, कडमा चाहे मेद ईन्द्रईम गा मंज्जा । भला गेन्दा लेखआ गेच्छानुम खत्तरकस रहचस । आर आसिन चोदआ केरर । आस तानिम चोचस । पाहनेस हीडी वरआ लगियस, आस तंगहै जियन अम्बनूतिम वुंगियस ।

एडपन ती वेस्सिमगेच्छा आस वुंगियस अरा डहरे तरा उर्खस । उर्वस गही एडपन ती तंगहै गेच्छा मन्नन अरा डहरे नू इजनन अक्खस, हने इज्जस अरा ओगहोन तंगहै खेडु खेक्खन अरा ओगहोन आ एडपन एरा हेलरस । कडमा किय्या ओंद दुई अड्डा नू वमडा मंज्जकी रहचा, ओंद गुसन चपटा हेंडराचका ले एत्थरा । आस धूलिन तपआ नंज्जस । तंगहै करेयन कडमा नू वेस सकतानुम अरा तंगहै उर्वस गही एडपा तरा एरनुम, असन एत्थरा । तंगहै जिया जिया नू आस मल वाचस, डहरे नू नेकईम रअनर होले मेन्द्रआगेम आस वाचस—इसन उर्खा वे पाहन, तिंहै हू कुक्कन खोट्टदन का मला, इंगियो एम्बर मलकर हने नीन एगन चपटा हेंडरे नन्ना गूटि पसओय ? ओंद टिप्पा इसुंग लेखआ हू गा आ मिठई मल रहचा, वई नू एकसन एक्सरा अदि गेम इवन्दा गोसा नीन पाहनती गोल्लय इकला मंज्जकय । आसिन लगिया पाहनेस सिन तंगहै वअना मानिम मेन्द्रआ लई । आस असनती जोक्क और गेच्छा चुटिया कोतवाली तरा वुंगियस ।

असन ओंटे मन्न एख नू केरस अरा छछेम उक्कियस । थवसारकस रहचस, सथारआ हेलरस । सोचआ हेलरस अक्कु एन्देर नन्ना मनो । आस अक्खकस गा रहचस आस टुरा खदस पहे तंगहै जिया कोडा नू लगनुम केरा, देवकी गही एडपा दिम तंगहै एडपा, अरा विपतेस सिम तम्बस । आसिन लगिया, वीडी पुत्तो होले छछेम एडपा कालोस की तंगहै पिटरी नू चूतकस रओस उंदुल भर उल्ला अरा माखा एन्द्रईम मल ओंडुका मौक्खा रओस, पाहनेस तानिम जे एत्तोस आस मला हूएत्तोस, तंग ककी गुठियर आसिन ओना मोखागे चिओर रिम

आसीन वेदनुम देवकी गही ककी, आस हू अदिन ककीम वआ लगियस, असन अंङगिया । अदि गही 'ओहे इसन नूखुर्कय रअदय' वअनुम आस इज्जस । एन्ने इज्जस का ईन्द्रईम कत्था मल मंज्जकी रई, का ईन्द्रईम मंज्जकी हू रई, होले आस तंगहै अड्डा नू ठाड इज्जकस रअदस; आदिम नेआ गेओआगे वरचकी रई ।

तंग ककी वाचा—गुचा वुधवा निम्बस हू वल्ला लक्कन एन्ने राड रअदस नुजआ लई, खेडु खेवखा ? गुचा ।

वुधवा—एकसन हुआदी ?

ककी—एडपा अरा एकसन ।

वुधवा—फिन निम्है एडपा कालोन, एन एन्ने मलदन ।

ककी—एन्ने मल कच्छनखरनर रे भोकडोंडो, मेनोस, होले और पसओस ।

वुधवा—जोक्क इसन वरअर की पसआ एरदन ओंद पखना नू आस गही नलखन मुंज्जोन ।

ककी—आस गही नलखन मुंज्जोय अरा एकसन ओनोय, मोखोय ?

वुधवा—नीन एन्देर भवना नना लगदी, जोक पर्दा ची, एम्बस देवकी तम्बस सिन एदओन ।

तंग ककी आसिन एडपा होआगे वरचकी रहचा । ई लेंडे वुईयस संगे कच्छनखरआ पोल्ला लई । भला दुम्बा उतुगनी लेखआ मनदस । आद आस गही खक्खन ईरिया, वमडारकी रई । आद आसिन धरचा, वाचा—गुचा, वाल्का इसुंग खसओन चिओन, नेला तरती चोआ ओवका ओंगोय का पोल्लोय होले पदके अरा निम्बस सिन एदके ।

आद आसिन नतगा हलरा । आस वुचडारस, गेच्छा मंज्जस अरा वाचस—इत्तरा एगन धरआ वरचकी होले एहे इत्तरा एरदी पखना रई, एन निम्है ने तलदन जे नीन एगन होआ विदी । पाहनेस रहचस होले ईन्द्रईम कत्था मना ओंगो पहेकन

ककी—एन निमान पोल्लोन बबा, आसिनुम तईयो।

बुधवा—कलय आसिनुम तईके, कानम रई होले, एन आस संगे तय तपटा नोन।

आद एइपा तरा किरिया, हने बुधवस इसन ती ह गुच्छरस। भला ने बुभ्रभरा पोल्लो, इवन्वा कथा पाहनेस आस गही वईयन ती उखका अखओस होले आसिन अम्बोस ? एकसन गोवारी गड्डी का भट्टी एइपन ती चोदअर की एइपा ओचकस रहचस, तंगदस लेखआ पोसकस रहचस।

बुधवस सिन अक्कु अखतारा आस पाहनेस गही एइपा किरा पोल्लोस। आस एकातरा तंहै खेडुओच्चा अतरम काला हेलरस। आस शहर तरा सोभारस। अरे ई खेखेल नू ओक्कर की जोक्कम ओन्ना रई; नलख ननोन अरा ओनोन; दुई चाईर वछर नुम गा पदोन कालोन, भखना एन्दे ? एन्नेस तंहै जिया नू एन्दे वअनुम काला हेलरस।

आस गही कपड़े नू कोर्चा—इंगियो एम्वा रअना होले नेकईम एन्ने एगन नना ओंगो। ई पाहनेस एम्बस मलदस, ई पाहनेस गा आलसिम मलदस। एन्ने का एइपन ती ओत्थरओस। देवकी एंग तरम रई तंग ककी गार हू गा एग तरम रअनर। जे आलर ई कथन मेनोर होमर एंग तरम मनोर।

इवन्वा घड़ी का इवन्वा गेच्छा आस एकनुम अरा तीना डेव्वा एरनुम केरस अदि गही थाहे आस नना पोल्लस। अपर बाजार तरा अइसागे बड़ा हाता गही ओद तरकूटी ओंटे मुसलमानेस गही होटेले दोकानन कट्टा लगियस। आस गही खन्न टोन नू उईका असमा विस्कुट गुट्टीन एरनुम का लगिया; हने आ तुइकस वाचस—ब्या है, रे, लोडे ?

बुधवस आस गही घोचघोचो दईहीनएरर की इलियस, पहे वाचस—काम भेगा हजूर ? (नलख खक्करआ उंगी हजूर)

आ तुइकस आसिन एइचस, दोकान मुंदभारे इजताचस अरा तंगियो तम्बर गही एइपा पदा मेना हेलरस। बुधवस मानी कथन जोक नुडआ ब्रैस, पोल्लस। आ मुसलमानेस गे पतियार मल मञ्जा ईस टुअर कुक्कोस।

चअतारकी रई, ओला ओला कुइखर टुअर टपर का मंगतुर मल खक्करआ लगियर। पहे आ मुसलमानेस ई कथन हू, अखआ लगियस, ईर लंडी मनन वलनर, नलखन खडआ वलनर, ठकआ हू वलनर। तंहै दहीन ई खेखन ती आ खेखआ अरा आ खेखन ती ई खेखना नू वचनुम वचनुम एन्दे सोचचस। कला बौंगा वआगे सोचनुम ओंटे कौडा नू ओक्कागे वाचस अरा ओंटे खेता नू ओंटे अहडा टिकिया संगी मंडी चिअतांचस। ईस गही मंडी ओनुम ओनुम आस वाचस—अहै आ कूचीनती अम्म ओन्डाओ ओंगोय ? ई वासन वतन नोडा ओंगोय ? अरा आ कौडा नुम रआ ओंगोय, इतरा मल वरता मनो, नेकन हू एमसेरगा मल्ले मनो। बुधवस पाहनेस गही एइपा नू एका उल्ला हू, ओंटे खोटोरका डुभन हू मल नूइकस रहचस, पहे खस ले ई तुइकस गही नलख ननागे गच्छरस। ई नलखन गच्छरना आ तुइकस गही अहावअना मल रहचा, तंहै कूल गही रहचा।

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ओद ब्रडो हू मल पुरचकी रहचा, बुधवस आ होटेले नू रआ रआ असास केरस। देवकी तम्बस गा आसिन उंदुल लथचकस रहचस, दोष नज्जस अवगे लथचकस रहचस। ई होटेले नू गा परी लाईथ संगे चोअना मनी। अम्म ओदोरना नू का पिलेट नोइना नू जोक्क दोरी मनी का, ई पोषघोवेयस केवदस, पसओगेस खेखन चोददस। ई होटेले नू खली मुसलमानेर वरआ लगियर। ओनोर मोखोर डीवा चिओर अरा कालोर। होमर रांची ठेनता कुजइर लेखआ बुभारआ लगियर। ओंटे कथ्या बुधवस सिन कोडे लगा लगिया; इसन कुइखर मल वरआ लगियर। देवकी तम्बस सिन एकअसेम मल अखतारओ, आस इसन नू खकस रअदस !

तीन हपता लेखआ मज्जकी रहचा बुधवा सिन लगिया, आस इसन रआ पोल्लोस। आस जे खक्करा अदिन ओना लगियस, जे पसरा अदिन नना लगियस, लंडी गा अम्म मल रहचस पहे आसिन कपड़े नू कौरनुम का लगिया, इसन रअना वेकार ! भला उल्ला माखा तीन फीट अडा

नू ओन्ना मोखना, रअना, टांडरना, चूतना आसिन कोड़े एकासे लग्यो ? इदि मईया कच्छनक्खरआगे ने हूं मला । आल पिटका, जेहेल चिच्चका आलर गे हूं एन्ने मरीवत मल चिअतारई । आ होटेल भीतरे आलर आलीर अरा कुकोय गुठियर रहचर पहे आसिन अतरा मल कोरआ चिआ लगियर । विपत पाहनेस गही एड़पा रअना होले आस एकअसेम इन्ना गुटि हेभरओस, एड़पा नू हुमी तैरा कोरओस उखोस पहेकन ई तुड़कर गुसन आस ईन्द्रईम नना वल्लस ।

वअनर धर्मस ई खेखेलन एन्ने कमचकस रअदस का बुधवस गही उमैर नू कुक्कोर तामिम तमन मल पिटनर । बुधवस हूं तानिम तंगन मल पिटचस, पहे आसिन अहै अम्म नतगो वीरी कूवी नू खतरआ तुक्की रहचा । उन्दुल माखा वीरी छछेम चुरगियस चोचस अरा बड़ा हाता नन्ना पक्खे मिशन तरा वुंगियस । नेखय मला नेखय एड़पा पिड़ा नू चूतियस । विज्जा हने टापू कालागे नामे लिखतआगे हतरा हित्तरा एरा हेलरस । आस मेज्जकस रहचस. मिशन तरती कोड़हेम आलर टापू कानर, असन आर गे किसिम किसिम नलख चिअतारई । आस धर्मस ती इदिन हूं ने आ हेलरस का एकआसेम पाहनेस अरा दुमसा टुलीन ता आलर आसिन अम्वन एरर नेकआ ।

मिशन ती आलर रिन ओंटे साहेवस चलान नना लगियस । चलाने गही नलख चलरओवीरी आस गही वंगला मैदान नू आलर निदिर काला लगियर । बेचरंगा बुधवस एका से अखओस आसिन अक्कुन होओरका मल होओर । आस चलान एड़पन हतरा हित्तरा वेदा हेलरस । आसिन लगिया आस तंगहै नामेन खिस्तान लेखआ मेन्द्रैतोओस होले साहेवर आसिन चाँडे कट्टा चिओर । आस तंगहै नामे, तम्बस गही नामे तंगियोद तंगड़ी बगर गही गही नामे हुमीन जिया जिया नू जोहन पतरस गुट्टी कमचस । साहेवस मुंदभारे मंजस । आसिन टापू कालोन वाचस हने गा आस अलखा हेलरस । वाचस—जोवक खोखआ अक्कुन पोतलोय काला ।

बुधवा—ओंगोन हजूर, एन हुमी नलखन नन्दन ।

साहेवस—एकसन ती वरदय, इवन्दा वछर मंज्जकी रई तिहै ?

बुधवा—एहै जोहन नामे हजूर एम्बस गही

साहेवस, जोवक कड़कड़म्वाचस—इवन्दा वछर तिहै ?

बुधवा—वलदन हजूर ।

साहेवस—आठ पूचका लेखआ हूं गा मल एत्थरदय, ने निगन इसन तईया ?

बुधवा—एम्बस एम्बस हथी एम्बस सिम तईयस ।

साहेवस—निहै पदा ? अरा एंहीं तिहै चिट्ठी ?

बुधवस अक्ककरस । भला इसन चिट्ठी ओंद्रना मनी ! आस गही जिया धक्ककरआ हेलरा । साहेवस आसिन मल काला चिओस होले एकासे आस उज्जोस, इन्ना पेरितिम खेना अम्मन हूं मलओहुकस रअदस । आस साहेवस सिन जोर ननर की वाचस—हजूर नीनिम चिट्ठी टूड़ा चिआ से इंगियो एम्वा एन्द्रन अखओर रओर होले जुन अखओर का वल्लोर ! आस गही खन्न चईना मासे मंज्जा ।

साहेवस आसिन १८ वछर मंज्जका वेगर टापू तईया पोतलोस, अदिन एरनु हूं आस बुधवस सिन मेन्नुम केरस; एन्देर नामे ? एकसन रअदय ? एन्देर नन्दय ? बुधवस इसन हूं ठकआ पोतलस । अन्ती साहेवस आसिन गमचस, हने आस चीखा हेलरस । आ साहेवस, आसिन तंगहै फटफटिया नू खोखा तरा ओकताचस की तंगहै रअना वंगला नू ओच्चस । ई साहेवस गही हूं घोचघोचो ले दंकी रहचा पहे आ मुसलमानेस गा ईस मुंदभारे आल दिम मल गनरओस । बुधवस ई साहेवस सिन तंगहै खीरीन तिगियस । तंगियो तम्बर मलकर, आस ओंटे तुड़कस गुसन रआ लगियस इदिन तिगियस पहे विपत पाहनेस गही नामे मल नंज्जस । आस ईसिन मिशन ता एका स्कूल साहेवस तरा तईयस चिच्चस ।

और दोग एंड्रदोग बछर कट्टिया । अक्कु बुधवा सिन ने हं वलनर । इत्तरा अदा जेवियर कुमार नामे ओटे कुक्कोस कालेज नू पढ़आ लगियस । आस एकसनता अरा ने तंगियो तम्वा अदिन आलर वल्ला लगियर । इवन्दम अखला लगियर जे आस टुरा खदस, मिशन आसिन सनिन वीरी पोसचा । पहें ई मिशन खदस सिन अखउर इदिन हं अखआ लगियर जे आस मट्रिक परीक्षा चिआगे ओद वछैर नू दूई तीन धांव दरजा अरिगकस रहचस । कालेज नू पढ़आगे आसिन सरकार तरती ढीवा चिअतारा लगिया । वी० ए० परीक्षा नू उक्कियस हने फिन होमर ती मुंदिम उखंस ।

स्कूल नू पढ़ओ वीरिन तिम आस गही नामे हत्तरा हित्तरा वीडेरना ओर मंजकी रहचा । पढ़ना नू आस तेजगर रहचस पहें हारमुनियम अस्सना अरा लीला नन्ना नू हं आस अजगड़-अगड़ किल्लम रहचस । स्कूल चलावऊ साहेवर गही चाहे नेकईम कोहा आउर गही परव तेवहार मनो होले जेवियरेस सिनुम अस्सा पाड़ागे वओर । डंडी आस तानिम मल कमआ ओंगगा लगियस पहें नेकआ निम ईन्द्रईम पाड़नुम मनोस होले आडंडी आस गही खेब्दा तरती कोरअर की आस गही कपड़ नू ओक्कर का लगिया । ईन्द्रईम डंडीन पाड़ागे आसिन ओंगहोन मेन्ना मना लगिया । लीला खीरी गा आस तानिम हं लिखआ लगियस । मल लजरऊ कुक्को रिन तानिम चाजोस, तानिम आरिन आलर मभी एकन्ने इजना मचो अदिन सिखावओस अरा तान हं ड्रामन ननोस । खिस्तानर होमर जेवियरेस सिन अखआ लगियर । जोक्क उल्ला नू गा सकंस लेखआ आसिन एरा गे अरा आस गही डंडीन मेना गे आलर खोडरआ लगियर । वअना वदे गा वअतारओ फलाईन मोका का परव मनावआ लगनर, पहें आस गही पाड़नन एरा मेनागे अकै कोहा गोंडही खोडरआ लगिया । अदा परता आ पक्खनेती एड़ना मेद नू सिरसिरआ कोरना लेखआ आस गही पाड़ना अस्सना लग्गा लगिया । अरा कुकोय गुठियर गही कथा गा तम्है दिम, ई पेल्लो पिट्टु लम्ब चोड़यस नेकन गा वेंजोस !

ई जेवियरेस सिन ने हं वल्ला लगियर, आस एन्देर जातियस । जोक्क

उल्ला आस गही वाचना पढ़ना लिखना नू कपड़े एरर की साहेवर वआ हेलेरकर रहचर आस मुसलमानेस और जोक्क उल्ला खोखा आस गही डंडीन आलर-मेना हेलेरर हने गा वाचर आस कुंडखस । ने ने हिन्दुर मिशन नू खडअर की ओदोरका हिन्दू सोचआ लगियर । ई खडवड नू गुपचू कथा ईद रहचा का आस हं छछेम रआ लगियस । विपत पाहनेस हं आसने हिकदस, अदिन वल्ला लगियस ।

पाहनेस गही एड़पनती बुधवस गही उखंका गही ओद वछर कट्टा लगिया हने मिशन ता कुक्कोर उन्दुल नामकोम का कवाली कुदा केरकर रहचर । विपत पाहनेस आर मभी ईसिन ईरकस रहचस । ई कमीज हाफ पेंट नू ईसिन चिन्हा पोल्लस । ईस गही बई मुंई खिस्ताने र लेखआ चुट्टी आर लेखअम खंडका अरा वागरका; चुन्दीमल रहचा । चेमचेमरा एमचका नौडचका बंगाली कुक्कोस लेखआ एत्येरकस रहचस । 'निगहै गन्देर नामे बवु' बअर की आस टोक्चकस हं रहचस, हने गा ई कुक्कोस कुंडख बुभुभरअम पोलकस रहचस । एकासे अखओस ई कुक्कोस ने तलदस । इदि खोखा और उन्दुल आस आसिन एकसन बंगाली कुक्कोर संगे बंगाली कच्छनखरनुम खक्खस रहचस । आ उल्ला नू रांची नू जेवियरेस सिन आलर अखआ हेलेरकर रहचर । ई जेवियरेस हं बंगाली नुम आर संगे कच्छनखरआ लगियस । विपतेस सिन पतियार मंजज चुकुरकी रहचा, जेवियरेस तंगहै पोसका तंगदस मनम मल ओंगदस । आस तंगदा देवकीन हं तिगकस रहचस; अहं आ दही सूटान आवो मिशन नू ओटे कुक्कोस रअदस, बुधवस लेखआ एत्येरदस पहें आस मलदस ।

खोखा खोखा नू देवकीद तान हं ई कुक्कोस सिन उन्दुल एकसन डहरे नू खक्की रहचा । आद पर्दा लगिया आसिन कोड़े एरा हं पोल्ला । आस हं अदिन एरनुम कट्टा लगियस, बेचरंगीद एकना खेडु डहरे नू खपचारा केरा । आस गही कट्टना गूटि आद इज्जकी दिम रहचा ।

और उन्दुल गही कथा एन्ने । जेवियरेस गही मिशन हाता नू थियेटर मना लगिया । मिशन गही टुरा खदर गे साहेवर ढीवा चन्दा चोदआ

लगियर । डेर वगै आलर थियेटर एरा बरचर । तंहें संगेर संगे देवकीद हें एरा बरचकी रहेचा । वेचना खीरी गही नामे रहेचा 'क्रूस गही चिन्हा ।' नरो बेलस गही राजी नू खिस्तान आलर गही उज्जना ओकनन अरा सिह मंदा नू खेअनन एदआ लगियर अरा ओटे डोम्फलो लेखआ कुकोय एकासे ओटे जोख कप्तानेस सिन तंहें धर्मस गुसन अन्द्रई अदिन एदआ लगियर । आलर टकटकरआ एरा लगियर । जेवियरेस सिम आ जोख कप्तान रहेचस । एकासे आस गही खन्न इवन्दा आलर गही मभी नू देवकीद गही खन्न निम विदिया । आस गइवइरस की ओद छन्दगे अदिन एरनुम रईह केरस । आस गही गइवइरनन गा होमर अक्खर पहे इक्वदा आलर मभी ओतोख देवकीद अक्खा एद्रालोद आसिन गइवइस्वाचा । दुई छन्द गा आस अदिन ईरकस रहेचस । आदहू एरचेरकी किरकी रहेचा । ओलाथियेटर ती किरंर की आद तम्बासिन खिस्तान आलर गही धर्मस गही कथा क्रूस गही चिन्हा गही गोटेदा खीरिन तिगिया अरा वाचा— एनहू खिस्तान मनोन, एहें संगेर होमर खिस्तान आर संगेम एंगन उज्जना मनो, खेअना हें मनो । विपत पाहनेस मला मल वाचस । संवसार कुंइखर मभी अदिन वेंज्या चिआगे आसिन ने हें मल एथरआ लगियर ।

जेवियरेस बी० एनती उखस हने दुई तीन ठू कथा मन्द्रा । ने वाचा आस गे एकसन कोहा नलख खवखरआ लई । ने वाचा खइकपुरनता ओटे साहेवस आसिन तंगदन चिआ लगदस । आसिन कलकत्ता नू एन्देर अफसर कमओस । अरा ने वाचा आस हाडी पढ़आगे पटना का दिल्ली कालोस ।

पहे सरकार डीवा चिञ्चा हने जेवियरेस लडन केरस । आस असन सोय चन्दो पढ़चस । तंहें इडडी गही हें नामे मंज्या । चन्दवा गुटठी खक्खरा ।

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आस रांची किरा लगियस । आस अखआ लगियस इसन किरास किम डुरंडा सेक्रेटारियेट नू ओक्कोस । सरकार गुसन ओला ओला कुंइख अखउर अफसर मन्ना जुडुर आलर मल रहचर । ई चड्डेस आसिन ओटे

कोहां नुकरी गे बाजकी रहेचा । रांची रेलवे स्टेवान गुसन एकसन आस गहीर क्वाटर रओ । लगी ई क्वाटर गही अरा विपद पाहनेस गही बटगी सट्टरका रई । कालेज परियनता, कुक्को प्रियनता कथा तंहें कपडेन खोदकाचा । एकासे आसिन इडडी पाडागे अरा थियेटर वेचागे सवख लगगा लगिया, एकासे आस स्कूल नू पढ़चकस रहेचस, एकासे अईया कीचकस रहेचस, एकासे आ मुसलमानेस गही होटेल नू रहेचस, एकासे विपत पाहनेस गुसन रहेचस, इबडा हुमी कथा ओटे ओटे नतर की आस गही कपडेन नोकटाचा ।

विपत पाहनेस सिन आस गही वई एन्ड्रईम वथानेकआ, आस गही जिया तम्बस वअर किम अखआ लगिया । आसिम गाआसिन लल्ले वीरी पोसचस । कथा मानिम आस परसस की एडपन ती ओत्थोरकस रहेचस, ईद हें मानी का तंहें ओटे खेक्खा टोन्ने गुसन इन्ना हें ओटे गुलू रहेचा, पहे आसिन इन्ना लगिया ईद हें आस गही आसिन कोडे पोसना कमना गही, सावत दिम । दोष नंज्जका कुक्कोरिन मल पसना कोडे पोसना एकासे वअतारओ ? आसिन इन्ना ईदिस लगिया एकासे आर आसिनतीना सारआ लगियर । देवकी एकासे आसिन जुटठा असमा गुल्ले गुटठीन चिआ लगिया एकासे आस अदि गही अमखी डुभनती अहडा कुटियन खइआ लगियस ! आसिन हुमी याद मंज्या ।

ने अखओ देवकी अरा देवकी तम्बस आसिन इन्ना जेवियर वअनर का बुधवा ! आर गही एडपतती उखता उल्लनतिस तंगत नुइचकस रहेचस । पहेनेस सिन गा आस टकचकस हें रहेचस । इन्ना इवन्दा गेच्छनती आस राची किरा लगियस । आस अखआ लगियस आस वस कोहा आल मंज्जकस राअदस पहे आस गही जिया हें अखआ लगिया, आस पाहनेस अरा आस गही तंगदन दगा चिआ लगदस ।

यु० के० काना मुंद आस मंज्जकस रहेचस, देवकीद हें खिस्तान मंज्या । तम्बस आसिन आरसोकीनता ओटे वेस वनचका ठगचक । एहा नू बीसा वेहा लगियस । देवकीद तम्बस सिन कथन खइताचकी रहेचा । आ

नल्ल ग इतन वक्कर उतनर । प्हे ओसिनम परछाया वक्कर उतनर
 ओतन अकखस की कोड्डेस खसमायस । ओतन खकखो विवस । देवकीस
 'कोड्डेस रओकी का मरसा' वअनतिस खकखो विवस । देवकीस विवसान
 नाम मरसा रहबा । इवतिस खसमार । देवकीस हूँ कुंडल कुकीप
 रहबा, गच्छा गच्छा मज्जा । ललिस नरा हीरया अरा ओत किमिसम आद
 खसमारो हूँ आल वलस गही वज्जा आस गही जूकर ओतिस मम तंगदा गन
 मना लई ।
 प्मं विवपर कुमार तीहूँ वगला गू रओहैलरस अरा इरेवा सेकेटिरिये
 नू नल्ल नना हेलरस हने एतन एतयो जे अक्क ललिस मने आस गही
 वज्जा मर वलरकी रहूँ, अतिस वज्जास अरा सतव सतव कोड्डे कोड्डे उज्जास ।
 प्हे वववस गही खीरिन एतन चांडे हूँ रना मल रहबा ।
 देवकी गही एडपा विवपर साहिवस गही वगला ओत पक्ख वतगी
 एड एडपा गही सटकी रहबा । देवकी नलस उरुल उरुल हूँ साहिवस
 गूसन वरओ ललियस । हूस गूसन अतन कोड्डे कोड्डे ओत वरतिस रओ
 ललियर, मम वराव कच्छनवराने मीमी मल ललिया ।
 उरुल वीडा मल पुतकी रहबा, विवपर साहिवस तीहूँ वतगी नू प्प
 गूटोन इरेम नका मओ ललियस । एदेर मज्जा हने उज्जास, धीरमा
 पक्खी आ पक्ख पातिस गही एडपन एरा हेलरस । वीरिस गहूँ अतन
 इवकखस सिम रहवस । खन आस गही खजलखीती खवखवरा केरा ।
 एतन एरा ललियस अरा एतन मओ ललियस अतन तान हूँ वलस ।
 इतरा आस गही खीरि तरा विवत पातिस एतन एरा लयय
 वअनम अडसियस हने आस एजस । तीहूँ खनन ती एतडेस धूलि वीवना
 खओ मअनम वावस—एतन हूँ मला, तीन एका तरती वरओ लयय ।
 पाहिवस अकखस आस गही विवपा नू इरेड्डेस कख्या गी ओतया उवकी
 रहूँ । आस हेलरा विवरा प्पन एतिस वावस—मम साहिवस कख्या
 ओतय इरेर ?

विपतर म खन मसेरका उरुलन सिम विवपरस सिम ललिया हेलरकी रहबा,
 इरे वववस एकांन हौमी आलरिन उकखो लययस, अतन अखओी ।
 आस गही कालवती पास ननर की उखी वीती जे खडकपुनन न ओत
 रेलव अकखरेस गही तंगदा आस मडेया रिमिरकी रहबा, अरा अत गही
 नलस विवपरस सिम कलकला नू एदेर अकखर कअया वेदा ललियस इरे
 हौमी वडे वडे गही का खेव्दा गही कख्या मल रहबा । आ रेलवे अफसरस
 गही तंगदा गही नम ललिस रहबा । मम तंगदा रहबा, विवपरस सिम वगाम
 आलर वावकर रहबर ओतिस आसिन मओओ । आस तानिम गी हूँ ललिस
 अरा नलस मओी नकन हूँ इरेड्डेस मल वावकस रहवस । मनी नू गी
 ललिस सिम आस गही खीरि खीरि मना ललिया । मम तंगदा, मम र ललअम
 लज्जारा वल ललिया । प्हे विवपरस अत गही नलस सिम इरेकस हूँ
 मल रहवस । आस ललिस गने मल कच्छनखरओ ललियस हूँ कख्या
 मलैद, प्हे अतन हूँ इरेड्डेस कख्या मल विवकखस रहवस । प्मं विवपर
 कुमार वअनम एदेर मनी, खीरि ओतिस गही ओतिस कुंडलस गही सिम रहबा ।
 इकलनती देवकी गही एडपन ती उखकखस रहवस ओलनती अत गने ओत
 शोद मल कच्छनखरकखस रहवस प्हे ओत ओतिस हूँ मी उरुल खिमवकी
 सिम रहबा । आस अतन विवखरअम पोलिस ।
 आस रवीरि अडसियस । गहीन ती इतियस । वीरिसम वगने आलर
 ओतिस परछाया वक्कर रहबर । तीहूँ मंगार रहबर, मिथान न ओत
 एड साहिवर रहबर । चाडेर पाव मनर मवकर हूँ रहबर, अरा ललिस
 हूँ रहबा, ओतिस प्प म्पुमा ओतिसकी रहबा । अतन विववा अरा एतन
 लवर मकखरा का तीहूँ ओलस सिम विवत ती किरियस । देवकी अरा
 देवकी नलस हूँ ओतिस परछाया वक्कर रहबर । ओत तरा देवकीस
 विवसान मनर की विवपरस गही मिथान न कोवकी रहबा अरा
 नना तरा नलस सिम अखनारकी रहबा, हूँ विवत ती विवत ओल वलस
 तीहूँ एडपा वतगीन ती सटटरका वगला नम रओस । आर गी गच्छा
 ओतय मनन ती ओतगीन गी ओतिस ललिया आर कखव इरेड्डेस नना

जेवियर—गुचा एड़पा तरा निगगने कथा कच्छनखरना रई ।
पहें एंगन हजूर एन्देरगे वअदय ?

पाहनेस—हजूर आलर रिन हजूर मल वओन अरा एन्देर वओन ?
आ कथन अम्वा, वआ मेम साहेवन इकला ओन्द्रदय ?

जेवियर—बेंज्जा मंज्जकी रई जे ओंरओन ?

पाहन—अदिनुम गा वअदन, चाँड़े बेंज्जा मला होले, अखदय
मेमर रिन वेंज्जरअम पोल्लोय ।

जेवियरेस—आसिन तंहें चूतना कुठरी तरा ओच्चस, ओकताचस
अरा वाचस—ओटे कथा मेन्ना रई, मला अम्बके वआ ।

पाहन—मेना, मला वअना रई, होले मला वओन, नीन एरके ।

जेवियर—निगगन हओी वअना मनो, एन देवकीन बेंज्जावेहन ।
पाहनेस अकवकरस, पहें सोच लिघियस अरा वाचस ए हजूर ई खेखेले
नू निगगन ओतत आलस हूँ मल भेटारओस जे कोड़े वेलस लेखआ आलस
गन तंगदन वेंज्जा मल वेदोस पहें निगहें आ लड़िस मेम, आद एकसन
कालो, निगगन मल खच्चो !

जेवियर—पहें एन अदिन मल वेंज्जोन, से भला एन वेंज्जरअम मल
वेंज्जरओन । एन नेकन पसिन्दार ओन अरा ने राजी रओ, अदिन मला
वेंज्जोन एन्देर वअदय ?

पाहनेस—कथा गा कोड़ेम वअदय ।

जेवियर—होले ?

पाहनेस—देवकीन मेनोन ।

जेवियरेस वाचस—वेस । अरा एन्देर वआ वेदा लघियस अन्ती एन्दरन
सोचअर की मल वाचस । आस पाहनेस सिन तंहें रअना कुठरीतरा इदि
गेम ओच्चकस रहचस का इन्ना आस आस गही खेडु न खत्तरओस, माफ
ने ओस । आस देवकीन अन्नेम चिआगे राजी एत्थरस हने ईस छछेम रहचस ।

कुकोय गुठियर गही जिया गही कथा वुभुरना ओंटे अफैत गही कथा
दिम । देवकी जेवियरेस गने वेंज्जरआगे राजी मल मंज्जा । अदि गने
तम्बस हूँ रंजारस, इतरा जेवियरेस हूँ ठिसुआरस ।

और ओंटे कुकोय गुठियर गही अफैत गही कथा । आर छन्दे छन्द
वदलारनर । देवकीद जेवियरेस गने मल वेंज्जरओन वाचा । तीन चन्दो
कट्टागे ग्लाडिस गही वेंज्जा कलकत्ता नू ओंटे साहेवस गने मंज्जा हने
इतरा आद जेवियरेस गने वेंज्जरआगे खस ले 'हओी' वाचा । एन्ने ग्लाडिस
गही हूँ वेंज्जा मंज्जा अरा देवकीद गही हूँ; अदि गही बाल डान्स संगे
अरा इदिगही वरात संगे । हुमसा टुली न मड़वा गड़चर अरा चुमन
उक्कियर ।

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ओंद चन्दो तिम-आस मोका वेदा लघियस एकासे अदिन आस तंहें
नुडका खीरिन तेंगोस । आद कसव खिस्सारओ, कसव अदि गही तीना
सारना एतो; पहें आलर गही उज्जना ओक्कना न ईद हूँ ओंटे टूंडुरका
कथा लेखआ रई, का वेड़ा रअनुम वई मल तिस्गरई, वेड़ा कट्टी, होले
खोट्टन खोट्टर की गुदन एरम तुक्की । जेवियरेस ईन्द्रईम वहना वेदर की
अदिन तेंगा गे सपडारकस रहचस ।

उंडुल खंद्रओ कालो वीरी आस एन्देर गुनगुनरआ लघियस हने देवकी
वाचा—पाड़ा तुक्का लई, पाड़ा से ।

जेवियर—निगगगुसन पाड़ा पोल्लोन ।

देवकी—एंगन लउजे लग्गी ?

जेवियर—मानी लउजे लग्गी ।

देवकी—निगगन हरावाचकन अवंगे ?

जेवियर—मला, निगगन ठकचकन अवंगे ।

देवकी—ठकआगे निगहें गुसन कपड़े दिम मलकी ।

जेवियर—नीन बलदी, एन मानिम निगगन ठकचकन रअदन ।

देवकी—हुमीन अखएन ।

जेवियर—नीन अखदी एन ने तलदन ?

देवकी—एन्देरगे बल्लोन ।

जेवियर—निगमन एकासे तेंगोन !

देवकी—सन्नि वीरिन ता कथन एन्देर तेंगोय का । का इन्ना हूँ
एहें वईयनता लेवेनचुस मोला तुक्का लई !

जेवियरेस एर्चरस केरस, अन्तेम एकन्ने आ थियेटर उल्ला देवकीद
एर्चरकी रहचा ।

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धघारिन ता जुगियस

पैरी एइया कौंइनती खेर गुट्टी उर्बेम लगिया, जुगियस तंहे चाली
न इज्जकस रहचस । एन्देर मज्जा हने सट्टे ले वईयन ता तमकुन तुप्पियस
अरा चिचियारस—एहें खरपन एरके तो . . . एका तरा रई . . . एन डईसू
का लगदन ।

‘आ पच्चरी मईया मलकी ?’ वअनूतिम आद् ओन्द्राआ केरा; एन्दन
सोचअर की अटकारा अरा वाचा—‘कट्टु गा लच्चकी रई, संवसंव नना
लई, उंङुग रआ से, तीखिलन सजदन चिअदन, मंडी ओनोय अरा कालोय ।
जुगिया—धधुस गुसन कादन ।

चौरी—हूमी, मंडीन वीआ चिआसे, ओनोय अरा कालोय ।
जुगिया—असन मंडी मल खक्खरओ ?

चौरी—खक्खरओ, एन्देरना मल खक्खरओ । इवन्दा उल्ला खक्ख-
रआ लागी दिम । एहें ने अखचकी रई, नीन एका वीरी असन अइसोय ।
निगगणे असन आर मंडी अमली वीताचकर रओर . . .

जुगिया—एहें अक्कुन पैरी पैरिम, टोटा न मंडी एत्तो ! . . . ची खर-
पन, अरा उर्बेना मुंद टाक टाक अम्बे ननं ।

चौरी छेेम मज्जा; तंहे आलस सिन अखआ लगिया, कथन पराना
वेकार । आद आस गही खरपन अरा लीरीन हूँ ओद्रा चिचवा । आस एइपन
ती उर्बेस । पइनुता आलर नलख गे ने हूँ मल उर्बेकर रहचर । आस
नाल नाल डईसू धधुस तरा सोभावाचस ।

ई मईया डईचका कथा गही जोकक उल्ला मज्जकी रई । जुगियस
४५-५० अइसकस रहचस । सोये भनर आस गही तंगवा वगर रहचर ।
कोहस गही अरा आसिन ती सन्नि कुकोय गही वेंज्जा मज्जकी रहचा ।
नती पुती गुठियर हूँ रहचर ।

जुगियस गही एइया पद्दा मकी नुम वेस कोहा लेम रहचा ।
ओंद जोडा मनखा रहचा । आस गुसन अइडो, एडा, किस्स, खेर हुमी रहचा ।
खरल पद्दा गुसानिम रहचा । उईसू गुसन एहे आध पावा लेखआ नालन
खेंदकस रहचस । असन धधुस उईया लगियस । ओंद कुडी उड्डु लेखआ
खेस्स वछर वछर असनती तंहे एइया चेइतआ लगियस ।

जुगियस एहें गोरुस मल रहचस । हुमी खल्लन तानिम उईया लगियस;
ओंटे जोखस सिन उईकस रहचस । डुईसू न धधुस हूँ आस गही पैसकन
निम नना लगियस । पाच कुडी उड्डु लेखआ खेस्स आस गही एइया न
वछेर वछेर कोरआ लगिया । आस जेठे पैय्या हुमी उल्ला पैरिम चोआ
लगियस । उईता उल्ला उईयोस, चाखना उल्ला चाखोस, खेस्स नावना
उरुआ नावोअ मंखोस । जोंबर तो एन्देर नलख हूँ मल ननतओस एकदन
तानि हूँ तानिम मल नओस । ताहें वटगी नू वछेर उल्ला अलुआ भेटांगो,
वित्रेगी पलबाजा अरा मूरई गजरन इदओस । एडा खेर गुट्टीन, अदिन
एम्सरा मल चिओस; लेउओस अम्बोस । इवन्दा मला इवन्दा उल्ला
एइया नू आस गही ठेठफा कउकार ती पिटका खेर चेंगना गुट्टीन अमली
कमना यना लगिया ।

धघारी नू अरा हीडि हीडि पद्दा नू आसिन होसंर अखआ लगियर ।
तंहे पगान हेअर की अरा लीरिन कप्पर की एक्सानिम खपट खपट कालोस

होले आलर आसिन एरर किम हुसओर अरा खिस्सारओर । बग्गेम आलर आसिन एल्चा लगियर ।

कोईम उल्लन ती आस गही एइपा नू मंडडी अमखी दुई खेप विआ लगिया । आस दुधी घीव गुटठीन मल ओना मोखा लगियस । आस वथा लगियस, दुधीन तंहे कूल पचावआ हू पुल्ली अरा अदिन वछावअर की बीस-ननती डीवा हू वेस वरथी । भला घघारी नू हू घीव चाईर रुपये सेर । आसिन कलमदानी तीखिल गही मंडडी हू मल पसीन्द; ओनागे आसगे खसखसोवा कंडरी तीखिल गही मंडडी दिम एम्वा लग्या लगिया । खेसो अइखा गही अमखीन हू आस अजगइ पसीन्दारआ लगियस । तंगदा वगर सनि रहवर; उंडुल स्कूल एइपन ती वरर अरा तंहे मास्टरेस गही वाच-कन तिगियर, खसखस तीखिल दिम मेद गे कोइ; पडरू तीखिल नू मेदन कमना वसूत मलकी; मल वेस छंटचका तीखिल नू जे खेसो खेसो रंग गही कुइडो लटखकी रई अईयम गातीखिल मंडडी गही जोर । अदिन विटामिन वअनर । अइखा नू गा ई विटामिन हू रई अरा लोहा मन् हू रई । औलन तिम जुगियस गे कंडरी तीखिल मंडडी अरा अइखा अमखी अलंत एम्वा । जोक उल्ला नू मंडडी ओनो वीरी आस तंहे आलीन अरा खई गुठियारिन आना हेलरस—'एन्देर ना तीखिलन एल्ले चुंज्या चुंज्या दुधी लेखआ कम दर का ? जोक कुइडोन तीखिल नुम रआ चिओर होले का टोटन कट्टा पोल्लो ? ... अरे ववा तिमहें दिम जुन सवगा वछरओ ।

जुगियस सिन अम्बर की एइपा नू होमर चाह, विस्कुट, हलुवा मिठाई मोखा लगियर । आस इदिन अंडो वडो उज्जना वथा लगियस । गुमा पीसा आर आसिन ती नूखरअर की ओना मोखा लगियर । आस पहे एइपा नू एल्ले शहरेनती खीरका कोइ-कोइ ओल्ला मोखना एरोस होले कइ-कइवा वथा लगियस—'तिमहें एल्ले चाह दुधी का केक मोखना ती तिमहें उज्जना ओककना मल कम्मरओ । निम आल पर्दा वेदर होले जोक डीवा वछावआ, ई खेलेल नू डीवा दिम हुमीन कमओ । डीवा वछावअना चड्डेम आस मल ओना मोखा लगियस । भरा अरखी गा आस ओनम मल लगियस,

इत्तु आलर खतरनर; पहे चाई नेकअर गुसन आस गही हू मल काला लगियस; वओस इना गही काना नू जे बरओ आद सूधन होअर की नेला कालो । आलर चाई आसिन तंहे एइपा हू मल एइआ लगियर । एका एका वीरी एल्ले मना लगिया का चोरी ओत्खम का लगिया अरा एइपा गही नामेन उईया लगिया । आस बुटा ओल्ला डेर उल्लनती अमवकस रहचस । तमकू अम्बना पोलना ती मोखा लगियस । सनि रहचस आ वीरिम ओर नंजकस रहचस, कटकटरआ जियन नंजकस पहे अम्बा पोल्लस ।

तंहे सवगा रअना परिया नू जुगियस इवन्दा मला इवन्दा उल्ला कछरी केरकस रहचस अरा मुकदिमा लइचकस रहचस । तारिक उल्ला चोओस नोइस मूजोस, ओंटे चथरा नू अलखड़ा गुल्लेन हेओस अरा तंहे कगच पट्टा गही 5 गेहन जेमचोस । उकीलिर हाकिमिर गही अइसना मुंदिम कछरी बाइ मल्ल गुसन इजकस रओस । उकीलिर मुंसीर आसिन अल्लआ लगियर मुकदिमा नू आस डीवा लगावआगे मल एल्चा लगियस । तंहे उकीलिस सिन फीस हू चिओस अरा ईन्ट्रैईम नन्ना खर्चा तिगियर होले अदिन हू चिओस । तंग मईयम आस खर्चा मल नना लगियस । एइपा किरागे कुवेर मन्ना लेखआ बुफारओ होले अलखड़ा गुल्लेन एकअम पत्चरी ओछोर नू मोखोस अरा अम्मन ओनोस ।

वेस्सिम उल्ला मंजकी रहचा, जुगियस मंगू तंग ककस गही खल्लन जरयेगपी लिखताचकस रहचस । एकासे एकासे आ खल्ल जुगियस गही दिम मंज्या केरा । कछरी नू मुकदिमा मंजकी रहचा । मंगू तंगककस गही उकीलिस हाकिमिस गुसन जुगियस सिन पट्टा एदआगे वाचस । होमर अकवकरर । जुगियस गुसन पट्टा महजूद रहचा । हाकिमिस गुसन जुगियस गही उकीलिस सिम कच्छमखरना पोलना लेखआ एत्थरस, हने जुगियस तंहे पगान जोक खोखा तरा एत्ताचस अरा आस गही खेव्दा नू वाचस—'उहकीवा कहू नै हजुरे, लिखतंग मुंदभारे वकतंग से का भेगा ?' भला एका मला एका उल्ला मंगू तंग ककस तंहे खल्लम जुगियस गे वीसकस रहचस । ईस गुसन रजिस्ट्री पट्टा रहचा ।

जुगियस एइपा नू रओबीरी उल्ला वेइा नू वरंडा का चाली नू मल रआ लगियस । आस नलख ननोस चाहे मल ननोस आस वटगी तरम रओस । नेकईम तम्हे वटगी आडी कमआगे खज्ज छवओ, एकओसेम ओद चोला जुगियस तरा लेवदारा, चाहे आस गही वटगी नू खतरा आस असन तम्हे टेम्पन धरअर की इज्जओस चिओस ।

ओद चान तम्हे वटगी नू आस मटर इइकस रहचस । आद ललखरकी खज्जआ लगिया । उदुल आ पटियन ती ओद चोख एन्द्रन अर्खा रआ । एन्द्रलोद खइखइमवाचा । वोगनुम असन केरस । ईरियस घोरना पचबरीन ती आ पक्खे दुई भनर कुक्को खहर इज्जकर रअनर । छछेम बटगीन ती उर्खस, सठ ले आर गुसन अइंसियस अरा वाचस—'चोरदेवा गुठियर, इसन एन्देर नन्दर' वअनुम आरिन थुपियाचस अम्बियस । आर बुगियस तम्हे खेखन तिम आरिन पत्सकस रहचस प्हे ओटेस गही गल्ले पूखियर केरकी रहचा । नन्ना उल्ला आर गही तंगियो तम्बर कथा फरियागे आस गुसन वरचर हने ईस कछैरी कालागे रेडी !

उदुल पकलू गही आली आस गही एइपा कूइ नेआ वरचा । आद सोचचा आस अक्कुन एइपा नू मलकस, चोरी गुसन नेओ, तम्हे अइखा विलैतीन पटावओ अरा अदिन छछेम कित्तओ चिओ । आर गही तम्हे कूइ जोक्क उल्लनती भरभरआ चुरखा लगिया । एका उल्ला गा अत्तु अम्म नतगनुम पकलूस कूबी नूखतरआ लगियस । आर पुना खेदा हं पालकर रहचर; ई चन्दो आ चन्दो वअनुम वअनुम तम्हे गोटेटा वटगी खाया लगिया ।

आद जुगियस गही एइपा 'एन्देर नना लगदर, दई' वअनुम कोरआ वेदा लगिया का ईस वहरी वरंडा नुम अदिन भेकचस । अदि गही वईयन एरनुम अखचस आद ईन्द्रईम नेओ । वाचस—एन्देर मज्जा सुमरी ?

सुमरी सकपकरा—एंग दई एन्देर नना लई

जुगियस—एन्देर नलख जे ? आस एल्ले बुभारस जे वेगर सोचअम वलि मुंद भारे इज्जकस रअदस अरा अदि गने कच्छनखरआ लगदस

प्हे आस मानी नू गा वलिन भेकचस रहचस । कथन अखका वेगर चोरीद गुसन अदिन काला मल चिओस ।

सुमरी—एन्दरन तंगोन, अरा एम्हे वटगी खाया लई, पटावआ पोल्ला लगदस, इन्ना खोन निम्हे कुडीन जुन होआ वेदा लक्कन ।

जुगियस—एसन मल पटावआ चिओर ?

सुमरी—मला, फावा तम्बस वाचस, आरिम पटावओर होले अम्बके नेआ ।

जुगियस—एका उल्ला कित्तओर ?

सुमरी—इनम जुन, एन्देर गे एने वअदय ।

जुगियस—ओक्कय, ओन्द्रदन चिअदन ।

सुमरीन वहरीम ओक्कताचस । अदिन वद मल कोइे लेगिया; ई आलस एइपा हं मल कोरआ चिचचस, मंगतुर लेखआ वहरी ओक्का आनियस । प्हे एन्देर ननो, चाली वलिन ता एइपा, नेआगे एकसन कालो ? अरा अतरा वटगी हं खाया लई ।

जुगियस ओंटे कूइन ओन्द्रस, वाचस—ओदय इवा ईद हं टपटिपरा एकसन पेंदरी तरती चुरखी, प्हे निम्हे नलखन ननो, एम इत्तुम नलख उर्खतादम । एरा एरा ननके ।

सुमरी कूइन होआगे चोचा, हने, जुगियस वाचस—एका एका वीरी मनी दिम सुमरी, ननर गही वलि गुसन मंगतुर लेखआ काना मनीदिम । हनेम वअनर नमन हुमी गुसन खोखा मुंदभारे एरर की एकना चाही । ओला पकलूस एम्हे अइडीन खेदआ लगियस, पसनुम चुरनी गायलेखआ खेचस । एनगा एरा लक्कन निम्हे वटगीन ती दुई ठो हं अत्खा मोखा पोल्ला अदि गेम पकलूस अदिन एल्ले खेचचस का अदिन ठवहेम पिटोस लगे कलय, वअदी गोटेटा वटगीन पटावअना रई ।

सुमरी केरा । जिया जिया नू वअनुम केरा और ई चाइपुहस गुसन एन्देर नलख ती हं मल वरओन । तम्हे पन्चा कूडीन चिचचस, इदिगेम इवन्दा कथा नज्जस ।

सुसरी का लगिया हने जुगियस वरंडा नू इज्जअर की अदिन एरनुम रहचस । आद केरा हने तान तानिम वाचस—'बवु इसन मल वरओर अरा एकसन कालोर !' एन्ने रहचस जुगियस, चिओस हूं अरा खेसेरन हूं एसओस !

पहें औला जे आस डुईसू केरकस रहचस, आस गही मलदव उल्ला रहचा । धधुस एइपानू रहचस पहें आसिन अम्वर की असन ने हूं रहचर । आस तान हूं एन्देर किचरी खेदागे शहर तरा कालागे सपडारआ लगियस । आस ईसिन मेना हूं मल मंज्जस मंडडी औडुकय रअदय का मला ?' जुगियस वीडी गही कुक मईया अंडसना वेस्सिम मुंद डुईसू अइसकस रहचस । पहें आर ओनर मोखर की हतरा हित्तरा मंज्जकर रहचर । धधुस गने वेस गंहडी कच्छनखरस । आस ईसिन खल्ल तरा ओच्चस । उईना, पिसना, चास चंप, सारे विहती हुमी कत्या कच्छनखरस एइपा किरागे वीडी एता लगिया । एकसन खेना अम्मन हूं मल औडुस ।

इरनुम इरनुम डेर उल्ला कटिटया । पहनता आलर हतरा हित्तरा मंज्जर । ने ने केचर । जोकक उल्ला खोखा चाँरी हूं आसिन अम्बिया अरा केरा । एइपा नू बरगेम नती पुती मंज्जर, जुगियस अन्नेम पुडा गही पुडा ठे मठेमरआ एकोस । आस गही चुट्टी जोकक पौडिया पहें तंहें पगा, चड्डे आस गही बई मुई सवंग रओ वीरिनता लेखअम एथें रआ लगिया । तंगान पचगी आस गणअम मलवेधा लगियस । नेकईम आसिन पचगी वाचर होले खिस्सारआ लगियस पहें एइपानुम तंहें खई गुठियर होमंर आसिन पचगीम वआ लगियर ।

एहें जोकक उल्ला मंज्जकी रई । आस गही ओंटे नाल कियारीन ता आइिन एका कुक्को खहर ओसाग अरखागे हतरा हित्तरा खुट्टियर चिचचर । जुगियस असन तंहें कइमा नू खेखन उईयर की इज्जस, ईरियस, अरा खिस्सारस । जिया जिया नू ई ओसाग कपुपिन वेस किवियस । बडवडरनुम एइपनती कुइडी ओच्चस अरा आइिन फिन कमचस । आस

आइिन कमआ लगियस आ वीरिम चंप पौईया । आस चैयस पहें आइिन कमना पुरावअर किम एइपा किरियस ।

पुतवीरी मंडडी ओनो वीरी कोहस मल रहचस । जुगियस मंडडी ओनुम खईयन वआ हेलरस—होमंर गा ववु भैया मल्लुम का लगनर, ई एइपन ता नलख एकसन ने नतो एकसन केरकस रअदस सनिया तम्वस ?

खई—बलदन वा होय, ने, अखओ एकसन केरकस रअदस, पैरिम वाचकस रहचस, सहर तरा कालोन । तन्हें ओंटे सभा नना लगनर ।

जुगियस—अखदी, ई जोखर सभा नू एन्देर ननर ?

खई—नमाणे अरा तन्हें खहरोगजुन सभा ननर वा, नना चिआ से ।

जुगियस—नलखन अम्वर की नलख ननागे सभा एहें कपड़े नू मल कुई । एन अखदन आर असन कोहा कोहा कच्छनखरनर, नलख ननागे वअनर; इसन इल्ला चंप वरचा, हुमी तरा हल्ले मंज्जा, पैरिनतिम उईना मनो, निन्हें कुठरी गही ओंटे खपरा खोट्टरा, छैनन कमना मनो असन खेखल नू खेस्स उईका रई, ओंटे मोडा कमआगे वेडा मल मना लई

खई—नलख गा रई रिम वा आद एकसन वोगो, पहें अक्कु नीन चईनुम एन्देर ता तल्लुम कादय, अक्कु सवग हूं गा केरा ।

जुगियस—सवंग एकसन कालो नना तुक्कना होले जुन । जुगियस तंहें मंडीन ओना पोल्लस । खईयन वाचस जोकक कोइ मल लगगा लई । तंहें चूतना मुंद वाचस, आस पैरी चोओस अरा वटगीन अरखोस । सनिया तम्वस छैनन कमओस ।

एल्ले आस पैरिम चोआगे सपडारस । पैरी मंज्जा वीडी अरागा लई, आस तंहें कुठरीनती मल उखंदस हने खई एरा गे कोरचा । हेंकट इल्लिआ । पचगीस पिटी नुम तंहें कुइडीन कपकस रहचस पहें कंक लेखआ कट्टाराकस रहचस ।

इदा फोकलोर लेखत्रा

ओंटे परिया नू ओंटे पद्दा गुसन अजगड़ ढीवा खरचा ननर की ओंटे वंधा उट्टरा। आं परिया नू वे लरतम्है आलरगे पोखरा कूवी गुट्ठी इंजरअर चिआ लगियर। ई वंधन उटआगे अजगड़ ढीवागा चिच्चर पहें कोहा वखरा इंजिनियर अरा ठीकादार गुट्ठियारिन चिआगेम लगिया। वंधां आड़ी खज्ज गही कम्मरा। अन्ती इत्तु इवन्दा खल्ल पट्टरओ अरा इवन्दा खेस्स अरा चैती फसिल मनो अदिन कगच नू वेस नावर जोखर की पद्दता आलर मईया माल हेचर चिच्चर।

उंदुल मंगा महतोस वंधा आड़ी नू इज्जकस रहचस। डेर वग्गे चूरी अरा ओंटे गुडुन ईरियस, हने आस गही वई ललचारा। मुंद नाख जोखर रिन खोंड़ियस। ओंटे तवा अरा वुसऊन होअर की आर असन केरर। लाता नू मोजखन ऊरा हे लरर।

असन आरक्षी गुठियर रहचर। आरिन धरचर, पत्सर अरा गैस कमअर की आड़िन खोटटना गही दोष लगावअर की आरिन चलान नंज्जर चिच्चर। वेगर मंड्डी अम्म ओंद हप्ता लेखआ जेहेल नू रअर की आर तम्है एडपा किरियर। ई आरक्षी गुठियर गही नामे मंज्जा। वंधन गैस ती वछावाचर। ओंटेस गे तगमा खक्खरा।

बंधा आड़ी नू चूरी कुदहारआ लगिया। रिपोर्ट केरा एन्द्रईम मल नन-तारओ होले वंधन खोटोरना गही भय रई। वंधा गही अम्म, चेंप मुंज्जरना उल्लन ती मुंदिम वती, इदिन रिपोर्ट नना गे चांड मल वुभारा। वे लर ओंटे ओस्ताद वंदूकाहस सिन चांडे पांडे तईयर, वेस ढीवाचिआगे गच्छरर। आ वंदूकाहस इवन्दा गेच्छा वरआगे इदिगेहं राजी मंज्जस का आसिन वाचर आस गे असन रअनागूटि पद्दती फी खेर दुधी खक्खरा उंगी।

ओंद हप्तन ती दु ई हपता, अन्ती ओंद चन्दोन ती दु ई चन्दो कट्टिया, आ वन्दूकाहस आड़िन खापनुम का लगियस। पैरी पुतवीरी कोड़े खापा लगियस।

जोक्क उल्ला मंज्जकी रहचा, मंगा महतोस वंधा आड़ी गुसन आ वंदूकाहस संगेम इज्जकस रहचस, अकवक्करनुम वाचस—“अदा अदा हजूर चोड़आ से गुली चांडे हजूर अहे अहे गुडू का लई चांडे हजूर।

वंदूकाहस वाचस—छछेम मना हो, एग्गन नुकरी ननागे अम्वा सिखा वआ।

मंगा महतोस गही वई नू इदा फोकलोर लेखआ लार भर वेचिया, !

इदा फोकलोर लेखना

ओटे परिया नू ओटे पहा गुसन अजगड ढोवा खरचा ननर को ओटे वंधा उट्टरा। आ परिया नू वेजरतम्है आलरगे पोखरा कूवी गुट्ठी इजरअर चिआ लगियर। ई वंधन उट्ठागे अजगड ढोवागा चिच्चर पहुँ कोहा वखरा इजिनियर अरा ठीकादार गुट्ठियारिन चिआगेम लगिया। वंधा आड़ी खज्ज गही कम्मरा। अन्ती इत्तु इवन्दा खल्ल पट्टरओ अरा इवन्दा खेस्स अरा चैती फसिल मनो अदिन कगच नू वेस नावर जोक्खर की पट्टनता आलर मईया माल हेचर चिच्चर।

उंदुल मंगा महतोस वंधा आड़ी नू इज्जकस रहचस। ढेर वग्गे चूरी अरा ओटे गुडुन ईरियस, हने आस गही वई ललचारा। मूंद नाख जोंखरिन खोंडियस। ओटे तवा अरा वुसऊन होअर की आर असन केरर। लाता नू मोजखत ऊरा हेलरर।

असन आरक्षी गुठियर रहचर। आरिन धरचर, पत्सर अरा गैस कमअर की आड़िन खोट्टना गही दोष लगावअर की आरिन चलान नज्जर चिच्चर। वेगर मंडूडी अम्म ओद हत्ता लेखआ जेहेल नू रअर की आर तम्है एडपा किरियर। ई आरक्षी गुठियर गही नामे मज्जा। वंधन गैस ती वछावाचर। ओटेस गे तगमा खक्खरा।

बंधा आड़ी नू चूरी कुदहारआ लगिया। रिपोर्ट केरा एन्द्रईम मल नन-आरओ होले वंधन खोट्टरना गही भय रई। वंधा गही अम्म, चेंप मुंज्जरना उल्लनती मुंदिम वती, इदिन रिपोर्ट नना गे चांड मल बुभारा। वेलर ओटे ओस्ताद वंदूकाहस सिन चांडे पांडे तईयर, वेस ढीवाचिआगे गच्छरर। आ वंदूकाहस इवन्दा गेच्छा वरआगे इदिगेहू राजी मज्जस का आसिन वाचर आस गे असन रअनागूटि पट्टनती फ्री खेर दुधी खक्खरा उंगी।

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