CHAPTER V

PROVERBS, RIDDLES, SAYINGS ADAPTED IN THE DIALOGUE
OF SOCIAL DRAMA

Dialogue is the soul of drama. The success of drama mostly depends upon the technique of the creation of dialogues. Drama is not a narrative art form. Action is a very essential element of dramatic art. The dramatist communicates with the audience and readers basically through dialogues. Development of plot, characterisation, dramatic sentiments and other dramatic properties are manifested through dialogues. After all the standard of drama is essentially depends on dialogues. Dialogues of drama may be in prose or verse or lyrical forms. So dialogue is considered as the fundamental element of dramas. The different types of characters in society are developed and presented through the proper use of dialogues in a drama. ¹

Dramatic dialogues generally performs two functions. Its first function is the narration of the plot. Dialogue is the only medium of presentation of the dramatic plot. The second function of dialogue is the suggestiveness of characters.

The standard and style of dialogue may vary from character to character and from play to play, because for the real characterisation, the dialogue must be real. For example, if a folk

character (character from lower stratum) uses elite or sophisticated language, then it will be unreal and the character will lose its weight. Dialogue must be the conductor of thoughts and feelings of the dramatic character. Hence, dialogue must be artistic. J.H. Butcher points out, 'Moreover the thought and diction must be artistic.' Use of proper words will make it perspicuous. The diction of dialogue must be life centric. Otherwise it will not be attractive. If dramatic diction is not remote from commonness, then it becomes failure. Dialogue represents emotions, conflict, suspension of characters. Dramatic language is not only the expression of thought, but also it must be expressive.

The richness and gravity of dramatic dialogue increase if it takes its essence from folk-life. Proper uses of proverbs, riddles, sayings and other folk elements gives a new form and spirit of drama.

Proverb is an important genre of verbal folklore or oral literature. Proverbs are thought provoking and they contain a guiding principle which are expressed consciously, sharply and memorably. The term saying is also used for proverbial expression. Its dictionary meaning is 'something said.' According to Oxford Advanced Learner's Dictionary, saying means well-known phrases, proverb etc. According to Hem Chandra Barua 'Fakara' 'Yojona', and 'patantar' is use synomously.

2. Ibid, p. 97
The English term proverb comprises the Assamese terms 'dristanta', 'patantar', 'fakara' and 'Yojona', etc. A proverb is a short sentence expressing a moral lesson.

Proverbs are the short expression of the longest experience of life. The wisdom of many and the wit of one. Hence, proverbs are the storehouse of knowledge. Lord Bacon’s dictum, 'The genius, wit, and spirit of a nation are discovered in its proverbs' is well-known. Proverbs or popular maxims may be regarded as quintessence or accumulated wisdom or experience of any civilised society. Paxton Hood has pointed out, 'The Proverbs of a nation are the great book out of which it is easy to read its character. The hopes and aspirations, tradition, history, civilisation, habits and customs of a nation can be traced in proverbs.

Like proverbs, riddles constitute an important part of Assamese folk literature. Riddles are part of regional folklore. Every riddle is funny and figurative. 'Riddle, like proverbs, make abundant use of metaphors, but while clarity of the comparison is essential for the proverbs, in the riddle it is concealed.' The interest in the riddle depends largely upon the surprise which is caused when the unexpected similarity is revealed by the answer. A riddle is applied for the examination of

2. Folk Culture & Peasant Society in India
3. Quoted from Folk Culture & Peasant Society in India by Indra Deva, p. 101
4. Ibid, p. 101
5. Ibid, pp. 109-110
intellect and knowledge in a paradoxical manner. It may be questionnaire or descriptive. G. Bell and sons opines 'Riddles are primitive metaphors, round about descriptions or stories, designed to convey their subject as a sudden and vivid revelation in the mind of the reader.' In riddles we come across to homely poetry of the people. Riddles are mola (neutral). Ellikonge Naranda writes, 'They neither belong to any specialist nor special formal occasions. In contrast to myths, riddle questions the order of society.'

Since the Vedic times to the present day the tradition of the riddle is continuous. It is an unending source of folklore. The oldest riddles of the world are said to be found in ancient Greek literature. The questions of sphings and the answer of Idipas may be regarded as one of the ancient riddle. The Rigveda is perhaps the oldest Indian scripture which contains some sorts of riddles.

In the following pages we will try to trace some proverbs and riddles used by the playwrights from the time of Rani Navami, the first Assamese social drama.

   'Folklore and Culture Change Law *Riddles of Modernization* by Ellikonge Naranda.
12. Parmar, Jhyam: *Traditional Folk Media*, p. 117
Gunabhiram Barua: Ram Navami:

(1) Phule: āru halā gas pāli bāgi kuthār māri\(^{14}\)
(Phule: Everybody cut a bent tree by an axe).

(2) Jayanti: cci satrur mure meocan keocan jāok.\(^{15}\)
(Jayanti: our nose and ear will be cut before enemy).

(3) Jayanti: ... bivādhe eusadh nidile tār eusadh kone dibā.\(^{16}\)
(Jayanti: who will give your medicine, if the hunter do not give).

Hemchandra Barua: Kānyār Kirtan:

(1) Padma: bāre tā māhar teretā jagar, sādai nuguce ētā lagar.\(^{17}\)
(Padma: In twelve months thirteen ills of which one or the other would not leave).

(2) Kirti: kari mare, bhitarat yata akarma ētāibor kare.\(^{18}\)
(Kirti: what a hypocritic is this penance-maker: outwardly he adheres to the rules of good conduct arlright, but he does all sorts of prohibited deeds).

(3) Gada: abhyāsar nar karnar pathe kare sar.\(^{19}\)
(Gada: By practice a man may be able to shoot an arrow through the ear-hole).

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14. Ram Navami, Act I, Scene III, p. 10
15. Ibid, Act V, Scene V, p. 27
16. Ibid, Act III, Scene IV, p. 35
17. Kānyār Kirtan, Act I, Scene I, p. 10
(4) Rati: *āmāte siki etlā āmāte bikiba khoje*<sup>20</sup>  
(Rati: .... He has derived knowledge from me and now he wants to sell to me).

(5) Kirti:  
*kepā-kāni bihar ses/*  
kāniyār nāi jnanar les/*  
hāi, hāi: ki ghor klesh/*  
kāniyāe kāhale asom desh/*<sup>21</sup>  
(Kirti: opium is the last of all poison/  
opium-eater has no little knowledge/  
oh! oh! how much suffering/  
opium spoils our country/)

Nabin Chandra Bardoloi: *Griha Lakshmi*:

(1) Jaganāth: *'bipadi chaīryam'*  
(Patience is the only way at the time of misfortune).

Lakshmināth Bezbaruā: *Litikāi*:

(1) Nitāi: *..... halā gacak jaye sei kintu skekobë māre*<sup>23</sup>  
(Nitāi: Everybody cut a bent tree by an axe).

(2) Titāi: *..... yawata bhagabanta palāy, kilol bakhudeu doraya?*<sup>24</sup>  
(Titāi: God Himself trembles when afraid and we run after Him).

(3) **Titāi :** Vetit gerelār hatuwāi - āru titālāo gaagāo.\(^{25}\)

(Titāi : Let us try to grow a bitter pumpkin on the ground of house).

(4) **Rasāi ;** āpādar kālāte budi hai hat, ugrāsene budi nusudhile Mādhabat.\(^{26}\)

(Rasāi : Brain may not function smoothly in time of distress).

(5) **Nitāi ;** mukhkhan kintu kari-kholā jen hol.\(^{27}\)

(Nitāi l My face is like a full hot pan).

(6) **Nitāi ;** āstit mouniبار gourun gourun \(^{28}\)

(Nitāi l When you see a snake you call Garur).

(7) **Rasāi ;** mānuhār āponār gār nomei satru \(^{29}\)

(Rasāi : Once own hair of the body are enemies).

(8) **Nitāi ;** murot ākāsi sarag vāgi paril.\(^{30}\)

(Nitāi l The falling of a bolt from the blue).

(9) **Titāi ;** hekāi tiliki bāo māgurmačar kholākāo.\(^{31}\)

(Titāi : To be too much excited with pleasurable emotions).

(10) **Chandi ;** ena sātkhan gāongor padulisungā āponār pakhilā lārākno āmāk kelai āgichel.\(^{32}\)

(Chandi : Such a frequent visitor is not necessary for us).

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25. Ibid, Scene II, p. 1014
26. Ibid, p. 1014
27. Ibid, p. 1014
28. Ibid, Act I, Scene II, p. 1015
29. Ibid, Act II, Scene II, p. 1017
30. Ibid.
31. Ibid, Act II, Scene II, p. 1018
32. Ibid, Act III, Scene I, p. 1019
(11) **Chandi**: ..... mare urulipungā, mare padulisungā, mare alāp pānīr māch. 

(Chandi: The vagrant who smells different doors, he who distributes food offered to a deity, he who makes the yoke, trees standing on river bank and fishes living in shallow water are exposed to danger).

(12) **Subhadra**: māche garakā pāchali khābā, sāhuwe garakā bowāri bābā. 

(Subhadra: Eat beets mixed with fish, bring daughter-in-law where mother-in-law is alive)

(13) **Titai**: tomar sei táhānī kohā jātilāo gār lagunat lági tokāri dare bāji uthiche 

(Titai: The pumpkin which has eaten before a long time is ringing like tokāri)

(14) **Deurām**: eyākehe bela upakāri ajagare khowā. 

(Deurām: It is said that the snake bites benefactor)

(15) **Deurām**: māliniye nepāhare phular sok, Sāpeo nepāhare kakālar kob. 

(Deurām: Gardenor (Mali) never forgets the sorrows of flower and snake never forget the wound of kakāl)

(16) **Deurām**: bisaishya bisamoudhang, hulak hulehe kārowe. 

(Deurām: fake out a thorn by another thorn).

33. Ibid. 
34. Ibid. 
35. Ibid, Act III, Scene II, p. 1021 
36. Ibid, Act IV, Scene IV, p. 1027 
37. Ibid. 
38. Ibid.
(17) **Titāi**: mai etiyā sāt bihurstaiyā halo buli janibi. 39

(Titāi: You understand me now I am poison of seven eggs).

(18) **Titāi**: tai sāp mārī negurat bis thai nijar mahāmāri nije cintili. 40

(Titāi: you called your epidemic by yourself. Because you killed a snake but you left the venom in its tail).

(19) **Titāi**: jvāre erileo karpatiye nariche. 41

(Titāi: Even after remission of a fever, the accompanying complications do not disappear).

(20) **Titāi**: jorpuri baralār bāt pālehi. 42

(Titāi: The torch so far burnt as touch the hand).

(21) **Titāi**: jene chor tene tāngon dibalāgā haiche. 43

(Titāi: As like as the thief as like as the lāthy is necessary).

**pācani**:  

(1) **pācaniyānī**: bokāt kob māre, gāt citikani pare. 44

(pācaniyānī: Beats on mud but it strike on body).

(2) **pācaniyānī**: mai yadi bagāi hazarikār jiye k hao mai baghake chāgake ekegātate pāni khuwām. 45

(pācaniyānī: if I am a daughter of Bagai Hazari,kā, then I will compell to drink water in the same ghāṭ both tiger and goat).

39. Ibid, Act V, Scene I, p. 1028
40. Ibid,
41. Ibid, Act V, Scene II, p. 1030
42. Ibid, Act V, Scene II, p. 1031
43. Ibid,
44. Ibid, p. 1035
45. Ibid, p. 1037
(3) **Gainiyek**: nākat thai cākat ghurām.  
(Gainiyek: I shall keep you on nose and you will be move on wheel).

(4) ✡pacanl**: futā kapāl futā latā / tāt pāni varaleo futādi olāi jāba //  
(pacanl: Forehead with a hole and jar with a hole is same. Water will flow through the hole if we fill up the jar).

(1) Hōmal:  
krishnakamal: guru gourab namane borā āreg pari more aṭhī-kaḷā.  
(Krishnakamal: He refuses the credit of his guru, Banana plants dies by thundering).

(2) ✡nāharfutuka**: nahabar hol di: nahabar hol!  
(nāharfutuka: O! It is happened which should not be).

(1) ✡sethāi**: edo dudeo, eihe lotā nipor cao buli kai mor lotta to mor āgar pari lai vo-vo-kare guci col.  
(sethāi: to attempt to rob a person by assuming an attitude of innocence).

46. Ibid.  
47. Ibid, Scene III, p. 1037  
48. Hōmal, Scene III, p. 1045  
49. Ibid, Scene V, p. 1047  
50. Ḍikarpāti, Ḍikarpāti, Scene I, p. 1051  

(2) **Rongai**: holār vāi molā sai kathāke narakhākai tāk rupkuri di fakit parilo.\(^{51}\)

(Rongai: *Mola* is the brother of Hola. I convinced this and paid rupees twenty without any witness).

(3) **Nikarpati**: corok more pāle - ei core nikar patir kān kātile.\(^{52}\)

(To cheat a person who is himself a cheat).

(4) **Rongdoi**: tomāk jānibā gor māri gangāt pelowā hol.\(^{53}\)

(Rongdoi: to benefit a person accidentally while intending to do him harm).

Padmanāth Gohain Baruā: Gāoburā:

(1) **Rongdoi**: āthur oparat cāng pāti dekhon murghurāi bahi achehi ketābareparāt.\(^{54}\)

(Rongdoi: why you are sitting and keeping your head on knee for a long time?).

(2) **Velou**: palābaloi kekorāgāt etāke bicārib lāgil.\(^{55}\)

(Velou: I shall search a hole of crab to escape)

(3) **Bhogman**: kintu mor manere tahatak pinchī-uri thakā dekhele, tekelāi sarahki āche buli barkoi peribaloī he dhariba, ekoke nere.\(^{56}\)

(Bhogman: But I think that if you put on your dress nicely, then he tekelā will be very strict).

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51. *Ibid*, Scene III, p. 1067
52. *Ibid*, Scene X, p. 1063
53. *Ibid*, Scene XIV, p. 1064
55. *Ibid*, Act IV, Scene, pp. 170-171
(4) Bhogman; here, marība najanāhat, ēcha? 57

(Bhogman: Hallo, Do you know how not to die?
Are You?).

(5) gharar khorāk kʰāi
parar kām calāi
ghurī phuro dine-rāti anāhāri bisoykhovā
āmi gāoburā. 58

(We take rations from home and carry out work for
others, we are starving office-holders and have to
do our duties at all hours. We are the village head-
man).

Teton Tamuli:

(1) Teton; ...... bōpāi pātāl chiri talar māti opar
kariboloi goiche. 59

(Teton: Father has gone to dig the nether world
and bring the earth below to the surface).

(2) Teton; ...... āi sādiniyā paītā khauvāi mura jiyāboloi
goiche. 60

(Teton: Mother has gone to revive the dead by feeding
him on boiled rice soaked in water for seven days).

(3) Teton k ...... bāiti sāgar cāli mānik tuliboloi
goiche. 61

(Teton: My sister has gone to raise pears by sifting
the ocean).

57. Ibid, Act V, Scene III, p. 280
58. Ibid, Act V, Scene III, p. 280
60. Ibid, p. 285
61. Ibid, p. 285
(4) Danai : Ekata bar adhakata
(Danai : He is very wicked)

(5) Kanai : bandi bagar bukut joa aru kiba sudhuciline?
Tok aji dhun dekhuam bapere.
(Konai : He goes into the boosm of a tiger. Did he asked anything? Today I shall attack you).

(6) Rongdol : bahar agat bagali nache, amar aidur biarlo edin-ebela ache.
(Rongdol : The bird dances before bamboo only one and half day remain to our daughter's marriage).

(7) Dhanai : sey he kay, bole, 'tik baladha olai mati, muk valehe jiyek jati'.
(Dhainai : so it is said that push the bullock, the earth is seen, if her mother is good then her daughter will certainly be good).

(Dhainai : I find the example of her daughter for her mother. Like father like your son and like mother like her daughter. This is a very good adjustment).

(9) Dhanai : jeeone bandi, sola bandar.
(Dhainai: damned, a term of reproach).

62. Ibid, p. 285
63. Ibid, p. 287
64. Ibid, scene 11, p. 288
65. Ibid, Act I, scene III, p. 286
66. Ibid, p. 288
67. Ibid, p. 289
(10) Dhanai: bāru, jāo, āmāk barasit dibāgoi ni! talolke amukāi bhay karico! 68

(11) Teton: bole, daridra lankāloī jāi, lankāt jui lāge. 69

(Teton: The poor will go to the Lanka, fire burns Lanka).

(12) Teton: a, nicinim no kiya hera? sāpe he sāpar theng dekhe. 70

(Teton: Hallo! Am I not know you? A serpent sees the leg of a serpent).

(13) Teton: e, kote kalā, bole, jātarantī salā uthibāloī necékhiče, cipmāri kākāloī lorābol purā nāi! 71

(Teton: you have said easily, but there is a spit in the jatr (spinning wheel, I donot stand-up).)

(14) Teton: a, bahālo bāgeke eito gūrōr takeliye-ye dharā dice! 72

(Teton: J! I find it. Again I find the pot of sugarcane).

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68. Ibid, p. 289
69. Ibid, act II, Scene I, pp. 289-290
70. Ibid, act II, Scene I, p. 291
71. Ibid, p. 291
72. Ibid, Scene III, p. 292
(15) Teton: kon mai! kino akarā 0! bole, 'hātat puthi
mangalbār', sudhība lāgiche ne mai kon?
mai rātīfurā. 73

(Teton: who is me? Oh, what a dull! On Tuesday a
religious book is in my hand. After that is it
necessary to ask me who is me? I am a thief).

(16) Teton: bhāl kaicho. Petor jenjālto bolo āgeye
māri lowo, pācato tomāre saite mel māri thākin. 74

(Teton: I am speaking nicely. For the first time
let me solve my problem of hungry, after that I shall
talk with you).

(17) Teton: Kālīre parā mor petot lakhimīr sancār howā
nāi.

(Teton: I do not take food since yesterday).

(18) Halowā: he, deutā he, lārmāri goi sou bāgar bukaloṭ
joā garuto mār etā māri rākhi diyā goi deo he. 75

(Halowā: Hallo father, please run and catch the bullock
which is going into the boso, of tiger).

(19) Pohāri: bole, karparā āhili kat dili vari,
cotālkhan fāti goal cat-cat kari. 76

(Fruit seller: Hallo! Where from you come and where
kept your foot, the front place of the house is
broken).

73. Ibid, p. 292
74. Ibid, p. 292
75. Ibid, Act III, Scene IV, p. 292
76. Ibid, Scene V, p. 294
(20) Pohāri : .... bolo, paicāto dibi, kalāsi nibi lobi, bukur gor māri guchi yābi.77

(The fruit seller: you pay me a rice and take away the bunch of bananas by giving me a kick in the chest).

(21) Teton : era, goru-chor habaloi väl hol, pagā dharibaloi lai lāgiche? 78

(Teton: He steals the cow but is ashamed at holding its tying).

(22) Phukan : ou kāta, cuakhovā kukure cal pāi cubalike ahe dekhon!79

(Phukan: A man who belong to a lower stratum of society who get few opportunity but he tries to avail much opportunity).

(23) Phukan : Bole, rajāi väl dekhe jāk, vetio nālāge tāk.80

(Phukan: who is favourite of king, money is not necessary for him).

(24) Rongdoi : rajāi rabolate rajāy; bisayāi ba bolote bojāy.81

(Rongdoi: while king simply utter for a work to stop then it immediately stops, like that while ministers simply utter to performing a work then it immediately materialises).

77. Ibid, p. 295
78. Ibid, Act III, Scene II, p. 304
79. Ibid, Scene III, p. 306
80. Ibid, Act IV, Scene III, p. 307
81. Ibid, p. 308
(25) Gayānī: Nahaba no kiya; - bidhātāi patā jorā bole, kujilo kujā, bändilo bändi, kownarloi konwar bidhātāi jorā pāti theichei.82

(Gayānī: why it will not be happen; bidhātā himself makes the pairs like boy servants for servants girls, prince for princes).

(26) Gayānī: erā nelāge kabā; sopāke sunicho, sasā, taihe ācaal guri. āru sunicho, jowāi bisaya bole bar budhiok āru kathaki/ bole "nāi po loni, nāi po dhāni, nāi po kathaki/? sei he imānato vaiq.83

(Gayānī: Yes, do not speak, I have heard, everything. Truly, you are the root cause. I have also heard that the son-in-law is very clever and talkative 'the boy is not beautiful, not rich, not talkative.' So that it is too luck).

Bhut ne Bāram:

(1) Jalowā: akou no ki? bole, 'kaote kalā jāṭatarai salā!"84

(Jalowā: fisherman: why you repeat this? You have said simply, but there is a mystery).

(2) ditiya kāndiyā: erā vakat tusta halei devā tusta haya, bole, vakate j: "Sabatokai bar, vakatak pujule guche karma jvarn"85

82. Ibid, p. 308
83. Ibid, p. 306
84. Bhut Ne Bāram, Act I, Scene I, p. 316
(Yes, when the devotee is satisfy, then the god will satisfy. It is said that devotee is the highest of all worship of devotees can cure the fever of hard works).

(3) **Māk :** kimān je bujani dilo, bolo, bopāi, potā-pukhurit barasi bābaloi nājābi, tāt dot thāke, bāk thāke, ketiyābā chalibo .......

(Mother : I tell many times, Oh my son! You do not go to the place of ghost for catches of fish).

(4) **Bhut :** ..... mantrar sādhan kimā sarir patan ..... 87

(Bhut: I shall protect the authority of scripters or I shall die).

(5) **Dharma :** āmi no erim kiya? -- nero, mayo "namāro-māne cām, nuburemāne bām" buliyei daricho ..... 88

(Dharma: why we left? we do not left. I suppose not to abandon hope to the last breath of life).

(6) **Mukti :** bole, banar bāghe khāok-nākhāok manar bāghe khāya .......

(Mukti : The tiger in the mind is very ferocious).

(7) **Bhut :** kintu, dhurup bujibāhak "Good Comethout of the evil." arthāt āpade sampade milāya. 90

(Bhut: But you perfectly understand, 'Good Comethout of the evil', that means danger gives wealth).
(1) Bhābirām : karbātno konobāi vukutote kalto pakāba pārene? 91
(Bhābirām : Rome was not built in e day)

(2) Bhābirām : bahikāle kuberar varālo udong haj. 92
(The grammary of 'kuber' will be empty if he sits and eats).

(3) Sumathirā : vekulir pithit ketiyiāo nom nagāte. 93
(Sumathirā : Hair never grows on the back side of frog).

(4) Jiurām : nejānane- "avhyāsar nar karna pathe kare sar" 94
(Jiurām : By practice a man may be able to shoot an arrow through the ear-hole).

(5) Bhābirām : budhi jār sukha tār, ajalār dukha vār. 95
(Bhābirām : Intelligents are happy, naives are unhappy).

(6) Bhābirām : hujur : "ācale-picale hātiro pāo pichale." 96
(Bhābirām : Your excellency! The elephant's leg also slips).

91. Durgā Prasād Mazumdār Barūā Racaṇāvali, Mahari, Act I, Scene I, p. 65
92. Ibid.
93. Ibid, Scene II, p. 70
94. Ibid, Scene IV, p. 76
95. Ibid, p. 77
96. Ibid, Scene V, p. 80
(7) 

\[ \text{Minārām: } \ldots \text{"kālaro kāl ol biparit kāl harināi celeke bāghar gāl."}^{97} \]

(\text{Minārām: Oh! what a time, the deer licks the tiger's cheek!}).

(8) 

\[ \text{Halirām: } \ldots \text{"domar lagat maron cital, marigar lagat khundo pital."}^{98} \]

(\text{Halirām: I catch fish with the fisherman.}
\text{I hammer brass with the braziers}).

(9) 

\[ \text{Halirām: } \text{com sāpar kani vāngilā jētī ētī ēru rakshā nāi.}^{99} \]

(\text{Halirām: Here is no way as you have to annoy a person who is too powerful}).

(10) 

\[ \ldots \text{silat gor mārīle varithe dukha pāy.}^{100} \]

(\text{If you strike on stone you will suffer}).

(11) 

\[ \ldots \text{e dekhon tenei jodhar-mõdharto hai āhiche?}^{101} \]

(\text{He is coming as dirty}).

\text{Harināthar Sansār :}

(1) 

\[ \text{Citra : maino kimān karthanā khāi thākīm? mānuhe vātār ētī kāba pāre, kintu mātar ētī kāba nowāre.}^{102} \]

(\text{Citra: How can I bear such a defective tone? Men can easily digestate the bitter of food, but he can not digestate an acrimonious tongue}).

97. Ibid, Act II, Scene I, p. 82
98. Ibid, Act III, Scene IV, p. 99
99. Ibid, Scene V, p. 97
100. Ibid.
101. Ibid.
(2) **Harināth:** sahile sampad, nāsahile āpad ...
(Harināth: Patience is wealth, impatience is misfortune).

(3) **Citra:** āg nuguni guni pāch, lovāt mare barsir māch ..... 104
(Citra: one who catches a bit and falls into trouble).

(4) **Citra:** satinir hāreo kankanāi, po-jir je kathāi nāl. 105
(Citra: The Bones of Step- wife speaks something her sons and daughters speaks too much).

**Lakshmadhar Sarmā:** Nirmalā:

(1) **Gandi:** sastrat kaiche, sarir maidang, kalidharmā sādhan. sarir kali dharma sadhan loihe. 106
(Gandi: It is said that according to the scriptures (sastras) material body is temporary, but attainment of dharma is only real and permanent).

(2) **Maheswar:** falāf falāf vālkoī vābī cāba Baruā, manat āche, 'bisayisa basamahasdham.' 107
(Maheswar: Barua, you think and observe, perhaps you remember that, 'set a thief to catch a thief').

(3) **Sidha:** Bhagabāne Gitāt nīj mukhe kaiche, 'tayā Risikesh ridisthitena-jathā nijuktomi, tathā, karomi ca'. 108

103. Ibid, p. 197
104. Ibid, Scene- IV, p. 204
105. Ibid, Scene- IV, p. 203
106. Nirmalā, Act I, Scene V, pp. 30–31
107. Ibid, p. 31
108. Ibid, Act II, Scene 3, p. 39
(Sidha: In the Gita Lord Krishna says, God is the source of all actions and He also determines).

(4) Maheswar: 'gurucorar gangacan'\textsuperscript{109}
(Maheswar: An infructuous action).

(5) Nirmala: harinār nij mangako mahā satru howār dare, mor rupa mor mahā āpadar bāhe hol.\textsuperscript{110}
(Nirmala: Like the soft flesh of a deer my beauty is my enemy).

Chandradas Baruā: Bhāgya Pariksā

(1) Pānirām: bhāgyar lekhon bāi nājayi khandan.\textsuperscript{111}
(Pānirām: Luck makes by Bidhata and it does not change).

(2) Pānirām: bhāgya jār udya haba māti futi chān olāba.\textsuperscript{112}
(Pānirām: When a person is lucky enough money will come automatically).

Padmadhar Caliphā: Nimantran:

(1) Dārsanik: gatayshya sosanā nāsti.\textsuperscript{113}
(Philosopher: Let bygones be bygones).

\textsuperscript{109} Ibid, Act IV, Scene II, p. 80
\textsuperscript{110} Ibid, Act V, Scene III, p. 102
\textsuperscript{111} Bhāgya Pariksā.
\textsuperscript{112} Ibid,
\textsuperscript{113} Nimantran, p. 102
(2)  Rājā: ...... mānuhe kai bole alpa bidyā bhayankari,
etiyā dekhiye nahai svārgadeu, ketiyābā ketiyābā mahā
bidyā bhayankari.  

(King: It is said that little knowledge is a dangerous thing. Now you must have noticed, O Lord of heaven (the king), sometimes great knowledge too becomes dangerous).

(3)  Jyotisi: suvaishya sigram asurvaishya kālaharanong
petashya korkoranam. Sa sa sthānar practhanang kari
bidhya.  

(Astrologer: Good work should be done immediately.
Bed work destroys time and luck. My stomach is sound
for hunger. Hence better to proceed to our own places).

Mitradeva Mahanta:

Biyār-Biparjaya:

(1)  bridhashya tarunī vāryā.  

(Young wife of oldman is very attractive).

(2)  Bhuban Chandra: jāmbā kāthkali phular oparat
akharuva bhomorā pari ...... 

(Bhuban Chandra: It is as if an aged black-bee is
falling on an extremely tender flower ......)

114. Ibid, Act III, Scene III, p. 37
115. Ibid.
Kukuri-kanār Āthmangalā

(1) Gengeli : mor kaṇā bidhi : tok khāti khāti vāl guti
dharālogi; āthmangalā khābalod ahi mān niyālo, lāj-
hurmat niyālo. iyēkehe kai bole 'ālcā kathā nahya
sidhi, bātota ācce kaṇā bidhi.' kaṇā bidhātāi pāi
sopāke kurihatiyā pātnādat pelāle. 117

(Gengeli : O my lord! I always pray you. I am coming
to eat a party (āthmangala), but unfortunately I ashamed,
so that it is said that 'Man proposes, God disposes'.
It is God who gave me such punishment).

Jyoti Pradād Āgarwala

Kārengar Ligiri :

(1) Sundar : āji tente vutar oparate dānha ..... 118
(Sundar : Hence, today coming an imminent greater
danger superadded).

(2) Rebati : ..... ulur lagate mai mājate bagari purico. 119
(Rebati : to punish an innocent person along with a
guilty person on the ground of association).

(3) Rebati : ..... kāhīt nākhāo bātīt nākhāo,
nākhāo safurāt guwā
manar jokhāi nāpao māne
dehāko nakro cuwā. 120
(Rebati : I do not take food in dish and small container
I also do not take betel-nut in safura
I shall not untouchable my body untill
I donot get food according to my mind).

117. Kukurikanār Āthmangalā, Scene V.
118. Jyoti Prasād Racañāvalī, Kārengar Ligiri, Act I,
    Scene I, p. 64
119. Ibid, p. 66
120. Ibid, p. 66
(4) Nebati: ..... parbatat kācc kani, sāgarat jui tak nibiccāri thākibā sui.121

(Nebati: You do not search eggs of turtle and fire in the sea, rather it is better to go for sleep).

(5) Bapurā: cenkhali nikeli kāhi-bāti nudhuli teha pati nākhali vāt sātpuria senduor jor fot mārili gondh tel gahili gāt.122

(Bapurā: Hallo, Hallo! you have not wash dish and small container, you also have not take your rice, you have take a spot of singer on your forehead, you have also oil maliced on your body).

(6) Bapurā: ..... iyāke bole -

velekā bahuwā thākil cāi
tholokā bapuve supur supur kāyī123

(Bapurā: It is said that The naive gaze at But the clever eats quickly).

(7) Kāncanmati: ..... caruk sudhi cāul nabāhy124

(Kāncanmati: Asking the pot as to how rice could not be cooked in it).

121. Ibid, p. 67
122. Ibid, p. 67
123. Ibid, Act I, Scene II, p. 70
124. Ibid, p. 72
(8) Kānchanmati: Tārmāne āponār samājaloī vai, āpuni munīha mānu hai jetiyā samājaloī vai karicce, āmi tirotā samājor āthuā talar mah hai vai karile āpuni kīyya ācarīt hai?125

(Kānchanmati: That means you are afraid of society, as a male you are afraid of society. Women are helpless, so that we are afraid of society, why you are surprise?).

(9) Seujee: ...... ei hālar ketiyāo mil nahai.

Jee lāi bāre tār dupātate cin ..............

sotār khong bārhanit jārohibā.126

(Seujee: This couple never lives peacefully. The appearing of the signs of greatness during infancy in the case of a person who will be come a great man during maturity.

(10) Bapurā: ...... bole, dhun mārā dhuniā tuli mare kopa, ei hen purusar, kal talat jopā.127

(Bapurā: Look like a happy man who weare beautiful dress, saves his hair nicely, but such a man have been suffering for mental agony).

(11) Bapurā: mor ki jagar, rāti jānīkno mai kenekol cāngar talat bāndhi tho. habato ses nīsā - sandhiā lagote jālowā mānuh yodi bālicarat nāo lagādi katoḥā bāhar jongot lāgi thākeki.128

125. Ibid, p. 73
126. Ibid, Act II, Scene I, pp. 77-78
127. Ibid, p. 81
128. Ibid, Scene III, Act II, p. 82
(Bapurā : Am I responsible. How can I remove the
darkness of night. If a man not go to the destina­tion, and he will go to the wrong way, than certainly
it will be the last part of this night).

(12) Rājmāo : ...... āgate ene fetī sāp pūhicīlo
bulī jana hale - he mor Iswar ?

(Rājmāo : O my God, if I previously know the fact of
nourish a person who turns out to be a deadly enemy
in the end?)

(13) Bapurā : āgar janik-he tāik kāci kāci tel karani di
dalanit ponā malemgoi ...... 'tirimirī vātukowā, ei
cāri jātir āsoi nopowā.'

(Bapurā : I will push my former lover to the deepest
calamity ..... women, miri (race), parrots and crows
--- these four are not faithful).

Labhitā :

(1) Moujādāranī: tapat vātar dhowāj kāi bujicca gāonburā.

(Moujādāranī: to be troubled by unreal grievances,
understand village headman).

(2) Moujādāranī: ..... ei bētī khāi pāt falār jāt ;

(Moujādāranī : O my daughter, you are very ungrateful)

129. Ibid, Act III, Scene I, p. 88
130. Ibid, Act V, Scene II, p. 110
132. Ibid, p. 207
Khanikar:

(1) Phukanani: ....... ájilike toi nājānīlī nisikili
kenekai nijar kāpor-kānikhīnī sāmari-sutari thaba
läge - akanmān lāratok mār dharicca : hāhar ope rat
siyāl rājā haicca.133

(Phukanani: You are not efficient to keep your own
clothes, — you torture this little boy! you have
shown your power to the weak and you make a king
like a fox upon ducks).

(2) Phukan: ....... nāi-nāi raksā, kaloi jāo gopāl kalot
jāo kripāl !134

(Phukan: No, No, here is no way to save. To be at
one’s wit’s end).

(3) Phukan: ..... eīdāre ke parā hoba ? āgaloī gaja
murkha hoba .....135

(Phukan: Can you wise in this way! He will be a
fool like an elephant.)

(4) Mr. Voin: a, a, lāgiba, karbilāt āru kar eikhan
sādā dhapāt !136

(Mr. Voin: yes, yes, it will take time. How much
London is advanced and how Assam is backward!).

133. Ibid, Act I, p. 234
134. Ibid, p. 236
135. Ibid, p. 237
136. Ibid, p. 238
Nabin: If we want to insult scholars, we can insult him as fool, we can make the active man inactive—we can worship the ghost as gods and God can be termed as Satan. To be as a valuable or a worthless thing according as it is looked at from this or that point of view).

Bora: It is said in the proverbs that—teach the learned smoothly and teach the fool roughly).

Mr. Voin: For you little learning is a dangerous thing).

Onkarmal: —upon ye asamitya mänûha kai ye—jär jahate säsïndur tâkhe paticce vakharâ indur.

137. Ibid, p. 143
138. Ibid, p. 243
139. Ibid, p. 244
140. Ibid, p. 259
(Onkārmal: Your Assamese people says — who gives food and shelter, makes him as exploiter).

(9) Nabin: ..... anarthak kardhar carele dhānar logat patāno āhe bahuto. 141

(Nabin: At the unstable situation bed and irrelivant elements come with good or relivant elements).  

(10) Nabinar Māk: ..... jito karo bole tāk karihe ere. bāmunei marak bā lagunei ccigak si kibā etā kariba. 142

(Nabin's Mother: He will do what he thinks either it is easy or difficulty).  

(11) Mr. Voin: māke barkei dharile dehile āhilo - etiyā āru kat maruvumit pāni biccāri furibā! 143

(Mr. Voin: His mother strongly requested me to come here — now where we search for water in a desert !)

(12) Mr. Voin: mordārā eko nohi. dheruā dhāri mai āru nisijāo — nisijāo — nisijāo — jāo. 144

(Mr. Voin: It will not be possible for me. I again do not try to teach you.)

141. Ibid, Act III, p. 260
142. Ibid, p. 263
143. Ibid, Act IV, Scene I, p. 265
144. Ibid, Act VI, p. 271
Phani Sarmā :

Kiya? :

(1) Basanti: deutāra ānicce, lagat bar bar kathā esopā ānicce. tāke vagāi-meli khā. 145

(Basanti: Your Father came, he brings only some words - let us eat this words).

(2) Barua: ..... era diya - āmār asamiyāt kathāte kai, 'manuhe pante, isware bange.' 146

(Barua: Yes, we speak in Assamese, 'man proposes, God disposes).

(3) Barua: ..... fu, asamar āko silpi? hā hā hā, jānār dhekiā sākaro asmar silpikoi muliyā becei. 147

(Barua: Artist of Assam? They are quite valueless).

(4) Barua: Kumbhakarnāk jagāb pāriyāko āik jagāb nowāri - ekēbāre tārakā rākshi', nahi? 148

(Barua: we can awake Kumbhakarna but can not your mother - just like Tārakā Rākshi, is not it ?)

Nāg Pās :

(1) Sayten: āre andhar ki-din rāti ācce. 149

(Sayten: Blind man have no meaning for day and night).

145. Phani Sarmā Racaṇāvali,Kiya, Act I, Scene II, p. 84
146. Ibid, Act 2, Scene I, p. 96
147. Ibid.
148. Ibid, p. 99
149. Ibid, Nāggās, Act I, Scene I, p. 147
(2) **Sayten**: ...... sāpehe sāpar theng dekhe. ...... 150

(Sayten: The knowing of the ways of a wicked person only by a person who is himself wicked).

(3) **Brikodor**: manat rakhibā - etiā hulere hul karār bāhire tāmar kono upāyi nāi. 151

(Brikodor: keep in mind - now there is no way except tit for tate).

**Cirāj**:

(1) **Āghona**: ...... pice āi o sun, sai dalicār porā pālengoloi khoj diote lekhi lekhi dibi, bāonā hai candraloi hāt melile hāmkhurā kāi paribī. 152

(Āghona: My daughter, leasent to me, you must be very much aware to proceed further. As a poor girl you do not try to catch the moon, otherwise you will fall on ground).

(2) **Āghona**: Sāji kabaloj mor kihat chut khare khāicce ...... 153

(Āghona: I told the matter as you said.)

(3) **Āghona**: ...... sihat dāngar mānuh, dhani mānuh. sihate sāp hai khotē, bej hai jāre, juit cāgā pore, jui nunumāya - cāgā pākhi pore, chatfātāi mare. 154

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150. Ibid, Scene II, p. 157
151. Ibid, Scene IV, p. 176
152. Ibid, Cirāj, Act I, Scene I, p. 211
153. Ibid, p. 217
154. Ibid, p. 220
(Āghonā : They are big man, rich man. They bite us being the snake and attends being a curer. Ants fall on fire - fire never put off - the wings of ants burn, they suffer and ultimately dies).

(4) Āghonā : .... tāi uvati ahār āsāt āhib āhib koi coploi acco, bole egoror pātnād egarar jari, egare pāni tole horok horok kari. ..... 155

(Āghonā : you are beggerly waiting for her presence. The well belongs to a household, the string belongs to another, water is drawn by yet another).

(5) Āghonā : sanjāt nāi, sanjāt nāi. lekhā-parhā janā tahator kathār sanjāt nāi. Kucupātar pānir lekhiā ei ācce ei nāi. 156

(Āghonā : Not reliable, not reliable. Educated man are not reliable. You are too much changing).

(6) Āghonā : ..... Rice etiā cakāi futice ne kapālei futice tākehe dhariba para nāi. 157

(Āghonā : Is it fortune or misfortune, now we are in confusion).

(7) Āghonā : ..... bole jār kārene sāk-sindur tāke pāte vokalā endur. 158

(Āghonā : One who is the master of food and shelter, makes him dirty man).

155. Ibid, Act II, Scene , p. 241
156. Ibid, p. 249
157. Ibid, Act II, Scene II, p. 252
158. Ibid, Act III, Scene III, p. 273
Kalâ Bazâr:

(1) Saraswati: saifaleo futukâr fen!\textsuperscript{159} 
(Saraswati: Everything that is fruitless).

(2) Bisnu: ..... bisdât nathakâ sâpeo fosfosâyi, kintu sai jâtitowi seikono heruwâi peleicce.\textsuperscript{160}
(Bisnu: An empty vessel sounds much, but that nation has also lost this thing).

Atul Chandra Hazariâ: Āhuti:

(1) Dwarâ: jâ, jâ, udar sât purus gol kechâ-mâch kâote, āji si randhâ mâcc nekhâ.\textsuperscript{161}
(Dwarâ: go, go, otters have eaten raw fishes right through seven generations, today it does not want to eat cooking fish).

(2) Ālok: ..... tadupari asamîyâr bâbe mahâbir lâcîte 'desatkoi momâi dângar nahai' buli ekesâr bâni - ekesâr joy mantra bukur tejere likhi tohi goiche youû, yugântaraloï.\textsuperscript{162}
(Ālok: Moreover Lachit Barphukan's famous sayings, 'uncle is not greater than the country' is still relevant).

(3) Ātoi: bolo kâlaro kâl, biparit kâl harinâi celeke bâghar gâl.\textsuperscript{163}
(Ātoi: Oh! What a time, the dear licks the tiger's cheek).

\textsuperscript{159} Ibid
\textsuperscript{160} Ibid, p. 294
\textsuperscript{161} Āhuti, Act I, Scene I, p. 8
\textsuperscript{162} Ibid, Act I, Scene II, p. 17
\textsuperscript{163} Ibid, Act II, Scene I, p. 29
(1) Pitmal: ..... tirir mel marā savāw vēl nahi deuta. Kathāte kai tirir vēl kalar vel .....\[164\]

(Pitmal: Father, the nature of talking of women is not good. It says talking of women is meaningless like the boat of bannana plants).

(2) Narahari: ..... a, sidinar para mai bātar kacuhe gāt gahi lolo.\[165\]

(Narahari: Yes, from thatday I called the emitting danger).

(3) Harkānta: metini cowā haicce? lora pākicce. āgar goru jeni jāyi, piccr goro teneihe yāb ...\[166\]

(Harkānta: He enjoys metine show! He has spolit. If the former is good then the latter will be good and if the former is bad than the latter will be bad).

(4) Pitmal: Cuwā-celeke mor garaloi āhicce ne mai cuwā-celeker garaloi goicho.\[167\]

(Did I go to the house of frequent visitor or did the frequent visitor come to my house?)

(5) Kadami: kār gar a? kār gar? kata golām / 'gāt nāi cāl-bākali mad kāhi tin tekelī.'\[168\]

(Kadami: whose house? whose house? He has got no skin to cover his body, but he works to drinks three potfulls of liquor).

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164. Nimilā Anka: Act I, Scene I, p. 10
165. Ibid, Act I, Scene I, p. 54
166. Ibid, p. 61
167. Ibid, Act II, Scene I, p. 82
168. Ibid.
Satya Prasad Baruā : Jabālā :

(1) Manju : tente haiche ! Gocat Kathāl Othat tel. 169

(Manju : Then o ;jgh! so you count on the result of a work before it is actually finished).

Biren Ch. Das : Yog-Biyog :

(1) ‘Sat putra thāke yodi ki kare dhāre,
    asat putra yodi thāke ki kare dhane?’ 170

(If you have a virtuous son, loan is not the problem, and if you have a vicious son, then your whole property may not be save).

(2) Sorojini : .... kintu ki karim : mānuhe pāte
    Isware vānge, ājī práyi pāq, pāqer āgate mor lorrē
    mor murót binā meghe bajrapāt kari, ei sansār
    para gucci goicche. 171

(Sorojini : But what shall I do, man proposes, God disposes. About five years ago my son has left this world. For me it is a bolt from the blue).

Parāg Chalihā : Son Rup Neoci :

(1) Kushal : 'Parat ās banata bās!', Loke ki karīle
    nakarele tāk ālacibalod juhālor gurit melmorā
    din ukalil. 172

(Kushal : we depend on the outsider is to invite ruin. Here is no time to discuss what other people have done or not).

170. Yog Biyog, Act I, Scene I, p. 4
171. Ibid, Scene II, p. 15
172. Son Rup Neoci, Act I, Scene I, p. 15
(2) Kusalormāk: dos nepāle dekhor māne jorā dibaloī moi kibā satini jāni ne? 173

(Kushal’s mother: Im I a stepmother to blame him without any guilt of him).

(3) Gāoburā: ....... āi o tomāk kaicco jen sāpar pithit kob he paril! gotei ekebāre joki uthil ādrāngi jāni. 174

(Gāoburā: I told you, he became too irritated like a striking snake).

(4) Gāoburā: Jokor mukhat sun-paril nahi – mukh bidarāi pelale. 175

(Gāoburā: Lime in the mouth of leech, is not it?)

(5) Manirām: paruwar kāmotor hāti nolare rām! 176

(Manirām: Simple man can not change the present situation).

(6) Kushalār Māk: e rām! lārajo āhi pālotei no kukure kite nokowā kari tulib lāgene? 177

(Kushal’s mother: Oh God! My boy is present just now. Why you reproach him badly?)

(7) Manirām: ..... katā –bāonā hoi chandraloi hāt meleboloī lāj nālāge ne?) 178

(Manirām: Stupid, being a small man you want to catch the moon, you should be ashamed).

173. Ibid, Scene III, p. 22
174. Ibid, p. 24
175. Ibid, p. 25
176. Ibid, p. 25
177. Ibid, p. 26
178. Ibid, p. 27
(8) **Nimāti**: gachat kathāl othat tel nou pāotei

(Nimāti: you count on the result of a work before it is actually finished).

**Arun Sarmā**: **Buranjēe Pāth**:

(1) **Kulahari**: ..... bih gocar sipā, silar mājereo fāt meli somāi yāb pāre.

(Kulahari: poisonous root may penetrate into the gap of stone).

**Himendrā Kumar Barthākur**: **Pāgh**:

(1) **Gandēu**: ..... tomar soni vāl brihaspatio vāl, rīce sei bulihe khāi āccā dei! nāhule rāhure mangale got khāi jee darehe pakāi āniche ..... 181

(Gandēu: your luck and star is good. Hence you are eating. Otherwise .....).

(2) **Gāoburāh**: thā hera! ei kale teye bill, ei kale kibā mācc, jāno bālok, kon billot ki māch olāicc āmi hele eko vu nāpāo! 182

(Gāoburāh: Let it go. Just now you tell me about pool, again just now you tell me about fish, we do not know anything)..

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179. Ibid, Act II, Scene VI, p. 70
180. Buranjēe Pāth, prakāsh, 1979, p. 49
181. Pāgh, Scene I, p. 15
182. Ibid, pp. 23-24
Basanta Sajkla : Mānuh :

(1) Mandirā : Oth cepile tomār etiyā gākhīr nolāi.\(^{183}\)
(Mandirā : Now you are not a little boy).

(2) Sarabjān : duie duie cāri -- cāri cārie āth.\(^{184}\)
(Sarabjān : Two plus to is equall to four; four plus four is equall to eighth).

Mandirār Māk : arthāt ? (That means ?)

Sarabjān : arthāt āthar cāri gol thākīl cāri;
Cāri cāri gol thākīl sunya.
(That means eight minus four is equall to four - four minus four is equall to zero).

(3) Sarbjan : nelage nelage. bahībā jānile mātiyei pīrā.\(^{185}\)
(Sarbjan : No need. If you can know how to sit then the whole world is a rest house).

(4) Jayanta : ...... kichumāne āku avayāsar basabarti hoyio māje māje pānī khāi, kichu māne āku athāi sāgarat pario pānī khāba logā hai.\(^{186}\)
(Jayanta : Somebody drinks water due to habits, somebody drink water due to the helpless situation).

(5) Sarabjān : ..... mānilei dhān, nāmānilei pātān. ei rulehe māni cala bidhar lok moī.\(^{187}\)
(Sarbjan : If you accept, then it is good, and if you not accept this, then it is bed, personally I follow this rule).

\(^{183}\) Iv.lnuh, Act I, p. 12
\(^{184}\) Ibid, p. 19
\(^{185}\) Ibid, p. 19
\(^{186}\) Ibid, p. 26
\(^{187}\) Ibid, p. 31
(1) **Asur**: Haranāth: sukhar pichat gurote gurote, esa goru mārile bā garo mrittu.188

(Search after happiness. It is sure to be ruined as a result of an excess of vice).

(2) Haranāth: ekālor parākromi bebsāi Haranāth choudhurir dhan āru oiccyrar brindāvan ekālot chan pari gol.189

(Harināth: Once Harināth choudhury was a strong businessman, now he has lost his credit).

(3) Ārunā: mai jāno kanā hāh? patān kāk bole gom nepāobuli vabiccene ki?190

(Ārunā: Im I a blind duck? Do you think that I do not know about the meaning of deceive?)

(4) Arati: tomar samaj sewār namunā rājje gom pāle tomar abastā jokor mukhat cun parār nicinā hoba.191

(Arati: If people can know the position of your social service, then your whole secrecy will be out and you will be punish appropriately).

(5) Haranāth: sinathar ki pāni kohā pukhurit āmi bih dilo.192

(Haranāth: we have not behave them an extremely hostile act).

188. Asur, Act I, p. 62
189. Ibid, p. 64
190. Ibid, p. 67
191. Ibid, p. 76
192. Ibid, Act II, p. 81
(6) Haranath: ...... sihatbor dhorā sāp buicha. vai karile feti sāpaloi karibi. 193
(Haranath: They are not poisonous, understand. You be afraid only to the poisonous snakes).

(7) Samvu: ...... bolo-sāpe mot salāine mote sāp solui? 194
(Samvu: snake changes its skin or its skin changes its body -- which is correct?)

(8) Lamboo: hātir lād dekhi sahāi pokar fāli more ne sahār lād dekhi hātiyi pokar fāli more? 195
(Lamboo: The elephant escape when it see the stool of dear; The dear escape when it see the stool of an elephant -- which is true?)

(9) Samvu: tār tel fāticce āku. 196
(Samvu: He is too wicket).

(10) Samvu: bolo-nijar nāk kāti satinir yātra vanga karene satinir nāk kāti nijar yātra vanga kare? 197
(Samvu: one of the wives of a man would cut her own nose to make another wife's journey inauspicious).

(11) Lamboo: bolo-kāloro kāl biparit kāl harināi celeke bāgar gāl ne bāge celeke harinār gāl. 198
(Lamboo: Oh! what a time, the dear licks the tiger's cheek or the tiger licks the deer's cheek -- which is true?

193. Ibid, p. 82
194. Ibid, p. 89
195. Ibid, p. 89
196. Ibid, p. 90
197. Ibid, p. 91
198. Ibid, p. 91
Mrigatrishnā:

(1) **Pratham ukil:** my lord, halā gaccat sakaloē bāgi kuthār māribaloi bīchāre, kathate kai sakalo carāyie māch khāi, māccrokāi — 199

(Pratham: My lord, everybody try to harm the weaker section. Hence, it is said that all birds eat fish, but only the Māchrokā ....)

(2) **Diganta:** .....

Diganta: empty threats by a weak person.

Mahendra Barthākur: Janma:

(1) **Litiya kārm:**...

(Second worker: who is wealth, his victory is sure, who help us, we will grateful to him — this is the law of scriptures).

Mukhya Mantri:

(1) **Borā:** āmi ketiāba bāndar hao bujicca, nācība lāge. nācote nācote mur garam hot gole rākshar dare kārobaik bākuribā pāro āru sei kārānei tahate vāba pulice māne rākashak — 202

(Borā: Sometimes we will be monkey for dancing, understand. we may become irritated at the time of dancing and at that moment we may torture. somebody like a giant and then you may think that police means giant).

200. Ibid, p. 75
201. *Janma*, pp. 16-17
Assistant: The officer was angry. I told, Borā's hou se is tied with the Tarā grass. Borā will not lasting for a longtime).

Ājān:

(1) **Sālia** : Kālaro kāl biparit kāl harināi celeke
baagar gāl.  
(Sālia : Oh! what a time, the dear licks the tiger's cheek.)

(2) **Kāder** : kathāte kai nahi uicerengār pākhi cājāto vāl
lakshan nahi.  
(Kāder : The rise of wings of an ant - is not a good sign.)

(3) **Sālia** : ..... tathāpi bole, 
kāryār bujībā vāo
 cāgaro pakhālibā pāw.  
(Sālia : It is said, you should notice the nature of works).

Bipin Pāl Dās : **Sākshi** : 

(1) **Rāndhani** : hai ne? erā, jane prati niyamto.
 thāke mānuhar njā njā ekotā hat kibā bulecene
dhuti-bindhuti thāke.  

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203. Ibid, Scene 13, p. 96
204. Ājān, p. 29; Adhi Nāyak Feb., 1989
205. Ibid, p. 23
206. Ibid, p. 23
207. Sākshi, Scene III, p. 74
(Cook: Is it? Yes, so many man so many minds. Every man has some own customs and rituals).

(2) Apurba: tumi jānane pradip sāpe kiya mānuhak khote? bā ghe kiya mānuhak ākraman kare? 208

(Apurba: Do you know pradip why snake bites man? why tiger attacks man?)

Haren Deka: Indra Jāl:

(1) Matilāl: jiskā jo abhasa usko kece coregā raicāhāb. kārhāte kai nahi, pāgale nākāi kī, cāgale nākhāyi kī. 209

(Matilāl: He can not change his habit, by Lord. So it is said that a lunatic man can do everything, and a goat can eat anything).

(2) Dhiru: mor pānākhīnī pālei mai gucci jām roj cāhāb. āru kāro kātā gāt khār dhāli dibā mai iyāt roi nāthāko. 210

(Dhiru: I shall return if I got my due money. I shall not stay here to harm others).

Binod Sarmā: Prastuti:

(1) Raktotpāl: Kakāi toi bāonā hoi sargaloi hāt melica kiya? 211

(Raktotpāl: Elder brother, being a (Dwarf) small man why you try to catch the moon?)

208. Ibid, Scene V, p. 117
209. Indrajāl, Scene I, p. 12
210. Ibid, p. 13
211. Prastuti, Scene II, p. 22
Tagar : bolo hāithā matit paril neki?
(1) Tagar : A green-pegion sits on the ground.

Tagar : kat no jāl–juluki māribalo jāo?
(2) Tagar : Where are you go to catch-fish?

Joy : hera, here, Bāyanar garar birālio rāq tāne, buicca.
(2) Joy : Hallo, Hallo, A cat living in the backyard of a singer would try to sing.

Gāyan : Hera gāthalu lobade: kerkatuwār bāh pātei veti, buicca .......
(3) Gāyan : Halo gāthalu, Ok, Your humble present is sufficient. So it is said, Bemboo leaves are the present for a squirrel.

Gāyan : a sakaloi khāti meli diba lāqiba. rāi j sadai māukhe ute.
(4) Gāyan : Everybody must be co-operate. We can do this great thing by small individual efforts.

Sātolā : hera, — "thāke yadi garat, kiya khābi parat?"
(5) Sātolā : Hallo, we are rich for our own cultural tradition, why we shall follow other cultural pattern?)

212. Bāyanar Khol, p. 20
213. Ibid, p. 20
214. Ibid, p. 23
215. Ibid, Scene II, p. 41
216. Ibid, p. 42
217. Ibid, p. 43
(6) Medhi: hera, hera! ranat pari kaliä hol buli, kibâ bolene, bayase garakâ, tinimuriä bâperok pitâi buliboli lâj powá holi.²¹⁸

(Medhi: Hallo, Hallo! our Bhvana tradition is very old. It is not modern. Therefore you are begitate to continue such a rich tradition).

(7) Gayan: ...... rade bâde nidi, japât varâi thale hera pât mejâkhari kâpor gelepâ lâgi gobar jen hai, buicca.²¹⁹

(Gayan: We should not preserve this tradition in lock box. We should be liberal).

(8) Sâtalâ: a, gargaya mitirar vâo!
mukhere bole thâk thâk —
a varire hecoke nâo //²²⁰

(Sâtolâ: The Gargaya friend requests his friend to stay his house for words sake, but actually he push his boat by his legs).

(9) Sâtolâ: hera mästar.
    âmârfale celîl.
bengenâr vitari pok,
vitari vitari galîl //²²¹

(Sâtolâ: Hallo Sir, we are outdated, the brinjal is internally attacked by germs. Hence, it is damage).

(10) Mästar: etiä gâonhe vál beyâ tor oporat, moi holo domojâr mânuh. hâhereo râji mäheo râji.²²²

²¹⁸ Ibid, p. 43
²¹⁹ Ibid, pp. 43-44.
²²⁰ Ibid, p. 44
²²¹ Ibid, p. 47
²²² Ibid, p. 47
(Teacher : Now the good or bed of this village is depends upon you. I am a man who is siting on middle way. I am satisfy with you and I shall satisfy with them).

(11) Gāyan :  ḍhōwāhe, ḍhōwāhe, edār bepārīr kihar jāhājar kabar! 223

(Gāyan : Oh! Let it go. Being a business man of ginger how can I know the news in the business of ship).

(12) Khagen :  āmī burhā sakalak bād di theatre pātīb bicārā nāi, barpītāi. bole cārī ānguliyai khāi, burhāi hecu- kelehe jāi 224

(Khagen : Father, with the full co-operation of the old generation we will arrange a theatre. Old men are our valuable guides).

(13) Māster :  erā. lorāi pānī pelāi, burhā picali pare. 225

(Māster : Yes, These wicket boys has done this bed work and the old man has affected by the bed works).

(14) Islām :  jāy lāng thāke lāng, theatre āmī pātīmei. 226

(Islam : Let us see, By any means we will perform a drama).

(15) Kandura :  theatre karibaloi āhicce! mukhere si sāt khan hāl bāy. 227

(Kandura : He comes to perform a drama! He speaks vauntingly).

223. Ibid, Scene III, p. 54
224. Ibid, p. 57
225. Ibid, p. 57
226. Ibid, p. 58
227. Ibid, Scene IV, p. 63
(16) Gayan : ..... vetit titā lāo gajib, siyāl sagunar bākari haba? 228

(Gayan : Bitter pumpkin will be grown on the ground, the foxes and vultures will live on the grown).

(17) Bāyan : ..... teor letha āce nohaj. - 'bridhashya tarunī vāryā'. 229

(Bāyan : He has a number of burdens. Moreover, he marries at about his old age).

Ghorājānar Jalbāk :

(1) Sarulora : Āji dekhon hithā mātit paril. 230

(Sarulora : Today a green-pegion sits on the ground).

Basanta Kumār Bhattachārya : Samay Britta :

(1) Dadhi : Seibor gacat gara uthā holongāre kānkhujo wā kathā kab nālāge. 231

(Dadhi : Do not speak such a meaningless words).

(2) Sarbeswar : tor hārat ban gajile mai kar para paicā pām ho? 232

(Sarbeswar : After your death from where I shall get my due money?).

228. Ibid, p. 66
229. Ibid, Scene V, p. 71
230. Adhi Nāyak, April 1989, Scene II, p. 21
231. Samay Britta, Scene II, p. 27
232. Ibid, p. 27
Annadā Hāzarikā : Āsār Rengani :

(1) Rāvana : eh! menejār cāhāb, ki hal?
kibā nākat kob konadāmarā jen lāgîche dekhon? 233

(Rāvan : Oh! what happen manager? I feel, you seems to be nervous).

(2) Rāvan : ...... āpunī matabuli kowāt menegār cāhābe
mokei dhomki māre - jen, hāhār oparat siyāl rejā. 234

(The manager reproached me, - he is a king just like the fox is a king upon a duck).

(3) Prem : Deuta tumi ei dutā gākhir khuwāi sāp phuiccā,
subidhā pälei ehate māj tālūt dansān karibā. 235

(Prem : Father, you kept this two poisonous snake and you gave them milk. If the will get chance, they will bite your brain).

(4) Rāvan : ...... imān samy māhar mār dekhi, tile bat
mele thākilo. 236

(Rāvan : The big man were talking for a long time, and myself a small man was silent).

(5) Prem : hā hā hāt katāgāt rābankāiyi khārani dhālile
bodh koro khurā. 237

(Prem : perhaps, uncle, Ravna gives aggravate mysery!).

233. Āsār Rengani, Scene I, p. 12
234. Ibid, p. 16
235. Ibid, p. 19
236. Ibid, p. 22
237. Ibid, p. 22
Rāvan: ..... ei dutā mānuh nahi, mukhat madhur bānī petot khurkhārāṇī āpuni mor kathā biswāṣh nakari, mokei dhamakē dichil. etiyā ? sebāre mājta iute khot mārīchil.238

(Rāvan: ..... They are not man. They utter good words, but they perform notorious work. You reproached me, you did not take me faithfully. Now? He bites you in your brain).

Prāfulla Bora: Tejimalā:

1. Mathurā: bolo sarur kathāi bar, fatā kathāi jar. Sarur parahe bar hai goi.239

(Mathurā: It is said, small matter will be gradually big, and the spoilt clothes are fever).

2. Mathurā: ..... haok, haok, bole, jat dekhibā jee jawāir mukh saragatkoi narakei sukh .....240

(Mathurā: That's enough; it is said 'where you see the face of son-in-law and daughter although there are lot of problems, this will be your heaven).

3. Mathurā: Sei tāk-ito deutāsakal, bolo sāto vāir chuli pakā, kewe kāko nobole kakā.241

(Mathurā: Yes my fathers, it is said that all seven brothers are equal in age, but nobody call elder brother to each other).

238. Ibid, Scene VI, p. 68
239. Tejimalā, Scene I, Manuscript.
(4) **Vhuilatā:** bole tomār kathā celel, bengenār bitārat pok somāi vitāre vitāre gelil.242

(Vhuilatā: She forget you. The bringal is internally attack by germs and hence it is spoilt).

(5) **Durgā:** tene mok kone kale? ākāsar parā ākās bānī hol neki? nohale pānit sāturi mācc nadharātoi kale.243

(Durgā: Then who tell me? Is it a divine voice? Or he says who swim on the river but do not catch fish).

(6) **Mathura:** jee napācil caranar dhuli, si māte kater po buli, kathāto gam pāline?244

(Mathura: Once he was neglected. Today he speaks big words. Do you understand?).

(7) **Durgā:** ..... bole carāir basanta kāl khane pare raw, mānuhar basanta kāl nāmāne bāp māw.245

(Durgā: Birds cry frequently in their spring season, but man (youth) refuge the words of their parents in their spring season).

(8) **Tejimalā:** ki kam, gendhelā mukhkhan gākhiriṃe dhuewe, kakāl vangā mekuri manikutat sowei.246

(TEjimalā: what shall I say – you are a wicked man. You are not efficient to me).

244. Ibid, Scene V, p.
(9) **Durgā** : Cāo, ātr ha. mōr varit nadharibi, eno kānī teno kānī, vālkōidim sākat pānt. **247**

(Durgā : You go! Do not catch my foot. Everybody knows me that I am a bad woman. So I will prove it).

(10) **Burhi** : a' ai, eikhan konobāi geet gāiche. bole kona marati vutuni neki? bole lāure talate jakhini chowālī, tuk tuk capari bāi, vardupari a olāiche vutuni, pāgalik akale pāi. thāk vutuni, vitarate thāk. mai bāu etā nimei. **248**

(Old women : Hallo, Hallo, here somebody is singing. Are you a ghost? Are you a girl of ghost who is slowly walking at noon under a plant of pumpkin? I am alone. You stay inside but I must pick-up atleast one pumpkin).

Āli Hydar : Dhumuhā Pakshir Nīr : 

(1) **Balën** : nāo būri jāok, tathāpito tingar parā nānāme. **249**

(Balen : Boat may be drown, but they never return from the journey).

(2) **Lagārīā** : tai vai karica ? vai nāi, gachat uthāi gurei nākāto. **250**

(Helper : Are you afraid? Here is no fear. I never betray you).

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248. Ibid, Scene X,
249. Act II, Scene IV, p. 27
250. Adhināyak Sept. 1989, Act II, Scene IV, p. 27
Jagadish Pātgiṛi : Basanta Plāban :

(1) Ṛrup : Kintu āji sei ṛup chalihāi jībanar kāṭityā bātat picali yāb dharice. āthuar talar mah haice.²⁵¹

(Arup : But unfortunately that very ṛup chaliha is gradually going to the another way. He is rolloing in a mosquito net).

(2) Jotshana : seibor ākāsat cāṅg patā kāthā dipā, ākāsat cāṅg patā kāthā.²⁵²

(Dip : This are the words for build castles in the air).

(3) Mahājan : .... bajārat tengā ām ebarahe becib pāri.

(Mahājan : .... sour mangoes can be shell in the market for one time only).

(4) Ṛrup : bujiche khurā, moullār dour mācjidaloīhe.²⁵³

(Arup : keep in mind uncle, suspicious minds always suspects).

(5) Gahin : .... bāhīrat pharing phutā jonāk .......²⁵⁴

(Gahin : Moon light that brings out the grass-hoppers). ........

(6) Gohain : Rupā, māyā mriga mohat tumi Rāmak pahariba khujicā?²⁵⁵

(Gohain : Rupa, you have seen only the external beauty. So that you have forgot the real beauty).

²⁵¹ Basanta Plāban, Scene I, p. 7
²⁵² Ibid, p. 19
²⁵³ Ibid, p. 13
²⁵⁴ Ibid, p. 17
²⁵⁵ Ibid, Scene II, p. 18
(7) Gahin: Arup, engār gākhirat dhuleo si kālā hoiy thāke.²⁵⁶
(Gohain: ass can not be white if it is merged with milk).
Arup: Āpuni oparar fāle thui pelāi diyak.²⁵⁷
(Arup: You split it upward).

(8) Jotshnā: dāktar hoi āhīcha athaca tor mukhkhan etiyāo lupāt-kacupāt hoiyei āche.²⁵⁸
(Jotshnā: Now you are becoming as a doctor, but you talk like a simple boy).

(9) Mahājan: ..... sāstrato kowā nāi jāno, sigresu suvakarmang.²⁵⁹
(Mahājan: Scriptures says, good work should be done immediately).

(10) Abalā: Caruk sudhi cāul baḥām neki?²⁶⁰
(Abalā: Do we prepare our food after permission by the cooking pot).

(11) Arup: ..... pacājāwaror dhowāi ketyāo ākāsh cub nowāre Rupā!²⁶¹
(Arup: The smoke of spoilt bush can not touch the sky.)

²⁵⁶. Ibid, p. 18
²⁵⁷. Ibid,
²⁵⁸. Ibid, Scene III, p. 26
²⁵⁹. Ibid, p. 27
²⁶⁰. Ibid, Scene IV, p. 31
²⁶¹. Ibid, p. 39
(12) **Pranab**: *fâlâ bâhak jorâ dibaloi cestâ kari kono lâv nâi jotsna*.

(Pranab: There is no profit for trying to join up a split bamboo)

(13) **Sântanu**: *...... kâmar samayat hole bâra mâhat teratâ fâktâ*.

(Sântanu: In twelve months there are thirteen ills of which one or the other would not leave).

(14) **Sântanu**: *michâ kathâr theng chutû*.

(Sântanu: The legs of lie words is short).

(15) **Sântanu**: *nakha darpanat sîr*.

(Sântanu: The news is in my hand).

**Natun Purush**:

(1) **Bahâgi**: *jâr garat tînî cari din âkhalar juiyi najale, si bûru keknoi âkâsaloi jui jolab dâda*.

(Bahâgi: We are very poor. How can we burn the fire of revolution, uncle?).

(2) **Dugdheswar**: *a-to bopâi, sât purusar parâi tât âmâr selkhon kheti*.

(Dugdheswar: Yes, my son, we have occupied this land from a remote past).

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262. Ibid, Scene V, p. 47
263. Ibid, Scene VI, p. 56
264. Ibid, Scene X, p. 77
265. Ibid, p. 78
266. Natun Purush, Scene I, p. 3
267. Ibid, Scene III, p. 19
(3) **Dugdheswar:** ....... *etā garu jār sakal pathāre tār.* 268

(‘Dugdheswar: He who has one cow has to roam about all the fields over in search of it’).

(4) **Āghoni:** *hai māne nāte, siye māne fāte.* 269

(‘Āghoni: problems of the poor family is unending’).

(5) **Kailāsh:** *Hā ...... sāmainya cagā pok: jui numāi numāi kariba chāi! hā ...... gali gali kamanār juit cagā pok jāha jāb!* 270

(Kailāsh: (laughting) a little ant! It will put-off the fire! (laughting). It will die on the fire of lust’).

(6) **Asim:** ....... *jui kecā pakār bichār nakare.* 271

(‘Asim: ..... Fire burns everything’).

(7) **Āghoni:** *rāti puwāb! dākpakhili uriba! hā ......* 272

(‘Āghoni: Dark will be remove. New butterfly will be flying. (laughting). The boys will play (laughting)’)

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268. Ibid, Scene III, p. 20
269. Ibid, Scene IV, p. 33
270. Ibid, Scene V, p. 41
271. Ibid, Scene VI, p. 52
272. Ibid, Scene IX, p. 78