ꯑꯩꯈꯣꯏꯒꯤ ꯈꯣꯔꯤꯔꯣꯜꯗ ꯐꯦꯃꯤꯅꯤꯖꯝꯒꯤ
ꯂꯥꯟ ꯍꯧꯈꯤꯕꯗꯤ ꯐꯅ ꯀꯨꯏꯔꯦ꯫ ꯃꯉꯝꯗꯤ

TKE ꯁꯥꯟꯗ꯭ꯔꯤ ꯍꯥꯏꯕ ꯌꯥꯏ꯫

ꯅꯨꯄꯥꯒꯤ ꯃꯥꯌꯣꯛꯇ ꯂꯥꯟ ꯍꯧꯕꯈꯛꯇꯅꯗꯤ
ꯐꯦꯃꯤꯅꯤꯖꯝꯒꯤ ꯄꯟꯇꯨꯡ ꯑꯣꯏꯕ ꯌꯥꯔꯣꯏ,
ꯃꯈꯣꯏꯒꯤ ꯍꯥꯏꯕꯗꯤ ꯅꯨꯄꯅꯤꯒꯤ ꯄꯨꯟꯁꯤꯗ
ꯊꯦꯡꯅꯔꯛꯄ, ꯑꯋꯥꯕ, ꯄꯦꯟꯗꯕ, ꯑꯀꯤꯕ,
ꯑꯃꯗꯤ ꯊꯃꯣꯏꯗ ꯐꯎꯔꯛꯄ ꯃꯩꯔꯥ ꯆꯦꯟꯕ
ꯋꯥꯍꯩ ꯀꯌꯥ ꯍꯥꯏꯗꯣꯔꯛꯄ ꯇꯥꯏ꯫ ꯃꯗꯨꯕꯨ
ꯀꯟꯐꯦꯟꯁꯅꯦꯜ ꯄꯣꯏꯇ꯭ꯔꯤ ꯀꯧꯅꯔꯤ꯫

1960 ꯑꯗꯨꯋꯥꯏꯗꯒꯤ ꯍꯧꯔꯛꯄ ꯁꯩꯔꯦꯡꯒꯤ

aKdeg! “It deals with facts

and intimate mental and phys-

ical experiences of the peo-

ple’s own life. It was written in

rebellion against the demand

of impersonality of T.S. Eliot.”

ꯀꯌꯥ ꯌꯥꯝꯅ ꯊꯃꯣꯏ ꯇꯤꯡꯅ ꯍꯥꯏꯗꯣꯛꯄ
ꯉꯝꯂꯕꯒꯦ ꯍꯥꯏꯗꯨꯅ ꯁꯩꯔꯦꯡ ꯃꯈꯜ ꯑꯁꯤꯒꯤ
ꯃꯉꯜ ꯂꯦꯞꯄꯤ꯫ ꯅꯨꯄꯤꯗ ꯃꯁꯤꯒꯤ ꯀꯟꯅ
ꯏꯔꯝꯕꯤꯗꯤ ꯑꯥꯃꯦꯔꯤꯀꯥꯒꯤ ꯈꯧꯦꯆꯡꯃ Plath

ꯅꯤ꯫ ꯚꯥꯔꯠꯀꯤ ꯍꯥꯏꯔꯒꯅꯁꯃꯂꯃꯦꯃ ꯭ꯃꯀ
ꯄꯟꯕ ꯌꯥꯏ꯫ ꯇꯁꯡꯕꯗꯤ ꯃꯁꯤꯏ.ꯈ. Eliot

ꯈꯣꯏꯒꯤ ꯋꯥꯀꯜꯂꯣꯟ, “Poetry ꯡꯀ not ꯃ

turning loose of emotion but an

ꯅꯀꯖꯃꯩꯅ ꯇꯗꯍꯂ emotion” ꯍꯥꯕ ꯑꯃꯗꯤ

“Poetry should be impersonal

and a refl ection of the changing

society” ꯍꯥꯏꯕ ꯁꯩꯔꯦꯡꯒꯤ ꯋꯥꯍꯟꯊꯣꯛ-

ꯁꯤꯡ ꯑꯗꯨꯕꯨ ꯁꯤꯡꯅꯗꯨꯅ ꯏꯕ ꯍꯧꯅꯔꯛꯈ-

ꯤꯕꯅꯤ꯫ Feminist ꯀꯥꯡꯕꯨꯅ ꯈꯨꯠꯂꯥꯏ ꯑꯣꯏꯅ
ꯀꯟꯅ ꯍꯧꯖꯤꯛ ꯍꯧꯖꯤꯛ ꯁꯤꯖꯤꯟꯅꯔꯤꯕ ꯈꯨꯏ
ꯃꯑꯣꯡꯅꯤ꯫

ꯑꯩꯅ ꯋꯥꯐꯝ ꯈꯔꯁꯤ ꯄꯟꯖꯔꯨꯕꯒꯤ
ꯃꯔꯝꯗꯤ ꯉꯁꯤ ꯄꯥꯏꯈꯠꯆꯔꯤꯕ ꯗꯥ. ꯕꯣꯟꯗꯤꯅ
ꯑꯦꯂꯥꯡꯕꯝꯅ ꯏꯪꯔꯥꯖꯤꯗ ꯏꯕ ꯁꯩꯔꯦꯡꯒꯤ
ꯂꯥꯏꯔꯤꯛ ꯑꯁꯤ ꯄꯥꯔꯨꯕꯗ ꯐꯥꯎꯔꯛꯄ _

ꯥꯈꯜꯗꯨꯅꯤ꯫ ꯁꯩꯔꯦꯡ 70 ꯌꯥꯎꯕ ꯂꯥꯏꯔꯤꯛ
ꯑꯁꯤ ꯄꯥꯕ ꯌꯥꯏ, ꯅꯥꯟꯅꯁꯨ ꯄꯨꯊꯣꯛꯂꯛꯏ꯫

ꯑꯗꯨꯒꯤ ꯃꯊꯛꯇ ꯏꯩꯈꯣꯏꯒꯤ ꯈꯣꯔꯤꯔꯣꯜꯗ
ꯑꯅꯧꯕ ꯃꯥꯏꯑꯣꯟ ꯑꯃ ꯄꯤꯕ ꯉꯝꯒꯗꯕ

SbGTeg! Confessional Poetry

ꯒꯤ ꯌꯛ ꯂꯥꯎꯕ ꯁꯩꯔꯦꯡ ꯈꯔ ꯌꯥꯎꯔꯤ꯫

[rbx Metaphysical Conceit

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ꯥꯎꯕ ꯁꯩꯔꯦꯡ ꯀꯔꯁꯨ ꯑꯗꯨꯝ ꯊꯦꯡꯅꯩ꯫

ꯑꯏꯕꯤ ꯑꯁꯤꯅ ꯈꯧꯦꯆꯡꯃ Plath

ꯑꯃꯗꯤ ꯁꯃꯂꯃꯦꯃ ꯭ꯃꯀꯈꯣꯏꯒꯤ ꯁꯩꯔꯦꯡ
ꯄꯥꯔꯝꯕ ꯌꯥꯏ ꯅꯠꯇ꯭ꯔꯒ ꯄꯥꯔꯝꯗꯕꯁꯨ ꯌꯥꯏ꯫

ꯑꯗꯨꯕꯨ ꯊꯃꯣꯏꯒꯤ ꯄꯦꯟꯗꯕ, ꯑꯅꯤꯡꯕ ꯀꯌꯥ
ꯃꯀꯥ ꯐꯣꯡꯂꯛꯄꯗꯤ ꯃꯈꯣꯏꯅ ꯍꯦꯜꯂꯔꯣꯏ꯫

ꯅꯨꯄꯥ ꯈꯨꯟꯅꯥꯏꯕꯨ ꯄꯦꯟꯗꯕ ꯐꯣꯡꯗꯣꯛꯄꯗ
ꯁꯤꯖꯤꯟꯅꯔꯤꯕ ꯋꯥꯍꯩꯁꯤꯡ ꯑꯩꯀꯣꯏ ꯇꯥꯕ
ꯍꯩꯕ ꯉꯝꯕ ꯅꯠꯂꯛꯇ꯭ꯔꯕꯅꯤ꯫ ꯈꯟꯊꯔꯨꯕꯗ
ꯑꯆꯨꯝꯕꯗꯤ ꯍꯦꯛꯇ ꯌꯥꯎꯕ ꯉꯥꯛꯇꯅꯤ꯫

ꯅꯨꯄꯥ ꯃꯈꯩꯗ ꯚꯥꯕ ꯇꯥꯖꯒꯗꯕ, ꯏꯀꯥꯏꯖꯒꯗꯕ
ꯃꯇꯝꯗꯨ ꯌꯧꯔꯛꯂꯕꯅꯤ꯫

ꯈꯧꯦꯆꯡꯃ Plath ꯀꯤ ꯋꯥꯍꯩ ꯈꯔ ꯌꯦꯡꯕ
ꯌꯥꯏ꯫ ꯃꯥꯒꯤ Lady Lazarus ꯍꯥꯏꯕ ꯁꯩꯔꯦꯡ
ꯑꯗꯨꯗ ꯑꯁꯨꯝꯅ ꯏꯔꯤ, “Herr ꯠꯍꯛ, Herr

Lucifer/Beware/Beware/Out of

the ash/I rise with my red hair/

And I eat man like air.” KgjgaSp

Lazarus ꯀꯨꯝ ꯍꯤꯡꯒꯤꯂꯛꯈꯤꯅꯤ, ꯑꯗꯨꯒ
ꯅꯨꯄꯥꯕꯨ ꯐꯥꯗꯨꯅ ꯅꯨꯡꯁꯤꯠꯀꯨꯝ ꯆꯥꯊꯣꯛꯂꯛꯈꯤꯅꯤ
ꯍꯥꯏꯔꯤꯕꯅꯤ꯫ ꯃꯥꯅ ꯃꯥꯒꯤ ꯅꯨꯄꯥꯕꯨ ꯑꯁꯨꯛꯀꯤ
ꯃꯇꯤꯛ ꯄꯦꯟꯗ꯭ꯔꯦ ꯍꯥꯏꯕꯗꯨ ꯐꯣꯡꯗꯣꯛꯂꯤ꯫

ꯑꯃꯨꯛꯁꯨ ꯚꯥꯔꯠꯀꯤ ꯁꯃꯂꯃꯦꯃ ꯭ꯃꯀ ꯁꯨ
ꯅꯨꯄꯥꯒꯤ ꯇꯣꯡꯁꯥꯗꯕꯨ ꯀꯜꯂꯛꯄ, ꯅꯨꯡꯁꯤꯕ
ꯍꯥꯏꯕꯗꯨꯗꯤ ꯍꯣꯡꯗꯣꯛ ꯍꯣꯡꯖꯤꯟ ꯌꯥꯕꯒꯨꯃ
ꯈꯟꯕ ꯃꯆꯠꯄꯨ ꯄꯦꯟꯗꯦ, ꯑꯗꯨꯅ ꯆꯩꯔꯤ,

“You were pleased/with my

body’s response/it’s weather,

it’s usual/shallow convulsion.”

(The ꯍꯦꯛ ꯩꯦꯃꯧ house) ꯑꯗꯨꯕꯨ ꯋꯥꯐꯝ
ꯑꯃꯗꯤ ꯁꯃꯂꯃꯦꯃ ꯭ꯃꯀꯀꯤ ꯋꯥꯈꯜꯂꯣꯟ
ꯅꯣꯡꯆꯨꯞꯂꯣꯝꯒ ꯈꯦꯟꯅꯩ꯫ ꯃꯥꯅ ꯍꯥꯏ,

‘ꯅꯣꯡꯆꯨꯞꯀꯤ ꯐꯦꯃꯤꯅꯤꯖꯝꯗꯤ ꯅꯨꯄꯥꯒꯤ ꯃꯥꯌ
ꯣꯛꯇ ꯍꯧꯕ ꯂꯥꯟꯅꯤ꯫ ꯑꯩꯒꯤꯗꯤ ꯃꯗꯨ ꯅꯠꯇꯦ,
ꯑꯩꯗꯤ ꯑꯩꯒꯤ ꯅꯨꯄꯥꯕꯨ, ꯏꯆꯥ ꯅꯨꯄꯥꯕꯨꯁꯨ ꯅꯨꯡꯁꯤ꯫

ꯅꯨꯄꯥꯒ ꯂꯩꯃꯤꯟꯅꯔꯒꯅꯤ ꯄꯨꯟꯁꯤꯗ ꯅꯨꯡꯉꯥꯏꯕ ꯐꯪꯂꯤꯕ꯫ ꯑꯗꯨꯕꯨ ꯑꯩꯅ ꯄꯥꯝꯃꯤ, ꯅꯨꯄꯥꯅ ꯅꯨꯄꯤꯕꯨ ꯈꯪꯕꯤꯕ, ꯅꯨꯄꯤꯁꯨ ꯊꯋꯥꯏ ꯄꯥꯜꯂꯤ ꯍꯥꯏꯕ
ꯀꯥꯎꯕꯤꯗꯕ, ꯚꯥꯕ ꯇꯥꯃꯤꯟꯅꯕ꯫”

ꯃꯥꯒꯤ ꯄꯔꯤꯡ ꯑꯁꯤꯗꯅꯤ ꯑꯩꯈꯣꯏꯒꯤ
ꯑꯏꯕꯤ ꯕꯣꯟꯗꯤꯅꯥꯅꯁꯨ ꯆꯪꯁꯤꯜꯂꯛꯂꯤꯕ꯫

ꯃꯥꯗꯤ ꯅꯨꯄꯤ ꯑꯣꯏꯅ ꯄꯣꯛꯂꯨꯕꯒꯤ ꯅꯨꯡꯉ-

ꯥꯏꯇꯕ ꯐꯥꯎꯗꯦ, ꯃꯔꯥꯏꯕꯛꯄꯨ ꯆꯩꯗꯦ, ꯍꯦꯟꯅꯗꯨꯝ
ꯄꯦꯟꯊꯣꯛꯏ꯫ ꯃꯥꯒꯤ ꯁꯩꯔꯦꯡ ‘Who ꯃꯂ
ꯪ’ ꯍꯥꯏꯕꯁꯤꯗ ꯃꯥꯅ ꯍꯥꯏꯔꯤ, “ꯈꯅꯅ not

ꯂꯧ ꯨꯍꯛꯧ, ꯀꯅꯅ ꯂꯧ soul.../I ꯃꯂ ꯃ

woman.../I am proud being the

woman of my choice.” (P.07)
ꯑꯃꯨꯛꯁꯨ ꯍꯥꯏ, ꯅꯨꯄꯤ ꯑꯣꯏꯅ ꯄꯣꯛꯂꯨꯕꯛꯤ
ꯂꯥꯟꯕ ꯅꯠꯇꯦ, ꯂꯥꯏꯕꯛꯅ ꯋꯥꯍꯟꯕ ꯉꯥꯛꯇꯅꯤ꯫

ꯃꯗꯨ ꯊꯦꯡꯅꯕ ꯇꯥꯏ꯫ ꯃꯥꯒꯤ ꯋꯥꯍꯩꯗ, “ꯈꯍ

gentleman.../the folly is not in

women/Destiny coaches it all/

yet I learn it now.” aKke vldK-

gEcjx mOTjl okTq TIxgGeg! [rbe

ꯃꯥꯗꯤ ꯇꯍꯥ ꯇꯍꯥꯗꯦ, ꯊꯃꯣꯏꯗ ꯅꯤꯡꯖꯕ ꯀꯌꯥ
ꯂꯩꯔꯕꯁꯨ꯫ ꯃꯥꯗꯤ ꯃꯥꯒꯤ ꯃꯄꯨꯡ ꯃꯔꯩ ꯐꯥꯔꯛꯄ
ꯁꯥꯕꯥꯟꯗ ꯃꯃꯤꯠ ꯎꯏꯁꯤꯟꯖꯕꯤ ꯅꯨꯄꯤꯅꯤ꯫

ꯃꯥꯅ ꯍꯥꯏꯖꯩ ꯃꯥꯒꯤ ꯊꯃꯣꯏꯗ ꯂꯩꯔꯤꯕ ꯑꯀꯤꯕ
ꯑꯁꯤ ꯀꯣꯛꯇ꯭ꯔꯤꯃꯈꯩ, ꯀꯅ꯭ꯌꯥ ꯑꯣꯏꯕ
ꯉꯝꯖꯈꯤꯔꯣꯏ ꯍꯥꯏꯅ꯫ ꯃꯅꯨꯡ ꯃꯇꯝ ꯆꯥꯗ꯭ꯔꯤ
ꯍꯥꯏꯗꯨꯅꯇ ꯈꯟꯖꯔꯤꯕꯅꯤ꯫ ꯃꯥꯒꯤ ꯋꯥꯍꯩꯗ,

“The pain I know the fi rst touch

would cause/...the midnight

horror, the shrivelling beyond

recognition/I am not ready to be

ꯃ ꯨꯗꯡꯛꯅ” (ꯪ ꯇꯅꯃꯗ, P.7) ꯏꯀꯥꯏ ꯍꯪꯒꯣꯏꯕ,
ꯅꯨꯡꯒꯤ ꯋꯥ ꯑꯈꯥꯛꯄ ꯂꯩꯇꯅ ꯍꯥꯏꯗꯣꯛꯄ
ꯉꯝꯕꯤ ꯑꯏꯕꯤꯅꯤ ꯍꯥꯏꯕꯗꯨ ꯄꯔꯦꯡ ꯈꯔ
ꯑꯁꯤꯅ ꯇꯥꯛꯆꯔꯦ꯫ ꯃꯥꯒꯤ ꯑꯁꯨꯛ ꯀꯤꯒꯟꯕ
ꯊꯃꯣꯏꯁꯤꯅ ꯀꯅꯥꯒꯨꯝꯕ ꯑꯃꯕꯨꯗꯤ ꯑꯗꯨꯝ
ꯏꯔꯥꯠꯆꯔꯤ꯫ ꯃꯁꯤꯗꯤ ꯍꯧꯅꯁꯥꯅꯤ꯫ ꯀꯃꯂꯥ
ꯗꯥꯁꯀꯤ ꯋꯥꯈꯜꯂꯣꯟꯒ ꯆꯞ ꯃꯥꯟꯅꯩ꯫ ꯌꯨꯝ
ꯄꯥꯟꯗꯕꯗꯤ ꯌꯥꯔꯣꯏ꯫ ꯃꯍꯥꯛ ꯑꯗꯨꯒ ꯃꯥꯒꯤ
ꯋꯥꯍꯩ ꯑꯃꯗꯤ ꯐꯣꯡꯗꯣꯛꯆꯕ ꯉꯝꯖꯈꯤꯗꯦ꯫

ꯀꯥꯎꯊꯣꯛꯄꯁꯨ ꯉꯝꯗꯦ꯫ ꯃꯥꯒꯤ ꯋꯥꯍꯩꯗ, “He

came to my life unanounced/

Tiptoed, akin to wind/touching

me, caressing me/and some-

times playing with my hair” (Yet

I still think of him... P.67) ebwg

ꯑꯣꯏꯕꯤꯒꯤ ꯄꯨꯟꯁꯤ ꯀꯅꯥꯒꯨꯝꯕ ꯑꯃꯒꯤꯅꯤ
ꯍꯥꯏꯕꯁꯤ ꯑꯏꯕꯤꯅ ꯈꯛ ꯀꯥꯎꯗꯦ꯫ ꯃꯇꯝ
ꯄꯨꯝꯕꯗ ꯃꯁꯥꯕꯨ ꯃꯤꯒꯤꯗꯃꯛ ꯁꯦꯟꯅꯗꯨꯅ
ꯊꯝꯖꯩ, ꯄ꯭ꯔꯃꯥꯟ ꯑꯃꯗ ꯃꯥꯅ ꯅꯨꯡꯁꯤꯠꯅ
ꯃꯁꯝ ꯍꯨꯝꯒꯠꯂꯛꯄꯗ ꯃꯣꯏꯔꯥꯡ
ꯊꯣꯏꯕꯤꯒꯨꯝ ꯍꯥꯏꯖꯩ, “Don’t ꯨꯦꯍꯄ

away my tresses/.../I have to

keep it downy/it is somebody’s

chattel.” (Dont’ blow away my

tresses, P.71) \Ae vldKgEq

ꯀꯣꯟꯊꯥ ꯑꯃꯅꯤ ꯍꯥꯏꯅꯤꯡꯉꯤ꯫

ꯑꯗꯨꯕꯨ ꯑꯗꯨꯛ ꯆꯦꯛꯁꯤꯟꯅ ꯊꯝꯖꯕ
ꯃꯔꯜꯗꯨ ꯅꯨꯡꯁꯤꯕ ꯀꯧꯕꯗꯨꯅ ꯃꯥꯕꯨ ꯃꯤꯅꯝꯂꯛ-

ꯂꯕꯗ ꯊꯃꯣꯏ ꯄꯨꯝꯍꯥꯡ ꯍꯥꯡꯂꯛꯏ꯫ ꯃꯥꯒꯤ ꯊꯃꯣꯏ ꯊꯣꯡꯂꯣꯟ ꯀꯌꯥ ꯍꯥꯡꯗꯨꯅ ꯆꯪꯂꯛꯈ-

ꯤꯕꯅꯤ ꯃꯍꯥꯛ ꯑꯗꯨ꯫ ꯑꯏꯕꯤꯒꯤ ꯊꯃꯣꯏ
ꯄꯨꯝꯊꯟ ꯊꯟꯈꯤꯕꯅꯤ꯫ ꯃꯥꯒꯤ ꯋꯥꯍꯩꯗ, “At

long last came ‘he’/My doors

of a heart/time without end/

He shuts all doors/...the heart

is sealed with his love” (Many

ꯛꯍꯍꯗꯀ ꯍꯇ ꯃ heart. P.104) ꯑꯗꯨꯕꯨ
ꯃꯤꯅꯝꯕꯤꯔꯕ ꯊꯃꯣꯏ ꯑꯃꯅ ꯀꯔꯤ ꯍꯥꯏ-

ꯔꯨꯔꯅꯤ꯫ ꯇꯨꯃꯤꯅ ꯂꯩꯕ ꯅꯠꯇꯅ꯫ ꯑꯏꯕꯤꯅ
ꯍꯥꯏꯔꯤ ꯇꯨꯃꯤꯟꯅ ꯂꯩꯕꯅ ꯍꯥꯏꯒꯗꯕ ꯂꯣꯏꯅ
ꯍꯥꯏꯈ꯭ꯔꯕꯅꯤ ꯄꯦꯟꯗꯕꯒꯤ꯫ ꯃꯁꯤꯗꯤ ꯑꯅꯧꯕ
ꯋꯥꯈꯠ ꯑꯃꯅꯤ ꯍꯥꯏꯅꯤꯡꯉꯤ꯫ ꯃꯥꯅ ꯀꯌ
ꯥꯝ ꯄꯦꯟꯗꯅ ꯍꯥꯏꯕꯒꯦ ꯍꯥꯏꯕꯗꯨ ꯌꯦꯡꯕ \

kT, “He said he loved me/...but/

In the end it is only the fl esh

that he had meant/In the end it

was only his needs that he had

been talking about” (His love or

lust, P. 109) [rbe [Tqge zKgrg

ꯅꯨꯡꯁꯤꯕꯕꯨ ꯊꯥꯖꯕ ꯂꯩꯇ꯭ꯔꯦ꯫ ꯄꯨꯝꯅꯃꯛ
ꯃꯤꯅꯝꯕ ꯑꯣꯏꯔꯦ꯫ ꯑꯗꯨꯅ ꯃꯥꯒꯤ ꯑꯄꯥꯝꯕꯗꯤ
ꯁꯤꯕ ꯉꯥꯏꯕꯅꯤ꯫ ꯃꯥꯒꯤ ꯋꯥꯍꯩꯗ, “Loving ꯪ

is not real/I wish that it’s all a lie/

that, it’s just a horrifi c trance/...

it’s a measured death” (A mea-

sured death, P.97) \kASDjl, [Tqg

ꯕꯣꯟꯗꯤꯅꯥꯅ ꯐꯣꯡꯂꯛꯂꯤꯕ ꯅꯨꯄꯥ ꯅꯨꯄꯅꯤꯒꯤ
ꯃꯔꯤꯗ꯫ ꯑꯗꯨꯕꯨ ꯂꯣꯏꯅ ꯄꯥꯎꯗꯝꯕꯗꯤ ꯃꯐꯝꯅ
ꯌꯥꯗ꯭ꯔ꯫ ꯂꯥꯏꯔꯤꯛ ꯑꯁꯤꯗ ꯑꯇꯣꯞꯄ ꯃꯁꯛ
ꯑꯃꯒ ꯎꯔꯤ꯫ ꯃꯗꯨꯗꯤ ꯃꯃꯥꯒꯤ ꯃꯩꯆꯥꯛꯇ
ꯃꯍꯥꯛ ꯌꯥꯎꯁꯤꯟꯕ꯫ ꯖꯥꯠ ꯇꯤꯟꯅꯗꯕ,
ꯀꯜꯆꯔ ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯟꯕ ꯃꯃꯥ ꯃꯄꯥꯒꯤ
ꯃꯆꯥ ꯑꯣꯏꯔꯨꯕꯅ ꯃꯃꯥꯅ ꯅꯍꯥꯜꯃꯈꯩ ꯇꯨꯃꯤꯟꯅ
ꯂꯩꯔꯛꯄꯗꯨ ꯑꯏꯕꯤꯅ ꯑꯣꯟꯊꯣꯛꯅ ꯅꯨꯡꯁꯤꯅ ꯍꯧꯖꯤꯛꯇ ꯃꯔꯝ ꯈꯪꯂꯛꯏ꯫ ꯃꯗꯨꯕꯨ ꯑꯏꯕꯤꯅ
ꯑꯣꯟꯊꯣꯛꯅ ꯑꯥꯔꯊ ꯂꯩꯅ ꯏꯔꯤ, “ꯟꯂꯃ,

I can comprehend your still-

ness/I can sense your barren-

ness/utter your phrase now/

Your refl ection is indispens-

able/Ema/I hear you/now”

ꯑꯣꯟꯊꯣꯛꯅ ꯅꯨꯡꯒꯤ ꯚꯥꯕ ꯐꯖꯅ ꯐꯣꯡꯗꯣꯛꯄ
ꯉꯝꯃꯤ ꯈꯜꯂꯤ꯫ ꯃꯁꯤꯗ ꯅꯠꯇꯦ, ꯃꯕꯣꯛꯀꯤ,
ꯃꯄꯥꯕꯨꯡꯒꯤ, ꯃꯄꯥꯕꯨꯡ ꯑꯍꯜ, ꯌꯥꯏꯃ,
ꯄꯥꯕꯨꯡꯆꯥ ꯂꯣꯏꯅ ꯁꯩꯊꯥꯕ ꯁꯩꯔꯦꯡ ꯌꯥꯎꯔꯤ꯫

ꯑꯗꯨꯗꯒꯤ ꯍꯦꯟꯗꯣꯛꯇꯨꯅ ꯃꯧꯄ꯭ꯋꯥ ꯅꯨꯡꯁꯤꯕ
ꯑꯗꯨꯒꯤ ꯁꯩꯊꯥꯕ ꯌꯥꯎꯔꯤ꯫ ꯃꯁꯤꯅ ꯂꯥꯏꯔꯤ-

ꯛꯁꯤ ꯃꯤꯅꯨꯡꯁꯤꯅ ꯊꯜꯍꯜꯂꯤ꯫

ꯏꯇꯣꯞ ꯇꯣꯞꯄ ꯃꯁꯛ ꯑꯃꯒ
ꯍꯥꯏꯔꯕꯗꯤ ꯑꯏꯕꯤꯅ ꯄꯨꯟꯁꯤꯕꯨ ꯃꯅꯨꯡ ꯐꯥꯎꯅ
ꯎꯕ ꯉꯝꯕ ꯑꯁꯤꯅꯤ꯫ ꯆꯍꯤ ꯃꯇꯥꯡꯒ
ꯆꯥꯅꯗꯅ ꯄꯨꯟꯁꯤꯕꯨ ꯃꯁꯛ ꯈꯪꯕ ꯑꯁꯤꯃꯗꯤ
ꯊꯥꯒꯠꯇꯕ ꯉꯝꯗꯦ꯫ ꯃꯥꯅ ꯍꯥꯏꯔꯤ,

“Life never takes a U-turn/

Push it harder/Up...Up... just a

little Higher/a little more higher”

(Just a little higher, P.55) [vbAq

ꯃꯤꯠꯌꯦꯡꯅꯤ꯫ ꯃꯁꯤꯗꯒꯤ ꯍꯦꯟꯅ ꯂꯨꯊꯅ
ꯑꯃꯨꯛꯁꯨ ꯑꯏꯕꯤꯅ ꯈꯜꯂꯤ꯫ ꯄꯨꯝꯍꯥꯡ
ꯍꯥꯡꯕ, ꯀꯩꯁꯨ ꯂꯩꯇꯛꯔꯕ ꯃꯄꯥꯟ ꯅꯥꯏꯗꯕ
ꯑꯃ꯫ ꯃꯁꯤꯗꯤ ꯄꯨꯝꯅꯃꯛꯀꯤ ꯍꯧꯔꯛꯐꯝ ꯄꯨꯝꯅꯃꯛꯀꯤ ꯂꯣꯏꯐꯝ ꯑꯗꯨ ꯃꯁꯛ ꯈꯪꯕꯅꯤ꯫

ꯑꯗꯨꯒꯨꯝꯕ ꯍꯧꯔꯛꯐꯝꯗꯨꯕꯨ ꯑꯏꯕꯤꯅ

‘ꯃ secret ꯃꯨꯍꯛꯅ’

ꯀꯧꯖꯩ, ꯊꯋꯥꯏꯒꯤ ꯂꯝꯗꯝꯅꯤ꯫ ꯃꯁꯛ
ꯈꯪꯂꯨꯕꯗꯤ ꯉꯝꯗ꯭ꯔꯕ꯫ ꯑꯗꯨꯅ ꯑꯏꯕꯤꯅ

okTjg, “This vacuum/it’s either

entirely or not anything/not

whole I cannot stay alive/I die/

this vacuum” (This Vacuum,

P.9) ꯑꯔꯣꯏꯕꯗ ꯂꯩꯍꯧꯗꯧꯔꯤꯕꯁꯤ ꯇꯔꯪ ꯃꯥꯂꯪ
ꯑꯁꯤꯇꯅꯤ, ꯀꯅꯥꯅꯁꯨ ꯃꯄꯨꯡ ꯐꯥꯕ ꯂꯩꯇꯦ ꯍꯥꯏꯕ
ꯋꯥꯈꯜꯂꯣꯟꯅꯤ꯫ ꯐꯖꯩ ꯍꯥꯏꯅꯤꯡꯉꯤ꯫

[jOTqr, [Tqgxg light Vein

ꯗ ꯏꯕ ꯐꯖꯕ ꯁꯩꯔꯦꯡ ꯑꯃꯁꯨꯡ ꯌꯥꯎꯔꯤ꯫

‘My cunning blanket’ syq! vAe

ꯐꯖꯈ꯭ꯔꯦ꯫ ꯑꯗꯨꯒꯤ ꯃꯊꯛꯇ ꯁꯤꯝꯕꯜ
ꯁꯤꯖꯤꯟꯅꯗꯨꯅ ꯏꯕ ꯌꯥꯝꯅ Satirical

ꯑꯣꯏꯕ ꯁꯩꯔꯦꯡ ꯑꯃꯁꯨ ꯏꯔꯤ, ‘ꯟꯗꯃꯀꯅꯗ’

ꯀꯧꯕ꯫ ꯃꯁꯤꯗꯤ ꯐꯖꯗꯦ ꯍꯥꯏꯕ ꯉꯝꯗꯦ꯫

ꯟꯗꯃꯀꯅꯗꯑꯣꯏꯅ ꯄꯣꯛꯂꯒ ꯂꯥꯏꯔꯕꯒꯤ
ꯄꯤ ꯇꯩꯊꯣꯛꯄꯤꯕ, ꯑꯆꯧ ꯑꯁꯥꯡꯁꯤꯡꯒꯤ
ꯅꯨꯡꯒꯤ ꯑꯃꯣꯠꯄ ꯀꯌꯥ ꯃꯨꯠꯊꯠꯄ
ꯉꯝꯂꯕꯗꯤ ꯄꯦꯟꯖꯒꯅꯤ ꯍꯥꯏꯔꯤ꯫ ꯑꯗꯨꯕꯨ
ꯑꯏꯕꯤꯅ ꯆꯨꯝꯅ ꯍꯥꯏꯔꯤ, ꯑꯗꯨꯝ ꯇꯧꯔꯨ-

ꯔꯕꯗꯤ ꯃꯥꯒꯤ ꯄꯨꯟꯁꯤꯗꯤ ꯈꯥꯡꯉꯨꯊꯛꯇ
ꯃꯥꯡꯕꯗꯤ ꯁꯣꯏꯗ꯭ꯔꯦ꯫ ꯃꯇꯝꯁꯤꯒꯤ ꯆꯨꯅꯕ
ꯁꯩꯔꯦꯡꯅꯤ꯫

ꯂꯣꯏꯁꯤꯜꯂꯛꯄꯗ ꯄꯜꯂꯝꯗꯕ
ꯉꯝꯗꯕ ꯁꯩꯔꯦꯡ ꯑꯃꯗꯤ ‘ꯜꯧ ꯜꯃꯤꯡꯖ

Veil’ ꯍꯥꯏꯕ ꯑꯁꯤꯅꯤ꯫ ꯑꯏꯕꯤꯅ ꯁꯥꯇ꯭ꯔꯤ
ꯑꯣꯏꯔꯤꯉꯩꯗ ꯃꯥꯒꯤ ꯍꯣꯁꯇꯦꯜꯒꯤ ꯀꯥꯒꯤ
ꯊꯣꯡꯅꯥꯎꯗ ꯌꯦꯡꯊꯣꯛꯈꯤꯕꯗ ꯈꯜꯂꯛꯄ
ꯋꯥꯈꯜꯅꯤ꯫ ꯑꯣꯟꯊꯣꯛꯅ ꯃꯆꯨ ꯇꯥꯅ ꯇꯦꯟꯅ
ꯁꯦꯟꯁꯤꯕꯤꯂꯤꯇꯤ ꯋꯥꯡꯅ ꯏꯈ꯭ꯔꯦ꯫ Poetic

Rhythm ꯐꯖꯅ ꯍꯥꯞꯄ ꯉꯝꯃꯤ꯫

ꯇꯁꯦꯡꯅ ꯍꯥꯏꯔꯕꯗ ꯗꯥ. ꯕꯣꯟꯗꯤꯅꯥ
ꯑꯦꯂꯥꯡꯕꯝ ꯃꯊꯧꯅꯥ ꯂꯩꯅ, frankness

and sincerety \kBe vIKgMmdmgq

ꯑꯏꯕꯤꯅꯤ꯫ ꯃꯗꯨꯁꯨ ꯅꯨꯄꯤꯒꯤ ꯏꯁꯨꯗ, ꯃꯗꯨꯁꯨ ꯏꯪꯔꯥꯖꯤꯗ꯫ ꯐꯖꯕ ꯂꯥꯏꯔꯤꯛꯅꯤ, ꯇꯧꯕꯇꯕꯨ
ꯕꯅꯥꯟ ꯑꯃꯗꯤ ꯒ꯭ꯔꯥꯃꯥꯇꯤꯀꯦꯜ ꯃꯤꯁꯇꯦꯛ
ꯍꯤꯌꯥꯔ ꯑꯦꯟꯗ ꯗꯤꯌꯔ ꯑꯃ ꯑꯅꯤꯗꯤ
ꯊꯦꯡꯅꯩ꯫ ꯃꯊꯪꯒꯤ ꯑꯦꯗꯤꯁꯟꯗ ꯆꯨꯝꯊꯣꯛꯂꯛ-

ꯀꯅꯤ ꯊꯥꯖꯔꯤ꯫

IMPHAL, SUNDAY, JANUARY 15, 2017 ꯅꯣꯡꯃꯥꯏꯖꯤꯡ, ꯋꯥꯡꯛꯆꯤꯡꯒꯤ 18 ꯅꯤ ꯄꯥꯟꯕ, ꯃꯥꯂꯤꯌꯥ ꯀꯨꯝꯁꯤꯡ 3414 ꯍꯨꯏꯌꯦꯟ ꯂꯥꯟꯄꯥꯎ

HUEIYEN LANPAO

2 ꯁꯍꯤꯇ꯭ꯌꯒꯤ ꯑꯈꯟꯅꯕ ꯂꯥꯃꯥꯏ

aagi : Between the poet

and her pencil
ꯃꯈꯜ : ꯁꯩꯔꯦꯡ
ꯑꯏꯕ : ꯗꯥ. ꯕꯣꯟꯗꯤꯅꯥ ꯑꯦꯂꯥꯡꯕꯝ
ꯐꯣꯡꯕ ꯆꯍꯤ : 2016
ꯑꯐꯣꯡꯕ : ꯄ꯭ꯔꯣꯒ꯭ꯔꯦꯁꯤꯕ ꯔꯥꯏꯇꯔꯁ
ꯑꯦꯁꯣꯁꯤꯑꯦꯁꯟ,
ꯃꯅꯤꯄꯨꯔ
ꯅꯤꯄꯥꯜꯁꯨꯕ -ꯏꯔꯣꯝ ꯁꯥꯅꯥꯊꯣꯏ ꯁꯤꯡꯍ
ꯍꯥꯗ ꯅꯨꯔꯥ ꯁꯛꯍꯦꯟꯕꯤ꯫

ꯀꯣꯂꯣꯏ ꯅꯪꯒꯤꯗꯤ ꯏꯉꯦꯜ ꯂꯩ;

ꯀꯔꯝꯕ ꯃꯐꯝꯗ ꯁꯥꯠꯇꯨꯅ,
ꯐꯖꯕꯅꯣ ꯀꯔꯤꯒꯤ ꯑꯗꯨꯛ;

ꯂꯣꯏꯕꯤ ꯆꯤꯡꯗ ꯁꯥꯠꯇꯨꯅ;

ꯁꯅꯥ ꯂꯤꯛꯐꯥꯡꯕꯨ ꯉꯝꯖꯩꯗꯣ꯫

ꯇꯥꯡꯅ ꯐꯪꯕ ꯅꯍꯥꯛꯁꯦ
ꯆꯤꯟꯅꯗꯅ ꯕꯨꯗꯤ ꯀꯦꯜꯂꯤꯗ
ꯅꯥꯔꯛ ꯃꯣꯡꯁꯣꯡ ꯃꯔꯛꯇ
ꯁꯥꯠꯇꯆꯔꯕꯥꯨ ꯂꯩꯅꯝꯗꯤ,
ꯂꯦꯝꯅ ꯃꯥꯡꯍꯩꯗꯦ ꯃꯇꯥꯒꯨꯝ
ꯂꯩꯅꯝ ꯅꯪꯒꯤꯗꯤ ꯅꯨꯡꯁꯤꯕ
ꯊꯥꯔꯛꯂꯤ ꯂꯩꯔꯥꯡ ꯅꯍꯥꯛꯅ
ꯃꯥꯂꯣꯕ ꯃꯥꯒꯤ ꯃꯇꯣꯡꯅ꯫

ꯂꯩꯔꯥꯡ ꯑꯣꯏꯕꯤ ꯅꯍꯥꯛꯅ,
ꯆꯤꯟꯅꯗꯅ ꯀꯦꯟꯕꯒꯨꯝ;

ꯇꯥꯏꯕꯪ ꯃꯆꯣꯏꯕ ꯑꯩꯈꯣꯏꯕꯨꯁꯨ,
ꯃꯇꯝ ꯈꯔ ꯂꯩꯔꯒ ꯂꯩꯔꯛ ꯂꯩꯈꯣꯡ ꯂꯣꯏꯈꯤꯅꯤ,
ꯃꯥꯂꯦꯝ ꯏꯃꯥꯒ ꯑꯃꯨꯛ ꯁꯥꯒꯣꯟꯅꯈꯤꯒꯅꯤ꯫

(ꯍꯥꯗ ꯅꯨꯔꯥ ꯁꯛꯍꯦꯟꯕꯤ)2
ꯖꯦꯅꯔꯦꯜ ꯏꯂꯦꯛꯁꯟ

-ꯅꯟꯗꯣ ꯍꯥꯎꯔꯣꯡꯕꯝ
ꯈꯥꯉꯦꯟꯐꯝ ꯌꯧꯔꯛꯂꯦ, ꯖꯦꯅꯔꯦꯜ ꯏꯂꯦꯛꯁꯟ
ꯄꯨꯡ ꯌꯩꯕ, ꯏꯁꯩ ꯁꯛꯄ ꯇꯥꯗꯑꯣ
ꯐꯤꯖꯣꯜ ꯅꯥꯟꯅ ꯊꯝꯕꯤꯌꯨ
ꯇꯥꯕ ꯐꯪꯂꯅꯤ ꯅꯣꯡꯃꯩ ꯀꯥꯞꯄꯒꯤ ꯈꯣꯟꯖꯦꯜꯁꯨ
ꯏꯃꯥꯒꯤ ꯏꯕꯨꯡꯉꯣ... ꯏꯕꯦꯝꯃ꯫

ꯖꯦꯅꯔꯦꯜ ꯏꯂꯦꯛꯁꯟ ꯂꯣꯏꯔꯒ
ꯀꯅꯥ ꯑꯃꯨꯛ ꯂꯥꯛꯇꯨꯅ ꯁꯥꯟꯇꯤ ꯑꯣꯏꯅ ꯅꯠꯇ꯭ꯔꯒ
ꯈꯔꯥꯏꯊꯛꯀꯤ ꯂꯦꯝꯂꯩ ꯉꯥꯒꯨꯝ ꯑꯣꯠꯂꯒꯅꯤ
ꯑꯄꯪꯕ ꯃꯤꯆꯝ ꯃꯤꯌꯥꯝꯕꯨ꯫

ꯊꯧꯅꯥ ꯐꯕ ꯁꯥꯕ ꯑꯣ, ꯋꯥꯖꯥꯎ ꯉꯥꯡꯒꯅꯨ
ꯃꯥꯡꯒꯤ ꯄꯨꯟꯁꯤ ꯇꯦꯟꯕꯅꯤ...꯫

ꯌꯨꯝꯗ ꯂꯣꯏꯕ ꯍꯨꯏꯁꯨ ꯃꯄꯨ ꯆꯤꯛꯄꯅꯤ ꯀꯥꯎꯐꯗꯦ꯫

ꯑꯁꯨꯛ ꯀꯨꯏꯔꯕ ꯃꯇꯝꯁꯦ ꯍꯪꯂꯈꯤꯗꯦ ꯑꯩꯕꯨ
ꯀꯅꯥꯃꯠꯇꯅ
ꯈꯥꯉꯦꯟꯐꯝ ꯌꯧꯔꯛꯂꯕꯗ, ꯖꯦꯅꯔꯦꯜ ꯏꯂꯦꯛꯁꯟꯅ
ꯍꯪꯂꯛꯂꯤ ꯉꯁꯤꯗꯤ ꯀꯔꯤ ꯆꯥꯁꯤꯒꯦ, ꯊꯛꯁꯤꯒꯦ
ꯑꯩꯕꯨ꯫

ꯑꯣꯏꯗꯦ ꯑꯩꯗꯤ ꯅꯈꯣꯏꯒꯨꯝ ꯃꯤꯊꯤꯕꯣꯡ ꯃꯤ-

ꯇꯝꯕꯥꯜ꯫

ꯃꯪ ꯃꯆꯦꯠꯁꯤꯡ

-ꯖꯥꯇꯤꯁꯣꯔ ꯇꯣꯡꯕ꯭ꯔꯝ
ꯃꯪ ꯃꯪꯒꯗꯕ ꯀꯤꯔꯦ ꯑꯩ
ꯃꯪꯂꯣꯏꯗꯕꯁꯨ ꯑꯃꯨꯛ ꯀꯤꯖꯩ
ꯂꯝꯁꯤꯅꯤ ꯍꯥꯏꯒꯗ꯭ꯔ ꯈꯜꯂꯨꯕꯗ꯫

ꯁꯤꯔꯦ ꯍꯥꯏꯒꯦꯔ ꯍꯤꯡꯂꯤ ꯈꯟꯒꯦꯔ ꯄꯨꯟꯁꯤꯁꯦ
ꯃꯪꯂꯥꯟ ꯃꯆꯦꯠ ‘ꯃꯐꯥꯎ ꯃꯪꯂꯨꯗꯅ
ꯆꯠꯀꯤꯕꯗꯨꯝ ꯄꯥꯝꯂꯦ ꯑꯩꯗꯤ꯫

ꯑꯉꯟꯕ ꯑꯌꯨꯛꯇ
ꯃꯪ ꯀꯌꯥꯅꯤ ꯑꯩꯅ ꯃꯪꯈꯤꯕ
ꯃꯈꯣꯏꯅ ꯑꯩꯕꯨ ꯐꯩꯖꯩ ꯆꯤꯡꯕꯗ
ꯀꯥꯡꯗ꯭ꯔꯨꯝ ꯑꯣꯟꯈꯤ ꯑꯩꯒꯤ ꯀꯣꯛꯁꯤ,
ꯆꯠꯈꯤ ꯅꯨꯡꯊꯤꯜꯗꯁꯨ
ꯃꯪ ꯃꯔꯨꯁꯤꯡ ꯈꯨꯜꯂ ꯈꯨꯜꯂꯗꯨꯅ
ꯊꯃꯣꯏꯒꯤ ꯀꯥꯡꯈꯨꯜ ꯀꯌꯥꯗꯒꯤ
ꯑꯗꯨꯕꯨ ꯀꯪꯈꯤ
ꯃꯌꯣꯟ ꯆꯣꯡꯗꯅ ꯑꯗꯨꯝ ꯀꯪꯈꯤ
ꯃꯪꯈꯤꯕ ꯃꯪ ꯃꯔꯨꯁꯤꯡꯗꯨ
ꯄꯣꯠꯂꯨꯝꯒꯤ ꯅꯝꯕꯣ ꯄꯣꯔꯤꯉꯩꯗ꯫

ꯃꯉꯥꯜ ꯁꯥꯝꯂꯕ
ꯅꯨꯃꯤꯗꯥꯡꯋꯥꯏꯔꯝꯒꯤ ꯃꯇꯝꯁꯤꯗꯁꯨ
ꯂꯥꯛꯂꯤ ꯃꯪ ꯃꯆꯦꯠꯁꯤꯡꯅ
ꯇꯟꯗꯟꯒꯨꯝꯅ ꯀꯨꯐꯦꯠ ꯀꯥꯐꯦꯠ꯫

ꯆꯨꯝꯊꯥꯡ ꯃꯈꯣꯡ ꯇꯥꯟꯅ ꯇꯥꯟꯅꯗꯨꯅ
ꯑꯁꯨꯝ ꯆꯠꯄ ꯑꯗꯨꯝ ꯋꯥꯕ
ꯃꯁꯤꯅ ꯄꯨꯟꯁꯤꯒꯤ ꯃꯆꯔꯤꯠꯂ?

ꯅꯠꯇ꯭ꯔꯒ ꯅꯣꯛꯄ ꯁꯨꯟꯗ꯭ꯔꯪꯗ ꯇꯥꯎꯕ
ꯃꯗꯨꯅ ꯑꯆꯨꯝꯕ ꯋꯥꯍꯟꯊꯣꯛꯂ?

ꯃꯪ ꯃꯪꯈꯤꯁꯤꯔ ꯑꯩꯕꯨ
ꯅꯠꯇ꯭ꯔꯒ ꯃꯪꯂꯔꯣꯏꯁꯤꯔ
ꯂꯥꯛꯄꯗꯤ ꯂꯥꯛꯂꯤ ꯃꯤꯠꯃꯥꯡꯗ ꯊꯜꯂꯤ
ꯂꯣꯏꯅꯥꯏꯗꯕ ꯃꯪ ꯃꯆꯦꯠꯁꯤꯡ꯫

ꯅꯨꯡꯁꯤꯗꯀꯣ ꯍꯦ ꯄꯨꯟꯁꯤ=

ꯌꯥꯍꯤꯞꯈ꯭ꯔꯅꯤꯗꯣ ꯅꯪꯗꯤ ꯑꯁꯨꯝ
ꯃꯪꯐꯥꯎꯅꯗ꯭ꯔ’ ꯃꯪꯂꯥꯟꯁꯤꯡꯅ
ꯀꯥꯏꯈꯨꯝꯐꯤꯕꯨ ꯑꯣꯏꯔꯗꯨꯅ꯫

ꯇꯥꯏꯕꯪꯄꯥꯜ

-ꯁ꯭ꯔꯤꯀꯥꯡꯖꯝ ꯅꯟꯗꯀꯨꯃꯥꯔ
ꯑꯃꯝꯕ ꯑꯍꯤꯡꯁꯨ ꯂꯣꯏꯈ꯭ꯔꯦ
ꯑꯉꯥꯟꯕꯅ ꯃꯍꯨꯠ ꯁꯤꯟꯈ꯭ꯔꯦ
ꯃꯪꯂꯝꯕ ꯅꯣꯡꯁꯨ ꯇꯥꯈ꯭ꯔꯦ
ꯇꯁꯦꯡ ꯇꯁꯦꯡꯕ ꯑꯇꯤꯌꯥꯅ ꯃꯍꯨꯠ ꯁꯤꯟꯈ꯭ꯔꯦ꯫

ꯍꯩꯔꯥꯡ ꯂꯩꯔꯥꯡꯁꯤꯡꯗ ꯄꯛꯍꯧꯕ
ꯅꯣꯡꯂꯤꯛꯁꯤꯡꯗꯤ ꯂꯦꯡꯗꯅ ꯂꯩꯍꯧꯔꯤ
ꯏꯟꯈꯠꯂꯛꯄ ꯃꯇꯝꯒꯤ ꯕꯁꯟꯇꯕꯨ
ꯅꯥꯊꯩꯗꯨꯅ ꯀꯔꯝ ꯆꯠꯀꯅꯤ꯫

ꯃꯊꯣꯠ ꯀꯥꯔꯛꯄ ꯖꯣꯕꯟꯒꯤ ꯄꯨꯟꯁꯤ
ꯅꯥꯊꯩꯗꯨꯅ ꯈꯛ ꯆꯠꯄ ꯉꯝꯗꯦ
ꯃꯆꯨ ꯃꯆꯨꯒꯤ ꯍꯩꯔꯥꯡ ꯂꯩꯔꯥꯡꯁꯤꯡꯅ
ꯕꯁꯟꯇ ꯃꯥꯕꯨ ꯊꯧꯒꯜ ꯇꯧꯔꯤ꯫

ꯅꯥꯊꯩꯗꯨꯅ ꯆꯠꯀꯦ ꯍꯣꯠꯅꯔꯨꯕ ꯑꯔꯦꯝꯕꯗ ꯇꯥꯔꯤ
ꯅꯤꯡꯁꯤꯡꯂꯨꯔꯒ ꯍꯧꯈ꯭ꯔꯕ ꯊꯧꯗꯣꯛ ꯋꯥꯊꯣꯛ ꯀꯌꯥ
ꯃꯇꯝ ꯃꯥꯅ ꯆꯠꯈ꯭ꯔꯕꯗ
ꯑꯃꯨꯛ ꯍꯟꯅ ꯂꯥꯛꯂꯔꯣꯏ꯫

ꯕꯁꯟꯇ ꯔꯤꯇꯨꯒꯤ ꯍꯩꯔꯥꯡ ꯂꯩꯔꯥꯡꯁꯨ
ꯁꯔꯠ ꯔꯤꯇꯨꯒꯤ ꯍꯩꯅꯝ ꯂꯩꯅꯝꯁꯨ
ꯑꯅꯧꯕ ꯆꯍꯤꯅ ꯂꯥꯛꯄꯗ
ꯂꯥꯛꯄ ꯅꯠꯇꯅ ꯂꯥꯛꯂꯔꯣꯏ꯫

ꯑꯁꯨꯝꯅ ꯆꯠꯈꯤ ꯄꯨꯟꯁꯤꯒꯤ ꯈꯣꯡꯆꯠꯁꯨ
ꯅꯣꯡꯃ ꯅꯣꯡꯃ ꯍꯩꯈꯤꯕꯅ
ꯃꯔ ꯀꯣꯛꯂꯕ ꯍꯩꯔꯥꯡ ꯂꯩꯔꯥꯡ ꯄꯥꯝꯕꯤꯒꯨꯝꯂꯦ
ꯉꯔꯥꯡꯗ ꯂꯩꯀ ꯐꯟꯅ ꯁꯥꯠꯂꯝꯕ꯫

ꯉꯁꯤꯗꯤ ꯃꯥꯂꯦꯃ ꯂꯩꯃꯥꯏ ꯊꯛꯇ
ꯎꯄꯅ ꯂꯣꯡꯅ ꯆꯥꯏꯔꯗꯨꯅ ꯇꯥꯔꯤ
ꯃꯌꯥꯒꯤ ꯁꯪꯁꯥꯔꯅꯤ, ꯃꯌꯥꯒꯤ ꯇꯥꯏꯕꯪꯅꯤ
ꯃꯄꯨ ꯃꯥꯒꯤ ꯈꯨꯠꯁꯦꯝꯅꯤ꯫

ꯅꯪ ꯑꯩꯗꯤ ꯇꯨꯔꯦꯜꯒꯤ ꯀꯥꯎꯁꯤꯡꯒꯨꯝꯕꯅꯤ
ꯏꯌꯥꯏꯗ ꯇꯥꯎꯕ ꯀꯣꯡꯒꯣꯜꯅ
ꯇꯥꯛꯈꯤꯕꯒꯨꯝ ꯅꯣꯡꯃꯗꯤ ꯇꯥꯛꯈꯤꯒꯅꯤ꯫

ꯈꯥꯡꯁꯤ ꯏꯃꯥ

-ꯀꯦ ꯀꯨꯂꯕꯤꯙꯨ
ꯈꯥꯡꯁꯤ ꯏꯃꯥ ꯃꯤꯑꯣꯠ ꯃꯤꯅꯩ
ꯍꯩꯊꯔꯛꯂꯤꯕ ꯑꯈꯥꯛ ꯑꯔꯥꯎ
ꯅꯣꯡꯂꯩ ꯅꯨꯡꯁꯤꯠꯅ ꯐꯨꯔꯛꯂꯤꯕ
ꯎꯄꯥꯜ ꯋꯥꯄꯥꯜ, ꯌꯨꯝ ꯀꯩ
ꯕꯟ ꯕ꯭ꯂꯣꯀꯦꯗꯅ ꯄꯤꯔꯤꯕ
ꯑꯋꯥꯕ ꯆꯩꯊꯦꯡ ꯀꯌꯥꯁꯦ
ꯑꯣꯏꯖꯕ ꯊꯤꯕ ꯇꯥꯏꯕꯪꯅ
ꯎꯕꯤꯗꯦ ꯑꯇꯣꯞꯄꯒꯤ ꯑꯋꯥꯕ
ꯍꯧꯅꯁꯥꯅꯤ ꯇꯥꯏꯕꯪ ꯂꯤꯆꯠꯅꯤ
ꯃꯁꯥꯗ ꯄꯥꯜꯂꯛꯂꯕ ꯃꯇꯝꯗ
ꯐꯪꯂꯛꯀꯅꯤ ꯆꯩꯅꯥ ꯃꯈꯣꯏꯁꯨ
ꯑꯅꯨꯇꯥꯞ ꯂꯥꯛꯈꯤꯅꯤ ꯊꯃꯣꯏꯗ
ꯄꯨꯛꯇꯞꯄꯤ ꯃꯥꯂꯦꯝ ꯂꯩꯃꯑꯣ
ꯅꯤꯡꯊꯤꯕꯤ ꯃꯍꯧꯁꯥꯅ ꯂꯩꯇꯦꯡꯕꯤ
ꯑꯏꯪꯕ ꯁꯔꯠꯀꯤ ꯊꯥꯕꯜꯅ
ꯂꯦꯝꯖꯕꯤ ꯃꯥꯏꯊꯣꯡ ꯑꯣꯏꯕꯤ
ꯄꯛꯆꯗꯦ ꯃꯤꯀꯞ ꯃꯤꯔꯥꯎꯈꯣꯜ
ꯄꯤꯔꯥꯡꯅ ꯆꯣꯠꯂꯕ ꯃꯥꯏꯊꯣꯡ
ꯃꯦꯜꯂꯩꯅ ꯋꯥꯡꯂꯕ ꯆꯤꯡꯗꯣꯜꯗ
ꯂꯩꯀꯥ ꯐꯟꯅ ꯅꯣꯛꯂꯤꯅꯦ
ꯌꯥꯔꯜ ꯄꯥꯠꯇꯁꯨ ꯀꯣꯝꯕꯤꯔꯩꯅ
ꯂꯩꯀꯥ ꯐꯟꯅ ꯅꯣꯛꯂꯤꯅꯦ
ꯊꯥꯗꯁꯨ ꯂꯩꯆꯤꯟꯅ ꯃꯀꯨꯞꯏ
ꯀꯨꯏꯅꯗꯤ ꯀꯨꯞꯁꯤꯟꯕ ꯉꯝꯗꯦ
ꯊꯣꯔꯛꯏ ꯃꯣꯡꯍꯥꯗꯅ ꯂꯩꯆꯤꯜꯂꯛꯇꯒꯤ
ꯎꯠꯂꯛꯏ ꯇꯉꯥꯡꯂꯕ ꯃꯥꯏꯊꯣꯡ꯫

ꯌꯦꯡꯉꯝꯗ꯭ꯔꯕ ꯁꯛꯇꯝ

-ꯀꯨꯂꯆꯟꯗ꯭ꯔ ꯃꯣꯏꯔꯥꯡꯊꯦꯝ
ꯄꯨꯛꯅꯤꯡꯒꯤ ꯃꯤꯠꯅ ꯎꯔꯨꯕ
ꯊꯧꯗꯣꯛ ꯈꯨꯗꯤꯡ ꯇꯨꯔꯤꯅ
ꯌꯦꯛꯂꯦ ꯃꯤꯇꯥꯕ ꯁꯛꯇꯝ
ꯆꯤꯇ꯭ꯔꯀꯥꯔ ꯑꯃ ꯑꯣꯏꯅ
ꯂꯩꯀꯣꯜ ꯂꯩꯔꯥꯡ
ꯈꯨꯠꯁꯦꯝ ꯃꯍꯧꯁꯥ
ꯌꯦꯛꯇ꯭ꯔꯦ ꯁꯛꯇꯝ ‘ꯃꯗꯤ
ꯎꯔꯁꯨ ꯄꯨꯛꯅꯤꯡ ꯃꯤꯠꯁꯤꯅ
ꯂꯩꯈꯣꯛ ꯇꯤꯟ ꯆꯪꯂꯕ
ꯕꯁꯟꯇꯗ ꯌꯦꯟꯅꯤꯡ ꯍꯨꯟꯗ꯭ꯔꯕ
ꯂꯩꯅ ꯂꯩꯌꯣꯟ
ꯁꯤꯉꯦꯜ ꯂꯩꯀꯥ
ꯔꯥꯍꯨ ꯀꯦꯇꯨꯅ ꯄꯥꯝꯖꯕ
ꯈꯌꯥꯠꯇ ꯇꯥꯔꯕꯤ ꯊꯥꯖ
ꯌꯦꯛꯇ꯭ꯔꯦ ꯑꯋꯥꯕꯒꯤ ꯇꯨꯔꯤꯅ
ꯃꯉꯥꯜ ꯊꯣꯛꯇ꯭ꯔꯕ ꯊꯥꯖ
ꯄꯥꯝꯖꯕꯅꯤ ꯐꯖꯕ
ꯐꯖꯕꯅ ꯄꯨꯈꯤꯅꯤ꯫

ꯈꯪꯕꯤꯈꯤꯗ꯭ꯔꯕ ꯑꯗꯨꯉꯩ -ꯃꯦꯘ ꯀꯣꯂꯣꯝ
ꯂꯪꯖꯈꯤꯗꯦ ꯏꯔꯥꯜꯕꯨꯗꯤ ꯀꯅꯥꯗ
ꯍꯟꯈꯤ ꯈꯣꯡꯊꯥꯡ ‘ꯃꯇꯪꯗꯤ
ꯂꯪꯖꯤꯜ ꯐꯪꯉꯝꯂꯣꯏꯗ꯭ꯔꯕ ꯂꯪꯂꯥꯗꯨꯏ
ꯊꯣꯛꯄ ꯉꯝꯂꯝꯗ꯭ꯔꯕ ꯀꯤꯁꯤꯗꯨꯏ꯫

ꯐꯣꯡꯉꯝꯗꯕ ꯅꯠꯈꯤꯗꯦ ꯐꯣꯡꯈꯤꯗ꯭ꯔꯕ
ꯆꯜꯂꯝꯈꯤꯕ ꯄꯥꯎꯈꯣꯡ ꯀꯌꯥꯗꯨꯁꯨ;

ꯊꯥꯞꯅ ꯇꯥꯝꯅꯔꯕ ꯏꯔꯨꯗꯨꯗꯩ
ꯋꯥꯡꯅ ꯆꯦꯟꯊꯔꯛꯈꯤꯕ ꯏꯆꯦꯜ
ꯉꯥꯛꯉꯝꯂꯣꯏꯗꯕ ꯁꯣꯜꯂ ꯇꯣꯔꯕꯥꯟ
ꯃꯥꯡꯈꯤꯒꯗꯕ ꯌꯧꯉꯝꯗ ꯂꯃꯈꯥꯡ;

ꯅꯥꯊꯩꯈꯤ ꯈꯥꯡꯉꯝꯗ꯭ꯔꯕ ꯄꯨꯛꯅꯤꯡꯒꯤ
ꯏꯀꯨꯝ ꯊꯥꯖꯠꯇꯨꯏ ꯉꯥꯎꯔ ꯏꯆꯥꯎ,
ꯈꯥꯡꯈꯤ ꯁꯥꯍꯨꯝꯗꯨꯁꯨ ꯈꯥꯡꯉꯝꯗ꯭ꯔꯕ
ꯑꯗꯨꯉꯩ ꯌꯦꯟꯅꯤꯡ ꯊꯥꯖꯠꯇꯨꯏ
ꯑꯆꯤꯛ ꯑꯋꯥꯟꯊꯥꯏ ꯅꯣꯡꯂꯩꯁꯨ
ꯀꯥꯏꯈꯤꯕꯗꯣ ꯇꯥꯏꯁꯤꯜꯂꯝꯗ꯭ꯔꯤ ꯃꯆꯦꯠꯅꯈꯤꯕ꯫

ꯇꯣꯔꯩꯗꯨꯅꯤ ꯅꯪꯗꯤ ꯃꯅꯤꯡ ꯇꯃꯂꯝꯈ꯭ꯔꯕ
ꯄꯜꯂꯝ ꯂꯩꯁꯤꯜꯂꯝꯒꯗꯕ ꯃꯤꯀꯨꯞꯃꯇꯪ
ꯅꯦꯝꯂ ꯇꯣꯔꯕꯥꯟ ꯍꯤꯗꯦꯟꯅꯨꯡꯗꯨꯗ
ꯈꯪꯍꯧꯗ ꯏꯍꯧꯔꯛꯄ ꯅꯣꯡꯖꯨꯗꯨꯏ
ꯇꯥꯍꯧꯒꯗꯕ ꯃꯃꯤꯗꯨꯈꯛ ꯀꯣꯛꯉꯝꯗ
ꯀꯪꯈꯤꯒꯗꯕ ꯂꯦꯞꯈꯤꯕꯗ ꯅꯣꯡꯍꯧꯗꯨꯅ꯫

ꯃꯤꯌꯥꯝꯗ ꯃꯤꯅꯝꯒꯅꯨ -ꯊꯣꯛꯆꯣꯝ ꯊꯝꯕꯥꯜꯑꯉꯧ ꯁꯤꯡꯍ
ꯀꯔꯤꯒꯤꯅꯣ ꯅꯈꯣꯏꯅ ꯃꯤꯌꯥꯝꯗ ꯃꯤꯅꯝꯂꯤꯕ?

ꯃꯤꯌꯥꯝꯕꯨ ꯑꯄꯪꯕꯅꯤ ꯈꯜꯂꯤꯕ?

ꯍꯧꯖꯤꯛꯀꯤ ꯃꯇꯝꯕꯨ ꯑꯄꯪꯕ ꯃꯤ ꯂꯩꯔꯤꯕ?

ꯑꯉꯥꯎꯕ ꯐꯥꯎꯕ ꯄꯩꯁꯥ ꯄꯥꯝꯗ꯭ꯔ?

ꯃꯤꯌꯥꯝꯒꯤ ꯆꯥꯛꯊꯨꯡ ꯁꯨꯅ ꯄꯤꯗ꯭ꯔꯤꯕ ꯀꯔꯤꯒꯤꯅꯣ?

ꯁꯦꯟꯇꯔꯅꯗꯤ ꯁꯨꯅ ꯄꯤꯔꯛꯄ ꯅꯠꯇ꯭ꯔ?

ꯂꯥꯏꯔꯕ ꯃꯤꯌꯥꯝꯒꯤ ꯈꯟꯗꯨꯅ ꯄꯤꯔꯛꯄ
ꯆꯦꯡ, ꯍꯋꯥꯏ, ꯆꯤꯅꯤ, ꯀꯦꯔꯣꯁꯤꯟ ꯀꯗꯥꯏꯗ ꯂꯣꯠꯈ꯭ꯔꯦ?

ꯕ꯭ꯂꯦꯛꯇ ꯂꯣꯏꯅ ꯆꯠꯈ꯭ꯔꯕ꯭ꯔ?

ꯃꯤꯌꯥꯝꯗꯤ ꯀꯔꯤ ꯆꯥꯗꯨꯅ ꯍꯤꯡꯒꯅꯤ?

ꯀꯔꯤꯒꯤ ꯃꯤꯌꯥꯝꯗ ꯃꯤꯅꯝꯂꯤꯕꯅꯣ?

ꯃꯤꯒꯤ ꯃꯔꯜ ꯆꯥꯔꯒ ꯅꯨꯡꯉꯥꯏꯕ꯭ꯔ?

ꯃꯤꯒꯤ ꯃꯔꯜ ꯆꯥꯔꯒ ꯅꯨꯡꯉꯥꯏꯔꯤꯕ
ꯖꯣꯝ ꯔꯥꯖꯅ ꯍꯔꯥꯎ ꯍꯔꯥꯎ ꯂꯧꯁꯤꯟꯕꯤꯒꯗ꯭ꯔ?

ꯅꯣꯔꯣꯛꯀꯤ ꯀꯣꯝꯗ ꯂꯩꯔꯣꯏꯗ꯭ꯔ?

ꯃꯗꯨ ꯅꯪꯒꯤ ꯇꯧꯕꯤꯃꯜꯅꯤ SIB

ꯃꯅꯤꯄꯨꯔ ꯌꯧꯔꯛꯄꯗ ꯁ꯭ꯋꯥꯏ ꯃꯥꯡꯂꯤꯕ ꯀꯔꯤꯒꯤꯅꯣ?

ꯋꯥꯊꯣꯛꯅ ꯊꯜꯂꯕ ꯏꯔꯝꯗꯝꯁꯤꯗ
ꯀꯥꯟꯅꯕ ꯀꯔꯤꯅꯣ ꯂꯩꯉꯥꯛ ꯑꯃ ꯂꯩꯕꯒꯤ?

ꯕꯟ, ꯕ꯭ꯂꯣꯀꯦꯗ, ꯖꯦꯅꯔꯦꯜ ꯁ꯭ꯇ꯭ꯔꯥꯏꯛ ꯂꯝ
ꯂꯩꯉꯥꯛꯀꯤ ꯑꯉꯝꯕ ꯊꯧꯅꯥ ꯎꯠꯄꯤꯌꯨ
ꯃꯤꯌꯥꯝꯗ ꯃꯤꯅꯝꯒꯅꯨ꯫
“ꯇꯥꯡꯈꯨꯜ ꯑꯃꯅ ꯍꯥꯏ, ꯎ ꯑꯃꯕꯨꯁꯨ, ꯅꯨꯡ ꯑꯃꯕꯨꯁꯨ
ꯂꯥꯏꯅꯤ ꯍꯥꯏꯅ ꯈꯨꯔꯨꯝꯕ ꯂꯥꯜꯂꯤ꯫ ꯃꯩꯇꯩ ꯑꯃꯅ ꯈꯨꯝꯃꯤ,
ꯂꯥꯏꯃꯛ ꯅꯠꯇ꯭ꯔꯕꯁꯨ ꯂꯥꯏꯒꯤ ꯃꯍꯨꯠ ꯁꯤꯟꯕꯒꯨꯝꯕꯅꯤ꯫”

-ꯂꯥꯏꯁ꯭ꯔꯝ ꯁꯃꯔꯦꯟꯗ꯭ꯔ
(ꯎꯈ꯭ꯔꯨꯜ ꯗꯥꯏꯔꯤ)

Between the poet and her pencil

ꯄꯥꯎꯗꯝꯂꯤꯕ : ꯁꯂꯥꯝ ꯇꯣꯝꯕ (ꯑꯩꯈꯣꯏꯒꯤ ꯈꯣꯔꯤꯔꯣꯜꯗ ꯑꯅꯧꯕ ꯃꯥꯏꯑꯣꯟ ꯑꯃ ꯄꯤꯔꯤꯕ ꯁꯩꯔꯦꯡꯁꯤꯡ)
ꯍꯧꯒꯠꯂꯣꯅꯦ ꯅꯪꯕꯣ ꯅꯃꯥꯟꯅꯕꯤ
ꯊꯣꯏꯕꯤꯍꯣꯏꯗꯤ ꯉꯁꯥꯏꯅ ꯅꯨꯃꯤꯠ ꯊꯣꯛꯇ꯭ꯔꯤꯉꯩꯗꯩ
ꯃꯥꯡꯒꯣꯟ ꯃꯆꯤꯁꯤꯗ ꯂꯥꯏꯔꯤꯛ ꯄꯥꯔꯤꯁꯦ \

ꯦꯡꯉꯨ꯫ ꯃꯇꯧ ꯇꯝꯖꯧꯅꯦ꯫ ꯍꯧꯒꯠꯂꯣꯁꯦ, ꯉꯥꯏꯍꯥꯛ
ꯂꯩꯔꯗꯤ ꯁ꯭ꯀꯨꯜ ꯚꯦꯟ ꯂꯥꯛꯑꯅꯤ, ꯆꯥꯛ ꯆꯥꯕꯐꯥꯎ
ꯅꯪꯂꯣꯏꯗꯧꯔꯤꯕꯅꯤ꯫ ꯃꯆꯥꯅꯨꯄꯤ ꯍꯧꯗꯣꯛ ꯍꯧꯗꯣꯛꯅ
ꯁꯅꯥꯇꯣꯝꯕꯤꯅ ꯍꯥꯏꯔꯛꯄ ꯋꯥꯍꯩꯅꯤ꯫ ꯌꯨꯝꯂꯣꯟ-

ꯅꯕꯗ ꯂꯩꯔꯤꯕ ꯊꯣꯏꯕꯤꯒ ꯊꯥꯖꯒ ꯀ꯭ꯂꯥꯁ ꯑꯃꯠꯇꯗ
ꯇꯝꯃꯤꯅꯩ꯫ ꯊꯥꯖꯒꯤ ꯃꯃꯥꯅ ꯊꯣꯏꯕꯤꯒꯤ ꯂꯝꯆꯠ
ꯁꯥꯖꯠꯄꯨ ꯀꯜꯂꯛꯆꯩ꯫ ꯑꯃꯔꯣꯝꯗ ꯊꯣꯏꯕꯤꯅ
ꯃꯔꯝ ꯑꯣꯏꯔꯒ ꯃꯇꯝ ꯑꯌꯥꯝꯕꯗ ꯃꯃꯥꯅ ꯃꯥꯕꯨ
ꯆꯩ ꯊꯥꯡꯂꯤꯕꯅꯤ ꯍꯥꯏꯗꯨꯅ ꯊꯥꯖꯅ ꯃꯄꯨꯛꯅꯤꯡꯗ
ꯋꯥꯔꯧꯔꯝꯃꯤ꯫ ꯅꯣꯡꯃ ꯊꯥꯖꯅ ꯃꯃꯥꯒꯤ ꯃꯅꯥꯛꯇ
ꯆꯪꯂꯛꯂꯒ ꯇꯞꯅ ꯍꯥꯏ-ꯏꯃꯥ ꯑꯩꯒꯤ ꯃꯣꯕꯥꯏꯜ

WOE ꯑꯃꯠꯇ ꯂꯩꯕꯤꯌꯨ, ꯏꯃꯥꯟꯅꯕꯤꯁꯤꯡꯗꯤ
ꯂꯣꯏꯅ ꯄꯥꯏꯅꯩ, ꯑꯩꯁꯨ WOE ꯑꯃ ꯄꯥꯏꯕꯗꯤ
ꯐꯕꯅꯤ, ꯂꯥꯏꯔꯤꯛꯇ ꯀꯟꯅ ꯄꯥꯎ, ꯀꯔꯤꯒꯤ
ꯂꯩꯗꯅꯤ ꯏꯆꯥꯒꯤꯕꯣ꯫ ꯅꯪꯅ ꯑꯄꯥꯝꯕ ꯑꯃ ꯅꯨꯃꯤꯠ
ꯑꯐꯕ ꯌꯦꯡꯂꯒ ꯅꯪ ꯕꯕꯥꯒ ꯍꯦꯛ ꯂꯩꯃꯤꯟꯅꯔꯨꯔꯣ꯫

ꯃꯃꯥꯒꯤ ꯋꯥꯍꯩ ꯇꯥꯕꯗ ꯍꯔꯥꯎꯅ ꯆꯦꯟꯈꯤ ꯃꯥꯒꯤ
ꯀꯥꯔꯣꯝꯗ꯫

ꯌꯦꯟꯅꯈꯥꯗ ꯉꯥꯗꯨꯅ ꯂꯩꯔꯤꯕ ꯁꯥꯏꯀꯜ
ꯑꯃꯟꯕꯗꯨ ꯁꯦꯡꯗꯣꯛꯂꯗꯨꯅ ꯊꯣꯏꯕꯤꯤ ꯃꯃꯥꯅ
ꯃꯆꯥꯗ ꯍꯥꯏꯔꯛꯏ, ꯏꯃꯥꯒꯤ ꯏꯕꯦꯝꯃ ꯂꯝꯕꯤ
ꯆꯠꯄꯗ ꯆꯦꯛꯁꯤꯜꯂꯨꯀꯣ꯫ ꯃꯇꯝꯁꯦ ꯌꯥꯝ
ꯐꯠꯇ꯭ꯔꯕꯅꯤ, ꯃꯤꯅꯨꯡꯁꯤ ꯂꯩꯕ ꯃꯤꯒꯤ ꯃꯁꯤꯡ \

ꯥꯝꯗ꯭ꯔꯦ, ꯑꯗꯨꯗ ꯍꯥꯠꯂꯒꯦ, ꯑꯗꯨꯗ ꯁꯤꯔꯝꯃꯦꯒ
ꯍꯥꯏꯗꯅ ꯇꯧꯔꯤꯕ ꯃꯌꯥꯝꯁꯦ ꯇꯥꯔꯦꯗꯅ꯫

ꯏꯃꯥꯒꯤꯗꯤ ꯅꯪꯈꯛꯇꯅꯤ꯫ ꯃꯤꯅ ꯃꯤꯠ ꯅꯥꯒꯗꯕ
ꯊꯕꯛ ꯇꯧꯅꯨꯀꯣ, ꯄꯨ ꯄꯥꯡ ꯁꯨꯗꯕ ꯃꯆꯥꯅꯤ ꯍꯥꯏꯗꯨꯅ
ꯂꯩꯈꯤꯗ꯭ꯔꯕ ꯅꯄꯥꯕꯨ ꯆꯤꯡꯊꯣꯛꯂꯒ ꯉꯥꯡꯍꯟꯒꯅꯨ꯫

ꯊꯣꯏꯕꯤ ꯃꯃꯥꯅ ꯍꯥꯏꯔꯤꯕꯗꯨ ꯀꯔꯤꯅꯣ ꯍꯥꯏꯕ

SIT! ꯍꯥꯏꯔꯛꯏ- ꯏꯃꯥ ꯑꯩ ꯏꯃꯥꯅ ꯄꯥꯝꯗꯕ
ꯊꯕꯛ ꯑꯃꯠꯇ ꯇꯧꯔꯣꯏ꯫ ꯈꯨꯠ ꯆꯤꯛ-ꯑꯣ ꯁꯦ
ꯑꯩ ꯁ꯭ꯀꯨꯜ ꯊꯦꯡꯈ꯭ꯔꯅꯤ꯫ ꯐꯔꯦ ꯐꯔꯦ ꯆꯠꯂꯣ,
ꯌꯦꯡꯉ ꯌꯦꯡꯉꯒ ꯊꯧꯀꯣ ꯒꯥꯔꯤꯗꯣ꯫ ꯑꯁꯤ
ꯍꯥꯏꯗꯨꯅ ꯃꯤꯠꯃꯥꯡꯗꯒꯤ ꯃꯃꯤ ꯁꯥꯝꯗ꯭ꯔꯤꯐꯥꯎ
ꯃꯆꯥꯕꯨ ꯆꯦꯞꯊ ꯆꯦꯞꯊ ꯌꯦꯡꯍꯧꯏ꯫

ꯍꯟꯗꯛ ꯃꯔꯛꯇꯛꯤ ꯊꯥꯖꯁꯨ ꯃꯥꯒꯤ
ꯂꯥꯏꯔꯤꯛ ꯄꯥꯐꯝ ꯀꯥꯗꯒꯤ ꯍꯦꯟꯗꯣꯛꯈꯤꯗ꯭ꯔꯦ꯫

ꯃꯆꯥꯒꯤ ꯑꯣꯜꯂꯛꯂꯤꯕ ꯃꯇꯧꯗꯨꯗ ꯁꯅꯥꯇꯣꯝꯕꯤꯁꯨ
ꯄꯦꯟꯖꯔꯝꯃꯤ꯫ ꯃꯆꯥꯒꯤꯗꯃꯛ ꯆꯥꯅ ꯊꯛꯅꯕ
ꯁꯦꯝ ꯁꯥꯗꯨꯅ ꯄꯨꯔꯛꯂꯒ ꯂꯥꯏꯔꯤꯛꯅ ꯋꯥꯡꯅ
ꯃꯔꯣꯜ ꯃꯔꯣꯜ ꯄꯩꯗꯨꯅ ꯊꯝꯂꯤꯕ ꯇꯦꯕꯜ ꯃꯊꯛꯇ

FAT! ꯁꯣꯝꯗꯅ ꯃꯆꯥꯗꯨꯅ ꯃꯣꯃꯣꯟ ꯅꯣꯛꯂꯗꯨꯅ
ꯄꯦꯟꯁꯤꯜꯗꯨ ꯃꯌꯥꯗ ꯆꯤꯛꯂꯒ ꯋꯥꯈꯜ ꯀꯌꯥ,
ꯃꯪꯂꯥꯟ ꯀꯌꯥ ꯃꯪꯂꯤ ꯐꯦꯁꯕꯨꯛ ꯄꯥꯗꯨꯅ꯫ ꯑꯍꯤꯡ
ꯊꯦꯡꯂꯐꯥꯎ ꯐꯩꯖꯨꯞ ꯈꯨꯝꯖꯤꯟꯗꯨꯅ ꯁꯛꯈꯪꯗꯕ
ꯂꯝꯂꯥꯟꯕ ꯀꯌꯥꯒ ꯑꯦꯁ ꯑꯦꯝ ꯑꯦꯁ ꯊꯥꯅꯔꯤꯉꯩ
ꯅꯣꯡꯌꯥꯏ ꯌꯧꯕ ꯈꯪꯈꯤꯗꯦ꯫ ꯃꯤꯀꯨꯞ ꯑꯃꯐꯥꯎ
ꯇꯨꯝꯕ ꯐꯪꯗ꯭ꯔꯤꯉꯩ ꯅꯣꯡ ꯉꯥꯟꯗꯧꯔꯦ ꯍꯥꯏꯗꯨꯅ ꯃꯃꯥꯅ
ꯍꯧꯗꯣꯔꯛꯏ꯫

ꯑꯁꯨꯃꯅ ꯅꯨꯃꯤꯠ ꯀꯌꯥ ꯍꯧꯈ꯭ꯔꯦ꯫ ꯑꯦꯛꯖꯥꯝ
ꯃꯇꯝꯁꯨ ꯅꯛꯁꯤꯜꯂꯛꯏ꯫ ꯉꯥꯏꯍꯥꯛ ꯁꯪꯕꯗ
ꯏꯃꯨꯡꯒꯤ ꯊꯕꯛ ꯇꯧꯔꯒ ꯃꯇꯝ ꯑꯔꯦꯝꯕꯗ
ꯃꯥꯡꯍꯟꯗꯅ ꯊꯣꯏꯕꯤꯅ ꯂꯥꯏꯔꯤꯛ ꯄꯥꯅꯕ
ꯍꯣꯤꯅꯩ꯫ ꯂꯥꯏꯔ ꯃꯄꯣꯛꯇ ꯄꯣꯛꯂꯨꯕꯒꯤ ꯑꯋꯥ
ꯑꯅꯥ ꯀꯌꯥ ꯈꯥꯡꯂꯛꯂꯕ, ꯑꯋꯥꯠꯄ ꯀꯌꯥ ꯂꯩꯔꯕꯁꯨ
ꯅꯤꯡꯍꯟꯅꯕ ꯇꯧꯗꯅ ꯄꯨꯟꯁꯤ ꯄꯥꯟꯗꯝ ꯐꯪꯅꯕ
ꯀꯟꯅ ꯍꯣꯠꯅꯩ꯫ ꯑꯦꯛꯖꯥꯝ ꯍꯧꯕ ꯅꯨꯃꯤꯠꯀꯤ
ꯑꯌꯨꯛꯅꯤ꯫ ꯊꯥꯖ ꯆꯦꯟꯕꯒꯤ ꯄꯥꯎ ꯍꯥꯏꯗꯣꯛꯄ
ꯂꯥꯛꯈꯤꯕꯗꯨ꯫ ꯃꯌꯨꯝꯒꯤ ꯃꯤꯅ ꯄꯥꯝꯗ꯭ꯔꯕꯁꯨ
ꯃꯣꯕꯥꯏꯜ ꯐꯣꯟꯗ ꯈꯪꯅꯗꯨꯅ ꯀꯅꯥꯅꯣ ꯀꯔꯤꯅꯣ ꯈꯪꯗꯅ
ꯏꯟꯈꯠꯂꯛꯄꯒꯤ ꯄꯨꯛꯅꯤꯡ ꯏꯍꯨꯜ ꯐꯥꯖꯤꯟꯕ
ꯉꯝꯗꯅ ꯄꯤꯊꯣꯛꯂꯨꯕ ꯊꯃꯣꯏꯒꯤ ꯅꯨꯡꯁꯤꯕꯅ
ꯄꯨꯟꯈꯤꯗꯨꯅ ꯂꯩꯃꯟ ꯆꯜꯂꯕꯤ ꯂꯩꯔꯥꯡ ꯑꯣꯏꯈ꯭ꯔꯦ꯫

ꯑꯗꯨꯒ ꯉꯁꯤꯅ ꯂꯨꯈ꯭ꯔꯥꯕꯤ ꯃꯤꯡꯊꯣꯜ ꯐꯪꯗꯨꯅ
ꯅꯤꯡꯉꯝꯗꯕꯒꯤ ꯃꯩꯆꯥꯛ ꯀꯌꯥ ꯄꯨꯗꯨꯅ ꯂꯦꯜꯂꯤ꯫

ꯆꯍꯤ 26 ꯇ ꯉꯥꯏꯔꯤꯕ ꯃꯥꯒꯤ ꯐꯤꯚꯝꯗꯨ ꯆꯍꯤ 40
ꯁꯨꯔꯕꯤꯒ ꯄꯥꯡꯈꯛ ꯑꯣꯜꯂꯦ꯫

ꯉꯥꯏꯍꯥꯛ ꯄꯣꯊꯥꯒꯦ ꯍꯥꯏꯗꯨꯅ ꯐꯃꯨꯡꯗ
ꯍꯤꯞꯊꯕꯗ ꯍꯧꯈꯤꯕ ꯊꯧꯗꯣꯛ ꯑꯃ ꯅꯤꯡꯁ-

ꯤꯡꯂꯛꯈꯤ꯫ ꯑꯌꯨꯛꯀꯤ ꯄꯥꯎꯆꯦꯒꯤ ꯑꯍꯥꯟꯕ
ꯂꯃꯥꯏꯗ ꯀ꯭ꯂꯥꯁ ꯇꯨꯌꯦꯜꯐꯀꯤ ꯐꯜꯗ ꯊꯣꯏꯕꯤꯅ
ꯑꯅꯤꯁꯨꯕ ꯄꯣꯖꯤꯁꯟ ꯇꯥꯕꯒꯤ ꯄꯣꯇꯣꯒ
ꯂꯣꯏꯅꯅ ꯊꯦꯡꯅꯈꯤ꯫ ꯅꯨꯃꯤꯠꯇꯨꯃꯛꯇꯗ ꯊꯥꯖꯕꯨ
ꯃꯄꯨꯔꯣꯏꯕꯅ ꯊꯥꯗꯣꯛꯇꯨꯅ ꯂꯥꯏꯔꯝꯂꯦꯟꯗ
ꯇꯤꯟꯈꯤ꯫ ꯊꯋꯥꯏꯅ ꯈꯣꯏꯗꯥꯅ, ꯄꯨꯝꯅꯃꯛꯇꯒꯤ
ꯍꯦꯜꯂꯤ ꯈꯪꯗꯨꯅ ꯑꯉꯧꯕ ꯀꯨꯟꯗꯣ ꯂꯩꯔꯥꯡꯒꯤ
ꯄꯔꯦꯡꯅ ꯄꯨꯟꯁꯠ ꯂꯩꯄꯨꯟ ꯁꯦꯝꯃꯤꯟꯅꯈꯤꯕ
ꯃꯄꯨꯔꯣꯏꯕꯅ ꯃꯥꯒꯤ ꯑꯔꯣꯟꯕ ꯂꯝꯆꯠ ꯀꯌꯥꯗꯣ
ꯀꯔꯤꯁꯨ ꯍꯥꯏꯔꯝꯗꯅ ꯂꯣꯠꯇꯨꯅ ꯊꯝꯂꯝꯕꯒꯤ
ꯋꯥꯔꯧꯖꯩ꯫

ꯃꯆꯥꯒꯖꯤ ꯑꯄꯥꯝꯕꯗ ꯇꯧꯍꯜꯂꯨꯕ,
ꯁꯦꯟꯅꯔꯤꯕꯅꯤ ꯍꯥꯏꯗꯨꯅ ꯃꯆꯥꯅ ꯀꯔꯤ ꯈꯜꯂꯤ,
ꯀꯔꯤ ꯇꯧꯔꯤ ꯊꯤꯖꯤꯜꯍꯧꯗꯕꯗꯒꯤ ꯊꯣꯛꯂꯛꯂꯤꯕ
ꯊꯧꯗꯣꯛꯁꯤꯡꯕꯨ ꯊꯦꯡꯅꯔꯨꯕꯗ ꯃꯃꯥ ꯑꯣꯏꯕꯤ ꯃꯥꯒꯤ
ꯃꯤꯠꯂꯨ ꯄꯤꯔꯥꯡ ꯂꯦꯞꯈꯤꯗ꯭ꯔꯦ꯫

ꯍꯣꯠꯅꯖꯕꯒꯤ ꯃꯍꯩꯗꯤ ꯂꯦꯝꯅ ꯃꯥꯡꯗꯦ
ꯍꯥꯏꯕꯗꯨꯅꯤ꯫ ꯊꯣꯏꯕꯤꯒꯤ ꯃꯃꯥ ꯃꯆꯥꯁꯨ ꯅꯨꯡꯉ-

ꯥꯏꯕꯒꯤ ꯃꯤꯀꯨꯞ ꯂꯥꯛꯂꯦ꯫ ꯃꯆꯥꯕꯨ ꯋꯥꯅ ꯆꯥꯕ ꯃꯆꯦꯠ
ꯇꯨꯝꯕ ꯃꯆꯦꯠ ꯈꯪꯗꯅ ꯌꯣꯛꯆꯔꯛꯄꯒꯛꯤ ꯃꯍꯩ
ꯈꯖꯤꯛꯇ ꯑꯣꯏꯔꯕꯁꯨ ꯐꯪꯂꯦ ꯈꯜꯂꯨꯕꯗ ꯇꯥꯏꯕꯪꯄꯥꯜ
ꯁꯦꯝꯕꯤꯔꯤꯕ ꯃꯄꯨ ꯃꯥꯕꯨ ꯁꯣꯟꯖꯗꯨꯅ ꯍꯔꯥꯎ ꯅꯨꯡ-

ꯉꯥꯏꯕꯒꯤ ꯄꯤ ꯁꯤꯟꯊꯈꯤ꯫

“ꯊꯥꯖ, ꯅꯪꯕꯨ ꯅꯁꯥ ꯈꯔ ꯅꯨꯡꯉꯥꯏꯔꯕꯣ?’ ꯍꯥꯏꯕ
ꯋꯥꯍꯩꯁꯤ ꯇꯥꯕꯗ ꯋꯥꯈꯜ ꯂꯥꯛꯏ ꯊꯥꯖ꯫

ꯗꯣꯛꯇꯔꯒꯤ ꯐꯤꯖꯣꯜ ꯁꯦꯠꯇꯨꯅ ꯂꯦꯞ-

ꯂꯝꯂꯤꯕ ꯃꯍꯥꯛ ꯎꯔꯨꯕꯗ ꯑꯃꯨꯛꯀ ꯍꯦꯟꯅ
ꯅꯤꯡꯉꯝꯗꯕ ꯄꯣꯛꯂꯛꯏ꯫ ꯉꯥꯏꯍꯥꯛ ꯋꯥꯔꯤ
ꯁꯥꯔꯕ ꯇꯨꯡꯗ ꯑꯦ ꯑꯥꯔ ꯇꯤ ꯆꯥꯡ ꯅꯥꯏꯅ ꯆꯥꯅꯕ
ꯄꯥꯎꯇꯥꯛ ꯄꯤꯔꯛꯏ꯫ ꯈꯣꯟꯖꯦꯜ ꯇꯅꯤꯛ
ꯇꯅꯤꯛꯅ ꯍꯥꯏꯔꯛꯏ- ‘ꯀꯔꯤꯒꯤꯗꯃꯛ ꯃꯃꯜ
ꯌꯥꯎꯗ꯭ꯔꯕ ꯂꯩꯈꯥ ꯇꯥꯔꯕ ꯄꯨꯟꯁꯤꯁꯤꯕꯨ ꯀꯟꯅꯕ
ꯍꯣꯠꯅꯔꯤꯕꯅꯣ?”

ꯊꯥꯖ, ꯅꯪꯗꯤ ꯑꯩꯒꯤ ꯃꯔꯨꯞꯅꯤ, ꯅꯪꯒꯤꯗꯃꯛ
ꯑꯩꯈꯣꯏ ꯃꯌꯥꯝ ꯂꯩꯔꯤꯁꯤꯗꯤ꯫ ꯋꯥꯈꯜ ꯐꯥꯎꯕ
ꯈꯟꯒꯅꯨ, ꯄꯤꯛꯂꯤꯕ ꯅꯆꯥꯒꯤꯗꯃꯛ ꯍꯤꯡꯗꯕ \

ꯥꯗꯕꯅꯤ꯫

ꯁꯣꯜꯂꯛꯏ ꯊꯥꯖꯒꯤ ꯆꯤꯟꯕꯥꯜꯗ ꯊꯣꯏꯕꯤ-

ꯀꯌꯥꯗ ꯆꯝꯈ꯭ꯔꯕ ꯅꯪꯒꯤ ꯄꯨꯟꯁꯤꯅꯣ꯫ ꯅꯪꯒꯤ
ꯁꯦꯡꯂꯕ ꯂꯝꯆꯠ, ꯅꯪꯒꯤ ꯄꯨꯟꯁꯤ ꯃꯄꯣꯛꯁ-

ꯤꯃꯒꯤ ꯑꯩꯅ ꯐꯪꯕ ꯉꯝꯂꯔꯣꯏꯀꯣ꯫

ꯁꯦꯠꯅꯤꯡꯕꯇ ꯁꯦꯠ, ꯆꯥꯅꯤꯡꯕꯇ ꯆꯥ,
ꯀꯦꯊꯣꯛ ꯃꯧꯊꯣꯛꯅ ꯂꯦꯜꯂꯛꯄꯒꯤ ꯊꯥꯖ
ꯉꯁꯤꯗꯤ ꯃꯉꯥꯜ ꯊꯣꯛꯇ꯭ꯔꯕ ꯑꯃꯨꯕ ꯂꯩꯆꯤꯜꯅ
ꯈꯟꯖꯤꯟꯈ꯭ꯔꯕ ꯊꯥꯖꯒꯨꯝ ꯍꯣꯁꯄꯤꯇꯥꯜꯒꯤ
ꯐꯃꯨꯡꯊꯛꯇ ꯑꯃꯝꯕ ꯋꯥꯈꯜꯇꯅ ꯀꯨꯞꯈ꯭ꯔꯦ꯫

ꯃꯉꯥꯜ ꯊꯣꯛꯇ꯭ꯔꯕ ꯊꯥꯖ
ꯁꯅꯁꯝ ꯌꯥꯏꯐꯕꯤ ꯆꯅꯨ
ꯅꯣꯡꯃꯩꯕꯨꯡ ꯆꯛꯄ꯭ꯔꯝ ꯂꯩꯔꯛ