

Folk and Tribe in Select Poems of Parwati Tirkey

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Abstract: Oraon community, the second largest tribe of Jharkhand, performs their own tribal heritage and folklores. Dr. Parwati Tirkey, a pioneer of Kurukh literature, portrays the ethnicity of her tribe reflecting through her Sahitya Akademi award winning poetry collection, *Phir Ugna*. This paper presents a critical analysis of a poetry collection *Phir Ugna* written by Dr. Parwati Tirkey focusing on select poems from the collection and examines how the oral traditions, rituals and myths are reimagined in poetic form. It follows a qualitative and descriptive approach using ideas from folk, tribal literature, and indigenous literary criticism. Originally written in Hindi, the poetry collection articulates themes of land, nature, identity, displacement, resistance, and cultural survival; depicting the realities and struggles of the Oraon community in contemporary times. The study also examines the English translation of the collection by Dr. Pragya Shukla, emphasizing the role of oral traditions along with preserving the Oraon cultural identity through literature.

Keywords: Oraon Community, Oral traditions, Cultural identity, Nature, Reimagination.

1. INTRODUCTION:

Jharkhand, a state in India, is known for its diverse culture, rich tribal heritage, and waterfalls. According to the 2011 census, Scheduled Tribes constitutes 26.2 per cent of the Jharkhand's total population representing 32 tribes. Santhal, Munda, Oraon, Kharia and Ho are some of the major tribes of the state, each speaking distinct dialects. Every tribe has its own cultural identity, celebrating different folk traditions and festivals focusing on nature worship. "The Kurukh or Oraon or Dhangar, also spelt Uraon or Oraon, are a Dravidian ethnic group inhabiting the Indian states of Jharkhand, West Bengal, Odisha and Chhattisgarh" (Dr. Ramdayal Munda Tribal Welfare Research Institute). According to the Census 2011, Oraon tribe is the second largest tribe of Jharkhand, making up to 19.86% of the state's total tribal population. They speak Kurukh as their native tongue, which belongs to the Dravidian language family.

Phir Ugna is one of the prominent works written by Parwati Tirkey which depicts the Adivasi and Oraon community and their cultural significance. It is her first poetry collection published in 2024 and won Sahitya Akademi Yuva Puraskar in 2025. The poetry collection is recognized for its simple and expressive writing style. In her poems, she presents a world where elements such as Earth, trees, birds, forests, and sky appear not just as symbols but as living and meaningful presence in their community. Her poetry is grounded in tribal life and philosophy, depicted in a natural and realistic manner without romanticizing or artificially shaping the realities.

2. LITERATURE REVIEW: Scholarly engagement with Oraon or Kurukh literature, folklore and language reflect a growing academic interest in indigenous knowledge systems, cultural identity and linguistics vitality.

Laigen Minj and Dr. Savita Singh, in "Realistic Depiction of Love in the Poems of Dawle Kujur", examine the poetic vision of Dawle Kujur, a prominent Kurukh poet. This study highlights love not merely as romantic emotion but as a lived reality intertwined with nature, longing, separation, sacrifice and psychological struggle. The paper emphasizes the role of nature as both lover and companion, depicting how Oraon poetic imagination merges human emotions with ecological sensibility.

Anup Kumar Rakshit in his study "Nature as Nurturer of Tribal Well-being: Reading Select Poetry of Jacinta Kerketta", explores the idea of 'Nature as Nurturer' in the poems of Jacinta Kerketta, a modern tribal author from Jharkhand. Rakshit examines the idea of connectivity between the tribal community and nature using theoretical framework of eco-criticism. The poems show the tribal memories and the struggle for independence, mentioning Birsa Munda reflects the

history of Jharkhand. This paper emphasizes on the lost indigenous dignity and “expresses the tribal anguish” (Rakshit, 2020, p. 200).

In “Social Awareness in the Poem of Dawle Kujur’s Munta Poonp Jhumpa (Bunch of First Flowers)” Laigen Minj and Savita Singh explores the poem by Dawle Kujur, a prominent Kurukh poet. They highlight the theme of social awareness in his poems. The authors explain that Kujur reflects the cultural values, traditions, and social realities through his poem. Dawle Kujur’s poems deal with themes such as love, cultural pride, human values, and the importance of youth in society.

Samajdar Malasing Valavake (2023) presents a historical overview of tribal poetry in Maharashtra. He explains its development from oral traditions to written literature. The study highlights that tribal communities have a strong tradition of oral storytelling, songs, myths, and folklores that preserve their cultural identity and history. As many tribal languages lacked written scripts, their literature was traditionally transmitted orally, hence, it is necessary to preserve and capture them in written form.

3. OBJECTIVES : The main objective of the study is to critically analyse the select poem from the poetry collection and to understand the cultural and traditional aspects of the select poems. The study also analyses the poems based on the festivals, myths, nature, and folktale of the indigenous communities. It also describes the Oraon community of Jharkhand and its literature.

4. RESEARCH METHOD: This study adopts a qualitative research methodology and descriptive approach to analyse *Phir Ugna*, a poetry collection, by Parwati Tirkey. The research is primarily textual in nature and is based on close reading of select poems to examine themes such as land, nature, identity, festivals, folklores and folktales, and cultural survival. Since the collection reflects the lived experiences and cultural ethos of the Oraon community of Jharkhand, the study also incorporates a contextual approach that connects the poems to tribal history, oral traditions, agrarian life, and socio-political realities. The primary source of the research is the original text of *Phir Ugna*, while secondary sources include scholarly works on tribal literature, Oraon/Kurukh culture, and relevant theoretical studies. The research is guided by interdisciplinary theoretical frameworks.

5. DISCUSSION :

Festivals: The state of Jharkhand is home to 32 tribes, each with its own distinct customs and rituals. Among them, the Santhals, Oraon, Munda, and Ho are the most prominent. Each community preserves its unique traditions, contributing to the cultural diversity of the region. The culture of Jharkhand is a harmonious blend of tribal and non-tribal practices. Festivals such as Karma, Sohrai, Sarhul, and Tusu Parab have great significance and reflect the values, beliefs, and moral codes of tribal life. These festivals strengthen social bonds and promote cultural unity. All festivals are deeply connected to nature. It emphasizes on worshipping nature and natural elements like rivers, forests, and mountains, considering them sacred. Their festivals are also closely connected with agricultural cycles, reflecting their dependence on nature.

‘Karam Chando’ is the first poem of the poetry collection. ‘Karam’ is the festival celebrated by people of Jharkhand during the monsoon season, worshipping the god of Karam, the deity of youth, power, and energy. It is celebrated on Ekadashi of Shukla Paksha of the Bhadro month, which mainly falls on September of the English calendar. In this festival, Karam tree is worshipped for well-being and good harvest (Birua, 2025). In this festival, sisters fast for their brothers’ good health and prosperity. In the poem, Tirkey emphasized on the moon’s activities during this festival elucidating on how the moon itself celebrates the Karma with Sarguja (a yellow-coloured flower) and Chand flowers, while dancing in the Akhra. In the first stanza of the poem, the poet talks about the blooming of Chand and Sarguja flowers, which only unfolds during the monsoon upon the arrival of Karam festival. Tirkey composes as:

In the month of Bhadro
Chand flowers are blooming
In the Monsoon sky.
Behold!
In the rain-soaked monsoon fields
Sarguja flowers are unfolding! (Tirkey, 2025, pp. 2-3)

Whereas in the second and third stanza, the poet shares that Karam Chando will be meeting his mates on the Akhra, the ground where the ceremony is being celebrated. The ground is treated with utmost respect; all the rituals take place there

accompanied by the folktale of Karam legends and stories told by the elders of the tribe. This represents the beliefs and myths of the tribes celebrating the festival.

Everyone, including the Sarguja and Chand flowers, the sky, stars, and mountains are dancing and celebrating the occasion with the world. The poem acknowledges the Karam festival describing the myth of nature celebrating and worshipping the deity, Karam. The festival glorifies Adivasi culture, incorporating folklores, rituals, and strengthening of the community. People come together to honour the relationship and bond between siblings, as sisters fast for the well-being of their brothers. Karam is incomplete without a grand celebration following with music and dance. Mandar, a regional musical instrument, is played on the Akhra for the celebrations. The moon, the stars, and the mountains dance to the beats of Mandar and are “ecstatic about the union” (Tirkey, 2025, p.3). The celebration is so grand that the whole universe partakes in it and dances till eternity.

Witness the grandeur of the dancing sky
And the dancing stars
Even the mountains!
And the occasion is befitting (Tirkey, 2025, p. 3)

The above lines display the personification of celestial bodies such as stars by portraying them as “dancing”. The descent of the moon, blossoming of flowers and the falling of rain symbolize the beginning of the ceremonies. The poem Karam Chando discusses the profound celebration of Karam festival and displays the union of nature and tradition. Karam is one of the most celebrated festivals of Jharkhand, where Karam tree “is the symbol of this nature and in a way of worshipping tree gives the message of environmental protection” (Birua, 2025, pp. 11-12). Tirkey mentions the moon during the Karma festival and the union of nature when the ceremony happens. The poem reflects Adivasi culture and tradition with the poem showcasing natural imagery and personification of nature.

Sarhul is a festival of nature, celebrated by the tribal communities of Jharkhand, Odisha, and Chhattisgarh during the spring season. It marks the time when trees begin to bloom new branches and green leaves, leaving the environment full of the fragrance of sakhua (sal), mango, and mahua flowers. The festival begins on the Chaitra Shukla Paksha, according to the Hindu calendar and lasts till Chaitra Purnima. The sal or the sakhua trees hold special significance in the festival. Sarhul is celebrated with great enthusiasm in tribal-dominated regions. The word ‘Sarhul’ is derived from the combination of two words ‘Sar’ which is the flower of the sal tree and ‘Hul’ meaning revolution. Together it symbolizes a “revolution of flowers”. The rituals in this festival manifest the rainfall of the year. They worship the land, water, and nature, which takes place at the Sarna (sacred grove). Sarhul is celebrated by different indigenous tribes including Oraon, Munda, Santhal, Kharia, and Ho. It is one of the most prominent festivals of Jharkhand and represents simplicity and a deep connection with nature (Birua, 2025).

The poem ‘Child Moon During Sarhul’ talks about the significant events occurring in nature during the month of Sarhul, from blossoming of flowers to the changes in the shape of moon. ‘Child Moon’ here refers to the new moon or the crescent moon that appears on the night of Sarhul. Tirkey portrays the meeting of moon and stars with blossoming of the tilai and sal flowers during the festival. It shows cosmic and earthly communion.

Throughout Sarhul,
The Moon and stars,
Tilai and Sal flowers, commune. (Tirkey, 2025, p. 14)

In some communities, the festival also marks the beginning of a new year as the new season begins. Sal and tilai flowers play a crucial role in the festival, representing the union of the Earth and the Sun, which is essential for life and agriculture. Sal leaves are also used in performing rituals during the celebration; at the Sarna Sthals (sacred place), as mother nature is believed to reside within the Sal tree itself, making the communities worship the Sal tree. Sal flowers get offered to the deities along with fruits, vermillion, rooster, and Hadiya (traditional liquor). The tree of sal has provided tribal communities with necessities such as firewood, shelter, and protection. There are certain myths attached to the history of this festival which were told by the Pahan, following with the Yatra or procession among the rituals. In the poem, Tirkey has mentioned the characteristics of nature during the month of Sarhul. The Moon is a prominent natural body for the festival; it takes place on the night of the crescent moon, which is portrayed by Tirkey as “The Moon hovers around the hills” conveying the commencement of the festival after the month of spring. The poetry is rich in imagery and metaphysical themes, connecting myth and traditions. According to the poem, the flowers, the sun, and the moon stay together till the end of the Sarhul to celebrate nature whereas the people celebrate their commune until they meet next time.

Tirkey, in this poem, focuses on the union of nature between the sal and the tilai flowers with the moon and the stars. Sarhul is the festival of nature where the tribal communities pray to the Sal tree for good harvest and wealthy agriculture. It is also known as Khaddi in Oraon tribe, Baha in Santhal, and Ba festival for Munda and Ho communities. This poetry was originally named as Khaddi Chand in Hindi which translates to Khaddi Moon or Moon during Sarhul, symbolising the importance of moon in this festival. The ceremonies emphasize on the preservation of nature and natural habitat. 'Child Moon During Sarhul' deals with the themes of cosmic communion; where they meet the Earthly bodies to celebrate the festival. Another theme can be 'cycle of renewal', the poem ends with promise of reunion "in the next cycle," emphasizing continuity across seasons and generations.

Folktales: Folktales are one of the significant oral literatures in Oraon community, which consists of a wide range of stories created to educate, entertain, and inspire listeners. These tales reflect the cultural values, social practices, and patterns of human behaviour within the tribe. The folktales include moral teachings, warning stories, and humours daily activities. These stories are passed down orally from generations, they often shaped by the storyteller (Kumari, 2024). In this poetry collection, Tirkey has mentioned three poems based on the Oraon folktales, named as 'Earth', 'Night', and 'Dancing'. These poems are based on the formation of earth, how night came into existence, and how tribal people celebrated their progress respectively.

The poem 'Earth' is inspired from the folktales of Oraon community which tells us about the formation of the Earth. According to the folktales, the earth was created by "aquatic beings", the leaders or representatives of the tribe. Tirkey has described the tribal history and the myth attached to the beginning of the world. In this poem, Tirkey begins by telling us the importance of aquatic creatures in the tribal society of Oraon, where she explains how the Earth was formed by "tortoise" first, then by "crab" and "earthworm". According to the folktale, these creatures brought mud from the bottom of the sea to create this world. Those aquatic beings also constitute the different clans of the Oraon community like Kachhap (tortoise), Minz (a fish), Ekka (a turtle) etc. There are other clans represented by other animals, birds, plants, and natural objects. The community is dedicated to nature, hence, everything including occupation, history, and traditions are nature centric. The poem proceeds to the formation of fields and hills. Tirkey continues by narrating how humans have put efforts into creating lands for agriculture as it is the main source of livelihood for the tribe. Humans extend the labour done by creatures through agriculture and harvested kewra flowers to bring fragrance in the forest which attracts ghosts. The myth links the ancestral animal labour to the present-day human struggle to suffice their needs while earning through agriculture and farming, showing agriculture as a sacred extension of creation. She writes:

Diffused kewra perfume
Enticed and attracted
Ghosts into the forests. (Tirkey, 2025, p. 18)

Humans also built chalatanka, an open holy place in the field used to communicate with ghosts. Tirkey suggests humans conversed with ghosts from chalatanka to maintain a balance between the supernatural world and humans. This symbolizes a connection between a mystical world to the Earth and an established peace between humans and animals.

In the forests,
Ghosts demarcated their domain
On plateaus, fields, and plains,
Humans established kingdoms. (Tirkey, 2025, p. 18)

Tirkey states that the Earth was created by aquatic animals after which humans were formed and they proceeded to build forests, hills, flowers, and lastly the chalatanka just to communicate with the ghosts. She reimagines this folktale into a poetry portraying the formation of Oraon tribe and retold the story through a poetic lens, combining tradition and myth. 'Earth' shows the power held by the aquatic beings; they exist as leaders of the community. The poem depicts the themes of cooperation across society, balance and boundaries among nature and humans, and continuity of labour. The story told in this poem represents the philosophy of the tribe. It teaches that the ground beneath us is communal, layered with the labour of beings past and present. It is a reminder that survival depends on respecting both the visible (soil, crops) and the invisible (ghosts, ancestors).

Birds and myth: Birds hold an important place in the cultural and spiritual life of the Oraon tribe. They are closely connected to nature and act as a channel between nature and humans. They are often seen as symbols of freedom and harmony. In many Oraon beliefs and folktales, birds are considered messengers that carry signs, warnings, or blessings. Their presence, movement, and sounds are sometimes interpreted as indicators of future events or changes in the

environment like the Nakdauna bird as a messenger for rain. Certain birds are associated with seasons and agricultural cycles, helping people understand natural changes and farming activities like Dhichua bird, who helps in agriculture. The Oraon people respect and protect birds as part of their deep relationship with nature.

‘Nakdauna Bird’ captures the Oraon tribe’s connection with nature, specifically their belief in the Nakdauna bird’s ability to predict rainfall. The bird’s song “Pui cheche Pui cheche” is interpreted by the tribe as a sign of impending rains. The poem describes the tribe’s joy and celebration of the rain. It also highlights their deep understanding of natural patterns and cultural traditions. In this poem, Nakdauna bird is portrayed as a messenger between rain and the Kurukh people, she is the voice of jungle, carrying sounds that remind humans of nature’s vitality. She, the bird, is conveying the message of rain by singing a melodious song. The harmony and rhythm of the song symbolize the pleasant relationship of nature and humans as they believe in her voice that “Rains will stay longer”. The poem is also based on a tribal myth and superstition where the singing Nakdauna bird suggests heavy rainfall. Tirkey writes:

Listening to her melody
Everyone thought –
Rains will stay longer. (Tirkey, 2025, p. 9)

The tribe’s interaction with nature is depicted as harmonious, where the Nakdauna bird’s song is an integral part of their cultural narrative. The poem is also a tribute to the Kurukh language and the tribal people. By mentioning the Kurukh language and people, Tirkey reminds readers of the importance of their mother tongue as it is used by nature as well. She suggests that the Kurukh language is alive and the Nakdauna bird is conveying the message to the tribe by speaking their tongue.

Was singing a song:
Merrily
“Pui cheche Pui cheche”,
Rains came pouring down
And the Kurukh people
Delightedly cried out:
“Chep Puiyan”
“It is raining!” (Tirkey, 2025, p. 9)

The poem ‘Nakdauna Bird’ in *Phir Ugna* is one of Parwati Tirkey’s nature-centred poems, where the bird becomes both a literal creature and a symbolic presence. The poem deals with the themes of culture, tradition, nature, language and cultural integration. The poem highlights the Oraon tribe’s deep connection with nature and their interpretation of natural signs (the Nakdauna bird’s song). It also captures the tribe’s cultural practices, language, and celebrations ties to natural events such as rainfall. The harmony is displayed between the bird and the tribe, existing together in the ecosystem, “forging dialect” and singing “monsoon songs” together. Even the use of Kurukh words and phrases like “Chep Puiyan” and “Pup Puidaya” adds to the cultural authenticity and depth of the poem. The poem reflects the worldview that animals are not separate from humans but part of the same community of survival.

Another poem tells the story of the Pandaki bird’s special bond with humans, particularly children. It also uses natural imagery to encode cultural ethics and ecological awareness. The bird chooses to live in human households as their pet, lays eggs, and trust humans with their living. In return, the Pandaki bird teaches them its “Gugu-chu” songs and sings lullabies to help children sleep. The poem also depicts the trust between humans and the birds, highlighting the bird’s role in the household. The bird creates a soothing environment for the children in the house; it reflects the comfort they have with each other. The songs become an integral part of the family’s daily life, marking mornings with its tunes.

While playing with her birdlings,
She always sang— Gugu...chu...pandaki chu...
Pandaki says gutur tur...
Children drifted into sleep. (Tirkey, 2025, p. 48)

Here, the bird signifies the role of nature in an Oraon household and shows how connected birds are with human species. It conveys a sense of comfort and harmony for human babies, even her “birdlings” implies that Pandaki treats children with love and care. The bird’s call is described as a reminder of the jungle’s vitality, echoing through daily life and also embodies flight and independence, contrasting with human labour bound to the soil. The poem deals with themes of love and affection, trust, connection through music, and symbiotic relationship. It showcases a beautiful bond between the Pandaki bird and humans, built on trust and mutual exchange. Pandaki bird does not differentiate between the human child and birdlings; she treats them equally by helping them sleep and is cared for in return. The bird’s songs bridge the

gap between species, creating a shared experience. Like other animals in this poetry collection, the bird is not just natural but sacred, carrying meaning beyond its physical existence.

The poem displays the literary characteristics of imagery through the vivid description of the bird's call and its flight evokes sensory experiences. It also creates a warm, intimate picture of the Pandaki's interaction with humans. Another characteristic is symbolism, the bird symbolizes the power of music, relationships, and harmony. Similarly, the tone of the bird is melodious, gentle, soothing, and affectionate, reflecting the Pandaki's nurturing role. 'Pandaki bird' shows the myths and superstitions that tribal people believe in, by portraying the bird with a humanlike characteristic. The poem reflects the worldview that animals are a part of the similar community of survival as humans, ancestors, and spirits. By developing the bird into poetry,

'Dhichua Bird' in *Phir Ugna* continues Parwati Tirkey's pattern of weaving natural imagery with cultural ethics. The Dhichua bird is not just a creature of the forest; it becomes a symbolic voice of ecological rhythm and communal memory. The poem highlights the Dhichua bird's long-standing friendship with the Adivasis (indigenous people), depicting it as an ancient and helpful companion. When the Oraon ancestors began farming, the Dhichua bird would come and help during the rainy season. The bird assists by guiding the ploughing oxen and protecting the paddy fields, showcasing its crucial role in tribal agricultural traditions. The Dhichua bird is not only a creature but a voice of ecological rhythm and communal memory.

In the poem, the bird is a friend of the tribal people, who helped the ancestors and guided them in agriculture. The bird symbolizes nature's support and partnership in agriculture, providing them with guidance. The poem also suggests the traditional and mythical characteristics of the tribe, their belief in superstition such as "Dhichua is an ancient friend" (Tirkey, 2025, p. 61). In Kurukh tradition, birds often symbolize guidance and support. The dhichua bird is seen as a guide in this poem, providing help in the tribe's major occupation, like agriculture. Tirkey affirms that the bird's presence reminds people of their bond with the forest and the unseen guardians of the nature. The poet writes:

The Dhinchua bird flew in
To help the ancestors.
Every year, in the rainy season,
She comes
To help.
Guides
Ploughing oxen
Protects
The paddy fields. (Tirkey, 2025, p. 61)

The poem showcases the reputation and role of ecological creatures for the tribal people. By elevating the bird into the poem, Tirkey exhibits the holy bond between the bird and humans, including listening to the non-human voices. The bird also symbolizes the voice of the ancestors, and the tribe's connection to their history and myth. 'Dhichua Bird' deals with the themes of freedom and dependence, spiritual presence, tradition and heritage, and nature's partnership. Visiting annually just to secure the agricultural services shows the continuity of traditions and the Adivasis' connection to the ancestors. The Dhichua's help reflects a harmonious relationship where nature supports human activities and in return humans admire the bird's presence. The poem shows the literary characteristics of imagery, symbolism and personification. It paints a picture of the bird's helpful actions in the rainy season while it also symbolizing nature's support and help with human's agricultural practices. The tone of this poem is respectful and appreciative towards the bird's role in the tribal life. The poems "Nakdauna Bird", "Pandaki bird", and "Dhichua Bird" all weave a beautiful tapestry of the Oraon tribe's and Adivasi's connection with nature.

These poems highlight the tribes' deep-rooted relationship with the natural world, where birds like the Nakdauna, Pandaki, and Dhichua play significant roles in their community by predicting rains, singing lullabies, and aiding agriculture. All three birds have different roles to play in nature and for the tribe. The poems collectively paint a picture of a community deeply intertwined with their environment, valuing the symbiotic relationships they share with birds, rains, and the land.

6. CONCLUSION:

The poetry collection *Phir Ugna* by Parwati Tirkey stands as a significant work in Oraon literature. It functions not only as a creative work but also as a cultural and historical document of tribal life in Jharkhand. The poetry collection is rooted in the lived experiences of the Oraon of community; the collection captures the intimate relationship between

people and nature. The continuity of oral traditions and the challenges faced by indigenous communities in the modern era. Through its effective language and thematic richness, *Phir Ugna* becomes a site where memory, identity, and resistance intersect. In Jharkhand, tribes such as the Oraon, Munda, Santhal, and Ho have historically maintained a harmonious relationship with forests, rivers, and land. Nature is not perceived as a resource to be exploited but as a living entity that sustains and nurtures life. In the context of Oraon community, this relationship is deeply embedded in their cultural practices, rituals, and belief system. Festivals like Sarhul and Karma, as well as the reverence for sacred groves and spirits of nature, reflect a worldview where human existence is inseparable from the environment. *Phir Ugna* captures this sensibility by presenting nature as both a physical and spiritual presence, thereby reinforcing the ecological consciousness of tribal culture.

From a theoretical point of view, the collection can be studied through ecocriticism and subaltern studies. Ecocriticism helps us understand how nature and environmental issues are presented in the poems, while subaltern studies focus on the voices of marginalized communities. *Phir Ugna* fits both approaches as it depicts the deep connection between tribal life and nature and gives space to the marginalized voices of the tribes that are often ignored by the mainstream literature.

In conclusion, *Phir Ugna* is more than just a poetry collection; it is a strong expression of tribal history, culture, folk, and identity. It presents the life of Jharkhand's tribal communities, especially Oraon tribe, while also addressing larger social and environmental issues. The collection contributes to preserving and celebrating indigenous knowledge and traditions. At the same time, it challenges dominant views and highlights the importance of tribal perspectives. *Phir Ugna* represents continuity and renewal. It helps ensure that the voices, traditions, and worldview of Jharkhand's tribal communities, especially the Kurukh speaking Oraon people, continue to grow and remain relevant in today's literary and academic world.

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