

SUPERNATURAL ELEMENTS IN NATIVE AMERICAN AND KHIAMNIUNGAN NAGA FOLKLORE: A COMPARATIVE STUDY

(Thesis submitted to Nagaland University in partial fulfilment of the
requirements for award of Ph.D. Degree in English)

By

PUTCHONG THAI

Registration No. Ph.D/ENG/00135

Under the Supervision of
PROF. ROSEMARY DZÜVICHÜ



**Department of English
School of Humanities and Education
Nagaland University, Kohima Campus, Meriema
2021**



CANDIDATE'S DECLARATION

I, Putchong Thai, hereby declare that the thesis entitled *Supernatural Elements in Native American and Khamniungan Naga Folklore: A Comparative Study* submitted for the award of Ph.D. Degree in English is a bonafide record of research done by me under the guidance and supervision of Dr. Rosemary Dzüvichü, Professor, Department of English, Nagaland University, Kohima Campus, Meriema, during the period of my research (2018-2021) and it has not been submitted, either in full or in half, to any other university or institution for the award of any other Degree, Diploma or Title.

Place: Kohima

Date: 30th September, 2021

PUTCHONG THAI
Research Scholar

COUNTERSIGNED BY:

(PROF. JANO S. LIEGISE)

Head

Department of English

Nagaland University,

Kohima Campus, Meriema.

SUPERVISOR

(PROF. ROSEMARY DZÜVICHÜ)

Professor

Department of English

Nagaland University,

Kohima Campus, Meriema.



NAGALAND

UNIVERSITY

(A Central University established by the act of parliament, 35/1989)

Department of English

Kohima Campus, Meriema, Kohima-797004

NU/ENG/2021

30th September 2021

CERTIFICATE

This is to certify that thesis entitled *Supernatural Elements in Native American and Khamniungan Naga Folklore: A Comparative Study* is a bonafide record of research work done by Mr. Putchong Thai, Registration No. Ph.D/ENG/OO135, Department of English, Nagaland University, Kohima Campus, Meriema during 2018-21. Submitted to the Nagaland University in partial fulfillment of the requirements for award of the degree of Doctor of Philosophy in English, this thesis has not previously formed the basis for the award of any degree, diploma or other title and the thesis represents independent and original work on the part of the candidate under my supervision. This is again certified that the research has been undertaken as per UGC regulation 2019 and 2016 and the candidate has fulfilled the criteria mentioned in the university Ordinances-OC-4, sub section-5(i) of the section-9 for submission of the thesis.

Mr. Putchong Thai has completed his research work within the stipulated time.

The 30th September, 2021
Kohima

SUPERVISOR
(PROF. ROSEMARY DZÜVICHÜ)
Professor
Department of English
Nagaland University
Kohima Campus, Meriema.

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Date: 30th September, 2021

PUTCHONG THAI
Research Scholar

ABBREVIATIONS

AGSBAT	:	A GIRL SWALLOWED BY A TREE: LOTHANAGA TALES RETOLD
AIML	:	AMERICAN INDIAN MYTHS AND LEGENDS
ERKSU	:	EASTERN REGION KHIAMNIUNGAN STUDENTS' UNION
FFTMMFN	:	FABLES FROM THE MISTY MOUNTAINS: FOLKLORE OF THE NAGAS
FOEN	:	FOLKLORE OF EASTERN NAGALAND
FOW (P)	:	FOLKTALES OF WOLAM (PANGSHA)
HNAM	:	HANDBOOK OF NATIVE AMERICAN MYTHOLOGY
KMH	:	KHIAMNIUNGAN MENYIU HOIKAM
KN	:	KHIAMNIUNGAN NAGA
KNF	:	KHIAMNIUNGAN NAGA FOLKLORE
KSUGJS	:	KHIAMNIUNGAN STUDENTS' UNION GOLDEN JUBILEE SOUVINER
KVCU	:	KHIAMNIUNGAN VILLAGE CHIEF UNION
LOTSE	:	LAND OF THE SPOTTED EAGLE
MONF	:	MYTHS OF ORIGIN IN NAGA FOLKLORE
MTNF	:	MAJOR THEMES IN NAGA FOLKTALES
NA	:	NATIVE AMERICAN
NAF	:	NATIVE AMERICAN FOLKLORE
NALAVSI	:	NATIVE AMERICAN LITERATURE: A VERY SHORT INTRODUCTION
NAIM	:	NORTH AMERICAN INDIAN MYTHOLOGY
PFN	:	POETRY FROM NAGALAND

PVIMBF : PANGSHA VILLAGERS AND INDO-MYANMAR BORDER
FENCING

TAOKNW : TRADITIONAL ATTIRE OF KHIAMNIUNGAN NAGA WOMEN

THND : TUENSANG HILLS NAGA DISTRICT

TPN : THE PATKOI NAGAS

SDFML : STANDARD DICTIONARY OF FOLKLORE, MYTHOLOGY AND
LEGEND

LIST OF FIGURES

- 1.1.** Native American Tribes Map
- 1.2.** Map of Native American Culture Areas
- 1.3.** Nagaland Map
- 2.1.** Peace Agreement between J.P Mills and Mongsen
- 2.2.** Khamniungan Wolam (Pangsha Village) during 1936-1937
- 3.1.** Khamniungan Tribal Women Arm Bracelet (Khipchokoi and Spiral Gold Bangles)
- 3.2.** Various Cultural Troupes of Khamniungan Naga
- 3.3:** Beside an elderly man of Wolam, A Giant Log Drum placed at Mongyoun Kam
- 3.4:** Storytellers of Khamniungan Wolam (Pangsha)
- 3.5.** Khamniungan Naga young and aged men walked for gathering of ripened crops
- 4.1.** Richard Erdoes (left) with Lame Deer
- 4.2.** The Mythical Thunderbird
- 4.3.** The Orly Iroquois, the Flying Head
- 4.4.** Sky Woman Iroquois Native American
- 4.5.** Spider Woman, Native American Mother of All
- 4.6.** The Origin of the Bear Clan (A Girl Who Married to a Bear)
- 5.1.** Native American Hunting Images (White Deer)
- 5.2.** Chief Arvol Looking Horse
- 5.3.** The Legend of Devils Tower/Bear Lodge Mountain
- 5.4.** Native American Powwow Festival
- 5.5:** Native American Omaha tribe (Powwow Festival)
- 5.6.** The Green Corn Ceremony
- 5.7.** Khamniungan Naga Men in Traditional Attire and Ornaments.
- 5.8:** Khamniungan Wolam (New Pangsha) Village Guard Cultural Troupes expounding the
Folksongs and Dance to Younger Ones

PREFACE

The folklore studies have become a quintessential part of subject today. It is an appealing source of traditional knowledge handed down from one generation to another. The themes and issues of culture and traditions are fundamental in a broad sense of observation. However, in order to explore and discover the true cultural identity and values of a group of people or community, one have to go back to where they belonged and revisit their own culture and traditions. Folklore in these concerns on understanding the human emergence and their cultural background need to illustrate and share among the people in rapidly changing world of mechanization.

The Native Americans like the Nagas before its colonization lived in absent of white people. They were settled in the forest on temporary basis as hunters, agricultural, and warriors. They had their own unique culture and traditions of worshipping deities, believing in supernatural beings, and shared the richness of social customs, languages, and celebrate the various festivals among them. In the same ways, Nagas were lived without borders in the land they inherited from their ancestors. In counterpart with the Native Americans, the Nagas have their distinct culture includes, diverse languages, customs, beliefs, rituals, and festivals.

However, the society today as compared with the primitive, there has been a tremendous change and has witnessed the people with all kinds of evil and immoral activities at the present day societies. Besides the introduction of western education, science and technology, it has brought the common feelings of indolence which usually overtakes the daily life of people in all activities. Thus, the folklore which is the only way to revisit the past and redefine ones culture has been studied in this research. In this research, an attempt has been put to analyze an intensive folklore of Native American, specifically from the selected major Native American tribes of the North. Subsequently, an overview of the Naga folklore as a whole, and the areas of culture or folklore in this research has arduously analyzed the Khiamniungan Naga in particular.

PUTCHONG THAI

CONTENTS

PARTICULARS	Page No.
Declaration	ii
Certificate	iii
Acknowledgement	iv
Abbreviations	v-vi
List of Figures	vii
Preface	x
 CHAPTER-I: INTRODUCTION	 1-22
1.1. Folklore: An Introduction	
1.2. The Supernatural Elements in Folklore	
1.3. The Native Americans and Khamniungan Nagas	
1.3.1. The Native Americans	
1.3.2. The Khamniungan Nagas	
1.4. Aims and Objectives of the Study	
 CHAPTER-II: ASPECTS OF FOLKLORE AND COMPARATIVE LITERATURE	 23-53
2.1. The Aspects of Folklore	
2.1.1. Oral Narrative	
2.1.2. The Cultural Identity	
2.1.3. Reconstruction of Human History	
2.1.4. Transmission of Knowledge	
2.2. Comparative Literature	
2.3. Native American Folklore and Literature	
2.4. Naga Oral Narrative	
2.5. The Khamniungan Naga Literature	
 CHAPTER- III: THE KHAMNIUNGAN NAGA FOLKLORE: ITS GENRE AND FUNCTIONS	 54-90
3.1. Naga Folklore: An Overview	
3.2. Khamniungan Naga Folklore	
3.3. Genres of Folklore	
3.3.1. Material Culture	
3.3.2. Narrative	
3.3.3. Belief System	
3.3.3.1. Belief System in Khamniungan Naga Customary Law	
3.3.3.1.1. <i>Lium-Shing</i> (Land Dispute)	
3.3.3.1.2. <i>Sahtou-Hoktou</i> (Unintentional Crime)	
3.3.3.2. Folksongs	
3.3.3.2.1. <i>Damhaih/Kaoji-ling</i>	
3.3.3.2.2. <i>Jamhang</i>	
3.3.4. Ritual Practices	
3.3.4.1. <i>E-touhaichi</i>	
3.3.4.2. <i>Thatai</i>	
3.3.4.3. <i>Waithoko-an</i>	

3.3.4.4. Log Drum Rituals

3.3.4.5. *Paihin Lih* (July) Ritual

3.3.4.6. Ritual Practices In Festivals

3.3.4.6.1. *Miu Sūmai*/Miu Festival

3.3.4.6.2. *Bi-am Sūmai*/Bi-am Festival

3.3.4.6.3. *Tsokum Sūmai*/ Tsokum Festival

3.3.4.6.4. *Khaozaosie-Hokah*

3.4. Functions of Folklore

CHAPTER- IV: THE NATIVE AMERICAN FOLKLORE: A STUDY ON SELECT FOLKTALES, MYTHS, AND LEGENDS 91-120

4.1. Native American Folklore: An Overview

4.2. Mythical Heroes in Native American Folklore

4.3. Role of Supernatural Being

4.4. Women in Native American Folklore

4.5. List of the Chief Gods and Spirits of Native American

CHAPTER-V: COMPARISON AND ANALYSIS OF SUPERNATURAL ELEMENTS IN SELECT NATIVE AMERICAN AND KHIAMNIUNGAN NAGA FOLKLORE 121-143

CHAPTER-V: CONCLUSION 144-149

BIBLIOGRAPHY 150-161

CHAPTER-I

INTRODUCTION

1.1. Folklore: An Introduction

Folklore embodied the culture and traditions of a particular group of people or community. It consists of the traditional stories such as folktales, folksongs, rituals, beliefs, customs, festivals, language, myths and legends. These are the genre which formed the concept of folklore and reflects the human's way of life, their belief system, and cultural practices in its given society. And it is through folklore, it expresses the culture and traditions of people belonging to its community and tribe in a certain region, and by words of mouth, it use to pass down from one generation to another.

Therefore, folklore in contrast to this modernisation has stored the thoughts of an ordinary people, their rich culture and traditions. Accordingly, it is necessary for all human in this generation, especially, the children to go back to where they belonged, and must listen to the voice of the village elders, and continue to share their traditional past lore to traditionalise the disadvantages of modernisation.

In the wake of defining its cultural identity and social values of an individual and society, there have emerged many interpretations and definitions of folklore basing on its emergence and historical background of one's own tribe or community. Since folklore deals with the traditions and culture of people and society, the illustration and definitions of folklore from

various ends are essential, for which in respect of ideas and opinions will led to influence and shared once culture and traditions upon others.

Ever since the term “folklore” was coined by scholar, William James Thoms in 1845, the concept and its definitions of folklore were interrelated, and shared the similar usage of words and phrases that deals wholly on culture and traditional knowledge of a particular group of people or community. The 9th edition of *Oxford Advanced Learner’s Dictionary* defined folklore as “the traditions and stories of a country or community” and specifically concerned on the traditions and stories of people who belonged to a certain country or people who live as a community. In order to identify a person to where they belonged and which culture they follow, the knowledge of folklore is the only way to easily specify them as person in any cultural society. The common definitions deals with the aspects and meaning of culture that develop the sense of people are coming in contact with the reality of culture and follow its trends. In this related to culture, Aurelio M. Episona in the *Standard Dictionary of Folklore, Mythology and Legend*, defined folklore as:

Folklore perpetuates the patterns of culture, and through its study we can often explain the motifs and the meaning of culture. The science of folklore, therefore, contributes in a great measure to the history and interpretation of human life.

(SDFML. 1949).

Folklore that deals with human culture of social behaviour, customs, and beliefs of people has further explained the life beyond what people of present generation could not see or even heard about it. Today, the folklore has turn up to let people get explored the indigenous land,

its natives, and their distinct traditions. In fact it described the whole aspects of native people for which John L. Misch defines folklore as:

The entire body of ancient popular beliefs, customs, and traditions, which have survived among the less educated elements of civilised societies until today. It thus includes fairy tales, myths, and legends, superstitions, festivals rites, traditional games, folksongs popular sayings, arts, crafts, folk dances, and the like.

(SDFML. 1949).

The subject of folklore is interdisciplinary approach and it can be study by any profession. In reality, folklore is everywhere around its human being. It is found in school, in family, and in any social environment. Folklore share the knowledge of traditional past, it analysis the present, and could observe the future, in a way to live in a better civilised society. In the manner of how people rediscover their identity and give importance to folklore, Richard M Dorson, in his book, *The British Folklorists: A History* wrote:

The classicist and medievalist, anthropologist and psychologist, historian and archaeologist, literary scholar and philologist, as well as the parson, the doctor, and the schoolmaster, found stimulus and reward in the method of folklore.

(Dorson, 1968).

The forms and different genres of folklore such as folktales, folksongs, rituals, beliefs, customs, festivals, languages, myths and legends of community highlighted the importance of culture and traditions. Folktales which is an essential element in folklore, deals with the story

of human in relationship with animals and depict the real life situations in the present day society. At this point, it is questionable of how a man and animal lived as one family, sharing the same settlement and food together. For instances, the human relations with wild animals such as tiger and bear, which it would only turn eating up or kill the one if not the other. However, such profound knowledge of human and wild animals communicating to each other and living together could only approach through the knowledge of folklore.

The other forms of folklore like folksongs, rituals, beliefs, and proverbs encompass every aspects of cultural life from the olden days. It is in the tribal songs and dances in festivals, the native people come closer to their distinct culture and traditions. The rituals and belief system are both paramount elements and these formed the entire knowledge of folklore. It was the tribal practices of rituals and ceremonies in various occasions to worship god and deities. It used to perform during their war, hunting, and at harvest season. In addition to the highlighted important forms of folklore, the philosophical thoughts, aphorism, and wisdom of ancestors which is popularly known as ‘proverbs’ enlighten the people in all aspects of life in its contemporary society. Thus, folklore plays a pivotal role in discovering identity and preserving culture. It redefined and shaped the ways of humankind. And reminds each individual belonging to its particular community or society to assimilate and share the culture and traditions among their fellow being.

1.2. The Supernatural Elements in Folklore

The word “Supernatural” is associated with things existing and occurring outside the normal experience or knowledge of man, involving spirits, god and goddess. In other words, it is beyond human comprehension. Supernatural elements find in folklore and literature are in the form of gods and goddess or deity, magic and miracles, religious and legendary figures and

creatures, spirits, ghost, and human soul after death, and natures like trees, stones, and the wind that brings calamity and harmful effects to humankind. By way of examples, magical powers can be use for healing, seeing into the future, and for causing harm.

In folklore, the beliefs and rituals are almost all done by “shaman” and these rituals and beliefs reflects people’s belief in magical activities and supernatural forces. The spirits which many tribal people to this day believed to the good spirits of their lose love and dear ones, particularly the ancestors spirits, the voices from the winds, forest, and that comes from the powerful natural occurrences in different form and shape build the human supernatural belief system. All these part of supernatural beings led people to observe at this according to their belief system. In most of the Naga folklore, supernatural occupies an essential part of community stories, and explains the natural calamities and unusual happenings in human life. And like the other Naga tribes in Nagaland and indigenous people living in different parts of the world, which one among them is Native American Indians, the Khiamniungan Naga have their unique way of cultural life in which through their lore of rich rituals and belief system highlighted the supernatural elements in folklore. Accordingly, folklore are such powerful parts of traditional beliefs where healing power, the transformations and human communications to various supernatural beings are illustrated.

In this study of supernatural elements in folklore brought the Khiamniungan Naga together with the other different indigenous people, the Native American Indians, their folklore in similarities with the Naga tribes folklore are studied. So that the beautiful traditions and culture of one community would influence the other through the knowledge of folklore, and this eventually will led to promote, preserve and value its own unique culture and traditions.

Supernatural in folklore further explore the various type of folktales which includes myths, legends, fables and fairytales where the natural world like trees, stones, and wind whisper, laugh, and communicate with human being and even among itself. One moving example of nature in communication is *The Legend of Sungalia Plant* from the book *A Girl Swallowed By A Tree: Lotha Naga Tales Retold* written by Nzanmongi Jasmine Patton. This particular tale portrays the sly and selfish Sungalia which was neither a tree nor creeper. The tale only specifies the part of nature, trees and plants that were severely hits by an epidemic, but there is so much moral lesson related in real life situation. In the tale, since the nature was directing its anger on plants alone, the entire community of flora fauna stood together to face the disease (104). However, this selfish Sungalia wanted to escape the death had different plan from other plants family. So, Sungalia lied and pleaded the deadly disease to spare its life. Eventually, the whole family of trees and creepers abandoned Sungalia, saying that “it loves only itself. Only to save its skin, that’s all it wants. It can never be anyone’s loyal friend. At the first sight of danger, it will talk its way out leaving others in the lurch (105.” Thus, it is through the voices from the forest, like how the Native American “Lazy Boy” listened to the voice coming from the forest and from the cedar tree that led him to success his mission of saving his tribesmen, believed to the voices from the supernatural being, such among the voices was believed to be the voices of one’s ancestor’s spirit, and have the sense of security, and guiding the daily life of the native people.

Throughout the subject of folklore, the supernatural elements have been used to develop the sense of contextualising what is good and evil exists in human being. In folk literature, supernatural remains essential part of knowledge to convey thoughts and beliefs of how life works in relation to the human mind. The past traditional knowledge, exploring the original world of progenitors who lived for centuries in their own way of worshiping nature and

believing the supernatural beings help portraying the way of contemporary live in absence of social ethics, behaviours, balance of power and shared responsibilities.

Folklore and supernatural beliefs in the past lives of our ancestors were not merely the human belief system. Even in present day society, there are some traditional belief systems and culture which are fundamental and need to acquire it. For instances, it could merely be a supernatural belief system, but in Khamniungan Naga culture avoid going for hunting when his wife is expecting a baby. Women in this related belief system, prohibits cutting down of any trees and creeper plants that contains an adhesive stuff. Because the former belief system hold the man perceptions of his wife giving birth to childlike-animal figures of that particular creatures he hunted. In the same way, the later belief system has its fear of forming a carbuncle, a boil in the ear of her new born child. These were the traditional belief systems where human in this modern era would barely believe in any physicians of treating patient with various invented modern medicines. But in contrary, the traditional belief systems remain the powerful elements in folklore.

1.3. The Native Americans and Khamniungan Nagas

1.3.1. The Native Americans

The Native Americans are the indigenous people predominantly settle in the Western United States, and small communities which also exists in the Eastern United States of America. They are also known as American Indians, First Americans and Indigenous Americans. In US there are 574 federally recognised tribes living, about half of which are associated with Indian Reservations. And according United States Census, the “Native American” are defined as the Indigenous tribe that are originally from the contiguous United States, along with

Alaska Native, or Indigenous people of Alaska, include: Inupiat, Yupit, Aleut, Eyak. Tlingit, Haida, Tsimshian, and a number of Northern Athabaskan culture (Wikipedia).

The Native Americans believed that they were the First Nation, and for many years their ancestors lived even before American was discovered by Christopher Columbus in 1492. The ancestors of living Native Americans arrived in what are now at least 15, 000 years ago, possibly much earlier, from Asia via Beringia. The Archaeological evidence through scholars also suggests that the earliest ancestors of the Native Americans were “Paleo-Indian” who were nomadic hunters migrated from Asia. It is believed that in pursuit of the large game animals on which their livelihood depended, they crossed the Bering Strait land bridge between Siberia and what is now Alaska (HNAM. 6). The indigenous people of Native American then explored and discovered by different group of people, and subsequently the variety of cultures, society and its native were developed and brought in the transformation among them.

The Native American cultures are notable for their wide variety and diversity of language, social, customs, belief, and lifestyle. In order to keep track of these diverse groups, anthropologists and geographers have divided them into culture areas. Most scholars break North America-excluding present day Mexico-into 10 separate culture areas (HISTORY.COM EDITORS).

Native American Tribes

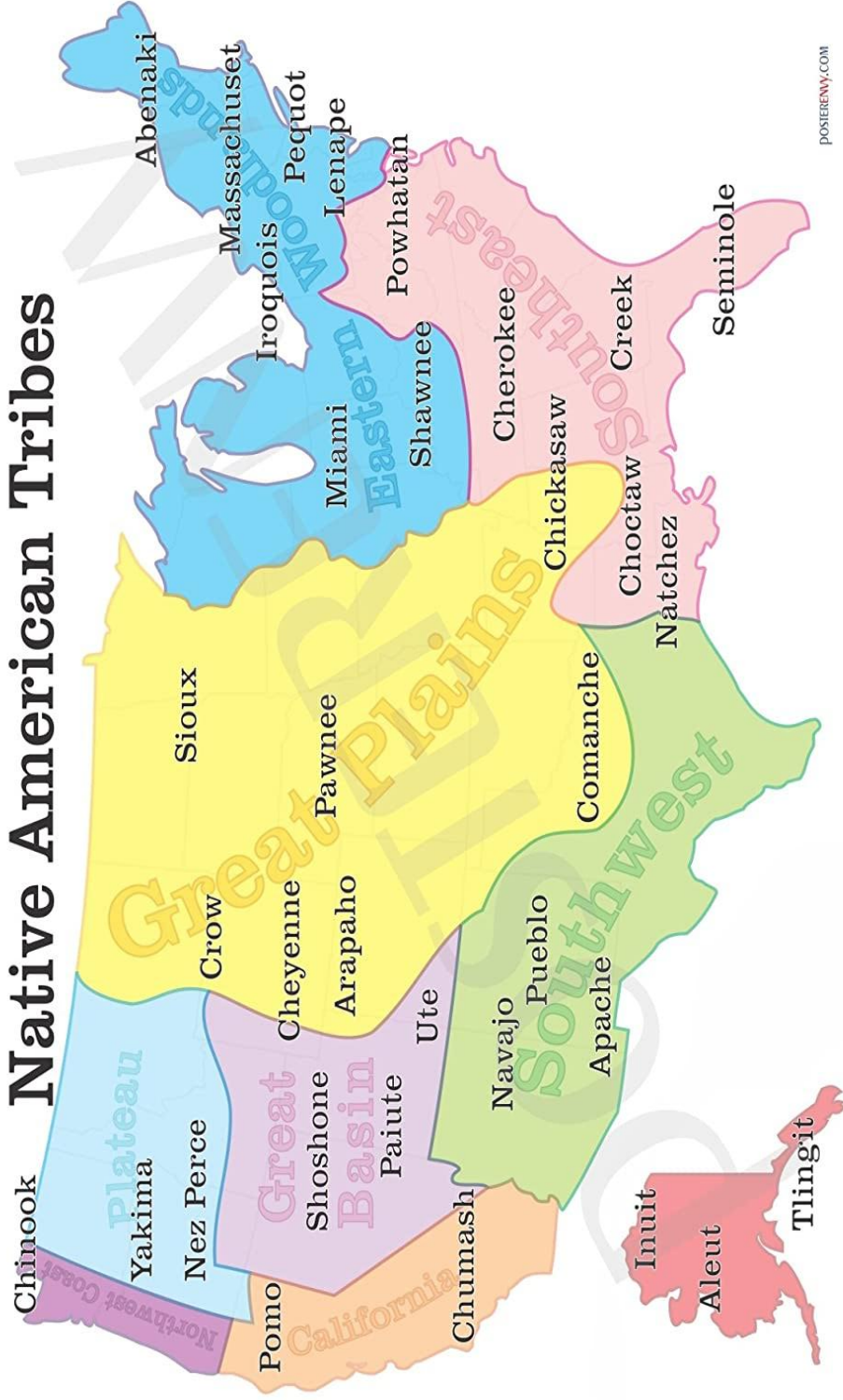


Fig. 1.1: Native American Tribes



Fig. 1.2: Map of Native American Culture Areas.

1. The Arctic
2. The Subarctic
3. The Northeast
4. The Southeast
5. The Plains
6. The Southwest
7. The Great Basin
8. California
9. The Northeast Coast and
10. The Plateau

These listed are the major cultural areas of Native American. In relations to Native American, the American anthropologists have grouped tribes into 10 cultural areas based on locations that largely reflect geographic or environmental differences. According to Dawn B. Bastian and Judy K. Mitchell, each area is thought to have its own distinctive style or styles of culture. They wrote:

To provide a context for appreciating the wide variety of myths and stories told in the various regions of the North American Continent, we will consider each culture areas in turn.

(HNAM. 8)

The historical and cultural background of these various Native American cultural areas covers a special range of human activities. Since these culture areas cover the North American Indian culture, this research specifically focus on some of the major North American tribes: Eskimo tribes which constitute the chief element in the indigenous population of the Arctic and Subarctic regions of Greenland, Canada, the United States, and far eastern Russia (Siberia). The Sioux tribe of North American Indian people who lived in the American Great Plains region in the States of Iowa, Kansas, Minnesota, Missouri,

Nebraska, North Dakota, and South Dakota. The Cherokee, North American Indians of Iroquoian lineage that constituted one of the largest politically integrated tribes at the time of European colonization of the Americas, and the Navajo, second most populous of all Native American people in the United States, with some 300, 000 individuals in the early 21st century, most of them living in New Mexico, Arizona, and Utah. (Encyclopaedia/North American Indians). These North American Indian tribes in particular highlight the wide concept of Native American oral-literature. In his *Native American Literature: A Very Short Introduction*, Sean Teuton wrote:

Oral literatures often form the basis of Native American writing to this day, and so they begin the story of Native literature in North America.

(NALASI. 19)

1.3.2. The Khiamniungan Nagas

Nagaland on 1st of December 1963 declared as the 16th state of 27 states and 9 union territories in India. This small and beautiful state of Nagaland presently has 14th recognised tribes with diverse and distinct culture, language, social customs, beliefs, and festivals. These fourteen recognised tribes are: Angami, Ao, Chakhesang, Chang, Khiamniungan, Konyak, Lotha, Phom, Pochury, Rengma, Sangtam, Sumi, Yimkhiong and Zeliang. And thus, the Khiamniungan Naga being one major tribe among the Nagas have their own unique culture and traditions.

The Khiamniungan Naga inhabits the eastern most part of Nagaland. Geographically, they share the boundaries with Myanmar in the east, Konyak Naga towards the north, Chang Naga

in the west, and to the south the Yimkhiung Naga. Besides the native of Khamniungan Nagas in Indian occupied Nagaland, more population of Khamniungan Naga are living beyond the border in Myanmar occupied “Sdkyian Division”, “Lahie District”, “Lishi District”, and in “Dhimanti District.” There are seven different towns and two hundred ninety eight villages inhabited by the Khamniungan Nagas in Myanmar, whereas in Indian occupied Khamniungan Naga area, there are four towns with two Extra Assistant Commissioner (EAC) Headquarters at Nokhu and Chingmei, Sub-Divisional Office (SDO) at Thonoknyu and Deputy Commissioner (DC) at Noklak as District Headquarters’ (KSUGJS. pp-22, 23, 24, & 25).



Fig. 1.3: Nagaland Map.

International Trade Centre (ITC) Dan (KSUGJS. pp-28-29). However, despite of their difference in settlement, the Khamniungan Nagas believed their emergence from one ancestor in a place called *Khamngan* and share the same “inherent culture territory, one tradition, one culture, one customary practice” (PVIMBF- Morung Express, Jan. 17, 2017). At present day, this “Khamngan” is located between river “Lin” and “Lengnyu and Tsuwao” villages under Noklak district. Ever since their origin from the former place, they lived as hunters and agriculturists. Until during 1930s, there were uncivilised people and was not intruded by any colonisers. Furthermore, the territories they inherited were unmapped and laid as fertile land ever. The then Lieutenant Governor of Tuensang Hills Naga District (THND) Sardeshpande wrote:

Furer Haimendorf was perhaps the first one to bring to our notice such names as Chingmei, Noklak, Pangsha and Panso, some of which he visited with a British punitive expedition in the late 1930s.

(TPN. 3)

It was following the then Deputy Commissioner of THND, J.P Mills led Pangsha expedition in 1937 and 1939, the British named and addresses the native as “Kalyo Kenyu” which they referred to its snow clad mountain “Khulia,” the second highest peak in Nagaland after Mt. Saramati. The Britishers also called them as “Eastern Chang” and followed by many other writers such as Sardeshpande himself mentioned in his book *The Patkoi Nagas* as the “Water People” (TPN. 3). These names called and addressed by colonizers and outside writers were unrelated to its Khamniungan ancestors, but could only create confusion among the native of Khamniungan today. And even among the natives, there were slight differences in tune. Village like Thang, they call it “Khamngan” and Pathso call it as “Khamniunga.” However,

in order to have a wide concept of its nomenclature, the Khamniungan Students' Conference (Presently Khamniungan Students' Union) under the presidentship of Mr. Meshu from Kingniu village along with the elders from different villages gathered at Nokhu village and resolved to name it as "Khamniungan" (KSUGJS. 10).

The name "Khamniungan" literary means the "Source of Mighty Water," Kham-water, niu-mighty, and ngan-source. Despite its attempt to justify to its original place which is now a small stream water with no human settlement, the people of Khamniungan together uphold and valued the theory of one origin. In addition, there are no such other theories of their ancestors' migration from other places, countries, or from any other continents. But their myths and legend, following the "Great Flood" they believed that their ancestors were survived from the "Great Flood" on the cliff "Yokao King" and later settle down at "Khamngan" place. Sardeshpande while researching and writing on different Naga tribes origin and migrations, there is no mentioned about the emergence of Khamniungan Naga. He wrote:

Thus while no adjoining tribe contributes to or substantiates the Khamniungan theory of origin and history, they nevertheless admit of the awareness of certain common indications of migration through Khamnungan areas. Khamnungans stubbornly hold to their connection with any Sino-Tibetan, Siamese, Indonesian or even Burmese tribes expect their own expansion into Burma right up to the Chindwin.

(TPN. 10)

Khamniungan Naga as diverse and rich language, grouped into seven different dialects, Thang, Wolam Ngio, Nokhu, Peshu, Pathso, Wui, and Ponyu. These linguistic groups except

“Wui” are only vary in tune and pronunciation. For instances, villages in Noklak area and Wolam (Pangsha) “Chi” meaning ‘food’ is different from “Chi-dang” of Nokhu, Sanglao, Peshu, and Pathso. In its former villages, it is in one word syllabus which only indicates the meaning of ‘food’. But as compared to the later villages, the word “Chi-dang” contains two different concepts of the term “Chi-food” and “Dang-cold.” The differences of tune in words such as “ball” is also varies from village to village. In Wolam Ngio, the word “ball” is call “Dimthoi” derived from the word “Pumpkin” whereas in villages like Thang and Nokhu the word “ball” is known as “Yahpheng” and it’s originated from “Pig’s bladder” and the villages in Pathso area, it is pronounce as “Jaijai” which means “dribbling” or “dribble of ball in a game.”. However, in spite of these differences in tune and pronunciation, the various grouping words of Khiamniungan Naga have rich diverse languages. A word like “Yahpheng” is much more folklore related that tells the myths of how the primitive people used to play in their premises during morning and evening with the pig’s bladder that was made out from pig’s stomach. And it is only with the advent of western education and modernity has brought the term and object as football, volleyball or basketball.

Although it is not possible to make the combine census of Khiamniungan Naga tribe in two different countries, it is believed that the Native Khiamniungan populations under Myanmar are equal or more as compared to the population of Khiamniungan Naga in India. And these tribal people within and beyond King Khulia, across the River-Lin, Laang, and Chinwin feels the spirit of one brotherhood and descendants of one ancestor originated at “Khiamngan.” The social customs, language, and major festivals such as *Miu*, *Bi-am*, *Tsokum*, and *Khaozaosie-Hokah* feature the cultural richness they inherited from their forefathers.

1.4. Aims and Objectives of the Study

When the process of human daily activities fails and led to dissatisfy its end, people rather than going back to know who they really are, most people turn the other way, against its own culture and traditions. Folklore in relations to human philosophical thoughts shows the realisations of people to accept challenges and all responsibilities according to its own social and cultural background. In order to explore the indigenous social, cultural, and historical background, the knowledge of folk-literature is one essential aspect to examine and highlight the human problems and address its social issues. The problems which most people have in this present society are the absence of universal love, respect, and understanding. These are human virtues and genuinely it need to acquire through in touch with his or her own culture and traditions. In other words, one must go back to its traditions and listen to its elder's advice, so that some of the disadvantages of modernization like an artificiality of life, human indolence, drugs, and money can be rule out. In this study, with the focal point of exploring the lives of indigenous and tribal people aims to cover the specific Native American tribes and in-depth knowledge of Khamniungan Naga Folklore.

In its concern on the importance of folklore studies, especially the Naga folklore brought most of its contemporaries close to each other. As compared to past many years, the imparting of folklore and traditional knowledge in this present day society is ineffective and lack its authentic knowledge of its own community or village folklore. In the past, or before the advent of western education and development of modern science and technology, folklore was heard in family circle, at Morung or in Dormitory and at any local gatherings. However, unlike the olden days, folklore now a day could barely heard and it becomes rare in finding its own community storytellers. At this juncture, many were grown up with less traditional knowledge, and with almost nothing about its own community, its people, and culture they practice. P.K Bhattacharya in his preface to the book, *Folktales From Nagaland* rightly pointed out:

Compared to other parts of our country, the study of folklore in Nagaland suffered a peculiar set-back and several generations of Nagas had lapsed into muted backwardness and isolation. Added to this, the most vital institution of the Naga Culture, called the 'Morung' or 'Dormitory', around which much of the Naga folklore had originated and flourished at its height have ceased to exist now.

(Bhattacharya, 1989)

Therefore the major concern of this study is to analyse the society of the past and present coordinated in the folklore. The impact of modernity on the traditional moral values, cultural conflicts, and social issues are also explored in this research. Since this research mostly deals with subject of folklore in general and supernatural beliefs in particular, the introduction of Christianity and western education has both positive and negative impacts on indigenous culture and traditions, especially in regards to Naga culture. The positive impact includes hygiene, education, employment and development. In the passage of time, people could distinguish what is good and evil. And as compared to the present day spiritual belief and religious practices, the progenitors had less known, or nothing about their one true God that always guide and protect their daily life. However, they hold the faith and belief that there exists someone powerful which they also viewed as the "Great Spirit" above all things. And this faith reflects their belief system that has been further illustrated in their folklore.

As mentioned some of the positive impacts modernity, the new world today has brought many changes in society as well as in the lives of each individual. In fact, the world become too small and could carry everywhere. Subsequently, the introduction of western education and with the advancement of science and technology, there are certain damages upon the

human race. And “technology” is one moving example that replaced the human natural world by the artificiality of life. It is when one reached the human middle age, they realised that there is limited space left to store the treasure of its rich culture and traditions. In the process of human influences to other different cultures and people’s nature of change in behaviour, Bhattacharya has suggested:

“With the passage of time, the life-style have changed. As a result, story-telling as an amusement and moral morals rendering has almost become a forgotten aspects of the daily round of the Naga life. Change, thought is a must, but no cultural treasure should be allowed to disappear in the process unrecorded.

(Bhattacharya, 1989)

In this study, it further proposed to analyse the supernatural elements, the use of magical power in folklore, and human belief in supernatural beings. In order to establish these supernatural aspects in folklore, the creation myths, legendary creatures, and supernatural and powerful forces that worked within its human characters and with animal creatures of both the Native American and Khamniungan Naga folklore will highlight in this study. So, keeping in view exploring the rich culture and traditions through folklore from two different tribal and indigenous people, this comparative study on two diverse cultures will not go beyond the subject of folklore.

The attention is also paid to discover the differences and similarities of folk cultural activities of the Native American and Khamniungan Naga tribe, which in turn the future generation will learn to value their own culture and traditions. In addition, this research specifically focuses with the predicament of folklore in contemporary Khamniungan Naga tribe,

especially in relation to dying of culture and traditions. The proposed study is based on supernatural elements, which includes the belief system, religious and legendary figures or creatures, magical power, human spirit beings, soul, and other ghosts in Native American and Khamniungan Naga folklore.

The entire study developed on the concept of folklore and carried out through various procedures including collection of the folklore such as folktale, legends, and myths of the Native American through extensive reading of books on folk literature of the Native Americans. As there is no much written literature on the Khamniungan Naga tribe, this study, particularly on Khamniungan Naga folklore is an act of documenting the oral literatures present among its tribe. As such, the study extends beyond the library to field study. Regarding the collection of folklore of the Khamniungan Naga, the native people, particularly, the chief of the villages and elderly people are interviewed for authenticity. Thus, the general objective of this comparative study is to know the fact about the human concern on supernatural beings and its true impact on the life of the native people. Since the literature related to particular Khamniungan Naga tribe is less known compared to rest of the other Naga tribes, the core aim is to contribute new knowledge and give birth to another research that may be of great importance not only for academicians but for the Khamniungans in particular and for the Nagas in general.

The following chapters are all essential parts of study to bring better understanding on human doubts and fears. Chapter two titled the “Aspects of Folklore and Comparative Studies” provides an assets of oral traditions, the importance of culture, transmission of knowledge through folklore, and reconstruction of human history are some of the important aspects of folklore. The genres of folklore concerning on Native American and Khamniungan Naga

belief system, portraying the cultural knowledge and contributions in knitting up the subject of folk literature were highlighted.

Chapter three studies the genre and functions of Khamniungan Naga Folklore. The attempt has been put to study the development of folklore, the oral traditions turns to written literature. In order to highlights the genre and functions of folklore, some of the Khamniungan Naga folktales are selected through primary sources.

Chapter four titled “The Native American Folklore: A Study on Select Folktales, Myths and Legends” explores the rich cultural heritage and portrays their social way of life. The interrelations of two comparative cultures, the supernatural elements, or the beliefs system, the similarities and dissimilarities were provided in chapter five that titled “Comparison and Analysis of Supernatural Elements in Select Folktales, Myths, and Legends”. This chapter aims on assimilation and understanding in preserving and protecting the diminishing culture of both the Native American and Khamniungan Naga. The conclusion chapter (chapter 6) provides the findings in two different cultural societies and summarised the entire comparative studies of supernatural elements in Native American and Khamniungan Naga Folklore.

CHAPTER-II

ASPECTS OF FOLKLORE AND COMPARATIVE LITERATURE

Folklore is a recurring subject in almost every literature around the world. The idea of folklore that revolves in human mind has a profound knowledge of one's culture and traditions. It is a wide ranging survey of traditional belief system, rituals, and customs, through folktales, myths and legends from different communities. The recognition and identification of native as a people, acknowledging the beauty of their well being, and understanding the true values of life are incorporated through different aspects of folklore. Therefore, it is an appealing and essential to all humankind to acquire the traditional knowledge and wisdom by listening to village elders' through oral narrative and storytelling.

Folklore, in this way, serves to explain the fundamental truth of life and thus remained as the source of human knowledge. And as a result, people in recent times felt the need to explore and study the invaluable and unexplored existence of oral and written literature from different communities and tribal people. More importantly, people begin to turn and made their way homeward for the reasons to come in contact with the reality of their lives where culture and traditions are valued and respected as signet in a given society. For this purpose, in this chapter, it elaborate the four various aspects of folklore and brings the pragmatic approach to two different cultures, i.e. the cultures and traditions of Native American and Khamniungan Tribe in Nagaland through the study of some selected texts on folklore, and make a comparison of these two folk literature in the following chapters. The four various aspects of folklore in this study include, the oral narrative, cultural identity, the transformation of human history, and transmission of knowledge from one generation to the next.

2.1. The Aspects of Folklore

2.1.1. Oral Narrative

The first and foremost aspect of folklore to understand the use of traditional knowledge in any literature is oral narrative. Folklore begins with oral narration. It is a “spoken story” that people have telling stories for a long time. This aspect of folklore carry on with people in all walks of life, and thus Nzanmongk Jasmine Patton, Lotha Naga author and folklorist in her book, *A Girl Swallowed by a tree* rightly stated when she says,

Oral narratives, whether it be folklore, folktale or fairytales, they have been a part of everyone's first brush with literature and culture, eventually becoming a discourse that one carries throughout life.

(AGSBAT. 1)

The stories about the community, clan, lineage, and family cycle are all part of oral narrative that utter by words of mouth and passed down to the children from generations to generations. It is also a practice of narrating and hearing or listening, particularly the folktales and wise saying through proverbs to children by the parents and elders, imparting the young with traditional knowledge and wisdom. We live in oral tradition. Specifically, the Nagas despite attempts to have records, to documents, and recent publications of their own literature in English, the practice of oral tradition and storytelling are prevalent among the Nagas. The written literature of natives subsequently derives from folklore and oral narratives, and

throughout the studies of folklore, oral narrative go on as one important aspect to discover the identification of people.

2.1.2. The Cultural Identity

The second aspect of folklore in this chapter is cultural identity, or an identity and belongingness of people through their culture. It is inevitable to disclose that a person is defined by its own culture, by the way how they dress, the way how they communicate, and through the adaptation of social behaviour. Eventually, in adhering to its roots, demonstrate the way of recognizing and regard as a person in the given society. As a result, cultures describe the way of life and human behaviour. And it is through folklore, the uniqueness and richness of particular tribes is being showcase where people of different communities and within the group of people learn to appreciate and value their culture. By way of illustration, the mark of tattoos in different shapes and designs in Naga culture has one or the other reasons. In fact, the tattoo has its own significance.

To many Naga communities, tapping of tattoos on men's chest signifies the bravery and warriors, conveying the message that they have got the head of their enemies. In particular, like the rest of the Nagas, the Khamniungan Naga men's branded the tattoo on the chin, a signet of single digit number "1" or similar to capital letter "I" signifies that they are "number one" the conqueror and ruled above all other tribal people. In addition, the tattoos on women's forehead, on their shoulders, down below their knees and other tattoos in various parts with men signifies their identity and belongingness. According to Khamniungan Naga belief system, it is said that a man or a woman without tattoos were not allowed to enter the gate of life after death, and it is believed that with no tattoos, they live in mystery having nothing to sell for their living in the next life or after death. So in this way, tattoos are one

significant cultural identity among the Nagas in general and for the Khamniungan Naga tribe in particular signifying the importance of life even after death.

2.1.3. Reconstruction of Human History

Thirdly, people think they are lost, and have no roots to go back. But not; it is not. With its own name, a person itself is a story. He or she has a past to look back and have an abundant lore to whisper about their ancestors, their rich culture, and to the historical land where their ancestors lived long ago. It is just that people never visit their own villages. People in this contemporary society have lost the sense of belongingness, the faith and dignity of labour like how once they forefather were use to. The present generation has missed the way once through the woods, mountains, rivers and valley, the abundance of life. “The abundance of life” here refers to the life back to our ancestors who lived and breathed the clean fresh air, drank the fresh pure water, and inhabits the green pastures around them. On the contrary, people of this generation are so much into modern science and technology, and in fact, the present day society becomes the slave of social media. In addition, the present generation is carried away by artificiality of life and imagination.

Human history emerged from folklore, the lore of the past, from where people actually belonged. It begins from a village, from its people, and with the culture and tradition of a particular community they belonged. Following this, folklore truly reconstructs the history of mankind and brings back the forgotten history and culture of one’s own individual and of the social organization. The scattered people and community belonging to the same ancestors across the world can unite and brought back home only through the folklore which reveals the cultural practices like festivals, customs, and belief system. For instance, the Khamniungan Nagas despite being divided by Indo-Myanmar imaginary line, no external

forces could stop them from coming together. They use to come together during community festivals like, *Tsokum*, *Kaozaosie-Hokah* and *Naga Yuyah*. Their coming together from different geographical locations reflects their belongingness and oneness. And celebration of festivals with songs and dances signifies the glorification of their rich culture and traditions. In the same way, the Native Americans were scattered and many parts of Americas are still populated by indigenous people (Native Americans); some countries have sizable populations, especially Bolivi, Canada, Ecuador, Guatemala, Mexico, Peru, and the United States (Wikipedia).

Folklore reconstructs the history of humankind and can revive the forgotten culture of the people who lived for centuries. It is an act of writing the oral history of people; their land and record their cultural activities. To acquire the profound knowledge and wisdom from the traditional past lore, we need folklore. In the *Standard Dictionary of Folklore, Mythology and Legend*, Aurelio M. Espinosa, American Spanish dialectologist and folklorist stated the following lines:

Folklore perpetuates the patterns of culture, and through its study we can often explain the motifs and the meaning of culture. The science of folklore, therefore, contributes in a great measure to the history and interpretation of human life

(SDFML. 399)

Therefore, reconstruction of human history is remarkable in dealing with the identification of human emergences and their culture. This aspect of folklore further looks at significant impact on people in its contemporary society to revisit their own culture and traditions. It is more essential aspect of culture to share common ways of lifestyle, customs, languages, and

festivals. And through this prospect of people's culture and identity describe the way of one's life in the society they belonged.

2.1.4. Transmission of Knowledge

The fourth important aspect of folklore in this study is transmission of knowledge. Folklore is educational. It teaches us moral lessons. The best way of learning its own culture and traditions through folklore, like folktales, myths and legends commence from a young age. Accordingly, it is both the elders and children that play a pivotal role in passing down the folklore from generations to generations. Traditionally, education attributes with one's own name, title or clans name, and with the historical places emerged from the folklore. In Naga culture, naming a person and any places has a meaning in it. It is based on the significance of favours and curses. The name is given to a person in such a way that he or she will have a blessing and abundance of life in future.

Like the other Naga communities, during the birth ceremonial, "*Mehou*" or "*Eh-pou*," the local priest offer a prayer for the blessings and good favours of a new born child in Khiamniungan Naga culture. And for the purpose of upbringing their child within the social norms, the parents must pierce the ears of their new born child. It is believed that a child without piercing ears would likely to bring destructions to the family and would grow up disobeying their parents. In the same way, each clan or *khel* name of a person belonged has its origin and meaning. The places such as hills, rivers and valleys, including the giant trees and stones are historical and some are scared places. These historical places are protected and respect by the natives who owned them, and they are aware of the unforeseen circumstances if they defile and disrespect that particular places. Evidently, folklore as education

encourages people, especially the children to adhere to their culture and traditions; it also uplifts and promotes the social well being at the grass root level.

In Native American perspective of transmitting knowledge, an old Cherokee told his grandson about a battle that goes on inside people. The battle is between two wolves inside us all. One is evil. The other is good. The grandson then asked the question “which wolf wins?” The old Cherokee simply replied, “The one you feed.” Both wolves be always be there and this battle applies to our emotions, behaviour, habits, and every other aspects of our life (*Native American Folklore – starmagic.com*). Folklore in this broad sense of understanding can teach us what is good and evil, and could motivate and inspire people about the roots; the fundamental knowledge of “whence we come from?”, “where we belong?” and “where are we heading?”

In Naga society, there are numbers of cultural practices the new generation ought to follow, and in fact, applicable to any of the social groups of people in a given community. One example is, *Hangnge-lo* in Khiamniungan Naga tradition, a word for “a cluster of tribal building materials”. It is when a group of people from the same village, especially from the same clan joined hands for collecting a house building materials for one individual. It is considered one of the best ways of cultural practice among the Khiamniungan Naga tribe today. It is when a particular day for *Hangngea-lo* will host by a concerned people from the village; one or more than one male members from the family would go and extend help to the host family. Likewise, during the construction of house, morung, bridges, and any community centres in a village, it would all be done through community services.

In its similar way of transmitting the traditional knowledge to younger generation, the practice of giving respect and honour, they mourn the death when someone from the same

village passes away. The whole villager are not advisable to go out to field and does not allowed doing any kinds of work until the burial ceremony take place. It is a kind of community mourning, and including the first burial ceremony day, the decease family and *paothao* (lineage) from the same clan must stay for another two more days, in total three days to honor and pay tribute to the departed soul. Considering such village and community cultural practices, each individual growing up in his or her social environment still have one or the other rooms to learn through folklore.

Langpaoh Kom is another example of transmitting traditional knowledge and cultural practice of Khamniungan Naga. It is an act of chasing or searching the missing person. It takes place when someone is missing, regardless of gender, both young and age, from the family of rich and poor, all eligible male members from the village must participate in search or rescue team. Perhaps, the missing person may have washed away by flood that resulted from the torrential rain; he or she may be carried away by evil spirit far away to wilderness, or by any kind of natural disaster. And the act of chasing or searching the missing person is called *Langpaoh Kom*. It is believed that when a missing person is found, whether alive or dead, it is only the eldest or the family members after get swept by a bunch of bushes should touch the *Langpaoh*. This practice of sweeping the *Langpaoh* signifies that it chases away the evil spirits and cleanses the curse of that particular person. Significantly, these cultural practices are useful in day today life. In fact, in order to promote one's own culture, the common activities and practices like *Hangnge-lo* folktales and folksongs must be taught, practice and encourage to the younger generations. Folklore for this purpose is educational where it transmits the traditional values from generations to generations.

2.2. Comparative Literature

Comparative literature is the study of two interrelationships of literature. It refers to the study of two or more cultures and traditions usually of different languages and especially of the influences of one upon the other. Comparative literature focuses on the study of literature from different cultures, nations, genres, and explores relationships between literature and other forms of cultural expression. With the advancement of science and technology, today the world become smaller and finds it easy to access with other cultures. As a result of this, there arises the need to study the literature from different nations, various people with multiple cultures.

Concerning on human culture, and traditional knowledge of the past, the comparative literature have to study in order to find out the similarities and dissimilarities. With the emergence of various scholars, thinkers, and people who produces films and documentary were immensely influenced by the indigenous culture and traditions today. One genuine example on this cultural influences and shows its impact is seen with the poet and writer from Nagaland, Tamsula Ao. As a result of her association and close contact with the Native Americans, her debuted book, *The Ao-Naga Tradition* came into being. Tamsula wrote:

As a Fulbright fellow at the University of Minnesota, I was attached to the American Indian Studies Department. There, being in close contact with Native Americans, observing and interacting with them was a unique learning experience for me. There may not be any direct material input of this experience in the present expertise but it indigenous cultures in the face of rapid modernization and other relative forces, it also taught me to look at one's own culture with a fresh insight and greater appreciation. Above all it created in me a sense of urgency too 'learn more of my culture before time caused any more diffusion and loss of the lore.'"

According to Susan Bassnett, a translation theorist and scholar of comparative literature, the term “comparative literature only started to emerge early in the nineteenth century when the discourse of national literatures came to force; there was no sense of comparative literature in the eighteenth century.” And referred Comparative Literature as “a subject, as a discipline, as a field of study, under certain which terminology to choose.” And this “uncertainty reflects the uncertainty of comparative Literature itself (8).” In his essay, *Comparative Literature: Retrospect and Prospect* Bijay Kumar Das, the former chief-editor of Indian Journal of English Studies defines the comparative literature as:

A comparison between two literatures and does not have a status. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It furthers studies themes, modes, conventions and the use of folk tales, myths in two different literatures or even more (Bijay, 2000).

The subject of comparative literature aims to identify similarities and differences between social entities and seek to compare and contrast nations, culture, societies and institutions. According to the Department of Comparative Studies, Ohio State University in Columbus, the comparative literature poses questions such as “what is the place of literature in society? How does it literature as a form change over time, and in relation to other forms of making art? How does literature shape and respond to values, social movements, or political context?” Following these questions, comparative literatures explains about the role of literature in society and unlike other forms of literary study, comparative literature places its emphasis on the interdisciplinary analysis of social and cultural production. Likewise, the Comparative Literature in this study analyses the folklore from two different culture and

traditions, the Native American and that of the Khamniungan Naga. It is believed that the study of folk literature from different tribal people will give birth to more valuable and significant research for the future generations.

2.3. Native American Literature and Folklore

The Native American writers like Navarre Scott Momaday, James Welch, Leslie Silko, and Luther Standing Bear and more contemporary writers chose to highlight and express the truth and reality of their native's people land, culture, and traditions. Whether in fiction, poetry and in folk literature, these writers shows their interest to retell and revive the forgotten tales of the Native Americans and contribute in their way of recording oral narrative and writing them in English. For instances, Scott's "Way to Rainy Mountain" blended folklore with memoir. Scott writes about the history of his people, Kiowa and tells the creation myth of how his Kiowa tribe was emerged into the world from a hollow log.

A Kiowa novelist, short story writer, essayist and poet was awarded the prestigious Pulitzer Prize for Fiction in 1969 for his novel "House Made of Dawn" and is considered the first major work of the Native American Renaissance. In 2007 he received the National Medal of Arts for his work's celebration and preservation of indigenous oral and art tradition. When the "Government policies designed to eradicate indigenous cultures also worked to convince Native Americans themselves that they must surrender their traditional lives to survive as North American modern (1)." In his works, Mamoday as a true Native American Renaissance firmly stands to protect and preserve the indigenous culture from the modern world of artificiality. And "defiantly, Momady and others extolled the imagination's power to reclaim a free vision of indigenous history, community, land, and knowledge." As a result of

emerging native writer like Mamoday “Native people took possession of their own lives to envision a future of pride and flourishing (2).”

In Mamoday’s short story, *The Arrowmaker*, it depicted the identity and rare culture of indigenous people recognizing through language they speak. They use their own appearances and language as a sign of identification. In his, *The Arrowmaker*, a man along with his wife could recognize an enemy outside. It was through the powerful use of language and a person by name sharing the same culture and traditions. The man said:

I know that you are there on the outside, for I can feel your eyes upon me. If you are Kiowa, you will understand what I am saying, and you will speak your name.”

(NALAVSI. 76)

A Native American writer like James Welch finds his work attributes to oral traditions and folklore of his native people and the Piegan Blackfeet and A’atinin cultures of his parents in particular. The culture and identity crises has been portrayed in his writing. For example, in his “*Winter in the Blood* (1974)” the narrator presented undergoing an identity crisis, tormented by visions, in search of a connection to his identity. However, in the course of the novel, the narrator over comes his downfalls through re-identifying with himself and his culture significantly through the help of an old blind Indian named, Yellow Calf. It is in his writing that the natives express how the character realizes the true meaning of life. Like Welch’s nameless narrator begin to grasp the true of his origins and the deeper significance of his life. Welch’s another novel, “*Fools Crow* (1986)” tells how one’s culture change and transform with the circumstances of time. The change of culture and tradition is seen through the invasion of white society threatens to change their traditional way of life. The story

portrays a culture under pressure from colonization. Welch tells about the Pikuni, a clan of the Blackfeet tribe through the animals, showing that although their practices changed, their culture lives on indefinitely.

Leslie Silko's "Ceremony (1977)" is based upon the oral traditions and ceremonial practices of the Navajo and Pueblo people of the Native American. Like Silko draws inspiration from "old stories" in writing her debut novel, *Ceremony*, the inspirations and a wellspring of ideas and words in Native American writing is seen taken from the oral tradition and culture of their people. In *ceremony*, Silko present a half-Pueblo, half-white man named Tayo to whom a doctor says that he is suffering from "battle fatigue" after his returned from a war. The novel revolves around the main character, Tayo who embodies the mixed cultural identity of Native American and white man's culture, which both recognized in his experiences from his brings in the reservation to his service in the army of the white people. Tayo encounters great difficulty dealing his mixed identity and experiences. However, he continues to respect and to believe in the Native American traditions he learns from his family. Through this story and with her excellent art of character representation, Silko is concerned with the preservation of Native American culture and traditions. Furthermore, along with the issues of two parallel cultures, she gives importance with the tradition of oral storytelling of the natives that eventually lead to the triumphs of her noble character, Tayo in the novel.

Luther Standing Bear was a Sicangu and Oglala Lokota chief notable in American History as a Native American author, educator, philosopher, and actor of the twentieth century. He was born in December 1868 and was raised in the oral traditions of their culture, educated in white culture, and wrote significant historical accounts of their people and history in English. Luther's "Land of the Spotted Eagle" is one finest work to look at the historical account and cultural practices of the Native American. Particularly the Sicangu and Oglala Lakota, one of

the major tribe of Native American. It was first published in 1933 and dedicated to the author's Indian mother, who in her humble way, "helps to make the history of her race" for "the mothers, not the warriors, who created a people and guide their destiny (xiii)." In his profound gratitude to the Native American mothers, Luther has portrays the Sicangu and Oglala Lakota bountiful natures and magnificent cultural heritage and traditions in particular. The following lines described how old good days in the land of Oglala Lakota:

The old life was attuned to nature's rhythm bound in mystical ties to the sun, moon, and stars; to the waving grasses, flowing streams and whispering winds.

(LOTSE. xix)

Luther in this book recounts the old ways of native lives depicting how it changes after the coming of white people. Drawing his personal experiences to the readers of how he grew up with his parents before the white man came among them. One such example from the book is, the fear of children in the olden days and after the white man came. Luther stated, "it was no doubt, dangerous in olden days to allow a child to cry, especially at night or when the camp was on the march. Children were told 'Be quite, a witch might hear you.' This is the only way in which Lokata children were frighten, so far as I know, until the white man came among us, and then mothers often said 'Be quite, child, a white man may be near (6).' Nevertheless, Luther termed this as "foolish statements" he lamented the loss of native-born culture and traditions with the coming of white people among the Native Americans. And at the end of the first chapter, Luther as a boy narrated how he wished to adhere to his customs and follow the ways of his father. Hence, Luther tells us how his mother watched his ears carefully for several days and expected "soon they were ready for rings" the two holes in his ears cost his father's two valuable spotted horses (9).

In the next following chapters, from the oral narrative way of storytelling, the book has explored the “land of spotted eagle” with the author’s own experiences view of point, the traditions and cultural practices of the Native American society and Sicangu in particular has been shared and widely recognized outside their community. From this book, to give an illustration of shared culture and identity from within and outside, the following extracted lines clearly stated:

In Lokata society it was the duty of every parents to give the knowledge they possessed to their children. Each and every parents was a teacher and, as a matter of fact, all elders were instructors of those younger than themselves.

(LOTSE. 10)

The Native American literature and folklore thus highlights the sources and inspirations that came from revisiting its own traditions. The contemporary writers have their concept of writing in folk-literature, and use cultural values and its historical background as their main sources. Eventually, they express the traditional knowledge, and transmit to younger generation. In this sense of cultural expressions, Barre Toelken in the book *The Anguish of Snails: Native American Folklore in the West*, stated:

Like the articulations of all cultures, Native American expressions exists for a number of reasons, and few of them are secret or mysterious: They provide entertainment and dramatize ritual and social order; they record and maintain cultural values, providing moral examples, giving instruction, and imparting culturally important

information; they express and embody artistic values; they preserve historical records with an eye for culturally significant details.

(Toelken, 10)

The Native American literature in touch with the oral traditions evolves as a new beginning and remained the focal point of inspiration and expression to the native writers. Sean Teuton in his preface to “Native American Literature: A Very Short Introduction” stated:

Whether through an ancient epic or diplomacy, and antebellum public address on Native rights, or a contemporary novel about human interaction with animals, Native literature displays a dynamic world inextricably connected to and even fascinated with other worlds.

(NALAVSI. xix)

The Native American literature and its implication of characters performed the role of demonstrating the importance of culture. Concerning on today’s Native American literature where the characters presentation tells the insights of character, Teuton noted that:

In today’s Native American literature characters return home, but also leave for cities sometimes across the globe, where they learn to speak foreign languages and might plan to stay. It may be that to embrace this diversity in the literature will not threaten but in fact serve the cultural security of indigenous world.

(NALAVSI. 84)

Sean's clear views on the role of Native American writers are to reconstruct and revive the native literature. According to Sean, "throughout their journey, Native American authors spoke or wrote not only to defend and to inspire their nations, but also in wonder for other worlds and people, and to reach them (Teuton, xx)." And truly, it is not only to defend the cultural destructions from the European conquest and not only to inspire the natives or among themselves, but also to let the worlds inspired and wonder through their culture and traditions. As a result of this cultural fact, the Native American authors, especially the contemporary writers write to explicit the abundant lives of the natives, the legacies of rich cultural heritage and tradition of their ancestors and demonstrates that they truly possesses the knowledge of traditions through the oral narrative in their writing in English.

2.4. Naga Oral Narrative

Naga still live in oral society, sharing their valuable culture and tradition from folklore and through storytelling. For Nagas, oral narrative way of imparting folklore to the young generation is a part of life. The oral narration, which is one distinct feature in every Naga community pave way onto writing and translating Naga Oral literature in English. The contemporary Naga writers, poets and novelist in English, as such, Temsula Ao and Easterine Keri follow the trends of Naga oral narrative in their writings. In fact, the majority of their works are based in the lived of their community people, their land, and culture in Nagaland. By way of illustration, Temsula's book *These Hills Called Home: Stories From A War Zone* centered around the themes of memory, violence and lost identity. Her stories set on the backdrops of her village and people's suffering during the arm troops presents in their areas.

Those memories remained and will pass down to younger generations. Her book *The Ao-Naga Oral Tradition* is another deputed oral stories tells the tales, myths, and legends of the Ao Naga tribe in particular. Through this book, Temsula brings up her people's rich oral tradition, cultural practices, and belief system of *How Man Came into Being* through a place called "Lungterok from where, it is claimed, the first Ao ancestors emerged out of the earth. (Ao, 83)" The Ao Naga myths of creations, origins, inventions or discoveries, and how human learned their ways of behaving, and tales of transformation are greatly narrated with supernatural elements in this particular book.

Much of Naga oral narrative techniques have been used by Easterine Keri in her novels. Keri's *A Naga Village Remembered* Published in 2013 is considered as the first Naga novel in English. It is historical novel told in the third person with multiple narrators. She constructed her first novel in a way that portrays the oral narrative of storytelling among the Naga communities and especially of Khonoma village, Kohima. The story is based on true lived incidents of her brave warriors of Khonoma Angami village depicting the rich culture and traditions of her people who lived during the pre-colonial and colonial era. In the progress of her writing, Keri was meticulous about the plot and setting of her novels. She writes about the realities of the Nagas. Keri's short novel like *Don't Run, My Love* depicts Nagas cultural wealth and traditions to the younger generations and portrays the enchanting beauty of Naga villages. For instance, in the story, *Visenuo* and her daughter, *Atuonuo* both insisted *Kevi* to stay back for meal is one such good old tradition in Angami Naga society, for "offering a meal was the traditional way to thank somebody who had given unsolicited help" (Keri, 3). In the course of the story, while on their way home from field, in spite of their "struggled on wards with their loads, and only sounds were the heavy breathing of the women (11)" the narrator also pictures the enchanting beauty of nature around mother and her daughter, "interspersed by a bird's twittering and the scratchy noises made by squirrels

scampering in the bushes” and narrator continues to represent the old way of village life “they were eased by the human sounds in the village. An old man coughing, a woman scolding her children, pots being stirred and fires stoked. In the *kichukis*, the young men were talking loudly after having started off on the homebrew early (12).”

Keri’s works of Naga writing in English contributes immensely towards the Renaissance of Naga literature. In one of the interviews she stated, “I felt we needed to create written Naga Literature. We have so much oral narratives but with oral dying out, it’s all going to be lost” (Wikipedia). In recognition of Nagas’ vivid culture and tradition through folk narrative and oral storytelling, in another interview entitled, *Return of the Spirits: An Interview with Eastern Keri*, she opined that:

There is so much of the spiritual and supernatural to be explored and we have that in our culture. One only has to go deep inside oneself, back into childhood or young adulthood and draw out all those wonderful stories.

<https://doi.org/10.1093/english/efz028>

The inseparable thoughts and feelings of Naga poets from folklore and oral traditions were seen through the genre of their poetry writing in English. A sound of nature that surrounds them and the voices of those memories of war and peace, love and personal experiences came floating down in their poetry writing. As well as, nature like stone, river, hills, valley and mountains are historical and signify the meaning of it. And those memories still remained and it passes down from generations to generations. For instance, Sedengulie Nagi’s “Mount Puliebadze” portrays the purity and peace of mind from this native-owned Majestic Mountain called Puliebadze. Nagi’s following lines:

Away from the “evil of this age.”
With no wants and wishes of this globe;
Evils of this age strange to your majesty;
Tears and agony alien to you;
You shine high as a hill of glory;

(PFN: Nagi, 125)

“Beautiful Land of Mine” composed by M. Henong, native of Khamniungan Myanmar from Langnoku village in Lashio District has described the scenic beauty and “beautiful land” he inherited from his ancestors. He acknowledged the creator, who blessed him a “land of greatness.”

She fails not to, adhere her tradition
In a rhythm of love, purity; perseverance and oneness,
And I shall not refuse to defend the Almighty’s creation
For thou has blessed me a land of greatness.

(ERKSU: Henkong, 29)

The in-depth feelings of one closeness to the ways of native lives in a village is pictured with Rosemary Dzuvichü’s “Children of War” This is a poem of reminiscence replete with memories of fear and hardship experienced by the poet in her childhood. Dzuvichü recalls the days with her mother during the time of war that took place at her native village.

Gunshots echo in the village gates
as we lay huddled
beneath wooden floors
in home made trenches

(PFN: Dzüvichü ,111)

In the poem, words such as *village gates*, *wooden floors*, and *home made trends* were used to describe the folk materials, art and culture of the Nagas. This demonstrates that most of contemporary writers, specifically the Naga writers, whether a poet, novelist, essayist, or short stories writers, the oral traditions of storytelling which is one of the distinct features in Naga community is indispensable and plays a vital role in bringing the Naga oral narrative into written form of literature.

The oral narrative of storytelling remained the hallmark in Naga society. It is one paramount important to Nagas, and should not stray from it. When people fail to accept the fact of where they belonged and acknowledge of who they are, it would only be a sign of their negligence and no response to the call of their actual being. In fact, that would be a mark of disrespect and diminishing of their culture and traditions. In ways that keep ones culture safe and alive, Jasmine Patton posited that:

Like their counterparts among the African and Native Americans, Nagas also made sense of the vast universe around them through storytelling, as a way of keeping their culture and their ipseity alive.

(AGSBAT. 5)

On her concerned to possess its own written literature which has been there in pre-colonial, the “oral untold tales” of the Nagas which needs to be recorded and documented, Jasmine affirmed that “Naga Literature in general, like most of the literature from the North East, both written and oral, many seem to be a late bloomer, as it is only in the last few decades that this very vibrant contemporary creative writing and translation of vernacular literature of its various states has come to public attention; but the truth is that the oral untold tales have existed even before the colonial histories in India. These stories have been passed down through countless generations and have influenced all writing forms in one way or the other (AGSBAT. 6).”

In her easy *An Overview of the Development of Literature in Nagaland* Vizovono Elizabeth asserted that “Writers are making an effort to retrieve and adopt the old story tradition of their oral culture. The integration of oral tradition in modern literary genres is the most distinguishing features of the emerging Naga literature (Elizabeth, 25)” According to her,

Today, Naga writing is at an exciting stage, vibrant with fresh new ideas, and Nagas have come of age in learning how to script their own narratives instead of being defined by other. (Elizabeth, 25).

The oral narrative in this way, use to ignite the contemporary Naga writers and illuminate the traditional knowledge in the hearts of the native people.

2.5. The Khiamniungan Naga Literature

Until the first part of twentieth century, the Khiamniungan Nagas were not known by any outsiders. These native people lived away from any foreigners who could capture their photos and translate their words for written documentation. Their sole purpose was to live a life, to practice agriculture, to hunt animals, and to protect their children and women from enemies of distant villages. In fact, to meddle the life style and daily routines by outsiders was unthinkable.



Fig. 2.1: Peace Agreement between J.P Mills and Mongsen, the Leader of the Rebellious Village of Pangsha (CFH 1936)

Christopher Von Fürer Haimendorf in his book, “The Naked Nagas” chapter entitled “*Towards Unknown Country*” wrote: “The area further to the east was still unmapped, and the country of these Kalyo Kengyus had never been entered by any outsider (117)” However,

it was during 1930s, J.P Mills, the then Deputy Commissioner of Tuensang Hills Naga District on hearing the “serious news” from the tribal areas, “that the Kalyo Kengyus on the western slopes of the Patkoi Range were terrorizing their neighbours, and had developed the hunting of heads into systematic man-hunts (17)” he sent a letter to Christopher Von Furer Haimendorf to accompany the former in his planned for expedition into “unadministered territory.” Following this, they entered into Khamniungan land. In 1937 and 1939, the first and second British Expeditions took place, respectively in the eastern Khamniungan areas, occupied by the people of Wolam (Pangsha). Subsequently, the little written records about the early Khamniungan Nagas have emerged with the intrusion of early writers such as Christopher Von Furer Haimendorf, SC Sardeshpande, the then Lt. Governor of THND, and Milanda Ganguli, who came to India as the wife of Bengali writer Mohanllal Ganguli, who was a close relative of Rabintranath Tgore (ignca.gov.in).



Fig. 2.2: Khamniungan Wolam (Pangsha Village) during 1936-1937 (Christopher’s Photograph caption: Pangsha)

Christopher's book, "The Naked Nagas" chapters like *Towards Unknown Country*, *Into the Blue*, *Pangsha Burns*, *With Pangsha's Enemies*, and *Making the Peace* are some of the chapters that mentions a brief account of the native Khamniungans, the eventualities happened, and their cultural activities during their times. This book has recorded the memoirs of native Khamniungan especially that of Pangsha people and captured the unpleasant pictures of war and head hunting. The colonizers led by the then Deputy Commissioner J.P Mills and Major William in 1937 and after a year gap in 1939 invaded the Khamniungan Wolam (Pangsha) people and completely burned down their village. As well as the British Troops shot dead five brave warriors of Pangsha during the first expedition in 1937, and five more people including two young women named *Chiutang* and *Tsuham* in 1939, altogether at least ten people were shot dead. Also, the bamboo and thatch plantations were completely cut down, and domestic animals were slaughtered. The reason for taking place the two expeditions by British troops was to stop the Pangsha warriors from raiding its neighbouring villages and cease them from hunting human head. At first, a piece of news had reached J.P Mills about Pangsha "terrorizing their neighbours." Nonetheless the Wolam affirmed that they were hired by one or the other neighbouring villages in taking revenge on their behalf and they had no enemies of their own. It was in view of the fact that Wolam (Pangsha) stood above other neighbouring villages and was strenuous task for others to defeat them, Pangsha were mostly went to raid the neighbouring villages not because they wanted to, but with the request and in the services of a certain village and some particular people.

It was a remarkable and significant journey for Mills and his team to the Khamniungan areas, which they addressed as the "unknown country". According to this book, the disagreeable thoughts on invasions of native people leads to discovered and explored the

Khiamniungan land and brought the natives of Khiamniungan towards a better future, and in chapter like *Making the Peace*, Christopher tells the human feelings of oneness and forgiveness. It was not a kind of surrendered and a signed of coward act on the side of Native Khiamniungans, but they responded to Mills invitation for negotiation at Chingmei village positively. It was indeed a call for peace and good life for future generations. After the peace has made between the Native Wolam (Pangsha) and J.P Mills team, as a “farewell gifts Mills presents the envoys and the other guests with considerable quantities of salt, a highly-valued commodity in these hills and invest the leaders of Pangsha with the red cloths which mark them as the representatives of a village at peace with Government. (175)” Mills team was “greatly satisfied with the result of their mission and their experience” and exclaimed that the main object of their expedition is achieved.

In “The Patkoi Nagas”, Sardeshpande titled his first and second part of the book as *The Khiamniungans* and *The Upper Konyak* respectively. The first part of the book highlights the *Origin and Expansion*, the *Society*, and *Religion* of the Khiamniungan Nagas. Sardeshpande while he was serving as Lieutenant Governor in Tuensang Hills under the British Government took his absorption in documenting the lives of *The Patkoi Nagas* consists of *The Khiamniungans* and *The Upper Konyak*. In this *Preface* he says that “it was Hutton, Mills, Haimendorf, Ursula Graham Bower and Elwin whom I read about the Nagas as known to them. That left out the remote Khiamniungans and Upper Konyaks altogether (TPN. vii-viii).”

In the year 1967, the first lady outsider to explore the unexplored land of the Khiamniungan Nagas was Milanda Ganguli. She noted down the everyday happenings and experiences during her times with the Khiamniungans, which subsequently forms a little section of written literature about the history and culture of the Khiamniungan Naga. Ganguli in her

book, “A Pilgrimage to the Naga” highlighted the vivid pictures of magnificent land of native Khamniungans. Her ‘preparation for a trip to Pangsha’, one of the major village in Khamniungan tribe that belonged to Wolam (Pangsha) people, she called it the “powerful village (246).” Ganguli introduces the village way of life depicting the rich cultural heritage and traditions outside the homes of the native people. In the last chapter, *The Last Head-Hunting Raids*, her stay among the Khamniungans concluded with an unforgettable visit to the “two sister villages Tsuwao and Lengnyu (Ganguli, 252).” She was “deeply touched by such a friendly gesture” shown by these two villages of the Khamniungan Naga. Her entering to Native Khamniungan saw the light of peace and happiness as she along with the local Members of Legislative Assembly (MLA), Tochi Hanso, Mr. Aliba Imti Ao, the then Deputy Commissioner, *Goanburas*, *Dobashis* and village elders from two different Naga villages, Panso village of Khamniungan tribe and Sangphur village of Yimkhiung tribe initiated the “peace making ceremony” according to the customary law. It was during Ganguli’s visit the hatred and fear of living the moment were settled and brought back the permanent peace between the two tribes on 26th of July of the year 1965 at Chentang Saddle (262). Her book closed with the beautiful lines:

I wish them that peace from the depth of my heart so that they can live a life both happier and freer than their ancestors.

(TPN. 265)

In order to accomplish the project of collecting tales in collaboration with Department of Underdeveloped Areas (DUDA), Government of Nagaland, Anungla Longkumer, daughter of a renowned Naga poet and author, Tamsula Ao visited almost every major villages of Eastern Nagaland such as Noksen, Wolam Nyukyan (*New Pangsha*), Longwa, Tamlu, Chungliyimti,

and Phuvkiu belonging to *Chang, Khamniungan, Konyak, Phom, Sangtam, and Yimkhiung* respectively. Thereupon, the book entitled, “Folklore of Eastern Nagaland” was published in the 2017. In this book, more than seventy folklore consists of folktales, folksongs, myths and legends of the Eastern Nagas has been collected; out of which twenty six tales narrates the bygone tales, histories, and culture of Khamniungan Nagas. In fact, this book has contributed much in documentation and materializing the oral narrative into written Khamniungan Naga literature in English. In her *Editor’s Note* Temsula Ao noted:

Various account of Naga Tribes, including their folk-tales and folksongs have been documented by some British administrators and other foreign anthropologists even before the people had actually learnt to read and write. The people in these accounts were invariably portrayed as savages, barbaric in their behaviours, sexually promiscuous, dirty in their life-style and in contrast conflict with any and all, whom they considered to be their enemies. They were reputed to be fierce warriors and were called head-hunters.

(FOEN: *Editor’s Note*, Ao)

In this book, most of the tales kept untold and unheard for long, perhaps many centuries from the stern corner and remote villages from Eastern Nagaland were primarily narrated by numerous villages’ elders through storytelling and translated into English writing. Some of these folklore- of birds, of songs, and of sacred places that deal with supernatural belief system were illustrated in chapter three entitled, “*The Khamniungan Naga Folklore: Its Genre and Functions.*”

However, in spite of the fact that many writers from across the world and even from among the Nagas, there has been a limitations and challenges for a proper and acceptable history written record and literature of their own. Other than the oral narrative, the written literature for Khamniungans was new until the advent of Christianity into their soil in 1948. It was during the year 1952 (15th November), the first Government Primary School was established at Noklak town and “started the first academic session in the first part of 1953 with 38 students” (KSUGJS. 8). The introduction of Christianity and western education were the first eye opener to counterparts with rest of the Nagas. Subsequently, handful of native Khamniungan learnt how to read and write. The churches and civil societies play a significant role in the field of education, and leads to the emergence of written literature. Many social organizations, including the churches, especially the students’ union initiated to record the culture and history into written form of pamphlets, includes Jubilee Souvenir, Annual Magazine, Reports, Bulletin, and Booklets.

The Khamniungan Naga gradually became aware of the importance of documenting and written records of their culture and history. They felt the need to reconstruct and revitalize their history. And these feelings are attributes to the introduction of Christianity and western education. Indeed, in the present day society, the churches and social organizations are playing an important part in documenting the lives and history of natives through their local publications like booklets and magazines. Although it was not their songs and hymn singing practice in church congregation, Khamniungan Hymnal called *Ngem Amei Jih* was published in the year 1980s. as well as the “Holy Bible-New Testament” named *Asio Thsamlai* was first published in 1981 and the complete Bible in 2005 by Bible Society of India through the Khamniungan Baptist Church Association (KBCA), Komking (M.Phil Dissertation: Putchong, 2017). Notwithstanding the publications of print-media materials, to materialize into a fine written book of Khamniungan Naga is a challenge and every Khamniungans

dream. It is not materialized on account of late introduction of western education, leading to less educated people who picked up their career in higher level of education. Furthermore, the slow progress of social and economic change among the Khamniungans. Socially, most native people are found timid and monotonous to their everyday life. Economically, one third of the native population depends on agricultural and it is challenging to look forward for the brighter future. Nevertheless, like other Naga tribes, the Khamniungans are deeply rooted to their culture and traditions. In this way, amidst all limitations, oral narration remained one pivotal feature of folklore; that offer the quality of human life. The term 'their own' has managed to counterpart with rest of the Nagas and other tribal people like the Native Americans.

The important aspects of folklore and comparative literature on folklore of two different cultures and traditions therefore, studies multidisciplinary approach to further the objective of finding the differences and similarities. It is through the oral traditions of storytelling and the authors of Native American and Naga intrigued by their native people, their culture, and land, the native owns literature in English came into being. Accordingly, in recent times, people begin to give more attention to native literature. In addition to the contributions of native writers, the subject of folklore or folk literature has brings up the similar aspects to look forward in this comparative studies. Some of the important aspects of folklore like "oral narrative" and "cultural identity" developed the inspirations of native people closeness to their culture and towards beautiful traditions. Moreover, it offers a rare privilege of true identity and values of life to native people as a group, with the feelings of one community.

CHAPTER-III

THE KHIAMNIUNGAN NAGA FOLKLORE: ITS GENRE AND FUNCTIONS

3.1. Naga Folklore: An Overview

The folklore of Nagas tell the tales of great and brave warriors who lived in the days of yore. It provides us the valuable information about our ancestors' traditional way of life. Naga folklore includes folktales, myths, legends, belief system, rituals practice, customs, language and festivals. These culture and traditions of the Nagas comes within the termed 'folklore.' It passes down from one generation to another through oral storytelling. And Naga as a unique type or group of people identifies with distinct culture and traditions such as language, customs, rituals, and festivals.

The oral traditions of storytelling by elders and parents to their children particularly in Naga villages continue to capture the attentions of people from different parts of the world. The oral narrative technique of storytelling is thus constituted the Naga community for their inherited their ancestor's rich cultural heritage that are not only recognised through their colourful customs and festivals, but is found embodied in folklore where people cultivate their way of living with traditional knowledge and wisdoms. Moreover, Nagas as an indigenous and tribal people relied on their oral history and carry on the culture of narrating folktales from one generation to another.

One striking feature in Naga folklore is the use of supernatural elements or the belief system found in folktales, myths, and legends. The animals and nature's images and symbols in

stories reflects the traditional way of life where people in day-to-day could only imagine how once upon a time, animals and plants could communicate like humans. Folklore according to Nzanmongi:

Has it that plants could communicate as easily with one another as man did, at least once upon a time. Animals and insects talked, trees and plants spoke, rivers chattered, brooks babbled, all creation had the gift of language.

(AGSBAT. 103).

Nzanmongi's *The Legend of Sungalia Plants* from her finest book "A Girl swallowed by a tree: Lotha Naga Tales Retold" depicts the realities of human 'cowardly, selfish and with no loyalty towards anyone (106)' where the Lotha elders use to advice today's children, not to be like the plant, *Sungalia*. In the same way, the fables in Naga folktales have a moral lesson to impart the younger generation with untold knowledge of truth and infinite wisdom as they grow up. The representations of animal characters like *The Wild Boar and Lion* in FOW(P) is an oral narration often told to children to be wary of the values of one's traditional attire (FOW (P).17).

Nature such as plant, rain, rainbow, water, fire and stones play a major role in Naga folklore. Animals often speak to human and assist them. In folklore, plants or trees are made human life character and communicate like how human use to. Almost all natures' objects through rituals and belief system were made to portray the realities of one's own life. Taking the nature as one important source of knowledge in Naga Folklore, the Angami Naga believed that 'whoever approaches the foot of the rainbow will die is explained by their saying that the spirit of the rainbow will kill the person (Hutton, 251).' The parallel presence of natures like

rain and animal in Naga folklore can be noticed in Sumi's folktale, *Traditional Convention*, from the book "Folk Tales From Nagaland Part I & II" (Second Revised Enlarged Edition: 1989, pp. 143-144) published by Directorate of Art and Culture, Government of Nagaland. In this particular tale, nature played significant role against the human pretentious nature. The story has indicated the strong culture and traditions when toad replied the rained "HINA-HINA customary tradition cannot be forgotten (144)" which literally means "let it be" or "whatever" one should not forget our "customary tradition (56)" and 'to this day, the Sümi Naga believes that whenever the toad produced their sounds from a deep croak, it shows the sign of rain and makes them aware of the natural calamities like, storm and cyclone (MTNF.57). In this way of using animals and natures in Naga folklore develop one's perception of natural disaster and unforeseen circumstances that would happen to any human being.

In Naga folklore, the majority of folktales and other tales such as myths and legends are centred on the themes of 'loss identity, the character's adventure with manifold ambitions, their bravery and courageous, greed and selfishness, revenge and victory, the love relationship and marriage (MTNF.56).' Especially, the most common folklore is marriage, where a taboo which is an act of implicit prohibition on inter-clan marriage is found in almost all Naga societies. Like in Ao Naga society, marriage between *Kichu* and *Jamir*, and between *Longshir* and *Jamir* clans is unattainable, and in most of the Ao Naga villages *Imchen* and *Aier* are considered brothers and a male and female from this two clans are not possible in marriage. Likewise in Sangtam Naga tribe, there are six different clans; namely, *Thongrü*, *Jingrü*, *Anarü*, *Langdithongrü*, *Rüdithongrü* and *Mongzarü* and each clan can marry the rest of the five other clans, but not within the same clan. In this fast changing modern society, it is essential and must to teach a part of one's own folklore and marriage in particular. In Naga society, the one who stands against the community or to their respective village, he or she

will chase out of the village. Practically in every Naga culture, the inter-clan marriage is not encouraged and does not advice to do. Naga tribes like Khiamniungan and Ao believed that those who take place an inter-clan marriage will be curse down to generation, and in fact, the blessing of any kind will not fall upon them. In addition, the couples may chase out from their respective village. In a similar case, according to the Sangtam Naga tribe custom and tradition, inter-clan marriage and practices are strongly opposed, and ‘if a person marry with the same clan they are not allowed to stay in the village and are treated as outcast by depriving from every occasion and society (*Thsidilong Sangtam*, Personal Interviewed).’

The folklore of Nagas is all an integral part of people and society. It is even after the introduction of western education which resulted in diminishing a part of Nagas culture and traditions, folklore plays a vital role in day-today life. It provides us the true principle of life and helps each individual to live according to the social norms in any given society. Furthermore, the Naga folklore is a unique gift and treasures from their ancestors and encouraged to pass down to the younger generation. In his introductory note to the book, *Fables from the Feisty Mountain: Folklore of the Nagas*, Khekiye K Sema stated:

Our folklore has orally passed down from generations and until date no worthwhile attempt has been made to put them down in black and white. It was a mammoth task, but one will accomplish, when we had to travel every nook and corner of our difficult terrain to talk to the village elders and note down their versions of the stories.

(FFTMFN)

According to the above statement, the possibility of acquiring the traditional knowledge in Naga folklore is only when one go back to their native village and listen to the village elders through oral storytelling. It has made one with hope to revitalize their life, and this is

exceptional to note that in order to know the rich culture and traditions, one have to keep in touch with their parents and village elders who share the stories from the past. Through folklore, they instruct us and guide us to live within the social norms of society. In spite of the fact that Nagas are being migrating and settling down in urban areas, in towns and cities in day today life, Nagas still carry on the legacies of loyalty, love and respect, and these legacies can be seen and heard through folklore.

3.2. Khiamniungan Naga Folklore

Like the other Naga tribes, Khiamniungan Nagas are known for their rich culture and traditions, and the cultural practices and traditions of rituals, customs, and festivals encompass the entire knowledge of folklore. The Khiamniungan Naga folklore that consists of folktales, myths, and legends have been pass down from one generation to another through oral tradition of storytelling by village elders. And this part of ‘storytelling’ is still a distinct feature to carry on the legacies of their ancestors to the younger generation in day-to-day life. In this light of why people need storytelling and “why is storytelling important?” Phanenmo Kath Rengma and Easter Jish Kath in the first part of their book, *Fables, Folktales: Narrating Indigenous Tales of North East India*, fittingly responded:

Storytelling is what connects us to our humanity. It is what links us to our past, and provides a glimpse into our future. Since humans first walked the earth, they have told stories, before even the written word or oral language. Through cave drawings and over fires, humans have told stories as a way to shape our existence.

(Phanenmo and Easter, 9)

In Khiamniungan Naga folklore, the stories of myths, legends, and tales about animals, nature, spirits, and human reflects their belief system about the existences and creation of the universe, origin of man, and discoveries of various human needs like water, fire and shawls. For instance, the belief system of how their ancestors were originated in a place called “Khiamngan” which at present day located near *Tsuwao-Lengnyu* villages in Noklak Frontier District of Nagaland. And how rain came to being is known through the myth that says that once there broke out a gigantic fire on the hills of *Pulio Jinkhim* near Wonthoi village towards the east view from Noklak District Headquarter. These Hills at Wonthoi in present day ascended the top of *Nyuk Hai King* and spread in two different directions, one towards at Mt. Prayer called *Mükhongchonthoi* above Wolam Nyukyan (New Pangsha) village, and the other advances to the Eastern Khiamniungan Region. It was once a home for *Kowa/goa*, those evils who use to carry away the village people occasionally. It is said during the time fire burnt up their places, one among them yelled,

Khiam nou, khiam nou

Khunyu hok tik-he an-i.

Water! Water!

Khunyu's leg has burnt.

It literally turns out raining heavily and it is believed that the rain was thus how it came to being. In a similar myth about the origin of rain in Khiamniungan Naga folklore tells that once there was a *Kowa* who used to pluck off those beautiful rose flowers called *Taosot* in the field outside a hut above *Samtang*, a mini ground cleared beside a hut. One day the owner of that particular field came to know that was a *Kowa*, the owner of the field plotted to injure the *Kowa's* hands. So, a man placed a spear among the roses painted with marshy soil in

order to hide the shine and sharpness of the spear. On the following day, *Kowa* came to pluck down the roses and when *Kowa* grape a herd of flowers, he ends up wounded his hands with blood all over his hands and there he cried out for rain to wash away his blood. Evidently, the tiger and evil spirit or the “great spirit” remained important elements that provoked the elements of supernatural beings in Khamniungan Naga folklore.

In relation to animals such as ‘tiger’ and those ‘evil spirits’ called *Kowa/goa*, the origin of Khamniungan women traditional shawl called *Khaone* is beautifully designed and were named after the wild tiger. And the myth of this women’s traditional shawl, *Khaone* origin says that in the days of yore man and *Kowa/goa* ‘lived together as one. However, on a certain day, man chases away the *Kowa*. During that time, one among the group of *Kowa* cried out saying, “Jüne sang-sang tho motha-lou” which it means “I’m yet to take my splendid shawl”. But man does not return the god’s exquisite shawl (MONF, 2019).

Furthermore, the Khamniungan Naga Folklore deals with the people who lived for centuries and those places still exist in the land of Khamniungan Naga today. For example, *Living Water* locally called *Ah Khiam* is sited at Choklangan village, 57 KM distance from Noklak Headquarter. Significantly ‘it is so named because it heals people from all sickness and ailment (388)’ A tale about this *Ah Khiam* tells that a young woman by the name *Yanleshei* was suffered from an ‘incurable rash’ but in order to sustain her life, she could not escape her daily fieldwork. One day, as she walked out to field, she could no longer endure the pain she had in her body and pressed herself to ‘level land’ and failed to reached her field on that day. But suddenly, she found out a ‘small spring half hidden among the tall grass’ and washed herself by its water. As a result, *Yanleshei* felt relieved and was completely cured. Similar to this *Ah Khiam*, there is “a remedial stream of water” called *Kiyahshi Khiam* ‘located at half a KM distance below the village of New Pangsha.’ It is said that ‘the villager used *Kiyahshi*

Khiam for healing their body’ and ‘it is also known, whenever the villagers could not enjoy the taste of *Thing* (rice beer) and *Sioteh-thoi* (Axone), they use *Kiyahshi Khiam* for cooking purposes (FOW (P). 11).’

The legendary warrior figures of Khamniungan like *Sangkongthong* tells about an extraordinary brave young handsome man who was believed ‘has risen up from his dead bed and joined the head hunting group of people from his native village was metamorphosed to stone after he returned home with multiple enemies’ head. This stone is popularly known as *Sangkongtong Lung* or *Sangkongtong’s Stone*, and it still stands tall to this day at Thonoknyu village under Noklak District of Nagaland.

3.3. Genre of Folklore

Khamniungan Naga folklore can be better recognized by its various genres, the particular and special features. It is paramount important to possess the idea of folklore interpretation in different forms, containing the numerous styles in folk literature. In this chapter, the genres of Khamniungan Naga folklore such as folk narrative, belief and religion, music, material culture and folk narrative or oral narrative in the form of folktales, myths, legends, and personal experience narratives were gathered to analyse the significance and importance of native-born Khamniungan Naga rich cultural heritage.

3.3.1. Material Culture

Material culture that concerned on human physical activity and with the traditional way of producing objects that defined one’s own culture is one of the distinct forms of folklore. It

includes the indigenous use of tools, crafts, arts, building, and any physical objects, and resource produced or used by human. In a significant development in folklore studies, material culture shows the traditional aspects of how objects are made and used. The “American folklore studies of material culture typically address how objects are designed made and used” and this process of cultural practices described the magnificent view of human creativity skills, and artistic works. Comparative folklorist and German Scholar, Archer Taylor has rightly emphasized on folklore as materials. Archer noted:

Folklore consists of materials that are handed on traditionally from generation to generation without a reliable ascription to any inventor or author.

(SDFML. 404).

Thus, like all other forms of folklore, material culture such as folk art, folk craft, and folk architect that includes buildings is all handed down traditionally. And it is like how other Naga tribes create and made an indigenous product and displayed the valuable cultural identity through their artistic work the Khamniungan Naga remarkably practice their culture and customs, reviving and discovering their forgotten culture and traditions.



Fig. 3.1: Khamniungan Tribal Women Arm Bracelet (Khipchokoi and Spiral Gold Bangles).

The narrative includes folktales, myths, and legends. Khamniungan Naga folktales consist of animal tales, nature, and tales that deal with human life. In this particular tribe folktale, a

theme revolves around the personal experience throughout the tales. Characters involved in different activities like head hunting, agricultural activities, in love and relationship, and in revenge for their beloved, family, and community described the art of folk narrative in Khamniungan Naga folklore.

In folk narrative, folktales, myths, and legends are all sets of traditional and historical tales. These are stories belonged to community that tells about the culture and tradition of people who lived for centuries. These folktales, myths and legends pass down from generation to generation through storytelling are three important forms of folk narrative. Folktales were told in the form of fable and human characters as a 'hero is in conflict with an enemy who is usually supernatural. He is also aided by supernatural forces, animals, or insects (35).' For example, in a tale of *Toukhao Viu Hit*, Hempao, a young ambitious village hunter could eventually cause his life for seeing a tiger "crossing the swamp" and "transformed into his own cousin, Toukhao." Traditionally, it is believed that when a person meet or witnessed unusual things like how Toukhao metamorphosed to tiger, he or she will die as a sign of terrifying their spirit by supernatural beings.

A fable, animal stories, mostly of birds has a moral that instruct and educate children in many ways. For instance, a little bird called *Khaopipitso* (370) is associated its name with tiger. And through folktales 'the folk says that when the tiger is being driven into their midst, if the bird *Khaopipitso* flies out of the bushes then they know that the tiger will also follow, and surely, the animal emerges from the same direction.' In addition 'folk also says that in the nest of the *Khaopipitso* they always find the hair of tigers.' This is the reason why people believed that no one will 'never ever lift their eggs or the birds themselves from the nest, because they believe that if they do so, something terrible will happen to them (371).'

Legends and myths constituted the form of folk narrative. ‘Legends are often considered as “oral history” (30) and stories of traditional belief system based on real events and real people. According to Richard Dorson, there are three main kinds of legends, *personal legends*, *place legends* and *legends of events*. The legend tells about the legendary characters that were immensely strong and courageous. In Khamniungan Naga folklore, legends like *Sangkongtong*, *Thangmeng*, *Hangmeng*, *Thulan*, *Themoi* and warriors *Legends of Wolam* and *Legends of Meya Pao* were real Khamniungan legends who died fighting for their land and people. In the case of *Themoi*, a beautiful young girl who sacrificed her life is believed to have had the heart of considered and found to be humane. As the *Legend of Great Flood* says that when the water current keeps rising and continued to consumed more of her people by water, she came forward saying that the people should throw her into the water so that the great flood would listen and wean by giving relieve and safe her people. Similarly, the second and third kind of legends-*legends of place* and *legends of events* tells us about historical places and events that took place “once upon a time.” In relation to this legends, the historical places has it name obtained from one or the other events that had happened long ago. These kinds of legends often ‘tell us how a place got its name’ and event such as ‘a lynching, a flood, a rape’ and ‘a great fire’ are all incorporated in folklore.

In oral narrative way of storytelling, myths are essential part of folklore. The word “myth” is originated from the Greek word “mythos” which means “story” which can be also mean a “scared story”, “traditional narrative” or “tales of the gods.” The stories in myths tell about the ‘cosmological or creation myths, concerning the origin of the world, or how the world came to exist. The myths served to explain the traditional knowledge connected to belief system of rituals. It tells us about the universe and local beginning, involving supernatural beings.

3.3.3. Belief System

Belief system is part of Naga folklore that helps to interpret the reality of everyday life concerning the ways of how those ancestors lived believing in supernatural beings. It is a belief of one's individual or group of people and community that shows moral values and support for common upliftment. Most of the old belief systems were based on religion where people worship supernatural beings and offer prayer to different kinds of deities. Like Angami Nagas in Verrier Elwin's *The Nagas in the Nineteen Century* 'believe that if they have acted up to their received standard of a good life, after death their spirits would fly away into the realms above, and become stars (57)' and like the other Naga tribes 'sacrifices to evil spirits are frequent, especially in cases of sickness (352)' among the Lotha Nagas. In Khiamniungan Naga belief in regards to hunters hunting process, it is believed that the first animal, whether big or small that arrived in their target must be taken. The Khiamniungan Naga tale of *Two Hunters*, told by father, Hangchiu at Baptist Church, Wolam Nyukyan, New Pangsha Village on 29th of January, 2017 could profoundly applied on the lives of church workers to do their duty diligently. So, that they will be blessed like a hunter who takes that first small animal as a blessing from above, and he continued to hunt bigger and bigger animals for the rest of his life. However, that particular hunter who never shot a small animal, but only waited for wild animals could not hunt any longer following his ignorance, and as a result of his greedy and selfishness.

Among the Nagas, old belief system were mostly associated with tribal tales, and folklore was also constituted with personal experiences, and with people own encountered with strange or unusual occurrences like hearing the sounds of the death's spirit above the sky. However, with the coming of Christianity, these old ritual practices and worshipping to evil spirits are less known in the present day Naga societies. People have changed and will

continue to develop their way of living for the advent of Christianity and introduction of western education has brought adequate positive changes among the Nagas. In this light, the forgotten rituals and customs which occupied an important place in folklore should be documented and written down to preserve and keep our culture and traditions alive. In his preface to the first edition of the book, “The Angami Nagas” J. H. Hutton stated his purpose of venturing out to undertake a monograph on the Angamis:

The old beliefs and customs are dying, the old traditions are being forgotten, the number of Christians or quasi-Christians is steadily increasing, and the spirit of change is invading and pervading every aspects of village life.

(Hutton, vii).

3.3.3.1. Belief System in Khamniungan Naga Customary Law

By human nature of greed and selfishness, land disputes are commonly found in almost all parts of human living environment. Especially in Nagas context, there has been much of its land dispute in every corner. However, there are customary laws practices in all section of societies. These laws are traditionally handed down and believed that its consequences are naturally true and thus, the Naga communities and Khamniungan Naga in particular practice its customary law.

The Khamniungan Naga customary law consists of laws that apply to land dispute, divorce, theft, property, and unintentional crime. These customary laws followed some certain belief system that offers moral values and principles to live within the social norms of society. And as far as human moral values and principles are concerned, the land dispute and unintentional

crime are two customary laws explicated to guide and instruct the community to live in peace and tranquillity. However, the violation of the above mentioned customary laws would face the consequences, until and unless, in the case of unintentional crime, the victim's relatives and clan forgive the perpetrator, the proceeding of customary court takes place on who committed the crime. The following are two customary laws explicated in this study.

3.3.3.1.1. *Lium-Shing* (Land Dispute)

When land dispute arises between two people or groups of people, our ancestor method of surveying the boundaries were 'rivers' and 'mountains' including the small springs. In land dispute, there are two types of issues, field boundary lines and issue related to over entire plot of land. In the first type of land dispute, after much effort has been put to resolve the dispute but failed from both the parties to understand, *Atouli-li*, which is considered to be one of the sacred ritual practices used to perform. This rituals is an act of sacrifice one's own life for the purpose of possessing their plot of land or field. When *Atouli-li* is perform, it is said that both the claimers are asked to clear up that particular side of land in a boundary lines which they both claimed to belonged to them, and after clearing, one will first cultivate his crops of any kind and the other will sweep off or pull out those cultivated crops and make his own re-cultivation or plantation. Accordingly, when they both completed the process of *Atouli-li*, the elders or those people who act as their witnessed and all the people will observed as to who will die first. And thus, who survive get proved that the plot of land near or around the field boundary lines belonged to him.

The second type of land dispute is the boundary dispute over entire land called *Liu*, mostly happens between two clans, village to village, and between the two tribes. In such cases where the whole boundary dispute occurs, the judgement seems complex and often fails to

resolve the issues. When this dispute arises, both the claimers are asked to exchange trees, drink water, and consume an amount of soil from the dispute area:

Pai tab kiu-e ko tūla tab kiu-e ko

Khiam shio-e ko tūla shio-e ko

Po he-e ko tūla he-e ko.

Willing to take trees in exchange

Willing to drink water in exchange

Willing to eat an amount of soil in exchange.

Eventually, after the exchange of trees, water, and soil, the one who triumph would continue to live and the other die. These were such scared customary laws that involve supernatural belief system where our ancestors were only relied on the revelation of supernatural beings.

3.3.1.2. *Sahtou-Hoktou* (Unintentional Crime)

Sahtou-Hoktou or “Unintentional Crime” involves both human understanding and misunderstanding. In other words, it has both the features of forgiveness and unforgiving. It is even in day-to-day life, unlike any other customary laws, deals with the easiest way of solving the case, if the victim of bereaved family understands and accept the fact that the incidents was happened for it was his or her fateful day. But it remains one of the challenging laws to all humankind if it does not rationalize with the unintentional crime that has been committed. The finalization according to customary law is to ask for not more than three fields. Traditionally, it has a believed that one should not take more than three fields, for each human has a pair of legs and arms which counted to four. The number four here represents

two human feet and two arms. But if people go against this specific law, and take more than three fields which is an indication of taking all human legs and arms. It has a believed that the family or clans who went against the law by asking for more than three fields would gradually be cut down in generations one after another, and eventually left with no generation to count.

It also has a belief system of practicing *Tham-shiou*, an act of cleaning the dead body only by any of the bereaved family or relative. This practice of *Tham-shiou* signifies the chasing away of evil spirits and to sanctify the dead. In addition, it is said that a fateful event of transmission or happening the same incidents is expected if the dead body that has been killed unintentionally by a person, or a person died with natural calamities, including an attacked by wild animals, falling from trees, lightning strike, thunder storm, fire burns, etc. brought straight to home. But if the incidents happened outside the home and village, like in field and forest at any places, the deceased should carry straight to graveyard for the burial.

3.3.3.2. Folksongs

Folksongs are associated with feelings and emotions of tribal people. It deals with the messages of love, peace, sadness, and victory over the hard battles in lives. Folksongs in relations to its particular culture often express the inner feelings and thoughts of a common man among the community. Through songs and dance, the tribal are recognised as one unique cultural group of people or community. Folksongs includes, “lullabies, work songs, and songs associated with rituals and rite, of birth, marriage and death.” And since this study deals with supernatural elements, with the belief system, the Khamniungan Naga folksong of clans called *Damhaih/Kaojih-ling*, and songs that deal with “Feast of Merit” and integration of

people popularly known as *Jamhang* were highlighted. These two folksongs have its unique way of believing in supernatural beings.

3.3.3.2.1. *Damhaih/Kaojih-ling*

Damhaih/Kaojih-ling means a locally built house for sleeping purpose built by male members of each clan in a village. *Kaojih-ling* is a word refers to decors of clan's song or simply means a beautiful clan's song. In a Khamniungan village of Wolam, all clans were asked to build one *Damhaih* each, and set an eye for whose clans will have more youths that would perform their clan's song with satisfaction. The song were used to sing during the month of December where those unmarried male regardless of their age were assemble for singing and used to spend the whole night there inside *Damhaih*. During the time of *Damhaih* construction, it is believed that at the completion just before it covers its roof by thatch, they chose one foremost rooster of flawless wings and killed for offering, believing that the youths of respective clans would produce a perfect voice in songs during competition. Significantly, this *Damhaih/Kaojih-ling* depicts the spirit of competition between clans and among the youths. It is much in need to encourage the present day society to carry on the legacies of oneness that leads towards excellence.

3.3.3.2.2. *Jamhang*

During the olden days, *Jamhang* is one of Khamniungan important ritual practice of songs and dance. When both men and women came together in a rich man's house and sing together is called *Jamhang*. It is a kind of 'Feast of Merit' where 'a man shares his wealth with all of his village people by giving a big community feast (384).' This is one unique way of merry making in a rich man's house where both man and women participated in singing.

When the feast was about to call, the rich man called and instruct his clan's man and people of his lineage saying that:

Ngo tsui joa-e asu akonghei, shao üh mih nu neikhiohe

Apem meiku athi, nokmei chhi nu achhiko

I will sing; be strong,

Do well and make peace.

(KVCU. 21)



Fig. 3.2: Various Cultural Troupes of Khamniungan Naga during Noklak District Inauguration Day gathered at Local Ground, Noklak Town

The song that sung at *Jamhang Festival* tells about the spirit of unity and oneness where people share their happiness through songs. The song tells us how both man and women felt the moment with all their participation in singing. They sing with enthusiasm, with the “sounds of the rice beer mug” called *Khaozaosie*, and with “the sounds of the rice beer pouring” praising each gender for the uniqueness of their culture and traditions. The *Jamhang*:

Men : Sangso Joa Thio Mükhü

: Sangso Joa Thio Neatia

Men : O Monglui Zoi Ho

Women : O Phükhem Jamsho

Men : Outsao Kakheng Ko Paicheng Pong Soso

Women : Sieniu Kiamliamko Tsem Tso Tsem Soso

Men : Neümüyova Shiang Huai

Women : Eiyova-E Shianghuai

Men : Have the women been called?

The women have been call.

Men : O the women are beautiful...

Women : O the men are handsome...

Men : Do you hear the sounds of the rice beer mugs?

Women : Do you hear the sounds of the rice beer pouring?

I am leaving.

(FOEN. 385)

3.3.4. Ritual Practices

Rituals materialise the belief system of a group of people and community as a whole. Their rituals practices constitute the core aims and objective to achieve their wishes and aspirations. It was the primitive people wishes and aspirations to defeat and rise against their enemies, and wishes to let the supernatural beings bless them with bountiful harvest, and wild animals with good tusk and wings in their hunting expedition.

In order to analyse the role of supernatural beings and to bring in the concept of human belief system, the rituals practices performed by shaman is essential. The role of shaman is equally important to look at, as it is focused on the role of supernatural beings. In Khamniungan Naga, a female shaman is known as *Ein*, which it includes the ritual of *Ein* or *E-nyiu*, and *E-pou*, *Meson*, or *Mehou* are names referred to a male shaman. The rituals in this study includes, *Ein*, prophesy of *E-touhaichi* and *Thatai*, the healing ritual of *Waitho Ko-an*, *Log Drum* rituals, *Paihin Lih (July)* rituals, and rituals practices during *Miu*, *Bi-am*, *Tsokum* and *Khaozaosie-Hokah* festivals.

3.3.4.1. *E-touhaichi*

E-touhaichi is a sacred word refers to “E-tou - the dead soul” and “haichi-tracking or following their ways” during the times of conflicts and any major or minor crises arise between the lineages, clans, and communities. In the olden days, when such conflicts came up, and both the parties failed to bring justifications, they sought for the soul of elders of those who were dead to intervene in the dispute. So, in this kind of conflicts and crises, they performed *E-touhaichi*. And in order to perform this ritual, they used to invite an *Ein*, and made ready to send her to bring back the dead soul from the death’s land, and further anticipated that they would have the lasting peace and solution among them.

3.3.4.2. *Thatai*

Thatai is a ritual of prophesy. It is also called *Ein-khotsün*. *Tha* is a word for “basket” and *Tai* meaning is “keep” which in literary means “Keeping basket” filled with food and ornaments gathered by its kin members of who recently died, and this giant basket were ready for *Ein* to carry out for the dead soul. *Thatai* was practiced to foretell the reason on taking away one’s life. In other words, this ritual practice was performed to know how and why he or she died. In the olden days, when someone passes away, and if that family wants to know the causes of death, they must call an *Ein*, a female clairvoyant to perform this ritual. It was done on the third day of funeral ceremony. It is said that to proceed this ritual, a small hole was made opened upon the roof of thatch house where all the bereaved family were stay circled in one place, and *Ein* in another corner of the house by covering with bamboo or cane mat and begins with an announcement made by *Ein*:

Asham shi-e ja

aham ngan lou kii anoi-ja.

She will come in the evening

Stay prepared.

3.3.4.3. *Waithoko-an*

Waitho Ko-an is a healing ritual. “*Waitho*” means “Chicks” and “*Ko-an*” refers to “slaying” which means “the slaying of chicken.” Prior to the advent of Christianity, this healing ritual was prevalent and one essential ritual practices among the Khamniungans. Like most of the rituals were performed by *Meson* or *Mehou*, a local priest, this *Waithoko-an* were used to performed by *Meson* in a very peculiar way. It was during the evening, when darkness appears, *Meson* accompanied by two persons, mostly in their adulthood went to sick men’s place and cooked rice in a mini pot just aside to the main fire burning place, usually facing the door where pounding of rice was done. Thereupon, *Meson* kept the chicken in contacted with sick person and pursues the slaying with a prayer:

Lak kii phian-he nou

Lak kii tsiiphian-he nou

Tao kii phian-he nou

Ne kii phian-he nou

Kham haji phian-he nou

Paoum haji phian-he nou

Haingan haji phiam-he nou

Haimei haji phain-he.

The illness

It may be from other’s necklace (lak)

Earning (tao), and Shawl (Ne).

It may be the sickness of companion

It may be of speaking ill about others

It may be from the North winds

And it may be from the South wind.

In the process of his prayer, the *Meson* made sure that the leg of Chicken hits that sick person. In the following process, they looked and observed with both the chicken legs. It was believed that if the right leg stops before the left, it was a negative sign, and it will take time to heal. But if the left leg stops before the right leg, they believed that were a positive result, and soon the recovery of sickness will follow. After this observation was done, the Chicken was burned and right side of its leg was cut off before being cooked and kept for *Meson* inside *Thamkhan*, a hole of rice pounding wooden craft. Eventually, like the most common traditional way of giving and offering to someone for their invaluable help in Naga society, the “right leg” of that particular Chicken signifies an act of offering and giving back to *Meson* for his sacred services for sick people. Furthermore, the remarkable events in this ritual practice takes place when *Meson* and the two young men together ate the rice mixed with Chicken and ginger in one plate. This act of eating together depicts the way of looking out for healthy life, yearning for peace of mind and for sound health. Just before the meal, *Meson* pronounced a short prayer:

Lii-le ko, lii wan ko le

Pon kii lii wan kii le.

The sickness shall leave

And leave widely.

3.3.4.4. Log Drum Rituals

Pulling Log Drum to village was remarkable that used to signify the purposed of people living in a village. At one time, the villagers felt that their village looked deserted without a Log drum. Our ancestors desired to have log drum to improve the living standard of people, they believed that it brought them new and long prosperous life away from any kind of poverty. Moreover, the sound of Log drum in day-to-day still resonate the villagers about the time and activities, particularly the war times where a villagers together beat the log drum to show their unity and strength to attack their enemies. In Khamniungan Wolam (Pangsha) log drum rituals, there are two types of log drums. The first is *Taichung Phian* which was required for maintaining skulls in head hunting days. When they look out for a suitable giant tree to cut down for log drum, those village elders and owner of 'giant tree' observed on that particular tree to whether the birds has roosted on it, and if they found that the birds has perched on it, they used to begin the cutting with an invocation:

Phian,

Nya ason mei-an tü mongling tsü-ja.

Akia mei-an pe tü mongloi tsü-ja.

Phian,

Nyah hai-mi Lingkhai aya kiu

Hai-ngan Lingkhai aya kiu.

Log drum,

People rejoice because of your beauty.

People adores of your lovely branches.

Log drum,

You bring us the North warrior's head

Bring us the South warrior's head.



Fig. 3.3: Beside an elderly man of Wolam (Lt. Hangthai), A Giant Log Drum placed at Mongyoun Kam, Wolam Nyukyan (New Pangsha Village)

The cutting of log tree was done after the above cited invocation for the success of all log drum pulling process. In its similar way, the Khamniungan Thangnokyan (New Noklak Village) log drum ritual resume with a traditional prayer by one village elder named *Chepao* saying that:

We chose you for your beauty

We chose you for bearing good fruits

And we chose you to keep our enemies' head.

Supernaturally, *Thangnokyan* believed that the falling of that log tree favours in a right direction when a *Mokja* (squirrel) and bird called *Singwaio* and *Jhenpong* roosted on it, but went in a wrong direction when a bird known as *Wounyiu* were caught roosted on that particular tree (17).

The second type of log drum is *Soun Phian* which is also known as *Nyukpao Phian*, the two terms which literally means a *mini ground log drum* and *Village Chief Log drum* respectively. This very log drum were used to kept in a village for the purposes of bountiful harvest of those crops they cultivated in fields, and for the reasons to hunt many wild animals which they were dependent for food during the ancient days.

3.3.4.5. *Paihin Lih* (July) Ritual

Of all twelve months in a year, this July, *Paihin Lih* or a month of invocation for blessings has a significant event. Traditionally, the villagers were all depends on agriculture and kept the practices of shifting cultivation. And this particular month of the year serves to perform rituals of seeking the infinite benevolence to have an abundant harvest and to bless the wild animals for food. This *Paihin*, an act of putting up a tree called *Dihpai* at a given place was done by village chief. And when about to perform the *Paihin*, village chief used to say:

Dan limko

Domson amei kiu

Nyingson amei kiu

Dampong alam kiu

Nyingpong alam kiu

Sap-ou khai aya kiu

Ou-ha khai aya kiu

Jü Paihin khim ko.

Under my Pinhin

All over the land of Dan

Let there be a plenty of harvest

And numbers of wild animals.

After the *Paihin* rituals was completed, the following day was followed by playing an indigenous game called *Khep-koi* and assembly were called on the same day to discussed about the suitable plot of land for next year shifting cultivation. However, the finalization of land for the following year cultivation was done only in the month of August, called *Bi-am Lih*.

3.3.4.5. Ritual Practices in Festivals

Festivals are tradition among all tribes in Nagaland. In fact, Nagaland is called the *Land of Festivals* and every Naga community celebrate their own festivals basing on their own time and season in a year with dance and songs that says lot about the lives of their ancestors, the happiness and glorification of the land they inherited from their forefathers. In counterpart with rest of the Nagas, the Khamniungan Naga celebrates numbers of festivals in a year. Their major festivals are *Miu*, *Bi-am*, *Tsokum*, and *Khaozaosie-Hokah*.

3.3.4.5.1. Miu Sümai/Miu Festival

Miu Sümai/Miu Festival is a ‘seed sowing’ festival which is called *Ley* in Khamniungan. It is celebrated in the month of April every year. This festival is essential in the lives of its native people for it invoke ‘divine blessing’ and good health for each individual in the process of seed sowing activity. In the olden days, during this festival, they also practice an indigenous game called *Hatong* which was once a known native game played to favour them a plenty crops in harvest. And ‘after completing the rituals, a prayer, and family feast, and greets each other on the first and second day’ the following third day were used to observed as *Miu Anou* where everyone was expected to stay in village by preparing their agricultural tools such as dao, spade, and *Müjao*, a tall like bamboo stick with sharp piece of hard wooden at bottom use for seed sowing. In addition, they also spent time patching up their worn ‘rice storage container’ from the ‘storehouse or granary’ and ‘no one was allowed to go to field and do any harmful works on this particular day.’

3.3.4.5.2. *Bi-am Sümai/Bi-am Festival*

Bi-am Sümai/Bi-am Festival is celebrated in the month of August to honour the Almighty for newly harvested millet crops. Most significantly, this festival marked the ‘roots search’ for children. And this is also the only ‘festivals where a woman plays a main role in performing the rituals and offer prayers inside the granary.’ *Bi* is a derivative term that stands for “granary” and *am* is a word refers to its dedication or ‘sanctification of granary.’ After completing all rituals and prayers inside *Bi*, it is a mother who takes her children to visit her brother’s place with traditional gift of *Tounyakchi* (rice) and sticky rice with mixed meat chopped curry packed inside local green leaves for their maternal uncle to receive blessing and gift called *Ki-lak*, like a piece of necklace from their maternal uncle in return.

The children on arrival at their maternal uncle's house followed the rituals of blessing, where before his prayer, children's uncle used to blow off the rice-beer from a bamboo cup to observe blessings for the children and pronounced a prayer separately:

For his nephew:

Jüle apa pao tang ko lüsong-an ko

Phaka tsüthik kü, Hoka tsüthik kü lüsong-an ko

Hai-mi Ling ko chhite ao mei kü lüsong-an ko

Hai-ngan Ling ko chhite ao mei kü lüsong-an ko

Sap-ouh thako akoi mei kü lütha ko Jüle üh

Ouh-ha thako akoi mei kü lütha ko Jüle üh.

Let my nephew grow up

With no inheritance of harms and danger from his grandfather

Let he grow up to negotiate the warriors of North

Let he grow up to negotiate the warriors of South

If he hunts the wild animals

Let that be the one with wings of flawless.

For his niece:

Jüle apa ji tang ko, apa nyai thang ko

Phaka tsüthik kü lüsong-an ko

Hoka tsüthik kü lüsong-an ko

Khiam tha kan kan ko lüsong-an ko

Pai tha kan kan ko lüsong-an ko.

Let my niece grow up

With no inheritance of harm and danger

From her grandmother and aunt

Let her grow up to carry water and firewood.

Additionally, during this *Bi-am*, villagers organised a mass social work for ‘clearing the existing roads’ and by ‘repairing the bridges that connects the villages and fields.’ Hence, it is believed that by clearing the existing roads and repairing the bridges is an act of letting go the different kinds of sickness from their village through the new roads to the other neighbouring villages.

3.3.4.5.3. *Tsokum Sümai*/Tsokum Festival

Tsokum Sümai/Tsokum Festival is another prominent festival of Khamniungan Naga. the word *Tso/Tou* means “paddy” , *Kum* is literally means “reap” or “to harvest”, and a word *Sümai* refers to “festival” thus the meaning of the words *Tsokum Sümai* is a celebration of “pre-paddy harvest.” It is celebrated in honour of ripening paddy and for the purpose of offering worship to welcome the countless amount of paddy. The month of September is called *Tsokum Sümai Lih* and when this September full moon occurs, the counting of days for celebration begins. And from the commencement of days counting, it is on the twelve day, that usually happens or first week of the next new month, i.e. October. According to this

traditional months schedule and time, the Government of Nagaland has recognised 5th October as its official day for celebration of *Tsokum Sūmai*.



Fig. 3.4: Storytellers of Khamniungan Wolam (Pangsha), Photo: Tsokum Festival, 2021

During this *Tsokum Sūmai*, in order to perform rituals, the native must visit their respective *Jhum* field and if they feel that their field is ready for harvest, they resume the work, however on the day of their visit, if they think their paddy is not ready for harvest, they pull out three paddy plants and used to return home, and for the other group of people, whose paddy plants are not ready for harvest, they can also bring home the other type of crops such as *Shiomūlam Pong*, a part of crops family of rice that are grown among the paddy plants and followed with offering and prayers at field and on reaching home. The next following day is observe as *Toukhai-lou anou*, paddy harvest sunday where no one walk out and do the field work on *Toukhai-lou anou*. Additionally, the chief owner of that cultivated acres of land who is popularly known as *Liupao* and if desired even others will slaughter *Mithun* or *Pig*, and the

livers were dried up to spread into pieces among the paddy plants for the purpose of welcoming a bountiful harvest.



Fig. 3.5: Khamniungan Naga young and aged men walked for gathering of ripened crops (Photo shared by Dr. H. Mukem Shio, NPS)

3.3.4.5.4. *Khaozaosie-Hokah*

Khaozaosie-Hokah is celebrated at the end of the year, i.e. in the month of December every year. This specific festival is a festival of ‘relaxation’ and ‘merry making.’ *Khaozaosie* is a word refers to a ‘bamboo cup container’ that use for drinking rice beer, and *Hok* means ‘leg’

and *ah* is known for a word the ‘relaxation’ which means the “relaxation of leg.” It is believed that this festival unifies the people around and brings them to new life with peace of mind and tranquillity in community. This festival also let people forget the past life of hatred and feelings of illness towards other fellow beings. The celebration of this festival is further remarkable for making treaties, ‘lasting peace and happiness between the two people, villages, and even between the tribes.’

3.4. Functions of folklore

Functions of folklore in this study seek to find out how it works on humankind, explaining their everyday life and also identifying the nature of human behaviour in any given society. Therefore, folklore as a kind of tool that has been handed down from generation to generation plays an important role in shaping the personality and identity of Khamniungan Naga, and basically, folklore is considered by the Khamniungan Naga as a gift from their forefather which would be treasure for younger generation.

American folklorist William Bacon, in an important article in the *Journal of American Folklore* (1954) identified “four functions of folklore.” First, folklore lets people escape from repressions imposed upon them by society. Second, folklore validates culture, it justifies the rituals and institutions to those who perform and observe them. Third, folklore is educational. Folklore is a pedagogic device which reinforces moral values and builds wits. And fourth, folklore is a ‘means of applying social pressure and exercising social control’ (Wikipedia).

In the first function of folklore, according to Bacon involved ‘the concepts of compensation and the escape mechanism’ in relation to the ‘psychological uses of folklore’ which ‘reveals man’s frustration and attempts to escape in fantasy from repression imposed upon him by

societies (343).’ The idea of compensation attributes to both the narrator who includes himself in the center of the stories, mostly in the legends, and the group of people or community by ‘hearing an exciting story-perhaps gaining answers to problems, and perhaps gaining a freedom of superiority over other groups (37).’ In this light, the psychological uses of folklore in Naga folklore and Khamniungan Naga folklore in particular arises in the minds of hero and heroine, especially in themes of folktales such as love-relationship and marriage. For instances, the Phom Naga tale of *Beou and Manlong*, an Ao Naga common love story of *Jena and Eteben* and Khamniungan Naga traditional marriage system through a tale of *Shiem and Lamthai*. In the stories, the first two couples, *Beou and Manlong* and *Jena and Eteben* were known impossible for marriage because the former lovers were siblings, and “there is no place in any Naga society for lovers like Beou and Manlong (59)” and beautiful Ao Naga “*Eteben* was caught between her true love for Jena and to follow the wishes of her parents to marry a man from the higher social status (MTNF.59).” Similarly, in *Shiem and Lamthai*, a young girl, Shiem “remained silent, unable to reveal her love for one with whom she had fallen in love with, for it was impossible to marry a person with the same clan. It was taboo and her parents have always taught her against them (FOW (P).7).”

A second function of folklore helps to validate culture, ‘in justifying its rituals and institution to those who perform and observed them.’ Specifically in myths which tells about the existence and occurrences of places and events. Through this uses of folklore helps to convince people and community that belief system is indeed valid.

Third function of folklore as education and this function is widely recognised by societies. It is one important aspect of folklore as discussed in previous chapter about the ‘transmission of knowledge.’ Folklore in the form of folktales, myths, and legends teaches moral lessons and helps an individual to understand the true meaning and values of life. Furthermore, folklore

and society shared an important space for personal development which in turns gives back to community or society to live with true human principles in a given society. Bacon opined that folklore plays in education particularly in non-literate societies. In many non-literate societies he says “the information embodied in folklore is highly regarded in its own right (345).”

Finally, folklore according to Bacon ‘fulfils the important.’ In this function of folklore, apart from ‘serving to validate or justify institutions, belief and attitudes, some forms of folklore are important as means of applying social pressure and exercising social control.’ As such, the profound knowledge of folklore helps to fulfil human behaviour, guide them in a way they should live and can instruct each individual to maintain the social norms of society. People create and use folklore as a kind of community-binding strengthening their sense of group cohesion. Moreover, in order to fulfil the importance of human knowledge, folklore passes on the information and wisdom of human experiences between the generations.

CHAPTER-IV

THE NATIVE AMERICAN FOLKLORE: A STUDY ON SELECT FOLKTALES, MYTHS, AND LEGENDS

4.1 Native American Folklore: An Overview

Folklore of the Native American consists of creation myths, legends, and folktales that explore their unique way of life, rich cultural heritage and traditions. The paramount importance of native people, specifically, the Native Americans in North America is the practice of oral tradition, storytelling and preserving their culture. And through this practice of storytelling, their folklore, the lore of the past traditional knowledge is being handed down from one generation to generation. Like in rest of the culture and society, the Native American as a diverse tribal community living in different parts of the world values their culture and traditions as one quintessential part of life. It further expresses their sense of belongingness and portrays their true identity in folklore.

The Native American in day-to-day life and activities are directly or indirectly connected, if not related to folklore. Their folklore, language, festivals, social customs and behaviour reflects their belief system about the existence of their ancestors' spirit which they believed guiding their way and protect them from any untoward occurrences. Traditionally, they continue to live in the ways of their forefathers, and walk with the knowledge and wisdoms they acquired through folklore from the land whence they come. And these are the tales narrated about the creation myths and legendary human characters and creatures stories of the Native American.

The Native American creation myths and legends often begin with a belief in the Great Mystery, Creator or Great Spirit, and through the interplay between the sacred and the natural world. In Native American folklore, there is a universal and omniscient “Great Spirit” heard in every wind, see him in every cloud, and adore him in every place. Myths of the Maiden, the Native American tribe of the Great Plains regarding the First Creator and the Lone Man tell of the creation of the earth, its people, and its animals (95). This story tells that in the beginning, everything on earth was covered by water. And since the First Creator and Lone Man were walking along on the top of the water, they discovered the Duck at the distance, dove under the water and came back up with a bit of mud. The First Creator and the Lone Man then asked Duck to bring up some mud for them for which they thought that the mud would be a good substance from which to form the earth and its creatures (95).”

In this creation myth, the division of responsibilities between the First Creator and the Lone Man takes place when the Lone Man went to the North and the First Creator to the South. In the story, in order to produce their own hard labour, they left some water between them. And this water is the “Missouri River” in the United State of America, which is also the longest river in North America at present day. It is believed that the First Creator according to his assigned responsibilities made hills, mountains, streams, valleys, buffalo, elk, and antelope. While the Lone Man created a level country with lakes and small streams scattered across the region. He made animals that lived in water and on land. After the completion of their creations, they inspected each other’s work. And there it arouses the feelings of ignorance and hatred towards each other. However it is believed that there would always be one different person among the group of people who thinks superior over all others. But the Lone Man replied that he has created what he thought would be useful to mankind. At the end of this creation myth, it is said that the First Creator and the Lone Man went separate ways. Depicting a Christ like figure in the “Holy Bible,” the Lone Man walked among humans,

devised himself a way in which to be born as a human and chose a young virgin to become his mother. The Lone Man changed himself into corn and was eaten by the virgin girl which later she gave birth to a baby boy who was later grew as any normal boy, and promoted peace and harmony among the people.

The Earth Making in Cherokee myths believed, in the beginning that everything on earth was covered by water. The myth says that though living creatures existed, their home was up there, above the rainbow, and it was crowded (106)” The animals above the rainbow talked about the difficulties in need of more room to stay. They were wandered what was there under the water, and decided to send Water Beetle to look around, but the Water Beetle could not find any solid footing , and only could brought up a little dab of soft mud which later they magically spread out the mud in four directions and let become this land we are living on. As the myths continue to believe that the animal kept sending down birds to see if the mud had dried and hardened enough to take their weight. But the birds all flew back and said that there was still no spot they could perch on. Finally, the animals sent Grandfather Buzzard down, and found out that the earth was hardened and suitable enough for them to live. The Buzzard by then felt tired and dragging, flapping his wings up and down. For this reason, it is believed that “when he flapped his wings down, they made a valley where they touched the earth; when he swept them up; they made a mountain (106).” The animals after watching him performing the wanders of making mountains and valleys thought that if he keep on doing it, flapping up and down, there will be only mountains, and they made the Buzzard came back.

To this day in North America, it is believed that the Cherokee have so many mountains in their land. Through this myth, it is also believed that the sun rise from the east and set to the west, as the animals in Cherokee myths pulled down the sun down to earth in need of light and later showed him the way to go-from east to west. In this myth, before making human,

someone powerful had created plants and animals who were instructed to stay awake and watch for seven days and seven nights. But most of the animals failed to do so. Some fell asleep after one day, some after two days, and some after three. It was only the owl and the mountain lion among the animals to kept awake after seven days and nights. Which is why, it is still believed that these two animals, owl and lion were given the gift of seeing in the dark so that they can hunt at night. And among the trees and plants, only the cedar, pine, holly, and laurel were remained awake on the eighth morning. So these plants stay green all the time. After creating plants and animals, Someone Powerful made a man and his sister. The myths says that it was when a man poked her with fish and told her to give birth, after seven days she had a baby, and after seven days she had another, and every seven days another came. It is believed to be the forces of supernatural to let the girl give birth every after seven days, but at the present day, it usually takes nine months to let the women give birth to a child. This myth of creation, *The Earth Making* was told at a Cherokee Treaty Council meeting in New York City in 1975. It gives us the vivid glimpse of how the earth was created to Native Cherokee, and permits them to tell the younger generation through folklore that it was unquestionable. However, it was as how it used to be to believe the unbelievable.

To presume and look beyond what was impossible to people from the past and understand their comprehensive utterance of lives; Lame Deer in Winner tells the story of *How the Sioux Came To Be*. This story was told to Lame by a Santee Grandmother. The story is about the Sioux tribe of Native American. As the story begins, the Great Spirit, *Wakan Tanka*, was angry with the people for the reason not mentioned by the storyteller but there could possibly be many reasons that would make the Great Spirit angry by the imperfect human being on earth. One reason could be immoral activities of mankind. So the *Wakan Tanka* let the *Unktehi*, the water monster fought the people and caused a great flood, and made the Great Spirit wanted to make a better kind of human being. The water said to rise up higher and

higher, and finally everything was flooded except the hill next to the place where the sacred “red pipestone quarry” lies today. People tried climbed there to get save themselves, but the rising water could not listened to its people, and even that high hill swept over by water and killed everyone. The blood turned to pipestone and created the pipestone quarry “the grave of those ancient one.” The storyteller continue,

That’s why the pipe, made of that red rock, is so sacred to us. Its red bowl is the flesh and blood of our ancestors; its stem is the backbone of those people long dead, the smoke rising from it is their breath. I tell you, that pipe, that chanunpa, comes alive when used in a ceremony; you can feel power flowing from it.

(AIML: Erdoes, 94)

The *Unktehi* in this myth turned to stone. And this metamorphoses happened for the *Tunkashila*, the Grandfather Spirit, punished *Unktehi* for making the flood where she allowed the flood to kill the people. However, in the midst of believing that everyone was killed, one beautiful girl survived. It was the wise and brilliant work of *Wanblee Galeshka*, a big spotted eagle. When the water swept over the hills, eagle swept down and let the girl grab hold of his eagle’s feet. With her Ganging on, the eagle flew to the top of a tall tree which stood on the highest stone pinnacle in the Black Hills, which was the eagle’s home (94). The *Lame*’s grandfather told *Lame* that maybe the rock was not in the Black Hills; maybe it was Devil’s Tower, as white men call it-that place in *Wyoming* . Both places are sacred (95). The story then says the *Wanblee* kept that beautiful girl with him and made her his wife. The eagle’s wife became pregnant and bore him twins, a boy and a girl. The girl was happy for she felt they will have people again, and uttered, *Washtay*, which literary means “it is good.” The children were born on top of the cliff. Finally the water subsided; *Wanblee* helped the

children and their mother down from his rock and put them on the earth, telling them “Be a nation, become a great Nation-the Lakota Oyate (95)” and it is believed that with them the nation was born. This tale of *How Sioux Came To Be* was told by Lame Deer in Winner, South Dakota in 1969, and recorded by Richard Erdoes. Lame was a great storyteller of Sioux Native American tribe. He told the myths and legends of the former tribe in a way that could be heard by his younger generation, and for generation, it would continue to pass down the folklore. As a storyteller, Lame presented his philosophical thoughts and wisdom from his great grandfathers. It was not his own made up, but what he acquired from the past traditional knowledge. Lame also used and tried to employed many of his tribe speaking language in narrating his tribe myths and legends. The used of words like, *Washtay*, meaning “it is good” and mentioning his own tribe dialects such as *Unktehi*, *Tunkashila*, and *Wanblee Galeshka* to mean the Great Spirit, goddesses, and creatures like an eagle are educational. By narrating this great story of his ancestors, Lame exclaimed,

So we are descended from the eagle. We are an eagle nation. That is good, something to be proud of, because the eagle is the wisest of birds. He is the Great Spirit's messenger; he is a great warrior. That is why we always wore the eagle plume, and still wear it. We are a great nation. It is I, Lame Deer, who said this.

(AIML: Erdoes, 95)

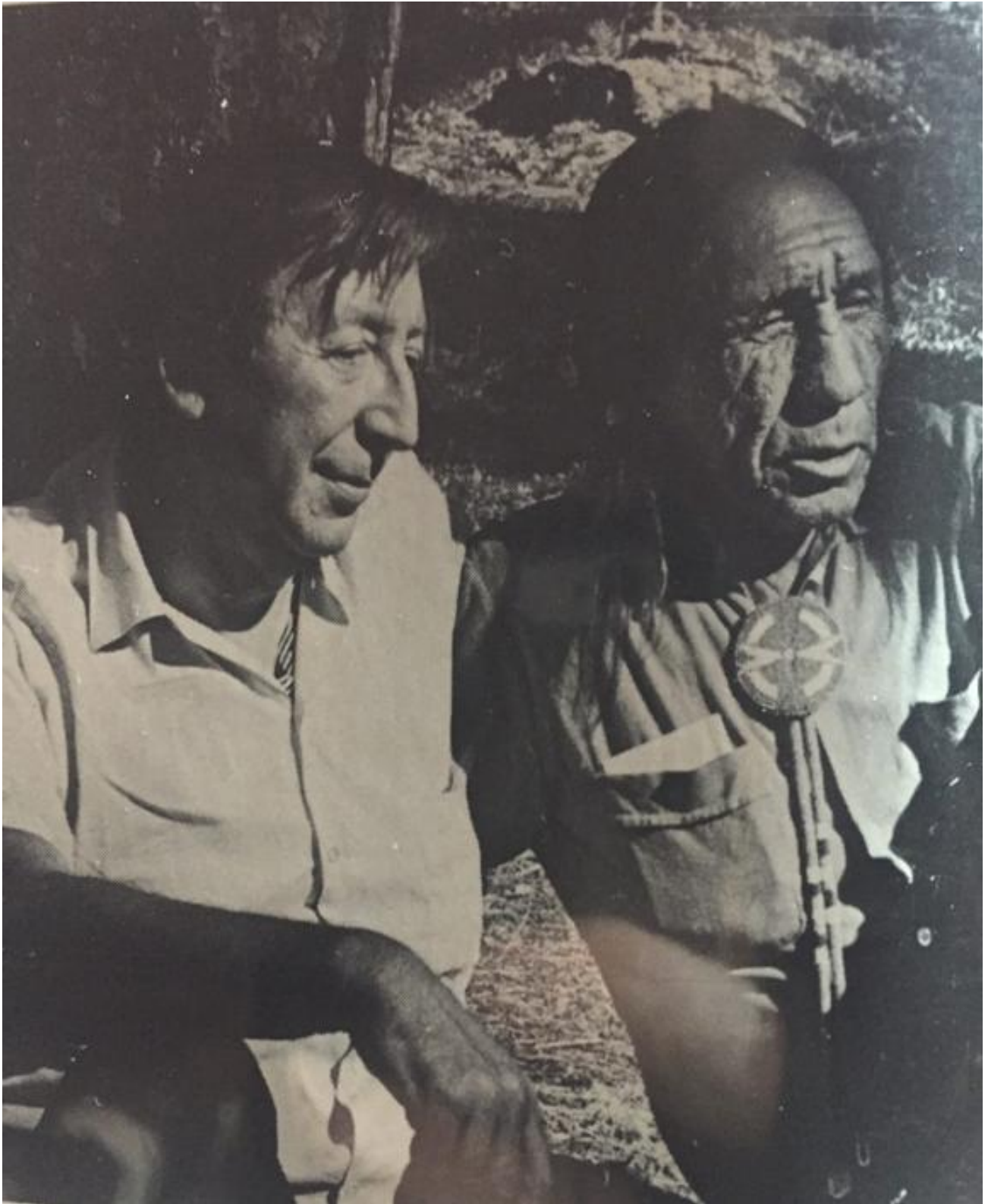


Fig. 4.1: Richard Erdoes (left) with Lama Deer.

The world renowned artist, writer, photographer, editor, and illustrator, Richard Erdoes and Native American cultural anthropologist, Alfonso Ortiz, collected the Native American Myths and Legends in their book, *American Indian Myths and Legends*. This book of Native American myths and legends deals with both how physical world as we know it came to be and how the many features of specific cultures originated, and grapple with those permanently vexing questions about the human condition (9).

How and when did gods and humans become separated? Where did Indians get certain important elements in their daily life-foodstuffs like salt or corn, animals like the buffalo or horse, religious artifacts and ceremonies? Why are men and women different, and when did the separation take place? Where did the different races come from? How did evil enter the world? What is death and how does it move in and out of life?

(AIML. 3)

These fundamental questions of human condition show the emergence of people's belief system and certain assumptions about the creation of universe and human existence on it. In human prospective of how things it came into being involves a critical thinking and sense of uprightness. However, in traditional way of believing things, it is the belief system and human consciousnesses of what seems true and believe the unbelievable in myths and legends. Moreover, it is a way of searching the roots, emergence of people, their beliefs, language, social customs, rituals and cultural practices. And this can be acclaim to folklore. Significantly, Erdoes and Ortiz, in the myths and legends they collected from the American Indians elders opined that "people are living part of natural world, brother and sister to the grain and the trees, the buffalo and to the bear (3)."

4.2 Mythical Heroes in Native American Folklore

The mythology deals with “a collection of myths or stories about a specific person, culture, religion or any group with shared beliefs” (www.vocabulary.com/dictionary/mythology). It is a story about the olden days, often featuring supernatural characters. In addition, a mythology can mean an allegorical narrative, a body of myths dealing with gods, demigods, legendary heroes of a particular people, and about one tribe or community. As such, the Native American myths and legends feature characters that are usually animals, supernatural with powerful energies, or human beings and animals transforming to various parts of natural world. The story with supernatural forces and transformation of a character is seen in the myths of two giants who lived among the central Eskimo tribe of North American Indians. Nobody knows how they came into being or who they were, but just existed, living, as Eskimo do, by hunting. They had a child, a girl, who grew up rapidly and showed a terrifying inclination to size on flesh and eat whenever she could find it (24).

The central figure in this tale is “a girl child” unnamed and strange in character, yet in view of her unusual behaviour, the listeners anticipated letting a girl turn to some supernatural being. In the story, as it continues, she was abnormally hungry, and one night she started to eat the limbs of her parents as they slept. This led the frightening girl thrown into the deeper parts of the sea by her fingers cut, and as the fingers fell into the water they turned into “whales”, “seals”, and “shoals of fishes.” With these water creatures’ transformations, she turns into a demon girl, living under the waters, became “Sedna” the great mother of all sea creatures. And it is believed that it was she who governed the migration of her myriads of children-the whales and walruses, the seals, and fish of all kinds.

The Native American mythical heroes, a man with magical powers and supernatural forces enables to look into more profound way of cultural life which reflects their strength and courage. It is from their featured characters of both human or animals, the unnatural appearances of magical figures display their forgotten rituals and traditional way of life. The *Stoneribs* who was later renamed as “Crystalribs” by his mother depicts ones brave and courageous that makes the people around him or her and community proud. Stoneribs, who was the son of Volcano Woman, claimed that as soon as he began to walk, he was able to make his own bow and arrow and shoot birds. He then left his mother and ventured out to the seaside. Stoneribs was sat and watched the sea from underneath a cedar tree. As he observed the sea, an eagle flew across the water, seized halibut and threw it on the beach. The boy picked up the flat fish and noticed that on its body there was a strip of copper, which he interpreted as a mark given to it specially by his mother, the Volcano Woman, for she had charge of all the copper in the world. With this knowledge, emergence of “magical garments” out of the fish, he shot his arrow through the fish and tried to skin it, starting at the head and working towards the tail, but unable to do this. He listened to a voice from the cedar tree that told him that he was working the wrong way. So he stretched out the skin to dry to make himself some clothing.

The Magical form of character is seen in Stoneribs when he turns himself into a supernatural being with the aid of the “magical garment.” He was able to swim like a halibut; he came into the shore, changes back into human form and crept through the bushes. Furthermore, he helped the crying woman with her new infant child. Stoneribs gave unexpected powers to the woman so that she could feed her baby and he grew up magically to the full size of a man. He saved the tribal people from ‘Qagwaai’, the great sea monster attack. As this myths continues, it is suggested that by noticing an eagle stealing Stoneribs’s halibut skin and flew away with it, he called other birds to attack the eagle, however, he also continued to listened

to the voice from the woods telling him, he must not touch the eagle, that the skin had only been lend and now it had been taken away as magically as it had come. So with the magical skin carried away by an eagle, he decided to travel no more and returned in his normal human form to his mother. By watching her son saving the lives of others, performing miracle and by listening to the voice of his ancestral spirit, the Volcano Woman was proud of her courageous son she gave him a new name, “Crystalribs.”

Mythical heroes with supernatural powers in Native American folklore develop the idea of overcoming natural obstacles. The power and ability of the heroes, or the characters in the story represents the strength, perseverance and consistency of the ancient people which alters to a different form of folk literature in the present day. The folklore which makes us hear the past and death to live is vital for understanding the existence of human being with a myriad of cultural identities and social practices in society.

In mythical and legendary tales, magic and supernatural strength of heroes and various creatures presents in folklore concerns the way of how people use their own power and responsibilities in helping and protecting the community and its people. It is a mark of strengthening and renewing the lost culture and beautiful tradition from the past. To enunciate the Native American mythical heroes with supernatural power and responsibilities, the myths of *The Lazy Boy* described the supernatural power and magic which people unintentionally underestimated. The people in the story addressed the young boy as “lazy and over-sleepy child” and everybody called him this names and laughed at him. But secretly, when the men were away hunting or fishing he would go to the sea and wash himself with magical herbs so that he became stronger and stronger in secret. He kept doing in secret, so that the people around him could realise the importance of all human existences with a

purpose. He pretended to be lazy and foolish as usual and whenever the trouble came to the tribe they always left him to the very last, but never realised to seek the lazy boy's help.

The tale of *The Lazy Boy* depicts human nature of foolishness and selfish mind of an individual. The boy in the story represents the former characters and his tribe portrays the unrealistic spirit of a common people. The Lazy boy wanted to keep his supernatural power to himself, but his people became aware that he was a supernatural being. The boy has a responsibility and great power to save his tribe from natural obstacles. In the story, as a result of natural calamities, their normal life and settlements were disturbed. The forest trees and mountain slowly moved in, and people were killed. They did not know what to do. Finally, they decided that the only thing to do was to abandon their homes and crowd themselves into the canoes and get away to sea. When there occurred such natural destruction and people gets troubled to death, the lazy boy was in his deep sleep, and could only awake at the last hour when his people were stepping into the last canoe. The boy said "why is everybody so excited? Why are they going away?" the chief replied "if you could keep awake you'd know that the forest is pushing us into the sea. Whole villages have vanished while you slept (54)." Then on listening to chief and seeing his people cry, the young man rose up and began to pull up trees, and its roots making the forest impossible to move again. Soon after this, the spirits who control the shape of the earth started flattening the hills. This made people to realise the importance of the young man. Before they ran away, they told the young man. The Lazy boy this time first chewed his "magical herbs" and bathed to invoke the supernatural power. He called the "loon" for help and sent to his grandfather. He said "Go to my grandfather and tell him what is happening. I must help the people. I must push the mountains and hills back and divide them, so that the rivers can flow through them (55)." The loon as a messenger brought the medicine for young man from his grandfather's house and started to throw back

mountains and hills and controlled the wanton destruction of his people. The young man returned to his uncle's house, lie down and fell asleep.

The young man habit of sleeping is not a mere practice of taking rest and showing his nature of laziness. It is his intension and idea to let people realize that everyone is equal and should not look down; rather one must help each other. To give hope and to let live is what the young lazy boy in the story suggest. In the course of the tale, the people acclaimed and feared him as the greatest of all magicians and medicine men. In Native American folklore, there it often flashed in the philosophical words from the old man. It was heard from the short conversation of unknown man who disembarked with his servants at night on a large canoe to take home the young man's grandfather. They said, "Master, great chief, your grandfather is ill and sent us. You have done everything that can be done. Your mission is finish. Your canoe is waiting." The young man answered and said, "I am ready." He turned to the chief and said, "I must go to my grandfather who has grown weak. I must relieve him of his work of holding up the earth on a long pole. Now I shall hold it in his place. But remember; never ridicule somebody you do not know. Now you can rest assured that no more harm will befall the world (NAIM.55)." After which he joined his strange visitors.

At the end, this Native American hero, a young lazy man holds responsibilities, not only to protect his people, but to go back and look after his ill grandfather. He used his magical power in a way his grandfather wishes to, and with his monotonous behaviour of sleeping brought a realistic and appealing message to his people to acknowledge and share a fellow sympathy to each other. The young man world was filled with magic and supernatural power, of which he developed the attention and admiration of the people around who at first were abandoned him for his laziness. In this folklore of Native American, people believed that whenever the young man spreads his arm or moves his feet he causes earthquakes and when

the medicine men wish to send a message to him the animal creature, “loon” is his messenger.



Fig. 4.2: The Mythical Thunderbird.

The mythical Thunderbird in Native American folklore described as a supernatural being and symbolised the power and strength that protect and give solace to humankind from evil spirits. It was called the Thunderbird because the flapping of its powerful wings sounded like thunder, and lightning would shoot out its eyes. The Thunderbirds brought rain and storms, which could be good or bad. The good indicate when the rain was needed and bad when the rain came with destructive strong winds, floods, and fires caused by lightning. In some tribes of Native American, considered Thunderbirds as extremely sacred forces of nature, while in others, they were treated like powerful, but otherwise ordinary members of the animal kingdom. For instances, the Sioux people considered Thunderbirds as a noble creature that protect human from *Unktehila*, who were dangerous reptilian monsters.



Fig.4.3: The Orly Iroquois, the Flying Head.

The Iroquois legend of *The Flying Head* characterized another important aspect of mythical heroes in Native American folklore. Retold from a 1902 tale presents the evil monster and

spirit preyed upon humans. Including the humans, it is said that every living being was prey to this monster. The terrible of all creatures, the Flying Head was believed four times as tall as the tallest man. This monster hid unseen in deep cave during the sunny day or at day time, but on stormy nights they came out of their dens and prowled the earth. Iroquois legend tells that one dark night when everybody had fled and hidden a young woman alone with her baby was sitting in a longhouse. The young mother had not run away by taking a bold decision that someone must take a stand to attack the Flying Head. And she realised it must be her. So she sat by the hearth, building a big fire, heating in the flames of number of large, red-hot, glowing stones (228).

This mythical creature, the evil heroes then suddenly appears in the door where the young mother sat waiting and watching. She pretended not to see it and acted as if she were cooking a meal. She made believed that she was eating some of the red-hot rocks, picking them up with a forked stick and seeming to put them into her mouth. The young mother all the while was smacking her lips, and exclaimed that the red-hot rocks was a wonderful food, and convinced the monster saying that never has anyone feasted on meat the way she was eating the red-hot rocks where in reality she passed them behind her face and dropped them on the ground. Seeing and hearing that delicious meal exclamation from the young mother's mouth, the monster could not restrain itself and he thrust its head deep inside the lodge, opened its jaws wide, and sized and swallowed the red-hot rocks making him uttered a terrible cry which echoed throughout the land. It is said that with the wings flapping, the Great Flying Head fled screaming over mountains, streams and forest.

Eventually, the mythical heroes in NAF, whether it could be the human characters with supernatural powers, and animal mythical creatures reflects their connection to natural world, believing within oneself, accepting the obstacles in its own ways. The representation of

human persona in transformation of various supernatural being resonate the new life, philosophical thinking, and concern on humanity. In this type of folklore, some of those mythical creatures formally discussed, such as *The Thunderbirds*, and *The Flying Head* depicts the strength and courage to live in this challenging world.

4.3 Role of Supernatural Being

Depending on the various genres of folklore, the storyteller or those elderly people who live in oral tradition where the storytelling is prevalent build each listeners gain the knowledge of one's own culture and tradition. And look forward to transmit this heirloom of folklore to the younger generation. In folklore, especially in myths and legends, there were numerous kind of characters, humans with magical power, animals of various creatures, and nature with transformation to different objects like trees and stones. The employing characters according to its tale, give an interpretation of two different worlds, the imaginary world and an ordinary world we live in. An imaginary world includes the life and home after death and those bygone days of our ancestors which we could not see. And it is important to observe that the folklore of different genres is articulate in human belief system. The belief system of how universe were created, and how human came into being. The folklore portrays the role of supernatural being in human characters, and with strange animal creatures that provoke the sense of fear, unsecured, and unrealistic ways of life to mankind.

Supernatural forces in human, animals, and in natural objects indicates the new beginning of life to the native people. It revive what has been forgotten, and give back the past knowledge of their forefathers. It also resulted to the rebirth of their dying culture and traditions continually. Furthermore, the supernatural forces seen in their folklore is a part of renewing

their mind and strength to protect their ancestors land, and people from all kinds of natural calamities. The Native American creation legends of Ojibwa tribe, *The Gust of Wind* told by David Red Bird in New York City in 1974, and recorded by Richard Endoes tells the story of two women, an old one and her daughter which this particular tribe believed these two women were the only human on earth. *Ahki*, the name for earth in Ojibwa, was like a woman-female in those days for it had not yet been made trees and many animals as in today's world. Thus, an old woman had not needed a man in order to conceive. On one certain day, the young woman, the daughter, took her basket out to go berrying. She had gathered enough and was returning home when a sudden gust of wind lifted her buckskin dress up high, baring her body. *Geesis*, the sun, shone on that spot for a short moment and entered the body of the young woman, though she hardly noticed it. After some time passed, she felt something bothering her belly, the more days pass by, the bigger her belly became. So she one day asked the older woman, "Something is moving inside me. What can it be?" The old woman enquired saying that if the young woman met anyone while she was going berrying. She met nobody but the only thing that happened was a big gust of wind which lifted her buckskin dress. The moment old woman heard this, she knew that the supernatural being touches her, and told the young woman that she is going to have a child, the *Geesis's* child, and that she will be the mother of a sun child. The young woman eventually gave birth to two boys who were supernatural, they called it *manitos*. The Ojibwa thus believed that the *Geesis's* sons-the sons of the sun were the first human males on this earth. And their mother never let the two babies touch the earth. In this related the baby now takes a year or so to walk. One of the twins was a rock, Stone Boy, and the other boy named was *Wene-boozhoo*, who looks like all human boys. It is said that *Wene-boozhoo* became mighty and could do anything; he even could talked to animals and gave them their names.

The Sioux legend of *Stone Boy* narrated from the Cheyenne River Reservation version which was heard by Henry Crow Dog around 1910, when he was a child listening to the storyteller at the campfire tells the story of the birth of stone boy through a maiden who was deeply mourned over the dead of her five brothers. The legend says that people in those times had to look for food which was their main occupation. According to the tale, while the sister cooked and made cloths, the brothers spent their days hunting. Later, this family moved their tipi to the bottom of a canyon, a strange and silent place, but the hunting was good. One particular day, when the brothers went for hunting, the girl was waiting and listening. She heard some noises. Often she thoughts they were footsteps, but when she looked outside, no one was there. Then one evening only four of them returned home from hunting. On the next following day only three of them came home, and on another day followed, only two of the brothers returned. The girl and the remaining two brothers were afraid. But as the story keep narrating, it is believed that during those bygone days hunting was their main occupation, and this compels them to go for hunting. On the following day another brother of two lost and only one came back. Then the last brother and youngest of all whom the girl loved the most was about to go for hunting, his only sister begged not to go. However, the last brother also did not return home. So there left no one to bring food for her, she felt the extreme pain and decided to take her life. She climbed up to the top of a hill, but scared and did not know what to do. Then she saw a round pebble lying on the ground. Thinking that it would kill her, she picked up and swallowed it.

Like the young woman in Ojibwa legend *Gust of Wind*, the girl in this legend conceived a child through supernatural forces. Soon she gave birth to a child, believing as a result of consuming a pebble that was lying on the ground. The mother, named him as *Iyan Hokshi*, Stone Boy. Day by day, the boy grew up ten times faster than ordinary infants, and with a more perfect body. The mother then knew that her baby had great powers. The boy could

make bow and arrows for himself and went for hunting. He came to know all about his mother and of those his five uncles who never returned home from hunting. The boy consoled his mother whenever she cried thinking of her five beloved brothers, and even assured to bring back them to life. And accordingly, the Stone Boy did bring them back to life through a magical rock ritual performance and told them that they will learn to worship the *Tunkashila*, the Grandfather Spirit, and the little lodge where he performed rituals to bring them back to life, those rocks, the water, and the fire are all sacred. He instructed his uncles that these sacred things will use from now on as they have done it for the first time; for purification, for life, and for health. The little boy made them realised that all these has been given to them so that they may live as tribe by performing rituals and practicing ceremonies.

The characters involved in this legend played their own role that brought the utility of supernatural powers. So much of supernatural elements found in this story, a “canyon” “noises” which the girl thought they were footsteps carried out its listeners in the land of culture and traditions where belief system and rituals practices represents the omniscience of supernatural being. The stone itself is a powerful symbol which brought new way of life to dying generation. The pebble swallowed by a girl signifies the pain and struggle in human life, yearning for peace and happiness. In the story it is in fact blessing in disguise where it is believed that the *Tunkashila*, the Grandfather Spirit had planned for new generation to learn to respect sacred things without defying them.

A Legend of Devil's Tower told by Lame Deer in Winner during 1969 at Rosebud Sioux Indian Reservation, South Dakota, and recorded by Richard Erdoes is a legend replete with the involvement of supernatural being, *Wakan Tanka*, the Creator, or the Great Spirit who used to guide the two young Indian boys throughout their cumbersome journey. This legend projected the devil in the form of an animal, the great bear, in search of its food. The devil

managed to take away the two boys who went to investigate the small animal noise while their “shinny ball” whacked it a few hundred yards out of the village. Again these two boys had come to a small stream with many colourful pebbles and followed that for a while. They also climbed up the hills and wanted to see what was on the other side. Then they got hungry and thought it was time to go home, but they only got farther and farther, and they found themselves lost their way home. The legend says that the boys were helplessly walked around the wild forest and suddenly had a feeling that they were being followed by *Mato*, the bear, which they believed was no ordinary bear, but a giant grizzly so huge they encountered. The huge bear kept coming closer to boys. Then the boys started running but there were no such place to hide and escape this enormous bear. The boys were old enough to have learned to pray the prayer they learnt from their parents invoking the *Wakan* for help and bless them in everything they do. So the boys called upon *Wakan Tanka*, the Creator: “Tunkashila, Grandfather, have pity, save us (226).”

The prayer boys pronounced was so powerful that *Wakan Tanka* immediately answered and all at once the earth shook and began to rise. The boys rose with it. It is said that out of the earth came a cone of rock going up, up, up until it was more than a thousand feet high. *Mato* tried hard every spot and every side to reach the boys high up but disappointed for the rock was too slippery. So the bear gave up, making big scratches in the side of the towering rock. Narrating this legend, the storyteller, Lame Deer was not sure of whether the two Indian boys were saved. And the legend does not tell about how the boys get down from top of the tower. However, he tells us that we can be sure the Great Spirit didn’t save those boys only to let them perish of hunger and thirst on top of the rock. Lame consoled his listener when he said:

Well, Wanblee, the eagle, has always been a friend to our people. So it must have been the eagle that let the boys grab hold of him and carried them safely back to their village. Or do you know another way?

(Erdoes, 227)

The supernatural in these selected Native American folklore played a significant role where it throws light on human belief system. It portrays the inner scared feelings of melancholy from any ordinary people and brought them back to reality. Through folklore which deals with community stories, their belief and cultural practices keep people more responsibilities in life and let them to live with courageous by enduring any challenges that may bring forth.

4.4 Women in Native American Folklore

The women in many of the Native American myths play an essential role. The women character in folklore represents the beginning of life and birth of rich Native American culture. The female characters, ranging from young daughter to old woman and to female human being to animal creatures form of “the Sky Woman”, in the shape of a “Spider Woman”, and to a girl who married to a Bear in the folklore are significant portrayal of human origin, and emergence of mutual relationship and shared of genuine love between each fellow beings, including the human relationship with animals and to natural world. The Native American oral literature gives an account of their memories to instruct and transmit the knowledge of folklore. For centuries, the Native American tribes live in oral society, passing down their folklore from one generation to generation.



Fig. 4.4: Sky Woman Iroquois Native American.

The Iroquois tribe of North American native tribe tells the story of *Sky Woman* from where they believed has begun their life. According to Iroquois tradition, the Sky Woman or it was a solitary woman is considered as the first human being existed, and this attributes to the story of Sky Woman who is believed to be a leader's daughter above in the sky world. She was severely ill and people wishes to save her by laying the sky woman at the foot of the tree. However, one young man argued that "it was wrong to destroy their food source to save their leader's daughter, and he kicked her into the hole left by the uprooted tree (19)." This legend suggested that after the leader's daughter was kicked, she fell, but just before hitting the water, she was caught by a curious bird and carried away. It is said that the bird grew tired of carrying her, but "a great Turtle took its place." As it carries on, the animal after much discussion decided that sky woman must have land on which to live. Then the Toad

volunteered to dive down and retrieve mud to mound on Turtle's back. Thus, it is now believed that humans arrived on the land which the Native American calls "Turtle Island."

The women characters in creation myths of Native American contribute a prodigious belief of human association with the natural world. And such knowledge of female characters in correlation with animals and nature is make out from the tale of the *Sky Woman* that helps build a human physical world. The Sky Woman conveys the message of love, peace and unity among the group of people or community. It identify through the characters where they undoubtedly affirmed to carry the sky woman, first by a bird and secondly helped by the Turtle. And additionally, the Toad volunteered to accomplish the mission where on human finally came to live on land. Thus, the sky woman proffers the listeners about the quality of genuine relationship and helping hands, by honouring each creature in the universe. In his book, *Native American Literature: A Very Short Introduction*, Sean Teuton, an Associate Professor of English and Director of Indigenous Studies, in the university of Arkansas wrote,

Such ancient relationships among communities, genders, and animals must be honoured with trust and care through reciprocity. In telling and retelling the story of Sky Woman, Iroquois people hallow their relationship to this world while maintaining kinship with the spirit realm in the sky.

(NALASI. 21)



Fig. 4.5: Spider Woman, Native American Mother of All.

In the Hopi tribe of Native American, the *Spider Woman* believed to be sent by the “Mighty Sky Chief” to bring life to earth. Even so, when she arrives, she was sad to see that the earth has not welcomed life. The poor woman feels something strange within her, when everything seems restless and fierce around. This woman unusual feeling was caused by the supernatural being which resulted to conceive a child. Then she gave birth to twins sons and named them, *Hardener* and *Sound maker*. In order to harden the hot and soft earth, she entrusted her child hardener, and the other child, Sound maker put in charge of the sound on earth letting him that from that day on everything on earth will be in tune with him. The Hardener and Sound maker, after working for many days, the things get into formed and they left each other. Hardener goes to the South becoming the South Pole and Sound maker goes to the North becoming the North Pole. This legend tells that from the two poles, North and South, the

twins watch over the world, wearing the people of discord, and could shake the land and cause volcanoes to erupt.

By observing the world of death where the society filled with hatred and resentment towards fellow beings, the *Mighty Sky Chief* sent the Spider Woman with the precious gift to humankind, life and hope. But the people's deserting of Spider Woman on earth indicates the unfair gesture towards women, refusing to accept the reality of life in patriarchal society in the present day. It is regardless of gender, woman have equal rights and privilege. As it appears in Native American Folklore, especially in creation myths, the women characters play a vital role in giving comprehensive interpretation of human existence and creations of natural world. Like in the story of the Spider Woman, women have the rights and power to give authority according to its own circumstances arises on earth. It will in turn bring a better life and led to new outlook for mankind in the long run.



Fig. 4.6: The Origin of the Bear Clan (A Girl Who Married to a Bear).

In Native American folklore, the women wisdom, honesty, they love for humanity, and firm decision to stand on true principles is acknowledged with the women representation in folklore. For instances, in Native American tribes of *Haida*, *Tlingit*, and *Tsimshian* tells the story of a girl who married to a son of the Black Bear Chief. It is, in fact, everyone would question about a girl marriage to a bear, an animal kingdom. But this is how the folklore, the traditional stories from the past give us the moral lessons and truly let us to live in dignity. It is also believed as the legacy of love, respect, royal, and sincerity from the people who lived many years ago. In this legend, *A Girl Who Married to a Bear* recounts the reflections of women true love and sincerity towards man. This tale tells that one certain day, the village chief daughter went to collect berries with the other girls. And when they were about to return home, a girl basket line broke and all of the berries tumbled out. The other girls told her to just leave them on the ground and return to the village as it was getting dark. However, the girl insisted on picking up all the scattered berries and stayed behind (107).”

The village chief daughter was brave enough to let go her companions and stayed up to collect all the berries she had scattered. Soon after, two young men came along and offered to carry her basket, and led her to a village that she had never seen before. Then she was ushered into the house of the chief of the village. And there, even though it was a Mouse Woman, she came to her side and advised what food to eat and to decline. The Mouse Woman also explained that she was now in the village of the Black Bears and that the people she saw were not really people at all, but bears. The girl married a son of the Black Bear chief and lived with them through the summer. On the winter, the Black Bear families prepared to go to their winter homes, and each Black Bear families following their father’s called chose their dens, and the chief asked his son and daughter-in-law which den they wanted. The girl husband named a nearby place, but a girl refused saying that it was near where her brothers and their dogs hunt. So the girl husband named other dens, but each time the girl refused to

go there. Finally the chief asked where she wanted to spend the winter and she replied that she wanted to spend somewhere far away that would be difficult for her brothers' dogs to find. So the chief gave them a den on the far side of the mountain.

The presentation of human and animal characters and their way of conversing in this legend led a person to examine the eventualities that waits in everyone's lives. The girl refused to go to nearby den depicts people's undesirable way of killing and bloodshed where she knew her brother would come for hunting. And even if it was in far away mountain, the legend told us that her two brothers came for hunting. The older one being the skilful hunter got early and went home, but the younger brother had to go more farther till he could reached the mountain where his sister and husband were. When he had found the den, and peeked inside he saw his sister and her husband and they faced each other. Then the girl asked her brother not to kill her husband with a spear, but to build a fire at the mouth of the den. At first the brother said that he would spare her husband, but the girl said to kill her husband or he will kill her brother.

The dilemma that confronts to every mankind is depicted through this legend. And in that moment of time, it is seen choosing its own people, going back into the roots. The girl chose her own brother in lieu of her Black Bear husband. The wisdom and philosophical way of advising the girl by the Mouse Woman also presents the women unconditional love and affection towards fellow human being. The Mouse Woman being the mouse creature gave advised to the girl who belonged to human community suggested the way forward to guide and protect each other.

4.5 The Chief Gods and Spirits of Native American:

- *Sedna* : Central Eskimo name of the great Sea Mother.
- *Stoneribs* : The son of Volcano Woman.
- *Qagwaai* : The great sea monster.
- *Loon* : According to *Oxford Dictionary (9th Edition)*, a loon is “a large N American bird that eats fish and has a cry like a laugh.” This *Loon* as a messenger of medicine carrier is mentioned in Eskimo legends “The Lazy Boy.”
- *Akhi* : The earth, which was like a woman-female but not as she is now, because trees and many animals had not yet been made.
- *Geesis* : Ojibwa way of addressing “The Sun.”
- *Unktehi* : The Sioux water monster.
- *Wakan Tanka* : The Great Spirit in Sioux tribe.
- *Tunkashila* : The Grandfather Spirit of Sioux tribe.
- *Wanblee Galeshka* : A big spotted eagle. It signifies courage, wisdom and strength. Eagle in Native American Sioux tribe represents as the father of great nation.
- *Mato* : Native American (Sioux) origin and Japanese meaning: Bear. *Mato-tope* (also known as Ma-to-toh-pe or Four Bear, from Mato “Bear” and tope “Four”) was the second chief of the Mandan tribe to be known as “Four Bears,” name he earned after charging the Assiniboine

tribe during battle with the strength of four bear

(<https://en.m.wikipedia.org>).

The Native American folklore beginning with the creation myths, legendary figures, mythical heroes, and representation of women characters are all remarkable in highlighting the rich cultural heritage and legacies they inherited from their ancestors. And these are their dominion aspects of folklore which keep passing down from one generation to another. The Native American of different tribes believed their emergence related to the natural world and in dealing with the various kind of animal creatures. Furthermore, their folklore resonates the ambitions and profound knowledge and wisdom from the past. In addition, the focal point of folklore through its various genres, specifically, the myths and legends have drawn the ancient lineage making people to know its own existences on earth.

CHAPTER-V

COMPARISON AND ANALYSIS OF SUPERNATURAL ELEMENTS IN SELECT NATIVE AMERICAN AND KHIAMNIUNGAN NAGA FOLKLORE

Superstitious is a human belief system. It is regarded as the fear of unknown, and believed that the occurrences of natural phenomena would bring the favourable and unfavourable positions to a man. It was the belief system and practices of rituals and ceremonies by the aboriginal who lived for many years ago. Those ancestors lived in a world where hunting and agriculture were considered their main occupations and for which they were depended on supernatural belief and ritual performances such as believing in their dreams and prognosticating their luck and misfortune in hunting expedition. Moreover, in the distant past, all agricultural activities were used to resume with rituals and ceremonies.

According to *Oxford Dictionary (9th edition)*, superstition is “the belief that particular events happen in a way that cannot be explained by reason or science; the belief that particular events bring good or bad luck.” Accordingly, the superstitious belief system instils in human characters and personality. It takes a crucial part in developing the lives of people in daily activities. In addition to human characters and personality development, this superstitious belief is interrelated to spiritual life. It helps to analyse one’s spiritual relation with the natural world and to god and goddesses. In regards to belief in spiritual being, Birendra Kumar Singh, in his book *History of Magic and Superstition* termed the word superstitions as:

The word superstitions if often used to refers to a religion not practiced by the majority of a given society regardless of whether the prevailing religion contains superstitions. It is also commonly applied to beliefs and practices surrounding luck, prophecy, and certain spiritual beings, particularly the belief that future events can be foretold by specific (apparently) unrelated prior events.

(Birendra, 57)

In oral societies like NA and KN, superstitious belief preoccupied the daily walks of native people's lives. They were often observed themselves carried away by superstitious belief. And it is believed that the rural areas in their respective community continue to live in oral tradition where folklore narrative and storytelling are part of their village lives and they keep passing down their folklore from one generation to another. The cultural richness of the two different indigenous and tribal people who in one way or the other have the similarities of culture and traditions to share are being featured in this comparative studies through supernatural elements in folklore. And these are constituted by the interpretation of dreams, exploration of spirit world, and by analysing the role of shaman in the NA and KN selected folklore.

Interpretation of dream in the lives of indigenous people is most essential aspect to project out the supernatural elements. In its traditional way of understanding, a dream was one good advantage of its native people which they accepted the superstitious belief system. Dream could express their feelings and inner personality where they hold on the philosophical thoughts that were spoken to them by their ancestor's spirit or someone powerful in their dreams. In the lives of its aboriginal, dream was also an essential feature which avail them for the renewal of mind, strength, and hope for the brighter future. Traditionally, in olden days,

ancestors were mostly depended with their dreams where the head of the family or any members in a group interprets his or her dreams and convey its messages according to their previous night dreamt. David Crumm in his article, *The Importance of Dreams in Native American Indian Tradition* wrote:

The first business of the day in an Iroquois village was dream sharing, as dreams were messages from the spirits and the deeper self and might contain guidance for the community as well as the individual.

(Crumm, www.readthespirit.com)

In the rich cultural family belonging to Native American and Khamniungan Naga, the days of the ancient past begin by sharing their dreams. This was one part of storytelling where through in one's dream it sheared their way of social belief system. It was not merely a dream but was also the deliberate attempt to provoke the sense of belongingness and cultural identity from its ancestor's communities. Moreover, they believed that a dream was the only message and deeper knowledge and wisdom from 'Someone Powerful' and from the 'Great Spirit' which assisted their ancestors in their daily lives. In his introduction to *The Iroquois Dream Experience and Spirituality*, Tika Yupanqui said:

In past Centuries, the Iroquois Indians of the Great Lakes considered dreams to be their choices in regard to fishing, hunting, war, dancing, marriage and other significant life events.

(Yupanqui, www.webwinds.com)

In its association with human belief system, dream is one important feature that strikes almost every tribal belief to let the new day would bring bad or good luck. It was with the dreams

they had, the ancestors starts they day with rituals and prayers for the success of its particular day. Alessandro Casale in his essay, *Indigenous Dream: Prophetic Nature, Spirituality, and Surviance* wrote:

From some indigenous individuals, dreams have a spiritual significance and often have a metaphorical, literal or prophetic meaning to the waking reality of human daily life.

(<http://indigineousnh.com/2019/01/25/indigenous-dreams>)

Casale's interpretation of indigenous dreams is significant, focusing on the prophetic and spiritual significance of dream narrative to indigenous communities in North and South American, Casale pointed out how the native of *Sonenekuinaji* in Peru and Bolivia have a remarkable relationship to dreams that protect and guide their daily life.

Dreams in NA culture are significant. It explains the emergence of universe and how life came to be. In their belief system, dreams are also interpret as a bridge between the physical world and a spiritual reality. This act of bridging the two worlds is observed through the role of shaman in their culture. And such theory of believing in dreams, the Abenaki tribe of Native American tells the *Creation story and the Importance of Dreaming* where "the Great Spirit" has completed the creation of this beautiful world and wishes to fill the place he had created. He over thought, and became exhausted and fell asleep. The Great Spirit sleep was then filled with dreams of his creation. Everything in his dream was busy and getting into formed. There were animals crawling on four legs, and some on two. Some creatures flew with wings, where animals swarm with fins. There were plants of all colours, and witnessed the insects buzzed around, heard the dogs barked, birds sings, and human beings call on each other. And it was when the Great Spirit awakened, he realised the world of his dream became

his creation. Everything he dreamed about came true. The interpretation of dream in this legend is far beyond human imagination of creating a just and fair society. It was a dream of the Great Spirit that shows the world when it was young, and cleaned with liveable environment where varieties of plants and animals creatures lived.



Fig. 5.1: Native American Hunting Images (White Deer).

According to Parthena Black, NA culture has always regarded dreams with great respect, and they saw dreams as the means of obtaining sacred wisdom and guidance for life. Parthena in his essay, *Native American Spirituality and Dreams* maintained that most of Native Americans also believed in dream spirits which helped watch over all dreamers and provide

assistance. And these spirits believed were associated with human spirits in the form of animal creatures such as the spirit of white deer. Parthena noted:

One of these spirits is the white deer. The deer was extremely important to many Native American tribes, providing food, clothing, and material for tools.

(Parthena, www.bellaonline.com)

An encountering of animal creatures in their dreams is also remarkable. A different animal signifies different meaning. For instances, apart from providing food and material tools, *Jinthal*, a deer in KN dream believed when a person come across a deer in his or her dream, they assumed that either sickness or death would befall to native people in a village, because a deer stands for human spirit, and it would initially be someone's spirit visiting in its people's dream land. But there are some animals in relation to its human dreams. Animal like *Jok*, signify success and abundant blessing upon mankind. In dream, if they saw *Jok*, it is a symbol of plentiful harvest of rice and crops in their field. Some common belief system in dreams are also identify with the snake in both the NA and KN cultures. The Native Americans believe that dreaming of snake means, they have an enemy, but if they end up killing the snake, it means that they will have good luck. Likewise, whenever the native of Khamniungans see snake in their dream, they count on it as a sign of danger and evil in their way ahead. And even in daylight encounter with snakes, it is an ill omen where in their return home, they feel sick and realised, that specific day was unsuccessful. So, the similar meaning of snakes in NA and KNF includes fear, transformation, and evil or fertility.

In KN belief system, a person names are closely associated with dreams. It is believed that when in a person in his or her dream; saw a person by the name *Thongkoi*, *Longkoi*, and *Koi*

or *Pukoi*. It signifies them that the remaining day or in a weekend, in a month, if not at the year end, the success will happen and used to hope that a moment of happiness is following them. The given suffix of a person name “koi” it literary means “pride” which indicates the positive word “pride” of being in a good position. In other words, the name ending with *Koi* indicates their success and happiness in life. In addition to presumption of death, illness, and success or blessing, a dream also brings the thought of failure and downfall in people’s lives. It was believed that when a person see himself walking downward by the road and idling at the foot of the high hills and waterfall, they were left with no hope of success in whatever things they do.

Dreams in the lives of our ancestors were one utmost belief system. They knew that there was “Someone Powerful” and “Great Spirit” that guide and protect them in their daily life, but in its spirituality and with religion of today’s Christian context, the ancestors in the primitive era could not realised that “Someone Powerful and “Great Spirit” were their true god as what Christian believe in Christ as their personal saviour today. And this concept of spirituality is only applied to those native people who do not believe in supernatural elements for they stopped worshipping the supernatural being. Particularly, with the coming of Christianity in Khamniungan Naga society, all these interpretation of dreams witnessed the changed of olden animism to true Christian faith and belief system that through prayer, even the bad sign in dreams would turn the other ways, i.e. either success or happiness in life.

The concept of spirit takes human to another world, the world in absence of natural world where the natural world and physical beings are intangible. In supernatural way of belief system, the spirit world presumed to be a place of human spirit after death. It is believed as the realms of underworld inhabited by spirits of both good and evil. In fact, the folklore is one such subject of human belief system. However, it also brings back the natural world through human inner mediation and believed that they live in the presence of spirit of their ancestors.

Thus is the concept of spirit world present in both the folklore of Native American and Khamniungan Naga.

Cottie Arthur Burland, who was a British Author, researcher, and who was once a member of “The Folklore Society of London” in his book, *North American Indian Mythology* opined that in Central Eskimo of Native American tribe, people in the primitive days were dependent on the natural world; and for this they felt that there was some relationship between their own inner personality and that of everything around them. Cottie said:

Bears were not merely soulless animals, but creatures with a spirit of their own, which could be charmed to bring them on the traps and pits of the hunter only when this was necessary. Fish were not just animals which swam in the sea but animated creatures provided by the Old Woman who lived under the sea. Spirits of all kinds daily watched over the people and guarded their welfare.

(Cottie, 18)

The spirit of both good and evil found in folklore with both the human beings and animal's creatures are exceptional in demonstrating the superstitious belief system of people in natural world. In Cottie's idea of people and their own inner personality relationship with that of everything round them reflects the importance of all creatures on earth where everything has its own meaning of life. The animals are not merely soulless animals but have its own spirit that shape and motivate the mankind in their own encounter. And these scenes of animal creatures with enormous evil spirit and good spirit that guide and protect people are seen through the narration of oral stories.

The animal creatures with evil spirits are moving examples in NAF as well as in KNF. In *A Legend of Devil's Tower*, also called *Bear's Lodge Mountain*, Mato, a bear was represented by evil spirit, and enormous and terrible animal in its character, frightening the two NA young boys. This Mato was an evil spirit in disguised known him following the boys from their home environment play field, leading them to river and finally to mountain side. The evil spirit quest for his own benefit of gaining the delicious dinner were cancelled by the Great Spirit who helped the boys in creating a high and huge rock mountain and took the boys up on the cliff. The devil in this tale is known in the form of a bear which eventually whipped the forces of evil spirit by Someone Powerful. Although, this magnificent mountain has a named tagged "Devils Tower" that was designated by the then United States President, Theodore Roosevelt as the country's first National Monument on September 24th, 1905, any local American Indians oppose saying that "Devils Tower" was based on an incorrect translation and offensive given the tower's religious significance. "It hurts us to think about such a beautiful, sacred place called Devils Tower," said chief Arvol Looking Horse, spiritual leader of the Great Sioux Nation (www.dailymail.co.uk).



Fig. 5.2: Chief Arvol Looking Horse.



Fig. 5.3: The Legend of Devils Tower/Bear Lodge Mountain.

In its similar tale of Khamniungan Wolam (Pangsha) folktale, *Toukhao Viu Hit*, a person by the named *Hempao* was instructed by *Toukhao*, a tiger spirit himself to climbed up to any of the tall tree around him. *Toukhao*, in reality epitomized the problems faced by each individual where people caught up in dilemma of choosing one against the other. In a tale, *Hempao* was *Toukao*'s cousin. In other way, cousin's of a tiger spirit. And when *Toukhao* transformed into a tiger, he turns in need of its food, so he knew that *Hempao*'s flesh would be the best taste for his dinner.

Confronting the human responsibilities of following the true paths and return to its roots was also personify by a girl who married to a bear in NA folktale. Although merely a bear, an

animal creature, a girl followed the black bear, the two young men who came and helped picking up her scattered barriers shows a girl stands for true love and firm in her decision in life. It was when her younger brother encountered with her husband, who was a bear in reality, ordered her younger brother to kill her husband or husband will kill her younger brother. Eventually, as a hunter and allowing his sister's wise decision and wisdom to chose her own brother instead of a bear, a hunter killed his own sister's husband by building a fire on the mouth of its den.

In NAF, the exceptional knowledge of spirit world is elaborated in Central Inuit tale, *Adlivun*. This is a place underworld where Sedna, the sea woman lived, a place where souls of the dead were taken. And it is quite similar to KN belief system of the same land of the former, known as *Sükekhan*. This is a hole believed to be the gateway to the dead land, where the souls of the dead live. In *Adlivun*, the large home of Sedna was guarded by her dog, which moved only slightly to allow the dead soul to pass. Then, the Sedna woman's anger arouses when human broke any of her tattoos. Sedna's fierce anger was great enough to hide all animals from the hunters and let the people began to starve. Hunters represents the men folk whereas Sedna's tattoos stands in favour of women, and when hunter do any harm to her tattoos, she punishes the men. In addition, tattoos in KN culture signify an identity of a person, without which a person believed to end up in destitute after life. The myths says that tattoos were one of the precious treasures a person could owned for selling purpose in the land of dead. Significantly, Sedna, the sea woman in NAF became angry when her tattoos were destroyed by men. And this eventually led to appease the Sea Woman by a shaman during the ceremonies, so that she will release an animal for human food.

The ancestors of NA and KN had a tireless belief in spirit appearances in animals, especially in the spirits of various birds. In particular, *Wanblee*, an eagle in NAF delineated the

knowledge and wisdom of people, because some of the native tribes like the Brule Sioux of Native American tribe believed that they were the great eagle nation and descendants of eagle. An eagle also symbolised the love and peace towards humanity for it is believed that eagle were used as a good messenger between the shaman, a medicine men and someone powerful, the Great Spirit. In KN belief system, there are various supernatural birds that represents their own prophesy towards humankind. Birds like *Kiamüjoi*, a little bird act as the harbinger of failure and sorrow to mankind. It is not that this little bird itself is filthy bird, but it plays an important role as messenger between the natural world and spirit world. When this little bird chattered constantly, it used to see closely associated with a particular person or in around the house premises. This in literal way of understanding and in native KN way of believing is something terrible would happen, most significantly, the death and failure of a person. In its similar way of belief system, the Khamniungan ancestors has, when a bird named, *Kotküloi*, which looks like an owl, or belonged to an eagle's family begins its night chorus, then it was believed that some people among the villagers will die.

In its superior sounds to *Kiamüjoi* and *Kotküloi*, there's one beautiful bird popularly known as *Hongwai*. This particular bird's sound were used for looking at time, in resemblances to what this modern men use a watch in his or her hands, and a wall clock hanging on the wall at home. The forefathers listened to this bird in the morning and in the evening. In morning, when this bird proceed to produce its sound, our ancestors came to know that it was time for them to resume their daily work in the field, and there has been a while distance with no sound of this bird at noon. Then after the mid noon hours, this bird would begin to produce its sound again. Eventually, with this, the cultivators came to learnt that it was an hour for them to cook and eat which was followed them by heading homeward in the evening. In the olden days, during summer and autumn, or until their harvest, whenever a day appeared with poor weather, filled with dark clouds, and in absence of its sky and sun shine, they were only depended on this beautiful *Hongwai* sound. Unlike the other rituals practises which most of

them completely buried with the introduction of Christianity, this practice of using *Hongwai* sound, especially by elderly men and women in a village who does not prefer the modern watch, uses this bird sound as their time keeper.

The relationship between the spirit world and human physical world has been built in its portrayal of animal creatures through folklore, or in its own way of belief system. It is with the active participation of various creatures, particularly of different birds depicted the mankind who live at the moment, unaware of what the future may bring forth. Significantly, in KN belief system, it is with the bird sounds like *Kiamüjoi* and *Kotküloi*, people came to know that the unhealthy life and unhappiness of a person is nearing. And as compared to NA *Wanblee*, an eagle and a loon which stands for its guiding and protecting its native people, and particularly as messenger between the spirit world and natural world, the animal creatures in KNF, especially of birds creatures in its belief system also plays a pivotal role in awakening people to face a time of difficulties in their lives. A bird like *Kiamüjoi* have already seen and known the unpleasant days or evil spirit plans to harm and bring destructions to mankind. So, it rapidly keeps chattering beside a particular person to let them become aware of the unforeseen circumstances.

The role of shaman is an essential part of people's lives in the olden days in both the NA and KN folklore. The term "Shaman" is not derived from any of the NA and KN language, but its origin traced back in 1690's, i.e. in the late 17th century which probably from German "Schamane", from Russia "Sha'man", from Tungus "Saman", and which is perhaps from Chinese "Shamen" for Buddhist Monk, and from Sanskrit "Sramana" which means "Buddhist ascetic." And shaman "a person in societies practicing Shamanism: One acting as a medium between the visible and spirit worlds; practices sorcery for healing or divination." (Online Etymology Dictionary- <https://www.etymonline.com/word/shaman>).

In folklore, the roles of shaman occur when the rituals were performed. The rituals and believe system were used to commenced with the shaman. A shaman can be either male or female. However, in the primitive societies, a male shaman were prevalent where most of the rituals, such as rituals related to head hunting, hunting of animals, including in times of animal slaughter, during the feast of merit, in times of new site exploration for *Jhum* cultivation, while performing rituals of Morung and log drum, sanctification of significant places, and naming a child were used to performed by male shaman. But the rituals which were considered less sacred, related to agricultural and prognosticating the causes of death and various diseases were performed by female shaman. They were made used of the magical power and possesses by supernatural being. In this connection of shaman's status and their supernatural power, Bastian and Mitchell in their *Handbook of Native American Mythology* noted:

The scope of a particular shaman's status within his tribe or village is dependent upon the type of supernatural power the shaman possesses and the extent that he, or she, uses that power. Among some groups, a shaman was known to receive a helping spirit who would guide the shaman's thoughts, words, and actions for a specific purpose, such as finding a cure for a disease or locating game animals for the hunters.

(HNAM. 171-172)

In the central Inuit tale of *Adlivun*, Angakok, a shaman represents an ultimate responsibility he had upon his people. In the "Sedna Ceremony," the spirit of *Angakok* travelled to *Adlivun* in order to appease her and win the release of the animals (43). But to convince the Sedna, the

most powerful sea Woman and accomplish the task, he had to get pass the guard dog. The Angakok character's presentation of travelling to *Adlivun* , the realm of undersea is similar to that of KN *Ein* , who represents the people who are alive on earth in the land of death. She is also referring as 'Eh-Nyiu,' a female shaman. *Ein* had to travel through *E-tou Sataoh Hai*; small spring water located in Wolam (Pangsha) area, and went through *Ethsoshiu*, a place where in time of washing their hands, the dead soul came to know that they were already dead. This *Ethsoshiu* is still clean stream water gushing in the heart of Thang, Noklak village. The myths says, in order to let go the dead spirit well in the land of death, *Sükekhan*, a tinny hole on the thatch roof surface right above the bed where a dead corps laid were made open, because they had a believed that their spirit went through that tinny hole.

The female shaman, *Ein*, in order to enter *Sükekhan* had to go down to a local path way known as *Minheh Yam*, and washed her hand in *E-tou Sataoh Hai*. Then, when she crossed the former, the bereave family at home could heard her producing a little sound that resembled the chirping of a small bird. And these sounds were used to produce by the dead spirits of parentless children called *Dam Haitho*. On the way, these children used to pull the long trunk carried by a female shaman, *Ein*. As compare to the NA Sedna's dog, this *Dam Haitho* symbolises the obstacles and challenges which a person have to go through in life. It was only after enduring the distraction and troubles caused by the children, *Ein* finally believed to have reached the gate of *Sükekhan*. She first greets the death spirit and informed them that she was sent by those who were alive on earth. They wanted to know the causes of dead to their beloved fellow who just passed away. Then the death's spirits representative replied her that their beloved was died because of one or the other reasons. Some died for their entered the sacred places and defiled them, some other passes away for his or her parents and great grandparent's crimes, a severe crime committed by the bereaved family in the form of murder, theft, rape, and capturing other's inheritance such as land and animals.

The action taken by this shaman, *Ein*, in conversation with the death spirits in the Land of Death could all heard by the relatives and in this way they came to know the reason why their love and dear ones went to live in the land of death, never to returned.

In another version of this folklore, *Ein* performed this prophesy ritual by throwing the rice around her and up crossing a tiny hole opened for a serene passage of death soul. She performed going up stair and heard reaching two or more gates before reaching what they call it “heaven” of death’s spirit. This version was followed and applied to severely ill person on earth. After entering the death’s heavenly place, she saw all people living on earth as a drift or drove and as a herd of cattle loitering around in heaven. It was believed that when the death’s spirit try to kill those drift and a herd of cattle, the human, whose spirit would that be, feel sick on earth. In this situation, *Ein* used to collect these human souls, that plainly roaming drove or cattle and brought them back to earth. Then that severely ill person on his or her sick bed gets healed. Eventually, the only reward of performing this ritual as mediator or communicator between the living and dead spirits, and also for bringing the bygone soul of severely ill person from another world, a shaman (*Ein*) will received a huge trunk basket full of rice.

The various role rented by shaman in folklore are all-important knowledge to understand the human potentialities and purpose of uplifting their social and cultural ways of life. In ancient past, the existence of Shaman in a particular community was foremost concerned, because shaman plays an important role in building the bridge between the spirit world and human physical world. Besides the *Angakok* in NA folklore acts as a messenger, communicator, and healer, a *Meson or Mehoul*, Shaman in KN folklore performed rituals of healing, prophesy, marriage, and naming a new born child. Shaman not only provides the former services to humanity, but his kind act in its community has impacted the lives with ample knowledge of

culture and traditions to carry out the cultural richness. In various different kinds of folklore, the role played by shaman as communicator, educator, and healer provide indispensable knowledge and wisdoms to mankind.

Shaman as a communicator, in NAF, *Adlivun* and *Sükekhan* in KNF monitored the humankind where she brings back the reasons for why and how people's love and dear ones died. And this shaman as educator, NA Memominee tales *Afterlife* and Malecite narrative *The Man Who Followed His Wife into Spirit Land* taught a valuable lesson of human royalty and to do things sincerely in order to revitalise the forgotten culture and dying traditions. In the tale, according to the sacred and wise advices given by an old man and women, the young man could finally meet his wife, who was believed to be dead and went in the land of death.

Shaman in folklore of both the NA and KN is also recognised as a healer or “medicine man.” This “medicine man” in NA and KN folklore refers to a priestly healer and spiritual leader who believed to be adhered to a range of beliefs, ceremonies and rituals. In fact, when it comes to native derivative term, there is no such name or word addressed as “medicine man,” but both the NA and KN have their own name to it, which is only referred to the name shaman. It is also addressed as *Angakok*, *Someone powerful*, and *Great Spirit* in NAF and *E-pou*, *E-nyiu*, *Meson*, and *Mehou* in KNF. In KNF, *Meson* who was considered as the eldest in the village performed the role of a shaman in *Waithoko-an*, a healing ritual. *Meson* through this healing ritual helped people to communicate with *Great Spirit* or *Someone Powerful* who could eventually get heal the ill person lying in his or her sick bed. In the same way, a shaman in NAF went to appease the sea god, *Sedna* and pleaded her to release an animal for food, so that his people would not be starve. Shaman brought the happiness and saved his people from various kinds of diseases, includes hunger, and man who were on the verge of destructions in life.

The transformations of characters in folktales, myths and legends are one common part in both the NA and KA folklore. And from the transformation that takes place to human characters and animals creatures, there are many responsibilities and moral lessons to learn from it. One such responsibilities of a person is to carry out the legacies of their ancestors, such legacies are rich cultural heritage, language, rituals, customs, and festivals which are all valuable lessons for the upcoming younger generation. It was not only the animals and mythical heroes with supernatural power in folktales, and in any of the folklore in NA and KN belief system, but their magical powers and transformation are mostly interrelated with human actual transformation in life. For instances, the *Stoneribs* and *The Lazy Boy* of NA heroes who were turned into supernatural beings are reflections of human potentialities and responsibilities, their used of magical powers also indicate utilisation of power, strength, and courage to protect and guide the mankind.



Fig. 5.4: Native American Powwow Festival.

Festivals are considered one prime cultural life by both the Native Americans and Khamniungan Nagas. It is wholly of celebrating festivals, the natives in both the culture showcase their rich culture and traditions. The *Powwow* festival for example, is one important festival celebrated by Native Americans. It is a celebration of American Indian culture in which people from diverse indigenous nations gather for the purpose of dancing, singing, and honouring the traditions of their ancestors. This beautiful *Powwow* festival is sum up in the words of Barree Toelken in his book *The Anguish of Snails: Native American Folklore in the West*. Toelken said

Attend a Native American powwow and you will see that no one is trying to hide anything; rather, something is being performed and projected to you and everyone else, even though it is not explicit.

(Toelken, 10)



Fig. 5.5: Native American Omaha tribe (Powwow Festival).



Fig. 5.6: The Green Corn Ceremony.

The Green Corn Ceremony is another Native American people annual ceremony practiced among various Native American people where people's activities and merry-making are associated with the beginning of the yearly corn harvest. This ceremony is also referred to as the "Great Peace Ceremony" and celebration of thanksgiving to *Hsaketumese* (the breath maker) for the first fruits of the harvest, and a New Year festival as well. Like the Native Americans, the Khamniungan Nagas too considered festivals sacred and one salient feature of the diverse festivals, according to its seasons of celebration, the native of Khamniungan revive their rich culture which are on the verge of extinction. The rich traditions of dancing, singing, storytelling, greeting their love and dear ones, relatives, neighbours with packed hands of fresh white cooked rice and meat are essential part of each festival. In the same way of Native American *Green Corn Ceremony* which is a celebration of thanksgiving, the native of Khamniungan during the celebration of *Tsokum* festival honour the Creator, the Great Spirit for making them ready for the bountiful harvest, and in order to welcome the bountiful harvest in their newly cultivated field, they continued to offer their worshipped.



Fig. 5.7: Khamniungan Naga Men in Traditional Attire and Ornaments.



Fig. 5.8: Khamniungan Wolam (New Pangsha) Village Guard Cultural Troupes expounding the Folksongs and Dance to Younger Ones (Photo: Wolam Nyukyan Students' Union 56th General Session 2018).

In its indistinguishable way of festivals celebration, the Khamniungan Naga *Khaozaosie-Hokah*, and Powwow, a celebration of American Indian Culture are both the festivals of singing and dancing of people belonging to its indigenous community. During their respective celebration of *Khaozaosie-Hokah*, and Powwow, these native people were performed dances and sing their folksongs which are associated with triumphs and renewing their mind and strength. Both the festivals are about celebrations of new or reaffirmed alliances between the villages and tribe, respecting one's own rich culture and traditions.

CHAPTER-VI

CONCLUSION

The supernatural in folklore interprets the belief system and ritual practices of the traditional past. The appearances of spirits, both good and evil, the magical power and supernatural forces of “Someone Powerful”, “The Great Spirit” and that of legendary creatures formed the essence of supernatural elements in folklore. And these are important aspects of supernatural in folklore that divulged the presences of ancestor’s spirits in native social environment, and therefore it created the powerful concept of reasoning behind the human belief system, and eventually, it signified the reality of superstitious existence in human. In addition, the native concerns on its traditional belief system and ritual practices are based on the objective of bringing luck and fortune in their lives. Thus, it developed the sense of constant connection to its supernatural beings which they identified them as their daily guide and protector from any harms and danger that they feel bound to comes along their way.

And since this study is an attempt to portray the social way of life in the contemporary Native American and Khamniungan Naga societies, my paper has taken the selective study on Native American folk literature, specifically, the folktales, myths and legends of Richard Erdoes and Alfonso Ortiz’s work: *American Indian Myths and Legends*, Cottie Burland’s: *North American Indian Mythology*, and Dawn E. Bastian and Judy K. Mitchell’s: *Handbook of Native American Mythology*. These selected folktales, myths, and legends critically analysed the NAF of human belief system, ritual practices and cultural values that fastened their social way of life. Besides, the NA interpretation of dreams and the role of spirits and shaman from various Wikipedia sources portray the supernatural elements in folklore, and therefore, it depicted the human transformative knowledge of good and evil in society.

The first chapter of this study deals with the introduction and definition of folklore and supernatural elements existence in it. And since this research is based on supernatural belief system of two different indigenous people: The Native American and Khamniungan Naga, it explained their historical background, their origin, and give the aims and objectives of the study.

In second chapter, it highlights the various aspects of folklore. These are oral narrative, cultural identity, reconstruction of human history, and transmission of knowledge. All these aspects of folklore illustrated the importance of folklore and addressed the need to preserve one's own culture and traditions. The second part of chapter two introduces the comparative literature in general and folklore literature of the NA and KA in particular. Besides the illumination of NA folk literature, this section of study specified an overview of Naga oral narrative and highlights the birth of Khamniungan Naga written literature.

This research is specifically focuses with the predicament of Khamniungan Naga tribe in concern to its dying culture and traditions, the third chapter deals with the KNF, its genres and functions of folklore. The various genres of this study covered the material culture, oral narrative, belief system, and rituals practices. Moreover, the belief systems are further divided into two different segments. The first segment explains the belief system in two selected Khamniungan customary laws: *Lium-Shing* which is called the "Land Dispute", *Sahtou-Hoktou*, literary known as the "Unintentional Crime", and belief system in folksongs: *Damhaih/Kaojihling* and *Jamhang*. These customary laws and folksongs are all associated with traditional belief system and this accordingly explained the human rights and justice. The tribal songs are significant for it illustrates the human spirits of competition and enthusiasm among the natives, and it also portrayed the happiness of people over the distinct unique cultural heritage they inherited. In second segment, it deals with the sacred and long

gone rituals practices of the KN. These rituals are *E-touhaichi*, *Thatai*, *Waithoko-an*, *Log Drum Rituals*, *Paihin Ritual*, and *ritual practices during festivals*. The rituals selected for this study explicated the principles of human well-being for their relations to the spirit world.

In the fourth chapter, an overview of the NAF is studied, and particular concerned is put to analyse their selected folktales, myths, and legends. The creation myths, legendary creatures and mythical heroes in folklore, role of supernatural being and women in NAF are highlighted. The creation myths illustrated the lives of people living part of natural world and shared their interrelation to the natural and spirit world of NA Maiden's "Creator" and the "Lone Man", Sioux's tribe of "Wakan Tannka, The Great Spirit" and "Wanblee Galeshka, an eagle." So, in its relations to the spirit world, it presents the divisions of power and responsibilities among the people in its community. The representation of mythical heroes and creatures enables to identify the development of people's constant idea and critical thinking to overpower the challenges and obstacles in lives. And it is also a significant mark of strengthening and renewing the lost culture and traditions from the past.

In NAF, the legendary woman in its part of natural creatures represents the beginning of life and birth of NA rich culture and traditions. The *Sky Women* of Iroquois North American tribe, the *Spider Women* of Hopi tribe, and NA tribes of Haida, Tlingit and Tsimshian's *A Girl Who Married to a Bear* are analysed in this study. These tales from creation myths have narrated and portrayed the significant role of women as harbinger of hope and future for mankind. It is therefore, in observation of women characterization in NAF, it has conveyed the message of love, peace, and unity among the group of people or community. Women in NAF also reflects their role and participation in cultural society, and for which the women must be honoured, respect, and equally treated as men in society.

In the following chapter, in order to highlight the similarities of supernatural elements in folklore, the comparative studies of NA and KNF have been done. In NA central Inuit tale of *Adlivun* which is an underworld place of Sedna, the sea woman where the dead spirits lived is similar to KN historical and sacred tale of *Sükekhan*, a realm of underworld where human soul went through after death. In *Adlivun*, Sedna and her dog represents as the firm defender of cultural identity. The dogs were hardly moved only when the dead spirits passes by, and were not allowed any hunters and male folk to spoil Sedna's tattoos. In its similarities, the KN in the primitive era considered tattoos as one precious gift, and they treasured it even to the death's land, *Sükekhan*. It was their belief system to let the dead spirit used tattoos for sale in order to sustain their life after death. The NA Sioux's tale of *A Legend of Devil's Tower* explained the characterization of good and evil spirits possesses by its creatures. Mato, a bear in this tale is depicted as an evil spirit who attempted to destroy its younger generation. In the same way, Toukhao in KN Wolam's tale of *Toukhao Viu Hit*, who was a tiger spirit himself, tried his all might to eat his own cousin, Hempao. However, in both the tales there are also depicted the good spirits present in human environment. The two NA young boys in *A Legend of Devil's Tower* were carried out by *Wanblee*, an eagle back to their native village. Similarly, Hempao was properly instructed and advised by Toukhao when he was in a human form. This shows that both the good and evil spirits exists with each human being in a society.

The similarities of supernatural belief systems are also explained in the comparative study of NA and KN interpretation of dreams, with the role of shaman, and in the spirit world in folklore. The NA dreams hold the philosophical thoughts and accepted as a wise spoken words and instructions from their ancestor's spirit. In KN interpretation of dreams too highlights the message of hope, success, and happiness. Dream in both the NA and KN belief also signifies the fear, illness, downfall and death of a person. The spirit world and role of

shaman in both the folklore explains the interrelationship of native people with spirits of their ancestor's and that of supernatural beings which includes "Someone Powerful" and "Great Spirit" in NAF as well as "E-pou", "E-nyiu", "Meson", and "Mehou" in KNF. It built the bridges between the early native's people and spirit world, and ushered them by supernatural being as a communicator, healer, and as an educator.

Today, the Native Americans have well built attachment to folklore and culture. Their local belief system are interrelated with ancestor's spirit being and legendary creatures' used of magical power and supernatural forces. Besides the occurrences of some mythical heroes, most of their legendary creatures and a pivotal role of shaman are moving example of its coexistence and bridges built between the natural and spirit world. However, as compared to the availability of NA folk literature, there are hardly any literatures, or written records on Khamniungan Nagas, in particular there are two or three folk literature: *Fables from the Misty Mountains: Folklore of the Nagas* published by Department of Art and Culture, Government of Nagaland in 2009. Anungla Longkumer's *Folklore of Eastern Nagaland* which was published for the Department of Underdeveloped Areas (DUDA), Govt. of Nagaland in the year 2017, and Thai's collection of Khamniungan *Folktales of Wolam (Pangsha)* printed in Khezhie Printex & Co. Kohima in 2017.

In this study, in order to encapsulate the Khamniungan Naga exceptional culture, apart from the existing folk literature of the KN, this study focused in collecting the folklore through primary sources from village elders in different KN villages. Evidently, the arduous research on KN folklore explored the historical and ancestral world, and highlights the traditional beliefs, customs, festivals and stories of its community. Therefore, this research gathers the traditional knowledge of two different and diverse communities and since this is an essential subject of human cultural and traditional knowledge, it further need to taught and instruct the

upcoming younger generation from home to school, and effectively share in any human social environment.

In recent times, the practice of writing in English and visual form of filming and documenting the tribal folklore and cultural activities have come into being. However, the oral narrative of storytelling consistently preoccupied the native people in rural areas, and this part of storytelling remained one distinct feature in passing down the folklore from one generation to another. Despite the differences in distant geographical location, the NA and KN shared the similar culture of life style, use of social customs, its belief system, and celebration of festivals. The oral narrative technique of storytelling is one common feature among them, and it has led to explore the unique culture and traditions of two different tribal people. In these comparative supernatural elements in folklore studies, there are no superior and dominating belief systems and rituals practices over one's traditional belief systems, but both the Native American and Khamniungan Naga have their own unique and rich cultural identity and traditions to uphold, to value, and to transmit.

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