

***A CRITICAL STUDY OF THE TANGKHUL FOLKLORE WITH REFERENCE TO
ASEWNEI TANGKHUL NAGA***

**(Dissertation submitted to Nagaland University in partial fulfillment of the
requirements for the award of the Degree of Master of Philosophy in English)**

By

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DECLARATION

I, AS ROVISO ENOCH, hereby declare that the dissertation entitled *A Critical Study of the Tangkhul Folklore with reference to Asewnei Tangkhul Naga* is the bonafide record of work done by me under the supervision of Prof. Nigamananda Das, Department of English, Nagaland University. This work has not been submitted, either in full or in part, for any other research degree, fellowship, associateship, etc. in any other university or institute.

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This is to certify that the dissertation entitled *A Critical Study of the Tangkhul Folklore with reference to Asewnei Tangkhul Naga* is the bonafide record of research work done by A S ROVISO ENOCH, Regn no. 72/2021, Department of English, Nagaland University, Kohima Campus, Meriema during 2020-2022. Submitted to the Nagaland University in partial fulfillment of the requirements for award of the degree of Master of Philosophy in English, this dissertation has not previously formed the basis for the award of any degree, diploma, associateship, fellowship or other title and that the dissertation represents independent and original work on the part of the scholar under my supervision. This is again certified that the research has been undertaken as per UGC Regulations May 2016 (amended) and the scholar has fulfilled the criteria mentioned in the University Ordinances for submission of the dissertation. Plagiarism test of the dissertation was conducted as per UGC Regulations 2018 and 2% of similarity was detected which is permissible as per rules.

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Abstract.

In the first chapter an indebt research about the Tangkhuls in particular the Chingjaroi and her rustic life are considered. The origin and the migration history come in the first place. Asewnei as a race and part of Tangkhul Naga as a whole has her own tales and stories to tell. The cultural upholds and the ritualistic behaviors of the people along with their religious sentiments are analyzed in this chapter.

Introduction about the Chingjaroi plays an important role in this first lesson. Asewnei Tangkhul Naga and her societal structure are also hitched upon in the research. A bird eye view of the Chingjaroi and the Etymology of Asinei or Asewnei is also important factor. The main occupations of the people and various lifestyles varying from housing pattern, to festival to social marriages and other social norms and practices are covered in the first chapter.

Tangkhuls are among the major tribes in Manipur though they are also settled in Nagaland, Assam, Arunachal and even in some parts of Myanmar. In this chapter an overall view about the folklores and the narrations about its land and the peoples are explored upon. A more contemporary definition of folk is a social group which includes two or more persons with common traits, who express their shared identity through distinctive traditions. The basic trade which differentiates a Tangkhul from other Naga tribes is the unique vernacular which the Tangkhuls possess.

Festivals characterize traditional societies. Every year Tangkhuls celebrate seasonal festivals invoking the blessings of Ameo-o (supreme spirit-god). These festivals are celebrated in succession. The first festival is generally held after the chief has blessed it by sowing the first paddy seeds, before which, nobody can/must sow any seed. This is known as Mamachi kataa/Mamachi khamashao meaning paddy or rice seed sowing initiative and a song is sung when the season of sowing/throwing seeds comes. The song goes like this: "O Kazinga kum-ura kho.

Luiraphanit literally means "festival of field seeds" It is an important festival. At the beginning of the festival the chief or the village would break ground for plantation/sowing season by throwing in the first seeds before which no one can sow or plant any kind of seeds. There is also a celebration of wealth expression by erecting a tree monolith when a rich man intends to erect "Tarung" in his honor in front of his house as a mark of merit, before taking up the task he would first invoke the blessing of Ameo-o requesting him to approve his plan to wait for signs of approval or rejection - through dreams.

The love story of Shimreishang and Maitonphy run across every kitchen fire of a Tangkhul family for their great spirit of love and romance. The love story of these two love birds revolves around the simple rustic life of a Tangkhul people. In the story which took place at Phungchum the two lovers namely Shimreishang and Maitonphy faced various obstacles due to the differences of opinions about their relationship by their family members. The tale took place in around 17th century when the Tangkhul society like most of the other Naga society lived a remote and simple living. Through this story the power of oral tradition among the Tangkhuls are deeply displayed. The incident which took place hundreds of years ago can be seen in a very different angle.

The folktales about the land, her people and migration are of chief importance when it comes to the folktales about the Asewnei. The written literature as such were devoid from the land but that don't imprison the existence of oral literature in the forms of oral traditions be it folktales, folklores and idioms etc. Folk lore for the people of Chingjaroi is the only reference and the main anchor which directs and points the direction, from which the people came. It is the inborn relationship between the growing generation and the older generation in bed time and over the fire place discourse.

Relationship grows when people frequent the company of each others, a frequently narrated and recollected folk tales run in the minds of the Asewnei and it is none other than the story of Akroza and Japudilieu. The Asewnei have their own reasons for doing things. There are always reasons behind their belief and social practices. There is a common folk tale which runs across the household of the Asewnei for the past centuries. The story is been told and passed on that at the initial age, dog was one of the earliest animal who occupied the world and it was all alone without any master of its own. Hence the dog began to search its owner. The dog did not simply choose human being as its owner but after much testing were done and when the loyalty of man was realized only then the dog decided to be with man and be his companion.

There is also an oral traditional believes which says, two sons thought of killing the tiger species but unfortunately the curiosity from the mother let the fly out and that's how the tiger continued to multiplied and the tiger population increased. This tale reveals how the Asewnei considers that evil exists and the evil need to be dealt with. The marriage system and the social practices of the people are handed down from generation to the next by such means of stories. The parents would narrate and the Morung in charge would make sue the youths are been taught about various issues. The art of narrating and making the youngsters listen to the elders is a medium which can be considered as an educational activities like.

Folk songs are a medium used by the people of Chingjaroi to pass on certain aspects of life for the upcoming generation. As in almost all the Naga tribes a person can hardly find any written history or any documented format where the traditions are been preserved and kept for the succeeding lineage. It is through the continuous practice and ardent desire to preserve the tradition that the folk songs were handed by the ancestors. In the initial stage the Asewnei didn't understand the importance of teaching their unique culture to their grandchildren but by dint of cultural practices that people learnt from their great grandparents and from grandparents and from the elders of the society and managed to get a glimpse of their tradition. The folk songs are sung in groups. They sing but communicate certain gesture of life. The style of singing may vary from one occasion to the other.

Songs are form of poems as they follow certain rhyming and beatings. Folklore is one such traditional way of narrating and passing on the valuable messages for the future generations. Various folksongs bring different meanings as per the situations and contexts. Some of the most beautiful messages are conveyed through the medium of folksongs. "ashewda shena paranirei, apruda shena paranirei yana aneida shesida ngmmalanrani" meaning to say 'the moon may die, but it comes back again, the grasses may wither but they sprout back to life, but human once passes away he shall never return'.

The folksong is a medium of expression for the Asewnei. They use this method to convey what they can't in words. This is a sort of poetry and the folksongs follow certain pattern. Not all the folk songs can be sung for every occasion and in any occasion. There are various folksongs for various occasions. These different occasions and the different folksongs do have their own meaning of expression. As the season changes the use of folksong also changes.

This section deals upon the understanding and a deep researched done on the linguistic aspect of the Asewnei people. The proverbs are those medium of communication used by the Asewnei to express their feelings which others wide finds difficult to express themselves. Another basic element in a society is the use of idioms and proverbs. They are very much of a language and a means to decode and convey necessary message in a polite or systematic style. In this chapter the research shall cover those idioms and phrasal sentences which are generally used in day today life.

Proverbs are short, pithy statement of widely accepted truths about everyday life. Many proverbs are allegorical, in that the explicit statement is meant to have by analogy or by extended reference, a general reference a general application. When it comes to amashadie, the people get a feeling of the exact meaning of what a proverb is. Another basic element in a society is the use of idioms and proverbs. They are very much of a language and a means to decode and convey

necessary message in a polite or systematic style. In this chapter the research shall cover those idioms and phrasal sentences which are generally used in day today life

The phrase and the expression which Asewnei use have their own significance. They have a unique way of addressing the situation with totally different concept but meaning the same things. The proverbs and the phrases which the people communicate in their daily life are interesting and are a must for better conversation to show the richness of the language. A general tendency is been presumed that local dialects are very poor in their own ways and there are lots of limitation in them. This assumption may be may be true may not be true.

The proverbs and the simile or the figure or speech or metaphor which the Asewnei people speak are relevant and one may see some slight similarity with other languages as well. Nonetheless, this group of people unlike most of the neighboring villages or other Tangkhul community has a different dialect which is known only to the people of Chingjaroi.

Chapter six undertakes to analyze and evaluate in general an bird eye view of the Asewnei and all her aspects of life. The folklore among the Tangkhuls and in particular that of Asewnei Tangkhul Naga has been taken into consideration for The concluding chapter shall also hint the roles played by oral tradition in preserving and maintaining the folkloristic culture.

The society continues to live and grow and that's the normal structure If it. Asewnei have their rituals and cultural practices which defines them to be a society having their own established customs and legacy as a community.

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Chapter: 1

1:1. Introduction to Chingjaroi

Chingjaroi is a village situated in the northern part of Ukhrul district of Manipur. The people living in this village have an interesting figure and narrative as the only source of the person can be traced only in the oral tradition. The people of Chingjaroi call themselves as Asewnei and they have different cultural practices and a distinct dialect from that of the Tangkhuls as a whole. The unique dialect, history and cultural approaches in life and the manner in which they carry out their day to day activities calls the attention of research and scholarly approach. The utmost that a person can reach to the closest mark towards tracing an authentic history and the genuine story line is that of personal interview with the elders of the village and some references to the neighboring village elders who can recollect the narrative from their greatgrand parents and parents.

The original bordering villages include Jessami, Tusom, Chingai, Marem, Peh, and Senapati District. The other villagers like Razai, Namrei and Kharasom came and settled in the land of Asewnei and became part of the neighboring villages. The local dialect which the inhabitants speak shares some similarities with that of the Poumais and the Tenyimia. She has a virgin culture when it comes to the connections between Tangkhuls and her neighboring villages. The oral tradition remains the chief medium for handing down the historical events and cultural practices.

In this chapter a closer look about the Asewnei, the people of Chingjaroi and her rustic life style is presented. The origin and the migration history come in the first place. Asewnei as a race and part of Tangkhul Naga as a whole has her own tales and stories to tell. The cultural upholds and the ritualistic behaviors of the people along with their religious sentiment are the topics which help a research to be more interesting.

1.2. Asewnei Tangkhul Naga and her societal structure

Chingjaroi is inhabited by a group of people who called themselves as Asewnei (the villagers who grew up in the midst of fierce battle between the animals and enemies). As a Naga tribe they have their own small but unique and functional societal norms and practices. The

people have a very decent approach. These people are sociable, friendly, fun loving and hard working. They have a very strong sense of oneness which is culturally inborn in them. The Asewneis pass on the art of self sufficiency and self dependency.

The village chief known as “Avao” is the head of the village and he is entitled to maintain peace and order in the village. The Avao has a prerogative rights to observe and preserve all the rituals and social practices. He is assisted by Avaophi (sub headman) and avaopadii (four other cabinets) along with each representative from all the eight clans. The eight clans include Angkang Shimray, Razamah. Soro ngchui, Khansu ngchui, Sankro ngchui, Tamangchui, Rasakhan chui and Marazama. Each of this eight clans have sub clans and they are listed as follows:

1. Angkang Shimray also know as A S

- (i) Avoma
- (ii) Lazima
- (iii) Angprochui
- (iv) Angrakaba

2. Razamaor known as R

There are four sub-clans

- (i) Razama
- (ii) Anuchui
- (iii) Zerichui
- (iv) Kadichui

3. Tamangchui also known as T

There are three sub-clans

- (i) Tamang

(ii) Kado

(iii) Kharo

4. Sankhrochui also known as SK

There are three sub-clans

(i) Sankhro

(ii) Zhangva

(iii) Zhalew

5. Marazama also known as M

There are three sub-clans

(i) Maraza

(ii) Rampu

(iii) Rata

6. Khansuchui also known as K

There are three sub-clans

(i) Khansu

(ii) Ameinima

(iii) Tasanpudi

7. Soro chui S

There are two sub-clans

(i) Soro

(ii) Yangui

8. Raskan RK also Known as Sakanchui they have two sub-clans

(i) Kachar (Elder brother)

(ii) Rango (Younger brother)

They also have each representative from each family tree. Thus, they are the ones who keep the village intact and safe from all internal or external invasions. Chingjaroi has her own traditions and ethical values which are handed down from one generation to the next through oral traditions. It includes folk culture. The legacies and legendary stories are narrated in the fire heard, in the morungs by some elders for the younger people to learn and preserve it. The grandparents and parents through verbally communicate the traditional etiquettes and other social norms to their Children. Other prominent events that circle in the life of the Asewnei include the festivals and rituals. The folksongs are sung in various occasions which depict the poetic mindset of the people. As they represent meaning and message from the hearts. There as such is not written literature, but the orally handed down stories and verbally taught folksongs are of great values as they represent their concepts about life and existential believes. Asewnei as a community is a race who has her own traditions. The social cultural practices, ethical norms and even the cultural attires are totally different from other Tangkhul community. The Asewnei's rich traditional festivals, their food habits, their rituals and their oral tradition remain their own. If they don't give a serious research while the elders are still alive, the whole generations to come will be a lost generation. They will become a race with vague identity and a people unable to trace their origins. The rich cultural heritage, the authentic lifestyle of the people and even the perspective of the whole Asewnei will be at lost.

Asewnei has a patriarchal society. The husband or the man is the head of the family. It is his duty to protect and raise the family in a righteous manner. As a patriarchal society, it is the son or the sons who inherit the properties from the father. The eldest son has the right to inherit the properties which his biological father got from his father. It is the custom of the people that men folk becomes the main decision maker in the family and in the society as well. The eldest son has the right to make a new house for his parents and other siblings once he is married and a new family is formed. The newlywed couples stays in the father's house and the father and other children have to settle in new house. The eldest son should also share part of the properties to his

younger brothers. Though, the eldest son gets the lion's share in distribution of paddy fields and the housing site, all the other male person of the family too have equal rights and they have their own freedom to choose which site to settle himself and carry out agricultural activities.

The younger sons can work hard and explore new landscape for farming and for other activities which eventually becomes their own. It is his hard earned right to later on hand down to his sons. The family properties when divided definitely have the share of the younger sons. There are cases when a family has no more bloodline who would inherit the property as the family has no boy child in the family. In such cases it is the eldest son and his son's right to own the properties from their uncle. Girl child doesn't have the right to own any land in her name. In a rare condition if the girl child is able to earn a certain amount of money that she can own it as her own. And it is her rights to give the property to whomever she wants.

The women though treated equally and well in the Asewnei society they don't have the right to own the property. The women folk seldom participate in a clan meeting or other family meetings. The decisions are taken by men folk and it is the wisdom of the women to advise their husband or sons or brothers to take a wise decision. In certain occasions women play an important role in bringing amiable and suitable solutions. When a marriage is arranged the women are taken into considerations. They would propose names and analyse and find out who exactly their daughter in law is. The decision of searching a woman and the match making calls for the presence of women in the decision making body.

1.3 A bird eye view of the Chingjaroi.

Chingjaroi is a village located some 84 kilometres away from the main town Ukhrul, headquarters of the district. The inhabitants of the village are originally known as Asinei or Asewnei. Chingjaroi is also alternatively called Zingchui/Zingjui by the Tangkhul Nagas, Shomai (graceful people) by the Poumai and Khatchomi by the Chakhesangs. The village consists of three sister villages, namely, Chingjaroi Khullen, Chingjaroi Khunou and Chingjaroi Christian Village. Chingjaroi Khullen is the nearest from the National Highway 150 is approximately 84 kilometers from Ukhrul district headquarters. The village comprises of more than 2500 households in which three sub-villages are combined viz, Chingjaroi Khullen, Chingjaroi Khunou and Chingjaroi Christian Village (CV). The inhabitants of the said village

are considered as one of the eldest and biggest village after Hunphun village. The ancestral customs and cultural practices of the village are some of the most unique identities the people of the land have. Chingjaroi is yet to see any scholarly research done on her people and cultural ethos which are orally handed down and preserved from one generation to the next.

The Chingjaroi village at present is divided into Chingjaroi Khullen, Chingjaroi Khunou and Chingjaroi Christian village. The name Chingjaroi was given by Meitei. Nomenclature says Chingjaroi in Manipuri means village. Different people call different names to this village. The Tangkhuls call Chingjaroi or Zingchui. The Poumais call Chingjaroi as Shomai. The Chakhesang calls this village as khatchomi. the villagers call themselves as amasha*

The total number of households of in the year 2022 was one thousand three hundred forty house holds approximately. The population of Asewnei constitutes up to six thousands. The youths constitute almost half of the total population reaching u to two thousand five hundred (2570) seventy approximately. As per the data collection done in February to March 2022, the children constitutes a great number of the village population contributing one thousand nine hundred (1900) heads. The middle age group and the old constitute some one thousand five hundred persons.

1.4 Etymology of Asinei or Asewnei:

The villagers call themselves Asewnei (Meaning people of war and beast) or Asinei (people who decided to be together).The etymology of Asewnei and Asinei has two different shades. The former refers to a group of people who live with wild animals butchering and surviving in the tough times (Francis 2021 Feb). It also implies that a person who fought hard to protect their people, land, resources from the neighboring villagers who were constantly at war with each other. The warfare been one of the vary activities imparted on their culture; they take pride in beheading and numbering such heads. It was a game and part of social practice and a matter of pride and prestige for the person who manages to behead the most number of heads. The one who manages to behead the maximum number of head is respected and he gets the best wife as per his choice. This act of head hunting was an outdoor event where a man showcases his bravery, strength, courage, skill, ability to survive outdoing the foes and outshining them. Thus,

headhunting was part of games and part of social event where one proof his worth in order to win the hearts of girls for marriage.

Covering a very large area of land and safeguarding the land and the people who live in the village was the matter of concern. It is at this point of view that the people derive their village name. Thus, the meaning of Asewnei came into being. They called themselves as Asewnei.

Another diverging tale which justifies the name Asinei goes as follow. According to this belief it is accepted that some of the present inhabitants of Chingjaroi came from the Poumai community. Another group of people came from the dispersal of the people from Phungchum village. The two different personalities came together and decided to stay together in peace and harmony. With an agreement coming to terms, they decided to call themselves as Asinei meaning our people. Asinei thus, signifies or means our people. Your kinship and my kinship shall live together. In this way the fusion of culture and mixture of race came out.

The people living in Chingjaroi call themselves as Amasha. The first settlers came into the present village site some hundreds of years ago and it is vague to exactly pin point the date and year. Nonetheless it is believed and accepted that the people living in Chingjaroi have been there for centuries.

1.5 Main Occupations of the people:

The Asewnei engage in cultivation. They settle in the hill top for their convenience and safety. As warfare been one of the most important features for the villager to live peacefully and respectably among the various neighborhoods. Another reason why the ancestors choose to settle in present land Chingjaroi is because it gave them a perfectly strategic point to take a better position for headhunting. The inhabitants of Chingjaroi mainly practice terrace cultivations. Jhumming cultivation was another important means of sustainable occupations. The Asewnei live in self sufficient lifestyle. They would plant cotton for weaving and for other clothing materials. The villagers cultivate rice, millet, yam, potato, maize, beans, cucumber, chilly, tomato, green vegetables like: peas, spring onion, garlic, ginger, tamarind,

The Asewnei like most of the Naga community have not much difference in labour distribution between the women and men folk. Nonetheless, there are certain works and responsibility where the man folk and woman folk have different function. Though, one does not find much discrimination between a man and a woman in the social lifestyle of Asewnei, one can see division of workload when it comes to certain types of works. For instance, the carrying of baskets is to be the duty of girls. The ladies are the one who should be fishing while the men folks are the one who should go for hunting. Men folk cut the firewood and the ladies are to carry them. Women fetch water and most of the household chores are usually done by the women folks. The outdoor activities which require physical muscle and masculine service are often done by the men folk. Spade work and the task which calls for more intensive attentions and energy such as making buffalo fencing, cowshed making, house construction, digging of paddy fields, channeling of canals, cutting down trees and collecting them for firewood, carrying of paddy from field to home etc are usually done by the men.

The labour which calls for minutest and meticulous attentions like gardening, wedding, planting of paddy nursery, sawing of paddy, making kitchen garden, carrying of firewood, fetching of water, cooking etc. are often considered as women's task. Though there is not hard and fast rules which water tide their functions.

1.6 Housing pattern:

Every tribe has their own unique ways of constructing house. The Asewnei too have their trademark in construction of their house in a different manner from that of other people. The house known as *aki* (Veryson 2021 Jan) is a home which shelters and provides the basic necessity of life. The housing pattern of Asewnei is as follows. The entrance of the house provides the place for castles and animals. It is in this first room that the people carry out the activities of bounding the paddy and un-husking the rice for the family members. This room protects the cattle and the properties of a household. The other animals like chickens, ducks and birds family too live in this room.

The second layer of the room consist the kitchen. In this room the cutlery articles are found. The room have comprises an oven where the family members usually keep their tool which they use from time to time. All the materials like baskets, spades, axes, pick axe and other

farming tools are to be found in the oven. They keep on top of the fire hearth because it protects and prolong the durability of the equipment. The other things like pots and jars for storing water, pots and cooking materials for kitchen staff etc are also found in the kitchen. The kitchen segment acts as a refectory and it is here that the families have their food.

The third room is the bed room. In this room, one could see beds made out of single log. The wooden barrels for making the local brew and other essentials are been kept in this room. This inner most part of the house is considered the most sacred part of their home. Outsiders are not entertained and their movements are restrained. This part of the house also serves as a place which provides a secluded area for the family member. The head of the family along with his wife sleeps in this layer of the house. All the antique documents or the age old traditionally objects for doing their rituals are kept in this room.

1.7 Festivals:

Festivals play a vital role in the life circle of Asewnei. Such festive celebrations are a mark of their life. The various celebrations or the seasonal celebration are a significant means in the preservation of their original cultural richness. Every generation look upon the handed down rituals and practices and follow them to be their strength in preserving the continuity of their traditions. The Asewnei loves to celebrate and enjoy life in a very meaningful manner. The calendar year brings various celebrations and it goes along with the change of seasons and time. Each rituals and festivals or traditional medium of observing an event has a very deep significance in the life of the villagers. The various festivals include Khamor angkhui, Machiipeer katiu, Shalewngkhui, Karong ngakhui, kashha khatafu, etc. (Francis 2021 Feb).

Khamaor angkhui is the biggest festival for the Asewnei. The grand celebration of the Khamor angkkhui falls in the month of either last week of March or first part of April. The festival has very important symbols and has great importance in the life of the inhabitant. The meaning of the festival has various shades. The first of it would incline that a festival of bread. As the term, “Khamor” (bread) comes from Khamor tang (name of a bread), traditional bread. This bread is made from the lead of pot by frying on top of the fire without putting any oil or other oil like materials. The bread is usually thin. The second meaning would mean Khama(Bread made of dried rice). Khama Tang (Bread made of dried rice) is also the alternative words

for the festival. This celebration marks the occasion for the villagers to begin to work in the fields and various other activities after invoking the blessing of the almighty, the creator of heaven and earth.

The five days celebration has got different importance and significance of each day. The villagers perform various activities which include invoking their God for protection and guidance. The first day of the khamor angkhui celebration is shows how well the villagers are ready for the festive mood. On the day before the actual day of the grand celebration, all the animals are butchered and the women folk and children begin to bake breads which are the focal point of the festival. The visitors from far and nearby villagers come on this day and get ready to be part of the festival. The villagers have to accommodate and have to see to it that all the visitors are treated well and they feel at home. None of the outsiders are to be left unattended and thus, the people who come to witness the rich culture of the village plays important part of the Khamor Angkhui celebration. Bread and meat are said to be the signature of this celebration. Every household bakes bread and share it with their neighbours, relative and to the outsiders who had come for the festival.

1.8. Marriage:

Marriage is part and parcel in the lifestyle of Asewnei. The Asewnei advocates arranged marriage, though love marriage often takes place among them. In the marriage, the nearest of the kin of the bridegroom has to go and ask the consent from the groom's family members. The father of the groom along with the brothers and uncles and some elders of the clan play an important role. They have to seat together and discuss what to response. The family members take into considerations the various aspects of like. The family history is crossed checked. The purity of the blood line and the clan from which the person belongs are the most important aspects in granting marriage. When the most suitable girl has been spotted the match makers are send for asking the hand of the lady. The technical term used during the engagement has a subtle meaning. The boy's family goes and request for the girl's parents consent. Once the engagement has taken place, the family members begin to work on the marriage.

There are also marriages where the couples elope by their own without the permission of the family member. In such marriages there often arises misunderstanding between the couple and the relations. At the initial stage parents objects to their action but gradually they are accepted into the family line. At times the newly eloped couples may find very hard to face the reality. If the family members objects their marriage they have to meet all the obstacles and try to convince all the people who are acting as an obstacle towards their new venture of marriage life. Once the marriage takes place in the silhouette of elopement the couples don't get a grant wedding ceremony anymore. The properties they deserve may also be reduced as the family members are not in favor of their new action.

Intermarriage among for the Asewnei people is not a new thing. It is through this act of inter marriage among their neighboring villagers that the race of the Asewnei expand. The inter marriage that took place often were with the Poumais. There are various factors which prompted the villagers for intermarriage and especially with that of the poumais. These two Naga races have common features which resembles with each other. The culture though unique of their own yet, they are somehow related with each other's traditions and cultures. They share the land boarder and work side by side in terms of trade and commerce. They also have a very similar folksongs and folktales which are handed down from one generation to the next. These two races share a very similar lifestyles which made things easy for the inter marriage.

1.9 Social Taboos:

The villagers have certain social taboos which they believe need to be addressed as a society. The Asewnei rejects and abhor the act of premarital sex. It is considered as taboo and very serious actions are taken upon such persons who have no self control. The villagers do not encourage an act of stealing and thieving, it is not appreciated by these people. When youngsters or be it any individuals indulge in this social evil practices, a very severe actions are initiated upon by the village elders and in a very serious cases the person or persons are chase out from the village. A disrespectful act shown to elders by the younger people is also not appreciated. One has to show respect to the property of others and the Asewnei consider vandalism as a crime.

1.10. Societal norms and practices:

The practices and regulations which the villagers follow do not have any written record. They are all orally handed down norms. Literacy came very late and the Asewnei did not bother to embrace the new lifestyle of learning and upgrading their life standard. For the simple villagers the daily task of going to field and doing some manual work defines the meaning of success and happy living. As the people knew not the art of writing or that of reading and maintaining a very systematic format of recording the history and the societal norms, the orally handed down norms becomes the sole rules for the people. Another important element which helped the people learn their own culture, practices and the values from their parents, grandparents and great grand-parents is the meticulous observations and follow up of the events in the yearly caendar. The Morung is a group dormitory and in it a major learning took place. The Morung in charge would make sure that all the important aspects of life are been taught to the youths who come to their Morung. This acted as a school like-where the traditions varying from folktales to folksongs, from the act of making basket to learning how to weave a shown, from acquiring the knowledge of the importance of each seasons to the practical understand of what is to be done in each season.

The village chief assisted by the village elders representing from each clan and each lineage plays an important factor in deciding the rules and regulations of the people. The villagers are guided by the village chief and his council of elders. It is their duty and upon their wisdom that a smooth functioning and a peaceful village come into been. The village elders who represent in decisions making and their role are hereditary. It is in their family position that one has to be part of the decision making body. They are the guardian of the village democracy like functioning.

1.10. 1 *Alukhun khakhun*: Erecting memorial stone.

An erection of memorial stones under the name of the person is a must. When such an auspicious occasion takes place the buffalo is killed and a piece of meat is given to the whole village. This is known as salonkalon (distributing of meat to the whole village) (Tarao 2020 Jan).

1.10. 2 *Kasha lukhun khakhun*: Making a stone resting place in honor of the dead.

This format of erecting stones is done after the death of a person. The particular spot is spotted in a place where the deceased person once frequented the field path. This is a way to cherish and remember the departed soul by the family members and near and dear ones.

1 . 10. 3 *Tanzu kashiin*: Erecting of a Long in a Traditional Feast.

It is another traditional occasion where a log of wood is been dragged in and erected near the front of the house. Such ceremony can be done only by the rich and well to do families. The event is marked by enjoying drinks and eating meat. (Veryson 2022 Jan)

1.10. 4 *Akiratchu pankhatiu*: Elevation of Traditional Housing structure.

On the construction of house, the villagers put up two huge and long wood log which they crisscross it on the top of the house. When such a traditional program takes place the house has to kill either buffalo or cow and give salon. (distribute the meat to the villagers). (Tarao 2020 Jan)

1.10.5 *Kasha khatafu*: Sending off the death.

This event takes place usually in the month of late January. It is the belief of the villagers that once a person dies, his or her soul remains with the family members for one year. And on the day when kasha khatafu is done, the souls depart from their home. All the departed souls from the previous kasha khatafu till the latest kasha khatafu are to be included in this ceremony. The family members invite relatives and clan elders to the house for meal and kill some animals in view of the occasion. The killing of duck etc. is not encouraged as it is believed that the ducks won't be able to walk fast and the departed soul won't be able to chase down speed of others.

1.10.6 *Kisa kato*: Guarding the House

Kisa kato in a traditional event which occurs in the calendar of Asewnei people. This is done before the new house is been made. The owner of the house who has the plan in mind to construct a new house kills a dog and takes out the inner flesh and they are hung in front of the house. It symbolizes that the house is ready to be demolished and they are making that sacrifices to the *akirukun* (The spirit whom the people consider as the house keeper).

1.10.7 *Aprasu*: Ritual for the dead

In the culture of Asewnei there was a time when after the dead of a person, there used to be slaughtering of animals in the name of the death person. The animal which the family members have killer use to be distributed to the villagers and it would be eaten in remembrance of the deceased person. The animal may vary from buffalo or cow or dog or pig depending on the economic stability of the family members. The portion of the meat then would be hung on the door post. The cooked meat would be kept aside as a share for the dead person. The believe of the people goes that, the dead would return to have their meal until the completion of seven days for the man and six days for the women.

1.11 Conclusion.

The group of people living in a particular region of Ukhrul district Manipur occupying the northern part of the district and sharing some bordering with some part as of Senapaty district and live in a village call Chingjaroi call themselves as Asewnei.. They are separated from the rest of the world by their unique cultural practices and way of life. They are indeed part of Naga tribe as the tribe Naga refers to a huge group of people who have their own identity in the group of culturally and traditionally related ays of life. They also trace their originality with each other in regard with their ancestral stories or their common believes in their origin story. Chingjaroi is a home for the Asewnei and the people with their unique culture outstand from the other Tangkhul tribe. This small group of people needs tremendous research in order to fully understand their ancestral history. All the rituals they perform and the various social activities which mark their cultural difference need to be given deeper attention so as to trace the real stand of their root.

The life and daily activities which surrounds the Chingjaroi village is typical tribal lifestyle. All the ancient erected stones which act as a wonder for the present generation, the various cultural ways of building house with three folds, the huge drum for making local brew etc are all wonder for the simple town friendly people now. An over view of a Asewnei life circle is simple and has not much complicity in it. The people follow their instinct and the natural way of doing things. As the seasons come in so too various social or personal activity poops up too. The seasonal hunting, the monsoon fishing or the community fishing, the plowing time, the wedding season, the harvesting season etc are all natural time table Asewnei follow in their day to day life. They did not rely on modern way of living life. The simple rustic life with fresh air and rich natural resources surrounds the life of a Asewnei.

The survival of the fittest was the practice when head hunting were carried out. As a result the villagers would take proper care of the wife and children. There was time for such social practice. This headhunting was a part of game. It brought fame and glory for an unmarried man to behead and then select the wife he wants to have. The social sense of guarding their territory and monitoring their resources were inborn nature one witnessed in the life of the Asewnei

Chapter 2

THE FOLKLORE AND THE TANGKHULS

2.1 Introduction on Folklore:

“The traditional beliefs, customs, and stories of community, passed on through the generations by word of mouth” is known as folklore. A body of popular myths or beliefs relating to a particular place, activity or group of people and handed down from one generation to the following becomes folklore. When the topic of folklore is touched upon, it covers various headings including folktale, folksong and the customs and believes the people the particular people holds onto. They are the medium which provides a close relationship between the present and their past.

The folklore studies got its momentum and gained currency in the 1950s to distinguish the academic study of traditional culture from the folklore artifacts themselves. It became established as a field across both Europe and North America, coordinating with Volkskunde (German), folkeminner (Norwegian), and folkminnen. Folklife, means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction.

To fully understand the term folklore studies, it is necessary to clarify its component parts: the terms folk and lore. Originally the word folk applied only to rural, frequently poor, frequently illiterate peasants. A more contemporary definition of folk is a social group which includes two or more persons with common traits, who express their shared identity through distinctive traditions. This expanded social definition of folk supports a wider view of the material considered to be folklore artifacts. The folklorist studies the traditional artifacts of a group.

They study the groups, within which these customs, traditions and beliefs are transmitted. The study of folklore originated in Europe in the first half of the 19th century with a focus on the oral folklore of the rural peasant populations. The "Kinder- und Hausmärchen" of the Brothers Grimm (first published [1812](#)) (66) is the best known but by no means only collection of verbal folklore of the European peasantry. This interest in stories, sayings and songs, i.e. verbal lore, continued throughout the 19th century and aligned the fledgling discipline of folklore studies with Literature and Mythology. By the turn into the 20th century, European folklorists remained focused on the oral folklore of the homogeneous peasant populations in their regions, while the American folklorists, led by Franz Boas, chose to consider Native American cultures in their research, and included the totality of their customs and beliefs as folklore. This distinction aligned American folklore studies with cultural anthropology and ethnology, using the same techniques of data collection in their field research. This divided alliance of folklore studies between the humanities and the social sciences offers a wealth of theoretical vantage points and research tools to the field of folklore studies as a whole, even as it continues to be a point of discussion within the field itself

2.2 Terminology of folklore.

The terms folklore studies and folklore belong to a large and confusing word family. We have already used the synonym pairs Folkloristics / Folklife Studies and folklore / folklife, all of them in current usage within the field. Folklore was the original term used in this discipline. Its synonym, folklife, came into circulation in the second half of the 20th century, at a time when some researchers felt that the term folklore was too closely tied exclusively to oral lore. The new term folklife, along with its synonym folk culture, is meant to categorically include all aspects of a culture, not just the oral traditions. Folk process is used to describe the refinement and creative change of artifacts by community members within the folk tradition that defines the folk process. Professionals within this field, regardless of the other words they use, consider themselves to be folklorists.

There are also further cognates used in connection with folklore studies. Folklorism refers to "material or stylistic elements of folklore [presented] in a context which is foreign to the original tradition" (Grimm 68). This definition, offered by the folklorist Hermann Bausinger, does not discount the validity of meaning expressed in these "second hand" traditions. Many

Walt Disney films and products belong in this category of folklorism; the fairy tales, originally told around a winter fire, have become animated film characters, stuffed animals and bed linens. Their meaning, however far removed from the original story telling tradition, does not detract from the importance and meaning they have for their young audience. Fakelore refers to artifacts which might be termed pseudo-folklore; these are manufactured items claiming to be traditional. The folklorist Richard Dorson coined this word, clarifying it in his book "Folklore and Fakelore. It is well-documented that the term "folklore" was coined in [1846](#) by the Englishman William Thoms(Grimm 77). With increasing industrialization, urbanization, and the rise in literacy throughout Europe in the 19th century, folklorists were concerned that the oral knowledge and beliefs, the lore of the rural folk would be lost. It was posited that the stories, beliefs and customs were surviving fragments of a cultural mythology of the region, pre-dating Christianity and rooted in pagan peoples and beliefs.

2. 3. Introduction about the Tangkhuls.

The Tangkhuls are one of the major Naga tribes residing mostly in Manipur, though they do live in Nagaland, Assam, Arunachal and across the international boarder of Myanmar and various parts of the world. The basic trade which differentiates a Tangkhul from other Naga tribes is the unique vernacular which the Tangkhuls possess. There are also certain facial appearances which stand up and differentiate a Tangkhul from other Naga community. The behavior of a Tangkhul is amiable, straightforward, courageous, generous, dutiful, respectful, helpful, persevering, and industrious. Tangkhuls exceedingly believes that the elders of the community deserve all respect and honor.

The Tangkhuls unlike most of the other race have difficulties in communicating with each other because; most of the Tangkhul villages have their own vernacular which is making impossible for all the Tangkhuls to have one sole language to communicate. Thus, in order to communicate throughout the Tangkhul inhabiting area there is a common lingua franca, which is called Tangkhul. The Tangkhuls speak Tangkhul. There are hurdles in encoding and decoding between the Tangkhul Naga because of this language bearer. The advantage of such language bearer is that the Tangkhuls are able to learn different dialects apart from their own native language. The diversity in dialect doesn't mean the Tangkhuls are divided but it is just a language obstacle. One can not ignore the hurdles which language bearer is bringing to the

Tangkhul community. The folksongs and folktales are often narrated and preserved in the way every Naga village upholds it. The practice of oral culture and the education of the generation go on through the robust means of communication.

Another interesting fact about the Tangkhuls is that though, Tangkhuls as a community belongs to one tribe, there are various religious practices. The preamble of India “freedom to religion” is a beautiful practice seen with the Tangkhuls. Tangkhuls among themselves have a rainbow like practices in terms of religion, culture, custom, language and food habits. One sees in Tangkhuls a spectrum of colours when it comes to religious believes.

Festivals and rituals constitute a whole new outlook about the Tangkhuls. The Tangkhuls like many other Naga tribes have a profound love for celebrations and other social gatherings. The basic instinct for celebrations lies in the heart of the Tangkhuls. They have various festivals rituals which are a unique way of celebrating life (Luikan 45).

2.3.1 Various Tangkhul Social Festivals

Festivals characterize traditional societies. Every year Tangkhuls celebrate seasonal festivals invoking the blessings of *Ameo-o* (supreme spirit-god). These festivals are celebrated in succession. The first festival is generally held after the chief has blessed it by sowing the first paddy seeds, before which, nobody can/must sow any seed. This is known as Mamachi kataa/Mamachi khamashao meaning paddy or rice seed sowing initiative and a song is sung when the season of sowing/throwing seeds comes. The song goes like this: "*O Kazinga kum-ura kho*" (We shall go to heaven).

LUIRA PHANIT- Festival of Luira

Luiraphanit literally means "festival of field seeds" It is an important festival. At the beginning of the festival the chief or the village would break ground for plantation/sowing season by throwing in the first seeds before which no one can sow or plant any kind of seeds. During Luira various sports are played, such as wrestling, javelin throw, tug of war, *laa khangnui*, (beauty contest like show only by unmarried girls). Other sports are also organized. People from different villages cannot come until on a certain date the village gate is opened,

then, villagers from other villages can come with their materials for selling on the last days and participate in the festivals.

YARRA-KASHAK- Festival of the same group age

It is a "peer group" festival for people of the same age group, normally for unmarried youths/boys and girls. This is an annual festival held at the house of a girl by turn / on rotation. However, there is no restriction to the celebration by older people who are married. Duration of the festival is four days. The celebration is generally extended beyond four days.

MANGKHAP–Festival of post harvesting.

It is a festival to mark the completion of the first season of paddy cultivation after the tedious work of transplantation. This is celebrated by merrymaking and feasting, butchering animals-cows, pigs and just a time to rest until the next season of hectic fieldwork comes around. So after this season people generally are more relaxed with less work.

CHUMPHA- Festival of the Harvest.

It is a festival held after the paddy harvest. Literally, *Chum* means granary, and *pha* means sacrifice, so *chumph* is a time when preparations are made to bring in the new grains by cleaning up the entire village, repairing the wear and tear of common community properties such as village fencings, *veikhur* (the main village gate), *rakhong* (wells), and water points/catchment areas. After bringing in the harvest, they would store the whole grain in their *Chum*(Granary),and wait until the *Chumph* or granary ritual was observed before the new paddy/rice could be consumed. The ritual would be performed only by women folks. Housewives would then enter the *Chum* kneeling down praying to *Amco-o* for blessings. During this period of ritual, all grown up males did not sleep in the village; they would go and spend the nights, usually two nights in the field *Lui-raam* (huts). The beliefs that, all *Phunghui Amco-o* (spirits) are females; they are *Kazing Philava* (princess of the sky/heaven), *Ngalei philava* (princess of the earth), *Shim Philava* (princess of the house), and *Lui Philava* (princess of the field). The belief was that humans received food crops only through *Phunghui*, the female *ameo-va* (the spirit).When the housewives entered the *Chum* to take out the new grains for the first time they would smear their

hands with ash before going inside and silently enter the Chum, then closing the door and kneeling down they prayed for blessings.

LONGRA KASHAK- Festival for the Morung Friends.

This is a festival mainly celebrated by young men who are inmates of the Longshim a common “dormitory” for young unmarried men. Longshim is the place where young people particularly men folks are trained in traditional arts and culture preparing them for life. This is the place where they learn basic life skills-from morality to social-political culture to war concepts and practices. This practice of living and learning prepares them for a healthy community life'. It is known as “long kaka” (When a group of people sleep together).During the Longra kashak(festival) the members or inmates of different Long groups sing responsive poem-songs

2.4 SOCIO-RELIGIOUS PRACTICES

Tangkhul ancestors also believed in life after death,that the soul lives on,in the land of the dead.Growing up during that transitional period personally observed that the people strictly followed the custom and culture.Some of the traditional social and religious features clearly remember are-Mangkakharang, Family grave, Thisham. a ritual is performed called *Sharpahor kasa mi* on the night of the death, watching over the dead body by the sunrise. This customary ritual is known as *Makakharang* and was strictly observed in the past.

FAMILY GRAVE-

Customarily, in most cases, families and clamed had their own burial site. They practiced tunnel burial by burrowing the grave site wall and not digging down as is in practice now. The same tomb was used for burying other through family members, so the grave would be re-opened. In the case where the gap of death in the same family is 2-3 years the same spot was not used; a new tunnel would be burrowed, as the previous body would still be in the process of decomposition. Khurphaa (meaning 'hole finder') who is a professional grave digger and spot locator would be hired to identify the family tunnel grave. After identifying the family grave and the grave opened, members and close relatives of the family would come and see the bones of

the dead relatives. With much weeping/mourning the bones would then be collected in a traditional shawl/cloth Lurim or Haorah. One that was more commonly used was the Lurim. Thereafter the skull was properly washed with the best local wine. Water was never used for this purpose. After washing the bones they put them back in the same grave with the newly dead family member. While digging up the grave, articles are also collected that have previously been buried along with the earlier deceased family member. These are basic items like earthen pots, tools like spears, spades and knives etc. used by the deceased while alive. Traditionally it is believed that after death on earth they go to live in the land of the dead called "Kazeiram" where "Kokto" is the chief of that land. Therefore, when a person dies traditional shawl is sent through the deceased man as a gift to "Kokto" a ritual is performed called 'Sharpahor kasa mi' on the night of the death, watching over the dead body sunrise. This customary ritual is known as "Makakharang" and was strictly observed in the past. The cloth or shawl for "Kokto" must not be torn or cut; but all other shawls should be slightly cut or torn so that the dead man does not get confused. For those people living in the land of the dead, close relatives generally send small gift-packets of salt etc. through the dead person because they believe that the dead still needs things like salt in "Kazeiram" where the soul lives on. (Luikham 34)

THISHAM- (Farewell For The Dead)

This is a time designated to bid the final farewell to the dead. Tangkhuls believed that dying here on earth was not the end of life; that after death they would go on to live in the 'Land of the Dead' known as "Kazeiram", a concept of life after earthly death. Therefore those who are alive on earth send gifts to their dead-relatives like cattle/animals such as buffalo, cow, dog, and clothes. Thisham as the closing day to connect with their dead loved ones; and eating and drinking together is considered to be an important parting day for the last time. Each dead person is represented by a living person during the 'farewell ritual' known as "Kathi Kasham". The person (usually a man) who represents the dead man is called 'Thila Kaphung'. During the function, he is pictured as the real person (the dead). Therefore, he is embraced, fed with the best food and drink until the last hour of the function. At the last minute of the ritual "Kathi Kasham" night one person would shout "eh-he-he-he, - zat-ulo...hi eina tatang taranghaosa eh-he-he-he..." (Go away; let this be the complete end). "Men present there, then give a dragging response uttering "O-0-0-0-0h-u-i" (an expressive tone of vocal agreement

indicating the last goodbye) which basically says-'yes go away, no more connection with the living'. This last day feasting together is an important event as it is the final parting day with the dead. The relatives of the deceased during the preceding year would assemble at a place with good food and drinks. The belief was that the dead persons were still with them in spirit though they could not be seen. The family would feed the public by butchering animals/cattle as a gesture of remembrance and last farewell to the departed soul.

DEATH (Kathi)

Any death in the village was marked by observing a “kaphani” genna by the whole village in the case of natural death it was observed as a gesture of respect for the deceased; in the case of unnatural death such as dying by jungle fire or killing by wild animals kaphani was observed to appease Ameo-o, so that such unnatural death and misery would not repeat in the future. During this time of kaphani or public silence no one would be allowed to step out of the village until the burial/funeral ceremony was over.

HAR KHARI KHARAN: (Hanging of Chicken intestine)

When a neighboring village had epidemic onslaught or any such case of dreadful disease, in order to prevent it from spreading over, to the village, the sharvah (village priest) in consultation with the chief would announce a public curfew and take up the ritual of hanging the intestine of chicken called “harkhair kharan” at the village gate. (Luikham 35)

LAM KHAVAO (Prayer to gods)

This is a sacrifice of scapegoat- a sacrifice offered outside the village. When a person suffered from a certain kind of sickness believed to be *kameo rai* (sickness caused by gods) and the illness prolonged- the priest would carry two chickens to the village gate, one chicken would be killed as an offering to Ameo-o, and the other would be released at the gate. They believed that Ameo-o after receiving the offering of the chicken would release the sick man who was believed to be in the custody of Ameo-o.

COMMUNITY SERVICE/SOCIAL WORK

Social work is a common practice as Tangkhul people love to work in group. This is a time of merriment where work is blended with songs and one can hear shouts of joy even from the distance, in parts and alternate vocals by each worker shouting ho... ho ... ho... ho... by male group only. When it is a mixed group of male and female, the shout of joy goes ho... ang... ho... ang... The ho... ho is voiced by the males while melodious 'ang...ang' is voiced by the female. This simple shouts of joy not only give joy to the workers, but it gives strength and zeal to the tiring pain of working. This shout goes alternately and not at the same time. With great fun they go working until rest time "*shakharai*" (snack and rest time). This cultural practice is a socially binding force that has sustained the Tangkhul community as a social and musical people.

2.5 Indigenous Tangkhul Religion

The Tangkhul ancestors believed in the existence of a supernatural force—a Being, a Creator God. Even before they came into contact with the Christian missionary they had a concept of a supreme being or the 'Creator' and 'all powerful' one known to them as "Leisaang Chonme". But the commonly invoked one was known to them as Ameo-o, believed to be the more accessible spirit. Although they did not have a clear or concrete understanding of the existence of God they believed in the existence of spirit beings and the Supreme Being in control of life on earth. This supernatural force was also perceived in the context of their agrarian concept as Kazing Ngalei meaning 'heaven and earth': To venerate this concept every household had "Theiruikhong" (a special bowl) placed in a raised area near a pillar. This was where they offered "zamshei" the best home brewed wine or rice beer to Ameo-o the favorable spirit-god. It is like an altar for sacrifice. They strictly adhered to their traditional religious belief. They held that going against their customary practices and belief system would incur a curse from heaven and earth, or Ameo-oo. The fear of the super natural or the Spirit Being' was reflected in their social and cultural life. They believed in life after death echoed in the religious ritual of Kathi kashaam or Thishaam. No other culture penetrated into the Tangkhul country until the arrival of the colonial administration and the first Christian missionary. Their indistinct idea of the existence of an all powerful being made it easy for the Christian faith to give a clearer picture of the creator God. Their outside world contact was limited within their inter-village political relations with intermittent interactions in trade relations with the neighbouring valley people groups—Meitei

(Imphal valley) or Kobo valley (Burma). They did not embrace the religions of these people in spite of their contact with them, which is a unique case. (36)

AMEO-O, LEISAANG-CHONME/Supreme being/God

Ameo-o was considered to be the favorable and approachable spirit and was commonly invoked. They pronounced the name of Ameo-o and Kazing Ngalei (heaven and earth) only when someone wronged another beyond redemption and there was no way out but to let justice reign. Out of frustration or anger the victim would say.

"KAZING-NGALEINA-NALI-THEIRANU" let heaven and earth see witness you

Ancestors are not animists as some writers consider and portion as animism is a misnomer. The name of the god of heaven and earth was associated at the time of swearing. The concept of monotheism was vaguely depicted in indigenous Tangkhul religion. Leisaang Chonme is the Supreme Being-believed to be the Creator God who is also known as Zing Hung-a or Zingwunga (king of the heavens) now known as Varivara, the God of the Bible. Their concept of the supernatural being is reflected in their folklores and folksongs orally passed down from generation to generation. The following religious folk song (prayer song) speaks of the all powerful Being of heaven and earth-Prayer Song. (34)

KAMEO (God/spirit)

They believed in the existence of spirits known as kameo, and every household and field was believed to be under the charge of these spirits who were under the power of Ameo-o. Therefore they would offer sacrifices (phaphaya) and prayers (suihai) to Ameo-o. They also believed in the supreme creator known as "Leisaang Chonme" whom they revered, and would not approach him directly. Sometimes Ameo-o and Leisaang Chonme seemed to interchange in their interpretation and understanding of the Supreme Being. But they popularly used the term Ameo-o as Leisaang Chonme seemed too big a name and higher than any other spirit being. The concept that there is a small god or spirit in

SOKHAMI (Propitiation, Blessing and Curse)

Their belief in the super natural power was evidenced in their cultural and customary practices bearing strong moral implications over their way of life. They strictly adhered to it, and moral integrity was high. It was believed that if they went against their cultural or customary practices and belief system, *kazingngalei* (heaven and earth) and Ameo-o (spirit-god) would curse them. The fear of being cursed *by ame-o* motivated them to seek the favour and blessing before undertaking anywork. Propitiation and invoking ame-o's blessing was a common ritual prior to undertaking anywork such as building houses, field or farm work. To find out the favour of ame-o rituals were performed by killing chickens, splitting bamboo, listening to the sounds of living creatures/insects known as "*kha- khao*" tui. This was done because they could not approach or talk to ame-o face to face in human language. They believed that after the propitiation and offerings made, ame-o would communicate to them through signs-either in favour or against, success or failure of their undertakings. Their livelihood depended on forest and agricultural economy and they always sought the favour of ame-o for bountiful harvest. From the time I picked up some knowledge of our customs and cultures, till the Japanese invasion of the Tangkhul country, in March 1944 I observed that the Tangkhuls strictly followed our ancestral culture and custom. Some practices which I observed frequently as a child now are in the process of dying out slowly. (40)

ZINGKAAN KHAMUI (Making bread for Queen of sky)

In times of near drought season when the rain failed to come and crops were dying, and what little was left of the previous year's yield was running out they would seek to please the sky queen called "Kazing Philava" This was when each household would prepare five pieces of bread known as "zingkan khamui" and offered to Kazing Philava, the sly princess requesting her to send rain believing that she was in control of it Zingkaan Khamui means "drought bread".

CHUM KAZANG (Granary ritual)

After paddy harvest, the grains are stored in their Chum (Granary), and would not consume the newly brought grains until a festival called Chumpha is observed. Housewives would do the rituals of invoking ame-o's hand of blessing and cleansing the granaries kneeling down praying to Ameo-o for blessings. During this period of ritual, all grown up males should not sleep inside the village; they should go and spend the nights, usually two nights in the Lui-

ram (field/fam huts).The belief was that, all Phunghui Ameo-o (spirit beings) are all females, known as Kazing Philava, Ngalei Philava,Shim Philava, and Lui Philava, (Queens of the sky, Earth, House and field of food crops, respectively)and that humans received food crops only through Phunghui-the female spirit. When housewives entered the Chum for the first time after harvest, before stepping inside, their hands would be smeared with ash, then silently enter the Chum and closing the door they would kneel down and pray for blessings.

TALA KAKHONG (Bugle blowing)

Blowing of Bugles was restricted to specific time and season; random blowing was not allowed until the harvest season was over and only after the ritual of granary dedication was completed.Then the men folks could start blowing the bugle.They believed that by blowing the bugle the wind would blow away the rich harvest. Tangkhuls were considered as the best buglers by some early writers.

TARUNG KHANDKASANG- Erecting of Big Wooden load.

This is a celebration of wealth expression by erecting a tree monolith When a rich man intends to erect "Tarung" in his honor in front of his house as a mark of merit, before taking up the task he would first invoke the blessing of Ameo-o requesting him to approve his plan to wait for signs of approval or rejection - through dreams.

2.6 Folk Tale among the Tangkhuls.

The Tangkhuls believe themselves and accept their culture to be unique and worth preserving. The very rich traditional attires, the handsome cultural wealth which had come down from their ancestors etc. had only one medium of preservation until the 19th centuries. The Tangkhuls do not have a script of their own through which they can record their traditional lifestyle rather they employed the oral skill in handing down their wealthy culture for their future generations.

The oral tradition pass not only the legendary stories and important community feelings but it also act as a medium through which a whole life style of a Tangkhul person is been promoted and preserved. The social games like tug of war, wrestling, javelin throw, shot put,

high jump, long jump, spinning of tops etc, are all important events which were taught to the kids.

It is through the folk tales that the proper traditional attires of the Tangkhuls are also highlighted and preserved. The various ornaments and jewellerys which the characters in the folktale don are a well designed pattern through which the listeners are unconsciously taught. Tangkhuls are festive people; therefore they love to wear decorative and impressive ornaments. Various ornaments which the Tangkhuls use for their events include like that of light weight cocks, colorful cotton, decorative woods, chicken feathers, birds feathers, hornbill's peak, and items like ivory, head gear, ear-rings, necklaces, beads, armlets, bangles, shin guards etc are all part of their traditional attire.

2.7 The Maitonphy and Shimreishang Tale.

The love story of Shimreishang and Maitonphy run across every kitchen fire of a Tangkhul family for their great spirit of love and romance. The love story of these two love birds revolves around the simple rustic life of a Tangkhul people. In the story which took place at Phungchum the two lovers namely Shimreishang and Maitonphy faced various obstacles due to the differences of opinions about their relationship by their family members. The tale took place in the 17th century when the Tangkhul society like most of the other Naga society lived a remote and simple living. Through this story the power of oral tradition is deeply displayed. The incident which took place hundreds of years ago can be seen in a very different angle.

Shimreishang and Maitonphy grew up in a village call Phungcham. These two youngsters were in great love as they were of the same age group. Their love for each other grew and intense. The lovers didn't know that an obstacle is on their way. Thought the two lovebirds love so much and would spend time together, at the end of the day the family pressure grew in. Shimreishang been from a royal lineage, he was not permitted to be in relationship with Maitonphy who was an orphan girl who lives with her mother. Consequently the two lovers were objected due to the differences in family background. One fine day the lady love of Ashang was married off to a man from haling village. Ashang came back from looking after the cattle and when he found out that his lover had been married off, he took his trumpet and ran after her and tried to reach her but he was too late. They had taken her across the boundary of their village.

Thus, he blew his trumpet from a place where his trumpet could be heard. Maitonphy on hearing the trumpet knew her lover has come after her but was late. The heartbreaking love story didn't end here. Soon Ashang got sick. He was bed ridden and won't take any food. His whole mind was on Aton. It reached a stage where he could see no one and whenever anyone enters the room he would call out "Maitonphy". It went for days and when the family members knew the condition of Ashang, news was sent to Maitonphy to come and visit him for the last time. Maitonphy by now had married off and she prepared delicious food which Ashang likes to have. She came and visited him. For the first time in months time Ashang ate the food and he made one last request to feed him once more. When she did that he bit her thumb and cut it from her hand. Though she loves him so much she is now someone else wife and she feared the outcome of it. She lied to her husband that while searching a crab in the river for her kids a stone crushed her thumb. Gradually she dies with that sickness.

The oral love story between Ashang and Aton can be found nowhere if it were not to be the medium of oral tradition. The preservation of such exemplary love story where the many societal aspects are been portrayed plays an important role in handing down the rich old cultural practices of the Tangkhuls. The marriage and the aspect of patriarchal society of the Tangkhul community come to light. Such traditional knowledge comes to the people by the act of folk tales and narration. In a folktale or be it folk songs, whenever, a tribal issues are talked about or highlighted it definitely covers an essential part of the people living in that age. (Horam 64)

2.7.1 Various Social Phenomena that are displayed From the Folk Lore of Tangkhuls

The Tangkhul world been a self independent world with their minimum livelihood essentials at their disposal did not engage much in the art of trade and commerce. When the folk songs and folk tales are crossed checked a crystal clear observation on the traditional lifestyle of the Tangkhuls as unique and interesting by their own. The Tangkhul tribe belief and practiced that there exist the maker of heaven and earth. They address him as God. Prior to the arrival of Christian missionaries in the land of the Tangkhuls these people already had a concept of God. They adore supernatural being whom they considered powerful and is in control of all that happens and existed. The rituals which the Tangkhuls perform are meant to purify one soul and get blessings from their God. Thus, the belief of heaven where all the dead would go after dead

was not a new thought for the people. On the death of a person certain rituals are also performed for the person. All these actions indicate the social religious life of a Tangkhul community.

The social belief in purity of blood and difference in family background is clearly reflected in the folk lore of Maitonphy and Shimreishang. Ashang, a man from royal background and from a well-to-do family, was objected to his decision of willing to marry Maitonphy who is a daughter of a widow and comes from a poorer social background. Thus, discrimination of its own existed from an early age. The society jumps into the conclusion of trying to handle the life of a person can be reflected in a Tangkhul society.

2.7.2 Matrimony among the Tangkhuls and in reference with Shimreishang and Maitonphy

Marriage is for life long and there is no separation after they are united on the day of their wedding. The two couples become one. The love that lovers have for each other comes to climax on the wedding night. It is the fulfillment of the long-awaited relationship. The Tangkhuls encourage healthy and good marriage. On the day of the marriage, the bride is escorted and is given to the bridegroom family. The lady on that day becomes a new member of the bridegroom family. She is welcomed by all the family members, relatives and the clan of the man. She comes with richly decorated ornaments from her father's house. She fully knows that her responsibility now has altered from her old home to the home where she is expected to be productive and fertile and be the mother of the new home. Once the marriage is approved by the two clans, the properties which the boy should be getting are made known to the girl's family. The two families then support the newlywed couples in all these endeavors.

The Tangkhuls have a rich culture and the marriage of two persons becomes a means of celebration by all the family members, clans and even the villagers at large. On the day of the wedding the gifts are exchanged and it is taken as a sign of love and appreciation. It helps the two families unite and support one another. During the course of marriage gift exchange there must be a ceremony of exchanging haora* a traditional shawl which identifies the Tangkhuls and their culture. Apart from the various gift presentations, the uncle of the girl has to give his final blessing. It is the tradition that he gives a cock and prays for the newlywed couples. The prayer he chants while imparting his blessing is ritualistic and has a deep significance. The blessing goes as, "Maker of heaven and earth. May you have compassion upon these two children of ours.

May they walk in a path that is straight. May they walk always on the top of the road. May their food they cook and eat be like the earth which never gets over. May the rice-beer they fetch be an everlasting spring. May they have children and prosper like the sands of the sea shore and stars of the night', with such powerful ritualistic blessing the uncle hands over the cock and in return the niece gives a shawl as a sign of appreciation for his blessings." (Harom 91)

The Shimreishang and Maitonphy story too in its own ways presents the age old ways of marriage. In the story which is considered to be the most romantic folk lore of the Tangkhuls, the lovers were unable to be one in marriage but still that could not deter their love for each other. The power and role of family in a Tangkhul marriage is shown in the story. As a result of social inequality Ashang and Aton were not united in marriage. Apart from the external force not matter what the love they had for each other remained the same and only in dead could their mind be separated. Thus, the role of family is very strong and it in a very large scale defines the role of the newly-wed couples.

2.7.3 Bribe Price or Dowry among the Tangkhuls

The Tangkhuls do not term dowry and do not practice either but they have a bribe price system. It is known as Manho(Bribe price) where the boy's family have to give certain amount of money to the girl's family and accept the marriage. For Tangkhuls, it is generally live marriage; arranged marriage is particularly practiced among the Chieftain class. This is to sustain the ordered traditional social structure as much as for cordial inter-village political relations but the boy has to pay the bribe's price to the girl's parents known as 'Manho'. The price is not fixed and depends on the condition of the family that the bribe price is also determined. When the girl's hand is sought for marriage it is the duty of the person who are acting as the mediators to determine the price and negotiate with the girl's family members. The killing of domestic cattle and the arrangement of a grand marriage depends all on the economy status of both the parties.

2. 8 Conclusion

The Tangkhuls as a tribe is considered and looked upon gracefully by the various other communities for their brave and stern behavior. Tangkhuls are among the major tribes in Manipur though they are also settled in Nagaland, Assam, Arunachal and even in some parts of Myanmar. In this chapter an overall view about the folklores and the narrations about its land and the peoples are explored upon. A more contemporary definition of folk is a social group which includes two or more persons with common traits, who express their shared identity through distinctive traditions.

The Tangkhuls have their own identity which they are proud of. The lifestyle includes the food these people eat, in short the food habits, the festivals, the language etc, are a great medium which shines out well. A notice about the tribe is that they love social sporting and social events including hunting and fishing which is be a very natural and very typical of a Naga. Thus, the Tangkhuls like any other tribes have their own narrative and story line in recounting and preserving their history and culture.

Chapter 3

Folklore of the Asewnei Tangkhul Naga

3.1 Introduction

Folklore for the people of Chingjaroi is the only reference and the main anchor which directs and points the direction, from which the people came. It is the inborn relationship between the growing generation and the older generation in bed time and over the fire place discourse. The rich cultural and ethical practices, the social beliefs and her day to day activities, and over all the holistic lifestyle of the Asewnei people were communicated and handed through the medium of oral tradition and folklore is a pillar in it. The folktales about the land, her people and migration are of chief importance when it comes to the folktales about the Asewnei. The written literature as such were devoid from the land but that don't imprison the existence of oral literature in the forms of oral traditions be it folktales, folklores and idioms etc

The folk tale which the people of Chingjaroi passed on had various themes. The societal mentality and the social practices, the social beliefs and the etiquette, the religious concepts and the daily principles etc. everything were encompassed in the folk tale and folk songs of the people. The folklore of the Asewnei thus, conveys a very powerful authentic scenario of the society of the particular milieu. The work of art is also another medium which can be made used for reconstructing the particular practices of the people. There are various monoliths which the people of Chingjaroi had erected on their names. Without the help of archeologist it would be a blind assumption about anything in particular the years in which those memorial stones were erected, or what particular season they have erected and for what vision etc. However, through the practical reading of the societal practices and the listening and interviewing the older generation of the villagers a tip of iceberg is seen as to what and why such monuments were erected. All these are part of the historical building of the Asewnei and their belief.

3.2 Ngaziinirew: The lady with a salt in her body.

The tale of a lady who produces salt is been narrated and recalled by the people of Asewnei. It is been mentioned and narrated over the generation. The folk lore works as a evidence for self production of salt by the people of Chingjaroi. As the villagers were living a self sufficient life style where all they need was follow the seasonal timing. The villagers usually built their house in the month of January to march. It was on one such occasion when the men folk were demolishing the house, they found out a strange behavior. A lady known by her name Ngaziinirew did not go for searching salt and did not participate in the normal activities which the normal lady was doing. The people became very curious as to why the lady never do what normal lady does. The villagers put spy on her and to their surprise they discovered that whenever she does the cooking she spits her saliva into the put she was cooking. She would clean her nose or she would clear her throat and spit inside the pot over the fire heard. She did not require any salt as she herself was producing salt from her body. The sweats, the saliva, the fluid which comes from her nose, the urine etc. everything of her was salty and it gave a salty taste. Thus, the villagers discovered her secret and decided to tell everything to her husband and in addition added extra words because the people were filled with mix emotions. Some people felt jealous that she was not working for her salt, others felt it was very disgusting to eat the spittle were used for cooking. However, the villagers decided to chase the lady out of the village for her unusual behavior.

The villagers conspired together and Ngaziinirew was gradually send out from the village. She left the village with a deep heart. The villagers' did not realize the value they had in her. As she travelled solo, she was so fatigue and thus, she stopped in Marem and while she was taking rest she spit on their soil and she urinated. The sweat and the excreta she gave out gradually became a place for collecting the salt. Thus, the present Maraphun village got their salt source from Ngaziinirew. She did not stop in Maremphu village but she went on and went down towards Razai village.

For the second time Ngaziinirew stopped near the river in Razai. The result of her stopping after she was been send off from the village was that wherever she went, her marked remained on. As she was searching for a suitable for place to settle, her sweats, her saliva, her urinal etc, became a source of producing salt. The place became salty and that's how, people

from Raizai got their present pond where they use to produce salt. It is still flowing with fresh salty water and people produce fresh salt with better taste and at cheaper rate.

As Ngaziinirew kept walking from one place to another to search a suitable place to leave in, she followed the river down. She is believed to have been the lady source of salt production in Kharasom village, a village below Razai. The tale the Asewnei narrates comes to an end where the salt lady reaching Kharasom and breathing her last. The result of her final breath on earth was that her body became salt. But the difference between the salt source she had left and her final resting place was that, in the final dead place, the salt look whiter. The salt the people get from this village looks similar to the human bones. Thus, even at her deathbed she continued to produce salty fluid from her body and her deceased body itself rather than decomposing became a source of producing salt. (Azamarew March 2022)

3.3 The love story of Akhroza and Japudilieu.

Relationship grows when people frequent the company of each others, a frequently narrated and recollected folk tales run in the minds of the Asewnei and it is none other than the story of Akroza and Japudilieu. It is a romantic narration which is believed to have had taken place in the 17th to 18th centuries though the exact time of the event is evading and not certain. Akhroza is the man he hails from Chingjaroi village. Japudilieu was from Chingmei village, a village situated in the present Senepaty district belonging to the tribe of Poumai. Before the creation and division of the present states and even the country, this romantic story had been in the tongue of the Asewnei people for centuries.

Akhroza, a boy from Chingjaroi village takes his castles for grazing in the river side. He was a simple ordinary boy and his responsibility was as usual with the custom of the villagers was to look after the cows and buffaloes. He comes from a poor family as a result he engages in looking after the animals. The daily duty he does as a boy includes fetching water, splitting firewood, doing house hall chores and taking various other responsibilities. He does all these before his daily routine of taking his cattle for grazing in the river side. He was a handsome young boy in his late teen. The boy is looked upon as a responsible young man by the villagers and the owners of the cattle he looks after were happy with his duty. Akhroza was diligent young man. The wages he gets from looking after the buffaloes and cows includes a two to three

small local measuring baskets per the animals. In this way he was earning his living and he was keeping his body and soul together.

On the other side of the river there comes another beautiful girl who brings her cattle for giving water. Her name is Japudilieu and she comes from one of the Poumai villages. She belongs to Poumai tribe and takes her cows and buffaloes for grazing in the river side as well. As a lonely young beautiful girl who have companions except her animals she feels bored and it used to be a great joy and pleasure when she takes her animals for bathing and resting in the water.

The two young shepherds came to know each other very well and they made a good friendship. After a hectic hot day work of running after the cattle in the bushes their only recreation and resting time was when they sat together to eat their lunch. It used to be such a refreshing and their tiredness goes away when they are in each other's company. The two teenagers would long to come for their lunch break as they have at least something to look upon. With the passage of time, it was clear that there was a new atmosphere in their work.

The two youngsters would go home tired but happy after meeting with each other and consoling each other. Their daily routine which was once boring became interesting and they longed to be on their duty. The two youngsters gradually became lovers and they began to enjoy life in another stage. The good work place provided from the company of each other when they were lonely became their strength in their work place. They would share their lunch together and spend the lovely afternoon with smiling faces and converse each other various topics. The local brew which they bring for the lunch and the food they had prepared were the best lunch they had in their life. Soon, without releasing days passed into weeks and weeks into months their time came for the cattle to be taken by the owners. The two shepherd friends were sad but they had to face the reality.

They knew they had to part from each other as they were from two different communities and in those days head hunting was common activities. Sadness took over their last days of their lunch together. They decided to come early on the final day of their parting. They arranged to bring special food and promised to spend their last lunch in a meaningful ways as they knew not what will be their future. As the day set in for the final meeting day, Akhroza got up early and did his random and daily chores. When everything was done he rushed down the foot path with

his basket in his shoulder, but to his misfortune an old grandmother called him for his help. She has cook her meal as there was no water. She told Akhroza to help her fetch some water for her. He been a good young lad, he rushed to fetch the water. Once the water was already brought for her, she told him that she has no rice too cook the meal. She begged him to help her in bounding and grinding the paddy. Akhroza did that in hurry and by this time he knew he is getting late. And he has a promise to come early as hi friend Japudilieu won't be there to meet him anymore. He helped the old grandmother grind the paddy and un-husked it making it ready to cook. When he was just about to rush to out of the door she caught him on his hand and began to beg him again, saying she has no firewood left to cook the meal. At this the young man got upset and told her he has to go no matter what. And he took a step towards the door but looking at the conditions of this poor old woman he quickly rushed in and got the axe, grabbed the basket and rushed to the nearby forest. He collected the firewood quickly and came rushing back home.

Akhroza having had very busy hours helping the old grandmother rushed to get his cattle out from the house. He took the cattle and hurried them up and ran down towards the river. By the time the sun was already over his head. A traditional way of looking the time, if the time were to be measured in modern watch 11:00 AM to 12; 00 PM noon. As he rushed down the valley, he was so saddened to see his friend Japudilieu taking the cattle out from the drinking water place. When he reached the spot she was already climbing the valley up. He shouted to wait for him and to at least turn back for the last time but she did not. She went her way singing her heart out with a heavy tone.

Folk song sung by Japudilieu for Akhroza

Ngakila ztunu lanzamu Is the sun you have different from from us?

||s: s.d': s:d' || s.m:s::||

Akhilazunu lazamu Is the sun I have different from yours?

||s: s.d': s:d' || s.m:s::||

Ngakila tzulan lanzamu Do you have a different season from me?

||s: s.d': s:d' || s.m:s::||

Akhia tzulan lanzamu

Do I have a different season from you?

||s: s.d': s:d' || s.m:s::||

Ngazi tzipui sokaziimo Is your day longer than mine?

||s: s.d': s:d' || s.m:s::||

Azii tzipui sokaziimo. Is my day shorter than yours?

||s: s.d': s:d' || s.m:s::||

Azi avan da hudamei

My time has come to an end.

||s: s.d': s:d' || s.m:s::||

Nana nalapui zukilu

May you walk your way too.

||s: s.d': s:d' || s.m:s::||

(Mashalew February 2022)

Thus, with the above folk song she bid him farewell and left towards her home.

On rushing down to the place where they usually take their lunch a message was conveyed to him. She had brought delicious food for him. There were rice beer, chicken, well prepared chutney and delicious food kept for him. He cried and ate them because he was late and did not get time to reach on time because he was helping an old grandmother. Thus, with a heavy heart he returned home and never got chance to see her again.

3.4 The reason why dogs followed human being.

The Asewnei have their own reasons for doing things. There are always reasons behind their belief and social practices. There is a common folk tale which runs across the household of the Asewnei for the past centuries. The story is been told and passed on that at the initial age, dog was one of the earliest animal who occupied the world and it was all alone without any master of its own. Hence the dog began to search its owner. The dog did not simply choose human being as its owner but after much testing were done and when the loyalty of man was realized only then the dog decided to be with man and be his companion.

Initially the dog went to a buffalo and asked the bull if the dog can be its companion. The bull been huge, strong, masculine and having horn which can gore and defend at the same time protect and guard any animals that comes its way, were the reasons why dog went to the bull, to be its companion. The bull accepted the dog and they became a good friend. The dog was happy and the bull was also happy that it has now a companion who could guide and guard him. However, as their friendship went on, the dog came to its senses that the bull is afraid of the tiger. The bull would avoid places and occasions of meeting tiger. Thus, the dog didn't want to be with someone who is inferior to others. The dog left the bull for the reason, it was inferior to tiger.

The dog next went to the tiger and asked him, if the dog can be with the tiger as a servant and a companion. The dog by now was certain that tiger is the king strongest of all the animals and it could give the dog some security and a sense of pride. They began their friendship and indeed it was true that all the animals were scared of the tigers. The dog could roam freely and be at peace with no fear and with nothing to lose. However, when the dog began to bark the tiger didn't allow the dog to bark because the tiger was afraid that man will take notice of them and they will be at danger. Thus, when the dog was stopped from barking, the dog with a sense of curiosity asked the tiger, what was the reason, that the tiger don't allow the dog to bark. The tiger told the dog that there is someone greater than him. And that man can hunt and kill any animal whenever he wants to. Thus, they should be conscious not to bark and let man take notice of them. On hearing these words of fear, the dog left the tiger and went in search of the man.

After searching for quite some times, the dog came across man. He looks ferocious with his masculine build muscles and the spear at his hand. The dog knew than that it has found the perfect master it has been searching for. The dog approached the man if it could come along with him and be his companion. The man agreed and allowed the dog be part of his companion. The dog having experienced two masters prior to coming to the man was curious what could be the outcome of their relationship. As the dawn sets in, the dog begun to bark, the man rather than discouraging encouraged the dog to do more. The dog knew that it has found the perfect master he has been searching for. The dog promised loyalty and to be faithful with the master and accepted man to be the master. Thus, in this way the dog became a good companion of human being. (A S Veryson January 2021).

This tale reflects upon how the Asewnei accepts their mastery over natural world as something which came to them by natural process. It may be folktale but through such medium the aspects of mastery over the natural world is been portrayed and taught to the younger generations. Each story they narrate on the bedtime to their children or the grandparents spending time with the grandchildren was considered as education.

3.5 Tarao Rakha and Khaluilew:

A story is been told of a very beautiful lady by name Khaluilew Raliupui. She was a very charming and gorgeous lady. She was the only child of the parents. Thus, she grew up eating and drinking the king's meal. As the lady advances in age and years, people began to move in for asking her hand. She was looked after by her parents like she was an egg to be taken care or else she will be broken. The amount of attention given to her and the care she took upon herself in beautifying matches her beauty. She was the talk of the village. It was so rare to see her appearance and the parents won't allow her to be part of any social activities or social work or any manual and heavy work. All she did was sleep get up and eat and drink the best wine and then take care of her beauty.

Tarao rakha on hearing that there is a lady of beauty he wanted to give his luck. He travel and went to see the lady. It was a difficult journey. However, he managed to reach the village on time. Once he reached the village, he began to enquire about the lady. The villagers directed him to her house. Behold a lady of beautiful sat in the shade of a traditionally erected wood. She was holding a decorative bamboo to guard the paddy that she was drying. Filled with gladness and the sense of nervousness Taraorakha went to introduce to her about himself. She welcomed him and they began to talk about the reason why he came all the way to give his try on her. Khaluilew raliepui welcomed him and they introduced and talked about marriage. She accepted him as she too likes him for his courage, manliness, his resolute nature in taking all adversity to reach to her.

As the evening sets in and as the parents of Khaluilew ralipui returned from their paddy field work, Taraorakha was hidden outside. When parents were settled, she in a very shrewd manner mentioned that there, stands a stranger and she knows not who the person was. The parents send her to invite him to their house. He was welcomed and the family members killed

chicken and gave him a sumptuous dinner. Tarao Rakha conversed with the parents of Khaluilew Raliupui and they were pleased to know each other. Thus, once the dinner set was ready Tarao Rakha began to talk about the reason of his arrival. He introduced himself to the parents and to his good fortune the parents liked him as well. They accepted his proposal and thus, Khaluilew Raliupui was permitted to go with him to the new village and new people.

The following day early in the morning Tarao Rakha and Khaluilew Raliupui set their journey towards their village. The parents packed good food for them to have on their way and thus, the journey begun. Having travelled almost half way, Tarao Rakha was stopped by Khaluilew Raliupui. She told him with panic that she has forgotten a very precious thing from her home, the spinning wheel which symbolizes womanhood and a sign of complete women. She told him if they could return to get it. Tarao on hearing it, decided to run back home. He searched a proper place for hiding his wife. He managed to get a place. It was a tall huge pine tree. He took his wife on top of the tree and advised her not to talk to anyone or not to make any noise or to come down no matter whatsoever.

While Tarao Rakha was on his way to get the wool spinner, a very sad incident took place. An old lady by name Khatziivarew came to fetch water. While drawing water from the well she noticed that there was something unusual. She could see an image of a lady on the top of the tree. Thus, in order to find who who or what exactly the girl is. She began to fool herself by commenting all nonsense about herself. As an old lady and as a carnival she looks really horrible and ugly but she was praising herself like, “people say khatziivarew is ugly and looks like a witch but there is no girl in the world who is as beautiful as me. What are the people looking at? See at my face and eyes how beautiful I look”. On hearing all these nonsense comments about herself Khaluilew burst out into laughter. On hearing the laughter of the lady, the old lady began to search and she spotted Khaluilew on the top of the pine tree. Taking the situation by herself, Khatziivarew began to intimidate her. She demanded to give to her a piece of Khaluilew’s dress. The newlywed lady refused to surrender her belongs to her, saying her husband would scold her. At this, the old lady would threaten saying if she wants her to be eaten from toe to head or vice versa. At this Khaluilew gave her dress. Once Khatziivarew got the dress she would begin to ask for the next garment. When she refused to surrender, she was threatened with a dire consequence of eating her up from head to toe and Khaluilew been all

alone and helpless of the situation she would give away her garment. Like this went on for hours and all the dress and belongings of Khaluilew went into the hand of Khatziivarew. At last only the inner garments were left. The old lady as usual began to demand and threaten her to consume her. At this Khaluilew stood her ground and replied, you may eat me and you can eat me either starting from head to toe but for the inner garments I am never giving it to you. At these words the old lady climb up the tree and killed Khaluilew Raliupui and eat her up. Khatziivarew dressed up like Khaluilew and she climb the tree top and began to wait for the arrival of Tarao Rakha. (Natarew 2021 Dec)

Tarao Rakha having taken the spinning well reached the spot with fatigue over his faces yet happy because he has a beautiful wife. He climbed the tree and carried Khatziivarew who was dressed up like Khaluilew Raliupui. He told her, you are pricking me, what happened to you? And the lady would reply pretending to be his wife. Don't think like that, it's me Khaluilew your wife. As he climbed down carry the hypocrite wife, he could get different smell which was quite strange from his wife, so he would stop and ask her, I smell different smell but still, he would be convinced with lies she utters from her lips. However, as they continue journeying home, he found out strange behavior which doest match to his real wife. He also discovered hairiness in her body thus, he was fully aware that she is not the wife but someone in place of her. Tarao began aware of the complex situation and on reaching particular spot he left her and ran for his life. He reached home and shut the doors and locked himself up and did not come up for months. It was in his dream that his real wife would come and speak to him. She tells him what happened to her as she was waiting for him on the tree top. She told him that he should go back to the place where she was killed as her left over bones which were not eaten by Khatziivarew, has grown in the form of a gourd. She instructed to pluck the beautiful gourd which was growing there and to preserve it well in his house.

Tarao Rakha did exactly what he was instructed in his dream. To his surprise when he whet to the place where his wife was killed he found a fresh beautiful gourd. He plucked and brought it home as an image of his wife. The beautiful gourd turned into his wife. Tarao was so happy that he got back his wife Khaluilew Raliupui. They were so happy to be with each other. However, as he was warned by the old lady that she would revenge him, both the couples didn't dare to go into the woods. They had to depend all the news regarding their news of their paddy

field and other curriculum activities. Some people who like them would tell the truth about their field conditions, others would exaggerate and won't give them right answer. Thus, the couples decided to take risk and go and visit their paddy field.

Tarao Rakha and Khaluilew Raliupui carried their Tiffin and went to their field. Once they reached the paddy field they found out that the field was full of water. The surrounding and everything looks calm and clean. Thus, they began to work and suddenly, the canal water stopped flowing in. so, Tarao decided to go upstream for checking and to clean the block age while, Khaluilew was left working in the field. As walked up the stream he found that, the canal is been blocked by Khatziivarew, the old lady who once ate his wife. He told him to move and give way, but he would not. The beast attacked Tarao and killed him. In the mean time, his wife was still working in the field, waiting for her husband to return. She was beginning to be anxious, when the water flowed down to her pleasant surprise, there were intestine been flown down. She thought to herself, that her husband has killed some animals and is sending the intestine in the water. She kept working and collecting the supposed animal intestine, when she suddenly saw the finger of her husband she was so shocked, and at one go she threw her small basket she was hanging around her waist and ran for life. She kept running towards their home though tire and unable to move freely and quickly as she was pregnant. The luck turned from bad to worse as she suddenly found that a big tree has felt and blocked the road. She could not climb over with her belly in her nine month and her time too came for delivery. She gave birth by herself and to her surprise, she gave birth to twin. But by now she has no time for anything except to rush home and be safe at home. She threw one of the babies above the road and the other below the road. The two kids were eventually adopted and looked after by an Eagle and a deer.

Without knowing each other the two kids given birth by Khaluilew grew up at their own at the mercy of the natural world. The one thrown above the roadside was looked after by the eagle and the one thrown below the road was looked after by the deer. The facial cut of the boy looked after by the eager was very rough, as the bird would peak the boy's face whenever there are some dirt. On the other hand the boy looked after by the deer had another different face cut. The anima would lick his face in order to clean the boy. Thus, his face grew long and thin. With

the nature surrounding them and growing up as one with the nature these two boys became strong and healthy, robust and resolute.

There was an announcement made all over the area that, Khaluilew would be hosting a traditional event where all the people were invited. The whole villagers helped the lady in arranging the event. Many people were invited for feast and somehow, the two boys who were living in the forest with the eagle and the deer got the news and decided to be part of the celebration. All the visitors were expected to bring gifts and be part of the joyous occasion, but the two boys as poor as the crab had nothing of their own. So they came empty handed. Once the celebration begun, people from all over the neighbourhood came for the joyous occasion of *Chalikasu* (Francis Kavei 2021) (a local celebration of carving or sculpting buffalo heads in the wood, which is used for making house). The food and drinks were served in abundance. As a tradition, all the guests were served in banana leaf as a cup. The two boys been new to these human manners, they didn't know how to use it. As a result every time, their cups were damaged. Someone would be shouting, the cups of our guests are leaking, and then the servers would come with new cups. This scene went on quite for sometime. At last the owner who was hosting the occasion got annoyed and told, 'Who are they and where do they come from. Tell them to come in and get real plate and cup'.

The two boys moved close in and when all the guests have gone, they began to talk to the host. The host was unaware that these two boys were those two twins she threw into the jungle because of the chase given by Khatzivarew. When the boys told her, their stories, she realized that they are her sons. She hugged them and cried and welcomed them home. The boys told their mother to narrate to them the story of their father. The mother would refuse so as to avoid fear and sadness over them. However, the boys kept insisting. So, the mother decided to tell them, their story and how their dad was killed.

The boys were sent into the dark and the mother went and drew a very scary painting in a dry gourd and when the boys were ready, she threw it in front of the boys. The eldest son on seeing such a scary scarecrow he burst into tears. The younger son with full of courage yell out loud and went and crushed the scarecrow with his bare foot. The mother who was observing all these episodes told, the eldest son not to go, as he is timid but both the brothers won't listen to. She gave permission to go for revenge. The boys began to practice shooting arrow every day and

night. They perfected their target and to seek vengeance for the murder of their father. Thus, they prepared bows and arrows. They would get up to make arrows and bow and then the same routine for days and months. When they were ready they set out for revenge.

They boys travelled from one village to the next, crossing valley, rivers, mountains and various terrain of landscape. Every time they enter a village, they would enquire about the village where the group of people who could turn themselves from tiger to man and vice versa. The people on their way would tease them to return as the boys are too young and feeble to risk themselves before the whole village who survived on flesh.

Once the two boys reached the village, they met an old man who was looking old and feeble. They knew that they are in the right village. These two boys enquired about the village set up and at last decided to take a suitable place for them to attack. The boys asked the old grandfather if he could climb trees. The old grandfather if he can climb would lie, saying he can't climb. And if the tree is huge and he won't be able to climb he would say, he can climb up so easily. That particular day the villagers went for hunting and they brought lots of meat. The old grandfather was sitting on the way and he would beg the young and active hunters to share him some meat. They would give him a knock rather than giving a piece of meat. The old man would then, point the tree and tell them, that he has two cock in the persons of those two brothers. At this the village would give him a piece of flesh. This, he tricked them and he had a good meal. Then the villagers finished their meat, they came to eat those two boys. When the tiger would climb up, they would shot with an arrow and then, the tiger would fall down dead. This went on and on. When everyone was dead, the old grandfather decided to climb up the tree for the two brothers. The two brothers shot and tried their best to kill the tiger man but to no in vain. The tiger would come up closer and closer. The boys were left with no arrow. The brothers searched their arrows but they were all gone. The tiger man continued to climb up while the two were in panic as all the arrows are gone. The eldest brother as the same event when his mother sacred them was timid and helpless you are there. At last the two brothers found a broken arrow in their arrow box the younger brother took a good aim and shot on its forehead. It felt down flat on the floor. They suspected that he was fully dead. They waited for hours to ge5 confirmation. Only when the flies were beginning to fly around the face of it they climb down. As they climb down they cut the tongue of the old man and went home.

As the two boys returned the while people who were on their way were surprised that they took the revenge. The elder brother has told his younger brother that if others ask who killed the tiger, they should answer, my elder brother. Because for them it would be a shame if the younger one took the revenges rather than the elder brother. As they came back, the villagers began to ask and enquire who killed the old man, the younger one would say, I killed it and the elder brother would elbow him. Then the younger brother would say, oh it's not me, my elder brother who killed it. This was how they reached their village. The two came home victoriously and told their mother how they managed to take revenge. All the villagers who were mocking them while they were making arrows came and listened to their story.

The two sons kept the tongue of the old man, in a container. The sons instructed their mother not to open that container. The mother was curious as to why these two sons were hiding from her. She insisted on view it but they won't. They were busy washing up and taking rest whole the mother was left alone. The mother was so much tempted to see to it. She would try to open and then leave it for the sons had told her not to. At last she took courage and sneak into the container and to her surprise a housefly flew out from the container. It was too late for her to close the lead. After all their wash up the two boys came with the hot water to kill the fly. They pour in and were shock that the fly tongue was no more. They enquire their mother and she lies that while she was sweeping, she unknowingly touched the lead with her broom and a fly flew and out. The two sons took bow and arrow and cashed it. Right at the door, the fly which flew turned into rat size as they could see the footprint of a rat, as they went a bit further they saw the footprint increasing to the size of a cat, they continue to trace and as they enter the village pond, the footprint increased the size to that of a dig and they a bit further, it increased to the size of a tiger. They knew they are helpless as it has turned back to the tiger.

The two sons thought of killing the tiger species but unfortunately the curiosity from the mother let the fly out and that's how the tiger continued to multiply and the tiger population increased. This tale, reveals how the Asewnei considers that evil exists and the evil need to be dealt with. The marriage system and the social practices of the people are handed down from generation to the next by such meansof stories. The parents would narrate and the Morung in charge would make sue the youths are been taught about various issues. The art of narrating and

making the youngsters listen to the elders is a medium which can be considered as an educational activities like. (Naturew 2022)

3.6 The Story of an Orphan Son and his Father.

The folktale among the Asewnei runs through the generation as a means to pass on important meaning of life. The folk tale of a mother and her son going for cleaning the bean plants has been recalled fondly by the people of Chingjaroi. A mother and her son coming from an economically poor background went for planting Naga Dal. The weather was extremely hot and the two in no time finished drinking the water they brought. The two being from a poor family, did not bring sufficient rice. This, the mother in order to fulfil her hunger and thirst, she went down the stream to get some water and while drinking the water to quench her thirst, she drank the water which a deer had drunk. She came back for the work. The mother could feel that everything was not right with her, she told her son to massage her head and to help her. The son was taken by surprise when she saw that his mother's head was having a horn like thing. He told her mother, that on her head there are horns coming up. The mother cried and told him, that while drinking water, she had drunk the water which deer had drunk earlier and that the poison of the deer has entered her.

The mother gave a very painful instruction to the son. That, the following day the son along with his Dad and their dog should come to the Naga dal garden for hunting her. She won't be able to return to her normal self. And that after hunting the son should not eat the meat because it's her mother who had turned to deer. The son went home sobbing and mourning.

He told the father what had happened, and the instructions her mother has given to him. The three of them, the father, the son and their dog went for hunting. Soon the dog entered the forest and began to bark. The son on hearing the hunting noise shouted to his mother, "apuiiyui" mother be strong. And the mother, who by now is a deer, would reply "owei". The hunting continued as the son was directing the mother from his father and the dog. After much struggle the mother was killed. The son sobbed bitterly but the father won't allow him to do so.

The father and son brought the venison and shared to their neighbors. The son refused to consume the meat because his deceased mother had instructed him not to eat it. The son told his father the instructions his mother gave him. He refused to eat the venison, as a result the father went out with the meat and exchanged from the neighbors. The father told, the son that he brought different meat from the neighbors and that he could eat. This happened in the morning as well. The son was very upset with his food and meat on the plate was eating in the garden when a crow came to the garden and perched on the top of the tree and began to crow. “Apuisukatieupuikaka” the one who eats mother’s meat. The son told the father that the crow is making fun of him in that manner. The father would say, give a piece of meat and a role of rice. The boy would throw it for the bird and once the food is over, the crow would sing again. This went on and on at last the food from the boy’s plate got over. The father told the boy to come and refill it more. The son did what the father exactly told him to do. The crow continued to fool the boy with the same troll. (Nakhalew 2021)

The father got annoyed on the constant nagging by the son. “So, he shouted to his son, so did you eat didn’t you?” The father who went to exchange the meat did not exchange it but he burned on fire and pretended he did so. Thus, the son was very upset. He wept and wept in the garden. The weather suddenly became dark and cloudy. In the midst of the dark cloud, from the banana plants blew a heavy wind. The wind came and covered the boy into the banana plants.

The father came out to call the son, but the son was nowhere to be found. He searched all over but he could not get him. He asked the neighbors and relatives if his son came to their house but all he got was a negative no. He began searching and went from pillar to post to make sure he finds his son back. His entire search went in vain. He went to an old fortune teller, and the news came that his son was engulfed by the biggest banana plant. The father was instructed to go and cut down the banana plant one by one and in the middle of the stem, he was told that he will get an egg. He was further instructed that he should keep the egg on top of the fire heard. The father went home and cut down all the banana plants one by one and chops them in search of an egg. After much search, he got an egg from the middle of the banana stem.

The father was all alone. He felt lonely as his wife and son both were nowhere to be found. He would go to field and come back tired. To his surprise, he was so pleased to find his food been prepared as he returned from the field. This continued day in and day out. Once he

gets home, he would should, please come for dinner dear unknown who had prepared my food. I'm hi invitation an old lady would come with a plate and s mug for local brew. He was very happy to have an old lady who helps him prepare his food. He would give the food and feed the old lady for the service she supposed to be rendering. This went on for days. At last the father decided to catch red handed. He pretended as if he was on his way to field.

He was so surprised to find his son. It was the son who jumps down from on top of the fire place. The boy came out from the egg and he began to clean the house, dry the paddy and grind the rice. The father was so emotional that, he ran to embrace him, my son I love you. The son tried to go back inside the egg and it too rushed back. While trying to jump to the fire heard place, the egg slip and it broke.

From that day onwards no one prepared the food. The father was so furious to the old grandmother for cheating him. He got an axe and decided to kill her. She shouted, please come and has the dinner you have prepared for me. The old grandmother as usual came with a bowl and a gourd for drinking rice beer. The father killed the old grandmother for cheating him. He refilled the container with her blood. Thus, the father lived a sad lonely life thereafter.

The folk tale entails the social believe of the Asewnei that the life of a simple poor people are full of difficulties and obstacles. The society also practices righteous approach. The people who listen to this story are reminder that one should not live one's life depending on others. The old lady who was cheating was killed because of her lying act. If she were to admit the truth, she should have survived. The society also believes in lycanthropy where people can turn to animals and vice versa. The mother turning into deer is an indication of the society believes in lycanthropy. When the father goes in search of his son and did not get, he went to a fortune teller. This act displays the believe system if the villagers had.

3.7 Conclusion:

The folklore of the Asewnei are perhaps a great medium to know the people and their activities. Songs are form of poems as they follow certain rhyming and beatings. Folklore is one such traditional way of narrating and passing on the valuable messages for the future generations. Various folksongs bring different meanings as per the situations and contexts. Some of the most beautiful messages are conveyed through the medium of folksong.

The written literature as such were devoid from the land but that don't imprison the existence of oral literature in the forms of oral traditions be it folktales, folklores and idioms etc. Folk lore for the people of Chingjaroi is the only reference and the main anchor which directs and points the direction, from which the people came. It is the inborn relationship between the growing generation and the older generation in bed time and over the fire place discourse. Thus, folksong plays a vital role in shaping the society's social structure.

CHAPTER 4

FOLK SONGS OF ASEWNEI

4. 1 Introduction:

“Folk songs include live songs, Christmas carols, work songs, sea chanties, religious songs, drinking songs, children’s game songs, and many other types of lyric as well as the narrative songs or traditional ballad” (Abrahams 139). Songs are form of poems as they follow certain rhyming and beatings. Folklore is one such traditional way of narrating and passing on the valuable messages for the future generations. Various folksongs bring different meanings as per the situations and contexts. Some of the most beautiful messages are conveyed through the medium of folksongs. “ashewda shena paranirei, apruda shena paranirei yana aneida shesida ngmmalanrani” meaning to say ‘the moon may die, but it comes back again, the grasses may wither but they sprout back to life, but human once passes away he shall never return’.(Yanglew 20th January 2021)

Folk songs are a medium used by the people of Chingjaroi to pass on certain aspects of life for the upcoming generation. As in almost all the Naga tribes a person can hardly find any written history or any documented format where the traditions are been preserved and kept for the succeeding lineage. It is through the continuous practice and ardent desire to preserve the tradition that the folk songs were handed by the ancestors. In the initial stage the Asewnei didn’t understand the importance of teaching their unique culture to their grandchildren but by din of cultural practices that people learnt from their great grandparents and from grandparents and from the elders of the society and managed to get a glimpse of their tradition. The folk songs are sung in groups. They sing but communicate certain gesture of life. The style of singing may vary from one occasion to the other.

Folksongs are part of educative culture the Asewnei have in their tradition. It is through such platform that the younger generations are handed down the art of viewing life in the perspective of the elders. The kikhra(the peer group)stays in the same Morung and learn such important shades of life from the elders and the Morung or longshim or tilikateu(the Morung in the local dialect).

One need not go to formal school like to learn folsongs. As the age grows by naturally one has to join Kikhra. By joining the kikhra and going for Tilikateu, the young person picks up the societal practices. And the various activities the kikhra do naturally influence the new commoner or the person into learning the art of singing folksong.

The tone and the pitch and the manner in which the folk songs of Asewnei presents their folksongs have got much affinity with that of the Poumai from Senapati district Manipur and the Chakhesang tribe of Nagaland. The beating and the rhyming of folksong, the cultural dress used by the folksong singer or singers are very much related and in fact one finds hard to distinguish them at the first glance.

4. 2 Various Occasions for singing folk songs:

The folksong is a medium of expression for the Asewnei. They use this method to convey what they can't in words. This is a sort of poetry and the folksongs follow certain pattern. Not all the folk songs can be sung for every occasion and in any occasion. There are various folksongs for various occasions. These different occasions and the different folksongs do have their own meaning of expression. As the season changes the use of folksong also changes.

The art of work culture is a principal these Asewnei have got in their blood. Terrace cultivation being one of the chief means of occupation, the people invests their time and energy in their work. The people work in group and the Morung Tiliwkatiu (the Morung in the local dialect) (longshim Morung) is the friend circle. The youths of the same age group, the mothers of the same age group and the men folk of the same age go together for works. In such occasion, we find the the folksong been sung. When the group does the work of digging and preparing the ground, the paddy field for the seasonal harvest, the kiliew (group of youths) sings folksongs as they work.

4.3 Folk song for digging paddy field:

Oi hui oio hui (4) (Male voice)

||d: m: d: m ||

Ama radan maki arakholo (girl voice)

Dear friends let us come together

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Rakham mado yu ralew madoyu

All the adolescence friends

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Oh hoi oh hoi oh hoi oh hoi (male)

|| d: m: d: m || s:m:s:m ||

Aratalu ama radanmaki

Come fast and hurry up.

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Ei ei ei ei ei (girls)

|| d: m: d: m || s:m:s:m ||

Akhu ngavaziu reida anakhana ngaratukhamei Until we finish the task we shall not rest

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

(Hoi hoi hoi hoi hoi hoi (men

|| d: m: d: m || s:m:s:m ||

Acha zapai tzulan tividam (Lyrics) We have bright beautiful day

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Arakatalu duizii mader nei What are you scared of ? Come and join us

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Arakatalu duizii mader nei (repeating by men) let us gather and work together.

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Aah aah hai hai

Akhun ngavanstii reida ngamatakhamei Until the work is done, we shall not rest.

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Taprewprew zsi magniu phukhomei each shall take each own share of work.

|| d:m:f:s || s:l:s:l || s:m:s:m.d ||

Hoi hoi hoi hoi

||d: m: d: m || s:m:s:m ||

Ohoi ohoi ohoi ohoi

||d: m: d: m || s:m:s:m ||

Ei (ha) ei (ha) ei (ha) ei (ha)

||d: m: d: m || s:m:s:m ||

Eiha oha eiha oha eiha oh

||d: m: d: m || s: m : s :m ||

Azo rameikhei aralu Dewzmader nei Dewzitarenei Let us make impact in our work.

||m:f:s:l.s:rm|| m:f:s:m || m:f:s:l.s:rm ||

Maniu phulo maniu phulo Carry on you work, take care of the work

|| m:f:s:l.s:rm || m:f:s:m || m:f:s:l.s:rm ||

Tchu radan maki ? Who's friends circle came for the work?

|| m:f:s:l.s:rm || m:f:s:m || m:f:s:l.s:rm ||

Tchu kilimakei?whoes Morung are they?

|| m:f:s:l.s:rm || m:f:s:m || m:f:s:l.s:rm ||

Ngakaza ma?Aren't we going to be ashamed?

||d: m: d: m ||

Kewrana, maran na khrii If you want to enjoy good food be strong.

Eiha eiha eiha eiha

O ha o ha o ha o ha

Tarina, murana kru lo if you want to quench your thirst be strong

Ahei ahei ahei ahei (Tarao, Azani and co.)

4.3.1 Folk song for weeding

Lyric in Amashadie

Translated into English

Hei aa hei, hei aa hei, hei aa hei

Acha zipui radiu nei damei

on this day we are weeding

Hai aa hai, hai aa hai, hai aa hai, hai aa hai.

Ama kikhra maki arlu

come together dear friends

Hei aa hei, hei aa hei, hei aa hei

Ama kikhra mada ara sunfam

we shall be there soon

Hai aa hai, hai aa hai, hai aa hai, hai aa hai.

Olu amkikhra maki

come all and let us work together.

Hahaha aa hahaha aa hahaha aa hahaha aa

Acho do aprew kaniva aradaam

this is the season for the grass to come out

Eiei hei eiei hei eiei hei

Rakha raleuw maki aralu

all the boys and girls come let us work together.

Eiha eiha eiha eiha

Hei hei hei hei hei heii

Zakan zulan suikatunsei Ato sumeikhei. As per the season we shall work and work

Oho oho oho oho oho

Ngalami ngalaku lamei khei

No one should be lazy and waste time

Oho oho oho oho

Oh ah ah oh oh eiin

|d; m: r| d;s||l:, s| .r:d: |s: : m|

||s:d':s:s || m:r:d:s || m

(Chirani and Sokhulew)

4.3.2 Folk song for the departed

Lyrics and music

Translation English

Anei neipui asu charu kadewmei

The life of human being is unpredictable we

||s:d':s:s || m:r:d:s || m

never know wehe one will die

Oio hai oi

||D.r:d:s:m||

Asu dakuo asatarnei rulan neirei

The trees even if we cut down they come with

||s:d':s:s || m:r:d:s || m

new shoots but not with humans.

Oio hai oi

||d.r:d:s:m||

Anei kapun kadie shonei shadsida ummalang ranime. The so call human dies one and

||s:d':s:d' || d':d':s:m:||d':s:m:d||:r:d:s:m ||

For all and we are never ot be seen again.

Oio hoi

||d.r:d:s:m||

Anushina ngasukhanimo mo

Even if we so much love we are helpless

||s:d':s:d' || d':d':s:m:||d':s:m:d||:r:d:s:m ||

Ashiu ava lastso leina paranei

The stars and moon even if they set will come

||s:d':s:d' || d':d':s:m:||d':s:m:d||:r:d:s:m ||

out tommorw

Ajunuda acha leina paranirei

The sunsets but it rises the following day

||s:d':s:d' || d':d':s:m:||d':s:m:d||:r:d:s:m ||

Anei neipur kadio shoshi shasida ummimei. But we human being if we die once we die

||s:d':s:d' || d':d':s:m:||d':s:m:d||:r:d:s:m || for eternity.

Oio hoi

||d.r:d:s:m||

Anushana masula kanimo Even if we love and feel sorry, we are helpless.

||s:d':s:d' || d':d':s:m:||d':s:m:d||:r:d:s:m ||

Oio hoi

||d.r:d:s:m|| (Yanglew)

4.3.3 The Folk song narrating family line:

Lyric and music. English Translation of the folksong.

Oi hei oi hei

|| s:m:s:m ||

Apui ziinuda Naturew hoi afa zii nuda veryson hoi My mother's name is Naturew

|| s:s.d':s.d':s:m || d':s.d:s.d':s:m || d:m:d:m || and my father's name is veryson

Akhi kachapui ringmiwon poi akhi tanfada chingmi pon My elder sister is Ringmiwon

|| s:s.d':s.d':s:m || d':s.d:s.d':s:m || d:m:d:m || and I have elder brother Chingmi

Oi hei oi hei

|| s:m:s:m ||

Ashijupui da sister su puizii anuda ngalenchon oin. My younger sister is call Ngalencho

|| s:s.d':s.d':s:m || d':s.d:s.d':s:m || d:m:d:m || and she is a Nun.

Oi hei oi hei

|| s:m:s:m || (Naturew 2022)

Atuni rangoda yermipam pon aterpui rango nvilonah pon. My younger brother is

|| s:s.d':s.d':s:m || d':s.d:s.d':s:m || d:m:d:m || Yermipam and my youngest siter is vilonah.

The folksongs which Asewnei sing have very significant choice in the life of the people. This folksong shows how a man describes his family status. The narrator could be seen mentioning all the family members in the folksong. This is a usual way of passing and teaching the folksong in the family and to the family members. This also unveil how the art of singing is been inculcated to the children of the family by either the mother rt the father. Hence, it is important to understand the unique lifestyle of Asewnei.

4.4 The folksong for lovers.

Oh zalei oh lahi oh hei oh zalei oh (2) O ralew pui nada acha do vameiAzhii derdeilo (male)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) o rakhra zchii da ala vamei oh vermeimo (female)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) oh raleu pui nada do vamei oh azhee derdilo (m)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) zada rangui lampui anoui vamei oh hai (Female)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) oh raleu pui na ase vaemi asu rakinime. (male)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh rakhra hakah lapui lanpra ya mei (female)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) oh raleu pui na lanpui lampra ya machuinmei (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) oh rakhra hokha alunkho ya molou mo (F)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) oh raleu pui na alun kho yan ngachuimei. (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh (2) oh rakhra aka rakhra zanei pardon phuki ni (F)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh raleu pui nazii pardon teurachiiumei mo (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2)oh rakhra nana nalapui valu mo (F)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh raleu pui nazhi kadu zanie pandeimei (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh rakhra nazhi ato zanii phudimei mo (F)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh raleu pui acho kavavan teu damei (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh rakhra na do vamei ngchurada (F)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2)oh raleu pui vameikhei kavavan mei (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2)oh rakhra nana nalapui vadeimo (F)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh raleu pui ngatxhura anpui aprui beinamei (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh rakhra amavime mo (F)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2) oh raleu pei ngatchura ngachuime (M)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d||

Oh zalei oh lahi oh hei oh zalei oh(2)oh rakhar oh raleu amanime mo (both)

||d:m:d:s || s:l:s:d' || s:l:s:s || m:d:m:d || m:d: r: s || s:l:t:d || s:l:s:l|| m:r:m:r|| m:r:m:r:d|| (Ashelew)

Lyric of the folk song sung by two lovers who goes to field.

Dear lady where are you going today? (Male)

I am going to field. (Female)

Which way are you going? (M)

I will be going to river side. (F)

Let us go together. (M)

I am carrying your food. (F)

Let us have lunch together. (M)

Let us keep leaves on the road juncture. (F)

Let us wait at the cross road. (M)

We shall go together. (F)

What is the time now? (M)

It's time to go home (F)

Let us go home. (M)

Let me carry your belongings. (F)

Let me carry your spade. (M)

Let us take rest in the shade. (F)

Let us plan for tomorrow work. (M)

Go home safe. (F)

We shall meet tomorrow (M)

Goodnight goodnight. (Ashelew 2022)

4. 5 Conclusion

The Asewnei have their own ways of narrating their stories. It is through the oral narration that they manage to preserve their traditions. The folk song Asewnei sings are meaningful and plays a major roles in the continuations of the tradition. Each occasion can be made used by the people to sing and narrate their stories. The lifestyle of these people revolves simple living and normal daily farming for their sustainable approach in life. in each of such occasion various stories and events are been recounted and used in their folksong.

The folksongs may have a common sense of tune but that doesn't limit the vast approach of narrative technique. There is different style of singing folksongs and each of it may still be similar with each other in their own ways. The people are not taught music as the modern people are taught but naturally they divide the four voices in singing choir. These people are gifted in singing and that's how folksongs are been related in their day to day activities of Asewnei.

CHAPTER 5

PROVERBS AND SAYING IN AMASHA DEI.

5.1 Introduction of proverbs and *Amashadie* (Language of Asewnei)

Proverbs are short, pithy statement of widely accepted truths about everyday life. Many proverbs are allegorical, in that the explicit statement is meant to have by analogy or by extended reference, a general reference a general application. When it comes to *amashadie*, the people get a feeling of the exact meaning of what a proverb is. Another basic element in a society is the use of idioms and proverbs. They are very much of a language and a means to decode and convey necessary message in a polite or systematic style. In this chapter the research shall cover those idioms and phrasal sentences which are generally used in day today life

Amashadie refers to the language and the dialect the people speak. Language signifies pride and identity for the people. It is what helps them identify from the rest of the world. The language brings a sense of belonging among the people and serves as a benchmark of self realization. The beauty of the language is seen only when it is spoken and made use. Thus, the relevance of the language in the heart and life of the Chingjaroi people definitely defines their identity and their pride in upholding their self identity.

The richness of any culture based is on various aspects. The language the people speak shows a lot about the people, their concepts and their philosophy of life etc. It tells a lot about the particular race it belongs to the people and the approach of human generation and the pride of the people. Language is something which marks as an identity and the people who speak the same language often have things in common. The first trade of human oneness is the language which the group of people speaks and own as their own. Asewnei like most of the Naga tribes don't have their own script when it come to the language they speak but they have the unique way of speaking and their language could not be learnt or imitated by other tribes of the neighboring village because of its unique and own style.

The Asewnei has her own language and this language is unique. The people take pride in preserving their language. One of the most important feature for the people and of the language is that, *Amashadei* has a very rich connotation when it compares itself with the languages or the

dialect the people speak in around their village premises. The terms can have different meaning and it can give different shades of meaning when it comes to the word usage. The pronunciation and the way amashadei is been spoken is very much different from the roman English and other Hindi language of other regional language.

The proverbs or the statement are also at times used to cover up the real meaning of the said or spoken words. In certain circumstances, the discussion going on the he kitchen fire place or in the public place where children can access to the discussion the elders tend to use different term rather than the same old words which have a potential to misguide the listener and the talked upon subject won't be able to reveal the author.

5.2 The Proverbs and the Meaning and the Usage of Proverb in Amashadie.

This section deals upon the understanding and a deep researched done on the linguistic aspect of the Asewnei people. The proverbs are those medium of communication used by the Asewnei to express their feelings which others wide finds difficult to express themselves.

Ami sapa luikhapalan: Showing of private parts.

This term is usned and it refers to a situation where an individual without any intention of exposing exposes oneself his/her identity is exposed because of one's own fault. The proverbs looking at the words nay sound filthy and coarse but it has a real meaning in it which is relevant and the people use it as a way to communicate and pass on the meaning which otherwise is not suitable to express.

Punsha ngatchatschii kamo sunei: The owl waiting for the pine fruits to get ripen.

This reference is made used to express to a situation when the people or crowd or an individuals have been waiting for a person for long occasion. It also may be used to any situation where the waiting for another person or event or occasion to happen and it never happen as quickly as expected it to happen.

Tanger ava khaphaphun sula kalomei: it would be like sending chicken to wild cat.

When certain things are been send through the second person rather than direct delivery and if the person is not reliable, the adage of comparing to a wild cat is been made used. This

proverb has a very negative outlook. It compares and signifies that the person who is been talked about is someone who is not trustworthy and not reliable.

***Amasha dii tazanlamada akha nushiikiu dou:* The Tiger will eat you up if you learn Asewnei dialect rather amashadie.**

This proverb refers to a situation which is very extreme and people don't expect anyone to achieve it. When the situation or circumstances are at a risky situation and yet, there is no possibility of achieving it. There is no near goal reach in the action that is done upon.

***Anu ngamakarei:* Even your eyes are not open yet.**

This statement refers to kids or to the younger people, to let them understand that they are under age for particular work, or are not supposed to be involving in such activist example, can be referred. The kids taking up the habit of smoking for instance can be said that they are not suppose to indulge in such bad habits at a tender age. When a person is too young to understand the situation and context of particular event or occasion, this phrase is used.

***Anu karamaki:* Those who have opened the eyes.**

Those people who are educated and are able to lead or participate in any societal events are referred to the people who have already opened their eyes. Any occasions where all the general public are unable to attend or fit in would have certain representative, and in such situation, it is termed as the people who have opened their eyes can come and be part of the occasions.

***Aza rani:* Chasing of rat**

Though, the term may sound simple yet, the term refers to nuptial bed time. When the couples sleep together the act of sexual consummation is known as chasing rat for the Asewnei. The usage is often taken into considered when it is referred to the situation relating to falimy life of a husband and lady love.

***Avu Tchareuya:* like a crab.**

The person or the situation is referred as a crab like, when there are left with no other option to become wealthy or richer. The ultimate suffering of no life with no one to come to help in an economic struggle and having no other option to go either.

Tapraprewzii atchii: one's own fruit.

This proverb or saying refers to the karma of life. If a person does well, the good will come back to the person and if the person does evil, the same shall return to the individuals. This saying is used to teach the younger generation or for a lesson to be learnt in life. The statement is referring to the outcome of one's action.

Ava ralew aranei: one hen has come

The reference of hen arriving denotes the arrival of new girl into the family. This usually refers to the act of elopement done rather than the act of marriage. If the couples decide to elope in their marriage without any great celebration, the term, arriving of new hen is been made used. This is not a specific reference to the hen but a simile. This is a reference to the eloping of two lovers.

Azipu avapu tchii karii: The one who first saw the dog and pig sheets.

This adage indicates that a person is elder to you. He or she has seen the natural world first and that one has to respect and accept the correction. This phrasal term is also utilized when the dispute takes place and to claim who is older and who shall decide the decision.

Azina chtatchu ma: cat and dog

When the rivalry of two person or clan or family have reached to a point where they are real rivalry going on between the parties, the phrase is been made used. The term cat and dog is been made used by the village as their own phrase words because they find it natural for the two animals to create fight between the two. The proverb is also used when two siblings are in constant fight and quarrel. The term may have its own usage in English but that does not belittle the merit and use by the Asewnei in their amashadei. When two people don't like each other, they are referred to cats and dogs to indicate they are not in close relations.

Mabo chukhayu: An insect which cover up itself.

If a person is quick to get insulted or feels sensitive to jokes and feels bad about it, the person, is termed as an insect which covers itself up whenever a person gives a slight touch. This goes to anybody who is sensitive to the social environment and it can hurt their ego and sentiment at any moment. This is a way to fool the person for his or her social weakness. When someone is so touchy and is unable to be corrected and becomes upset even by the slightest correction.

Aru Ngadui pui: A devil lady

When someone uses too much make up and looks totally different from their real face, the person is termed as devil lady. This phrasal word is mainly in connection with the makeup girls put on in their faces.

Papuida aru Ngadui pui ka: the lady is a real devil.

This has also a specific refers to a lady who is hard working and doesn't bother to take care of herself and her health. The hard working ladies are often referred to the evil spirits because of the hard working nature. When the progress of work is massive and the work force is rather less compared to the proportionate to the laborers required. This has a positive reference for progressive and industrious virtue a person has got.

Ana sisya ka: real fox

The term refers to a person who is cunning and behaves in a very shrewd manner. The Asewnei being a race of people who grew up in forest and sharing shelter with wild life, the term is been made used here. The cunningness of a fox and the shrewdness of certain people are compared. If a person behaves extra in him/her behavior in their normal activities the person is referred to as fox.

Atzinorniua atu liziini: pouring water in the yam leave

When a person or a group of people never pay heed to what is been instructed and told to perform, the stubbornness of the person is referred as pouring water in the yam leave. The old Asewnei knows how the yam leaves can avoid the amount of rain water that may pour upon it.

Ralewkha: Girl creature

The men who invest his interest on ladies are termed as girl's creature. Those gentlemen who flirt with ladies and who enjoy the company of the women folk are the target of the proverb. The term is not a positive comment. It has a bigger weight on negative aspect that is to make fun of the person for his weakness over the female world. A person who flirts a lot is termed as ralewkha or ralewkhayu.

Ralew/rakha tavipui sunia: beautiful / handsome person.

When a person acts as if he or she is already done with food and other things which are been served to him. The term is used. It is a comment or a phrasal term denoting that there is no need to live a double standard way of life. if the person behave gentle and kind at home, the person is also expected to do the same in the public. In the same manner if a person acts kind and manner in front of the public the person is also expected to behave the same in front of the mirror when he or she is alone. The act of hypocrisy won't give a person a good standing platform.

Khanpi tzililadam; the pot is already fallen.

When the situation totally turned the opposite and there seem no more hope, the situation is referred to as the pot is already fallen. The other more appropriate term indicated by this term is, that this usage is used when the particular person who provides all the necessary things passes away or when the breadwinner of the family stopped working etc. There is no more hope of better situation a person can expect.

Kavowna Shanphu: Lead and the pot.

The relationship of a pot and lead is also taken as a proverb for the Asewnei people. The term is used with the relationship of two person becomes so close that that are inseparable like. This proverb refers to the person or situation which goes together. They are inseparable like. The cause and effect theory like can be inferred with the term Kavaona shaphu. It indicates that after one the other will happen. The persons or situations go together hand in hand.

Kakrui Ngapui: Bulbuls couple.

The youths who are not yet married and yet, they go around in a close behavior, are termed as Kakrui ngapui. This has an insulting tone in it. The use of it is not appreciated. The couples who are in relation living in a live in relationship and who are unable to separate are referred to.

Aneuma tafulopui sunima: kids are playing with toys

Any relationship or any friendships that are off and on and is unpredictable of their behavior is referred as kids playing with toys. The term is also often compared to the marriage of some couples who are not stable in their relationship. When the marriage is not functioning well and when any situation changes very often it is referred to as aneuma tafulopui sunima. This statement also means that when the decision taken don't last long but weavers and don't show commitment in both the parties, the outsiders who are involved in solving the problems refers it as kids playing with toys. Refers to a marriage where the couples are picking up so many quarrels.

Anaopui ngaphrankewnei: sharing of the nose picked

The intimate friendship which two person share and when they can do anything for the other person, this proverb is been compared. When two people become very close to each other they are referred as anapui ngaphrankewnwi. Anyone who shares close friendship and are often spotted one standing for the other may be termed as sharing the nose pick. The term may sound dirty but the meaning of it defines a very firm bond between two or more individuals.

Kashii karu khansu: From Dead to alive

This usage is used when a person who is very cunning goes about. This refers to a person who can be very shrewd and can manipulate people in various ways. People who can trick someone and then when problem arise he/she escape. That person is referred to and termed as Kashii karu khansu. The people who trick you to behave in the way they think you should behave and when the reality comes out, the individual is been left alone. Such a perplex situation is the exact definition of sharing the nose picked.

Phuru mali: Snake tongue

The term Phuru mali or snake tongue is not a literal meaning of the snake tongue. The term is rather a simile and it involves different connotation. The person who does stand firm with what he or she says and weavers and can manipulate any situation is inferred by this term. A person who lies often and has lost the respect of been honest is defined as having a snake tongue. A person whom we can't rely on is referred as Phuru mali.

Tarao anukashi chilly bee kiukaran sunia: tarao is a name of a person and he loves to eat chellybee.

A reference is made when a person likes a situation or event or person so much. When a particular thing is been admired much by an individual and is crazy of it is referred here. The hero worship or the fans who can do anything for their idol is the exact elaboration of what this statement means.

Kakeima ngatcii khantei: Mad man marking the fire heard.

A person who doesn't give up to a stupid habit and tries to carry it on time and again even though he or she knows that it is not the best solution, is referred to as mad man marking the fire heard. The stubborn attitude of the person is been underlined here. It is not the act or the verbatim of what happened but it is the connotation that comes along with the phrase. This has also some refers to a situation when a person can't forget or let go of any situation. Any individual who tries to target a person by seeking vengeance is also referred here.

Sakhuka ka: Real horse

This reference is often made to those women and men who really work physical work. When a person works so hard and is assiduous the person is addressed as a horse. The nature of Asewnei is handwork and it is one of the trade mark which defines their identity.

Apuma/ Apukadei khavusula dam : is this shit/ thrown like a shit.

Any object which doesn't carry a great value in itself is considered or referred as apuma. The discussions which have no value in it, the meeting which produces no good results are all indirectly talked about as shit. When any product or idea becomes cheap, it is referred to as shit.

At certain point of times, the things become so common that seasonal fruits etc are been given away at a cheaper rate, at such instances too, the term or the simile is been used as shit. When things are given away at a thrown away prices it is considered as throwing away like a shit. When a thing is so cheap or the person is behaving as if the person doesn't have manner and values.

Lapoki kvasu mei: It's like going to a drainage.

The amount of labours which are invested turns out to be in vain and at such particular juncture, it is referred to as investing in to the drainage. The usage can be in various forms. When the amount of food eaten by an individual doesn't reflect any positive growth in his or health, the term or reference of it may be used. When the amount of teaching by a teacher doesn't reflect in the ways of the students, then it is considered as going to the drainage. So the amount of labour invested when don't produce equal or more better results but defunct and decreases its effect is termed as lapoki kvasu mei. When someone can drink so much of alcohol and wine and still be fresh, When a person can eat so much and still behave normal, the proverb also may be used. Thus, there is no limitation of references as long as it is applicable. The one phrase or the proverb can refer to many situations and circumstances.

Ahuidiya or ahuma: is it a Gold.

This proverb or phrasal term is a interrogative statement like which have different range of usage. When an individual is been liked by many boys, the lady is referred as "is she a gold?" this has a deep sense for those suitors. When a lady or man behaves so proud in their behavior, this term is also used as a comparison between the two. The preciousness of gold and the person are been compared in a sarcastic way. The consideration is also been made when it comes to asking the hand of a girl in marriage. When a family doesn't want their daughter to marry off randomly and keeps selecting the bridegroom. It is referred to as gold.

Mali kaviviu nerkima: honey has been applied n the tongue

The person who speaks so fluently and sweetly and can easily made people believe in their words are considered to be having the tongue coated with honey. When a person can give a sweet talk can manage to control the people by his or her words. This reference is also made when the exaggeration becomes too much to be truth and yet, keep trying to convince. The

example may be taken upon the politician who can deliver a good talk and win the heart of the people.

Ava khakeisu mei: like rearing chickens

In a particular phase of time, when a person initiates a new idea and does an innovative work and suddenly everyone tries to follow that example and the activities become crowded, is describe as like rearing chicken. An excessive act of flooded action in a particular era is what the phrasal term means. This is also a sarcastic statement where an individual who does a particular business is been imitated and followed upon by the general public and suddenly the business becomes flop as there are no more consumers of buyers. When people tend to do particular profession or trade or business at the same time and then there becomes a crowded activity.

Ramatchu kazu su: Like the yield of pumpkins.

This simile refers to the abundance of the product that a person has in hi or her life. If a person has numbers of children they may be referred as like yielding of pumpkins. This particular expression goes with the public gathering and when the mass is big. When the gathering of people is huge and the crowd has spread wide, it is referred as like a good yield of pumpkin.

Ngazantchiu kapusu: Like busting of corn.

The simile which the people of Chingjaroi use in connection with the expression like bursting of corn means that a person is too. A person who is talkative is termed as or is compared to the corn that burst when they are been fried.

Razii solanyie: The sting is too long.

A person who is quite nosey and interferes in the life of other people is considered as a person having a long sting. This comes as a negative outlook and it can apply to kids or any person. The most common way of making use of this term is when the kids are on play. The comparison may be made when the incident happen and the end result differ from is been expected. This refers to a situation when a person tries to involves a tends of situation.

Anu ngakei phukinima: Eyes is in the forehead.

When someone is acting so foolish and silly in his or her behavior the proverb of been a man with his eyes on the top of the forehead is been referred to. When a person is unable to understand or see the situation. The stubborn behavior can also be attributed as someone who is carrying eyes on the forehead.

Asuru kavutchu kei: The bone has been thrown inside.

This proverb refers to a situation where two parties are in conflict or misunderstanding and the cause is from the third person. In a discussion or debate, there can be a moment when someone could blow the trumpet of the person which boosts the spirit and gradually turns out to be in conflict. This statement refers to a situation when someone initiates a problem and leaves the area as if nothing has happened.

Achuaru Ngakasew: Neither seed nor alive

The act of not producing as expected and not reaching up to the mark and standard, is termed as not able to get as expected. The term is applied to when a particular expected situation turns out to be flop. This shows how unpredictable the circumstances can turn out to be in life. It is a matter of experience and a practical level knowledge that guide the thoughts and outlook of Asewnei people. This proverb refers to a situation when a person is no productive. When someone does the things and leaves it in a half hazard manner.

Katzi kada: The be header

This proverb refers in a context of marriage and other important event where people doest expect thing to happen but it happened. The one who is to get marry to a person is already destined. The spouse partner by hook or crook comes together even if other people try to break or do away with the relationship. Be it any other works, this statement referred to, this indicates that each person has a share in life.

5.3 Conclusion:

The phrase and the expression which Asewnei use have their own significance. They have a unique way of addressing the situation with totally different concept but meaning the

same things. The proverbs and the phrases which the people communicate in their daily life are interesting and are a must for better conversation to show the richness of the language. A general tendency is been presumed that local dialects are very poor in their own ways and there are lots of limitation in them. This assumption may be may be true may not be true. The people speaking particular dialect have their own ways of communicating. They are able to communicate and pass on the information to one another. The people have lived centuries without any interventions from the external invasion of the language. It is their language which made them communicate and understand what is been told and in this way the life of Asewnei have been lining for the past years.

The proverbs and the simile or the figure or speech or metaphor which the Asewnei people speak are relevant and one may see some slight similarity with other languages as well. Nonetheless, this group of people unlike most of the neighboring villages or other Tangkhul community has a different dialect which is known only to the people of Chingjaroi.

The proverbs they tell to their children or grandchildren by their grandparents and parents are the living record this people deploy in preserving their rich lingual legacy. The proverbs of the *amashadie* are for making the topic of discussion reach the heart level. It is also intended to make the listener realize the importance and relevance of the subject or the topic that is been talked about. It is only when a person tries to convey a better meaning that such alternative medium such as simile, proverbs, metaphor etc are deployed in a conversation.

The *amashadei* the official dialect of the people take pride in owning a language. It is the tool which connects and made people feel at home. The metaphors and the similes are perhaps a way of expression by the villagers. The profound love for their language could be seen when the villagers try to preserve their language by learning more about it. The method in which the proverbs and various other forms of expression are naturally derived from their way of communication is referred to as natural ways of growing the language. It is something natural and interesting. People die and go, but the words they have spoken and the narration they have used continue to live on the face of the earth through the repeated use of the word.

Chapter 6

Conclusion of the Dissertation

6.1 Conclusion

The society continues to live and grow and that's the normal structure. If it. Asewnei have their rituals and cultural practices which defines them to be a society having their own established customs and legacy as a community. Every society is proud of their own culture and traditions, because it defines and shows their identity. People pass on and the baton of change and progress overtake the old and conventional outlook of life. The arrival of new era means the alteration in the outlook of life and the principles which once, the ancestors uphold them firm. Thus, there exists constant challenge for renewal of the updated lifestyle rather than to be static in one position.

The Tangkhuls have their belief and traditionally accepted narration of their arrival stories. They are a group of people who came out from the Makhel village in Senapaty district Manipur. Among the Tangkhuls there exist many small villagers who have one common language which bind them all. In the like manner a small group of people who live in Chingjaroi raised their stand as they differs their view. As a tribal community who have no written records to prove their own traditions and other practices, the importance of working. The art of narration became perhaps the only medium by which people begin to narrate more about family things to the family a like. The history of our land and our people, the joys and the struggles of our forefathers, the success and the failures of our great grandfathers, the stories of headhunting etc. are the unwritten history of our land. They are handed down to us from one generation to the next. However at this point of time, we have alienated ourselves from such methods. The younger generation loves to spend their time in browsing and using other social Medias. The traditional system of listening to grandparents and parents in the fire heard has sadly vanished from our generation. If we continue to stay lukewarm we may not reach far before we collapse and forget who we are.

In chapter one an understanding about the Asewnei culture has been noticed. An outlook where a more detail comprehension of the cultural heritage and societal practices came from their ancestors is portrait. As the saying goes, some day has to be the first day and some days have to be the last day. The various aspects of the Asewnei Tangkhul Naga have been exhibited for the readers to comprehend and know what the society is all about. This research goes another step further from the hackney narration of the saga story of the tribe and the Asewnei community. There is a deeper coverage on how the folklore and folksong aspects go beyond the mere story line but such legacy where most of the entire social norm and the belief of the people at that particular point of time felt.

The second chapter reaches our in uncovering how the Tangkhul community like most of the tribal community has their own reason to be proud of. The traditional concept they have and their costume manner etc are all presented. This research takes another closer to understanding how the Tangkhul community runs the institution. Occasions are important and they mark special significance for the tribal. The Tangkhuls accept various religious practices and other occasions which mark their existence.

The aspect of storytelling and folklore preservation for the Asewnei goes on from oral narration. There are no written records which support any of the traditional outlooks in life and the folklore they narrated from one generation to the next one. The amount of story that a person can retain and recall from what he or she had heard from the great parents or grandparents or parents is the only source by which the folklore of the Asewnei are handed down. Despite various alterations from the view point of storytelling and memory retention, one thing remained firm is that, the culture of storytelling in the bedtime and over the fire heard continues to be a crucial medium for longer existence. The folklore or the folk story the people narrate help the people trace their originality. Folklore is not a simple narration of some tales to waste time but an educational element. It is through the narration the listeners are able to get the story and they in turn become the next story teller when the elder are no more.

The fourth chapter deals with the folksong the Asewnei people sing to express what they normally find hard to express. The messages of death of love or crush etc are all conveyed through the folksong the people chat. People of various age groups have their own peer group. They live in together in one Morung. The morung in charge would teach those youngster shows

to behave and accept life challenges. The youths or the villagers wherever they go out, they love to sing because they have a naturally gifted attraction to singing. It is through the medium of folk song that various important lessons are taught to their children and the upcoming generation. People when communicated in a lyric format pick up better than over verbal communication. Thus, the folk song plays a vital role in exploring and preserving the age old traditions and costumes of the people.

Language been a strong identity of the people, it has significant value in the history of every culture and civilization. When any culture has lost their own language, they have lost their identity which unites them all. The fifth chapter of the dissertation deals with the proverbs and the saying of the Asewnei Tangkhul Naga. The richness of the people is seen when the richness of the language is seen. People impose and teach their language wherever they go because that defines their identity and their rule over the subject. The richness of the language is seen in the various vocabularies they have and how well they can use them as per the need of the situation. The amashadie though, don't have a written script of their own. It has its own ways of passing on to the generation. The people speak the language and it has been handing down from one generation to the next until this day. There has been some variation in the way the language is been altered and made used.

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