

**KHELMA CHONG
ANCHUNA LEKHABU**

A Learner's Book of the Khelma Language

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**CENTRE FOR ENDANGERED LANGUAGES
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KHELMA CHONG ANCHUNA LEKHABU: A
Learner's Book of the Khelma Language prepared by the
Centre for Endangered Languages, Tezpur University
Assam.

The cover page shows the *Kerseidon* (*mesua-ferrea*) used by the
Khelmas in *Paarsem kut*.

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*This book is dedicated to the members of the
Khelma community residing in the Umrangso
circle, Dima Hasao district of Assam.*

FOREWORD

The Centre for Endangered Languages (CFEL), Tezpur University (TU), was established in 2014 vide letter No F.No. 15-6/2012 (CU) dated 3rd April 2014 from University Grants Commission (UGC), New Delhi. With the fund arriving in August 2015, the recruitment of the CFEL faculty and staff was done and two laboratories were set up by May 2016. One of these is Phonetics laboratory and the other a Documentation laboratory, meant for recording and editing. In a span of one year starting June 2016 four field trips were conducted in three states of North East India. These states are Assam, Manipur and Nagaland. CFEL, TU has been given the task to document endangered and lesser known languages from these three states with a stipulation that ‘work in all the three states have to start simultaneously’. We have maintained this stricture and have conducted four intensive field works in the three states. Kudos go to the field linguists and the research associates for doing a credible job.

As per the action plan, we have to publish reading materials, dictionaries, books and the like on these languages. It gives me great pleasure to say we have managed to go by the action plan and today we are about to bring out six books on the following languages: Biate, Khelma and Hrangkhol spoken in the Dima Hasao districts of Assam; Onaemila and Purum spoken in Senapati and Kangpokpi districts of Manipur and Liangmai spoken in Peren district of Nagaland.

These books are primarily readers with a slice of varied aspects of the communities: language, folklore, rituals, ethno-linguistics and history. Since these languages are *oral* and they do not have a script; the Roman script has been adopted. The younger generations of these communities are familiar with the Roman script as they attend schools where the medium of instruction is English. Also most of these languages have the Bible written in their native tongue in the Roman script. The readers are made bilingual for the benefit of the people of these communities.

Revitalization and capacity building are the main objectives of these readers. We expect the conscious and learned members of these communities who have helped in the documentation process to come forward and help the young people of their community learn and know their language, culture and tradition. These readers are just a starting point, we hope the forward looking members of these communities will take a step towards reviving their native tongue and bring a halt to the extinction process which looms largely over these languages.

Our heartfelt thanks go to all the informants and the community members who have contributed in the shaping of the readers.



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MESSAGE

It gives me immense pleasure to pen this message on publishing 'KHELMA CHONG ANCHUNA LEKHABU' (A Learner's Book of the Khelma Language) by the Centre for Endangered Language, Tezpur University. This Book will be helpful in enriching KHELMA language to have a place in the world of languages.

I am sure that this Book will go a long way in promoting the Khelma language.

(NINGSUAMBUL KHELMA)

Acknowledgements

First of all we would like to thank our former Vice Chancellor Prof. Mihir Kanti Chaudhuri and present Vice Chancellor in-charge Prof. Madan Mohan Sarma for providing us the opportunity to work for the Khelma community.

We convey our sincere gratitude to the Co-ordinator Prof. Madhumita Barbora for her decisive encouragement to embark on this voyage that led to publish the Reader's Book of the Khelma Language. We are thankful to Madam for her advice and timely feedback. We also thank Prof. Gautam Kumar Borah for his valuable guidance and support.

Our heartfelt thanks go to all the members of the Khelma Community especially those residing under Umrangso circle. This Reader would not have been possible without their active involvement and encouragement. Our special thanks to Mr. Hoinchunglien Khelma, a social activist of the Khelma community who helped and guided us during our four fieldtrips to the ten Khelma villages.

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We are also deeply grateful to Mr. Trilok Narzari, Mrs. Dipali Sona Nayak and Mr. Eknath Upadhay many other friends and supporters for their practical help and advice.

We extend our love and thanks to our family members for their moral support in completing this work.

Our sincere gratitude goes to Tezpur University Publication Committee for arranging this publication.

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INTRODUCTION

The Khelma, also known as Sakachep is a lesser-known community inhabiting in some parts of Assam, Nagaland, Mizoram and Tripura. The language of the Khelmas is known by the same ethnic name Khelma (Sakachep), which is an unclassified language. Khelma is an undocumented language and in an endangered stage. Khelma speakers talk in their language at home domains only.

So far, no anthropological or linguistic research of the Khelmas has been documented. As a result, the name *Khelma* is not very familiar to most of the people. It must be mentioned that except Dima Hasao, the Khelmas are known as Sakachep in other districts of Assam and neighbouring states like Mizoram, Tripura and Nagaland.

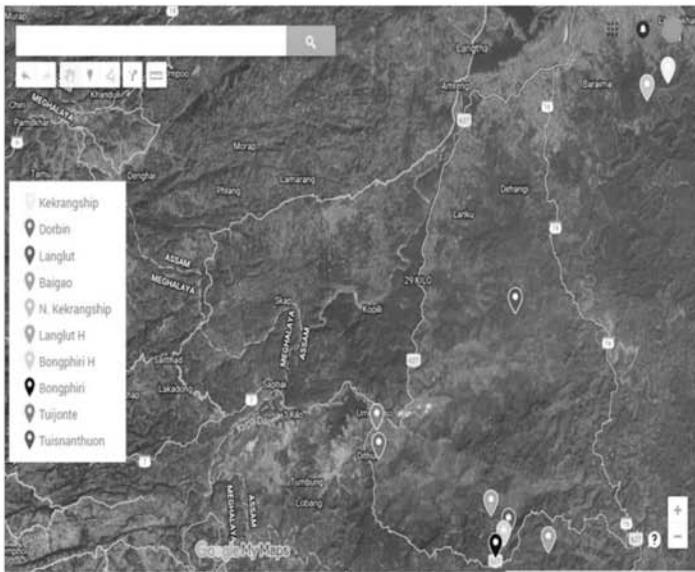
The book is an outcome of the collected information gathered from the native speakers during four fieldtrips to ten Khelma villages that comes under the Umrangso circle under the New Sangbar block, Dima Hasao district of Assam. The fieldtrips were conducted by the Research Associate and Field Assitant of CFEL, Tezpur University.

Demographic information

The Dima Hasao district is one of the hilliest and undulated districts of Assam. The Dima Hasao district has common boundaries with three North-Eastern States and three other districts of Assam. On its eastern side are the states of Nagaland and Manipur. On its south the Cachar districts of Assam. On the western side is the state of Meghalaya. On its north are Nagaon and Karbi Anglong districts of Assam.

The field work was carried out in different phases. The initial exploratory visit to the Khelma villages and the bulk of the data collection, took place during four separate time periods: the first being

the two weeks period of 16 June 2016 to 28 June 2016, the second being the three weeks period of 24 October 2016 to 14 November 2016 and the third being the three weeks period of 18Feb. 2017 to 05 March 2017 and fourth field trip for two weeks from Aug.4 to Aug.18, 2017. Total number of ten (10) villages viz, Kekrangship, New Kekrangship, Tuisnanthuan, Tuijonte, Dorbin, Langlut(H), Langlut(Ch), Bangphiri(H), Bangphiri(Ch) and Baigao were undertaken which come under the New Sangbar Community Development Block.



Map 1.0- Map of ten Khelma villages¹

Many villages under New Sangbar Community Development Block do not have the basic amenities viz. medical aid through primary health centre, electrification, safe drinking water supply, sanitation facility, etc. Some of the villages have solar electricity generators but other than that they have no experience with electricity. Road is one of

¹ Source: <https://www.google.com/maps/d/edit?mid=1N-OxmGeyHfHia8gY0mTktkeSK6E&ll=20.041971409609154%2C82.75998700000002&z=4>

the basic means of transport which requires to be developed in the Dima Hasao district with top most priority.

About the Book

As per as our knowledge is concerned nothing has so far been done to document and preserve the Khelma language. The Khelma people who have converted to Christianity are writing the Bible in the Khelma language. As the community does not have a script of their own, they have adopted the Roman script. This Learner is bilingual with both Khelma and English. Khelma, in order to help the community to learn the language; English because this is the language used in schools and colleges as the medium of instructions. The younger generation is comfortable in English.

There are two dialects found in the Khelma language- Hanle and Hante. The examples in the book are given in both Hanle and Hante.

Since the main purpose of the book is to help the community to revive the language, the book is written in simple language and the IPA chart of vowels and consonants is given to learn and pronounce the sound phonetically. The book is also a brief description of their traditions and rituals, folk tales, folk songs, lullaby, proverbs. The book also contains the pictorial description of various cultural items and an appendix with basic wordlist of Khelma.

1

KHELMA SOUNDS**1.1 Introduction**

There are twenty-seven (nine vowels and eighteen consonants) sounds in Khelma. Following is a brief description of those sounds.

1.1.1 Vowels

There are nine vowel sounds and seven diphthongs² found in Khelma. The vowels are- i, i:, e, o, ɔ, a, a:, u, u:. Depending on the length of pronunciation of those sounds they are divided as short and long vowels. For example, i:, a: and u: are known as long sounds while the rest (i, e, o, ɔ, a, u) are known as short. The diphthongs are- ui, ei, ai, a:i, oi, ia and uo. These vowel sounds and diphthongs with their phonemic representation and written forms are shown below.

Representation and written forms**Phonemic representation Written forms**

/i/	i
/i:/	ii
/e/	e
/o/	o
/ɔ/	ɔ
/a/	a
/a:/	aa
/u/	u
/u:/	uu




1.1.1 Vowel Sounds in Khelma words with visual illustrations








² Diphthong is a sound formed by the combination of two vowels.

Following are the vowel sounds in Khelma (Hanle) with visual illustrations.

Vowel	Khelma	English	Visual illustration
/i/	<i>in</i>	'house'	
/i:/	<i>va:ini:m</i>	'maize'	
/e/	<i>sektsoi</i>	'hammer'	
/a/	<i>akeibaka:i</i>	'lion'	
/a:/	<i>a:rk^hoŋ</i>	'cock'	
/u/	<i>nu</i>	'mother'	
/u:/	<i>su:l</i>	'grass'	
/o/	<i>k^hori</i>	'cup'	
/ɔ/	<i>kəŋ</i>	'waist'	

Following are the vowel sounds in Khelma (Hante) with visual illustrations.

Vowel	Khelma	English	Visual illustration
/i/	<i>in</i>	'house'	
/i:/	<i>va:imi:m</i>	'maize'	
/e/	<i>ekei</i>	'lion'	
/a/	<i>antsam</i>	'mustard leaf'	
/a:/	<i>a:rk^hoŋ</i>	'cock'	
/u/	<i>nu</i>	'mother'	
/u:/	<i>su:l</i>	'grass'	
/o/	<i>k^hoŋ</i>	'cup'	
/ɔ/	<i>kɔŋ</i>	'waist'	

Diphthongs	Khelma		English	Visual illustration
	Hanle	Hante		
/ui/	<i>uitsok</i>	<i>uitsok</i>	‘frog’	
/ei/	<i>rei</i>	<i>rei</i>	‘axe’	
/ai/	<i>ait^hi:ŋ</i>	<i>ait^hi:ŋ</i>	‘ginger’	
/a:i/	<i>tokora:i</i>	<i>tokora:i</i>	‘parrot’	
/oi/	<i>koite</i>	<i>koite</i>	‘sickle’	
/ia/	<i>morsia</i>	<i>mersia</i>	‘chilly’	
/uo/	<i>haisuo</i>	<i>haisuo</i>	‘mug’	

1.1.2 Consonant sounds in Khelma

There are eighteen consonant sounds found in Khelma. They are- p, p^h, b, t, t^h, d, k, k^h, m, n, ŋ, v, s, z, h, ʈ, r, l. These consonant sounds with their phonetic representations and written forms are shown below.

Representation and written forms

Phonemic representation Written forms




/p/











p

/p ^h /	ph
/b/	b
/t/	t
/t ^h /	th
/d/	d
/k/	k
/k ^h /	kh
/m/	m
/n/	n
/ŋ/	ng
/v/	v
/s/	s
/z/	z
/h/	h
/ts/	ch
/r/	r
/l/	l

1.1.2.1 Consonant sounds in Khelma words with visual illustration

Following are the consonant sounds in words in Khelma (both Hanle and Hante) with visual illustrations.

Consonant	Khelma		English	Visual illustration
	Hanle	Hante		
/p/	<i>pat</i>	<i>pat</i>	‘cotton’	
/p ^h /	<i>p^ho</i>	<i>p^ho</i>	‘shield’	
/b/	<i>ba:n</i>	<i>ba:n</i>	‘arm’	

/t/	<i>tui</i>	<i>tui</i>	‘water’	
/tʰ/	<i>tʰal</i>	<i>tʰal</i>	‘arrow’	
/d/	<i>doŋma</i>	<i>doŋma</i>	‘girl’	
/k/	<i>ke</i>	<i>ke</i>	‘leg’	
/kʰ/	<i>kʰa:i</i>	<i>kʰa:i</i>	‘grasshopper’	
/m/	<i>malei</i>	<i>melei</i>	‘tongue’	
/n/	<i>na</i>	<i>na</i>	‘leaf’	
/ŋ/	<i>ŋa</i>	<i>ŋa</i>	‘fish’	
/v/	<i>va:</i>	<i>va:</i>	‘bird’	
/s/	<i>sum</i>	<i>sum</i>	‘money’	

2 WORD CLASS

There are four types of word class found in Khelma. They are- Nouns, Adjectives, Verbs and Adverbs.

2.1 Nouns

Noun includes the name of all kinds of objects such as persons, animals and places. There are three subclasses of Nouns-

(i) Common nouns (ii) Proper nouns and (iii) Pronouns.

2.1.1 Common nouns

The common nouns are those nouns which can occur in both singular and plural forms. Few examples of common nouns are shown below.

	Singular		Plural	
	Khelma	English	Khelma	English
Hanle and Hante	<i>pasal</i>	boy	<i>pasalɲei</i>	boys
	<i>sa:ipui</i>	elephant	<i>sa:ipuiɲei</i>	elephants
	<i>t^hijkuɲ</i>	tree	<i>t^hijkuɲɲei</i>	trees
	<i>pa:r</i>	flower	<i>pa:rɲei</i>	flowers

Common nouns can be count nouns or non-count nouns. Count nouns can take cardinal numerals while non-count nouns cannot. Few examples are shown below.

	Count nouns		Non-count nouns	
	Khelma	English	Khelma	English
Hanle	<i>miriam manli</i>	four men	<i>niɲ^hik</i>	anger
	<i>in som</i>	ten houses	<i>tui</i>	water
Hante	<i>miriam</i>	four men	<i>niɲ^hik</i>	anger
	<i>minli</i> <i>in som</i>	ten houses	<i>tui</i>	water

Count nouns can occur with or without the determiner *ma* in Khelma. Few examples are given below.

Hanle	Count nouns with determiner		Count nouns without determiner	
	Khelma	English	Khelma	English
	<i>ma pasal</i>	the boy	<i>pasal</i>	boy
	<i>ma t^hijkuŋ</i>	the tree	<i>t^hijkuŋ</i>	tree
	<i>ma miriam manli</i>	the four men	<i>miriam manli</i>	four men
Hante	<i>ma pasal</i>	the boy	<i>pasal</i>	boy
	<i>ma t^hijkuŋ</i>	the tree	<i>t^hijkuŋ</i>	tree
	<i>ma miriam minli</i>	the four men	<i>miriam minli</i>	four men

2.1.2 Proper nouns

The proper nouns are proper names that denote particular people, places, institutions, festivals. Examples of proper nouns are given below.

	Khelma	English
Hanle and Hante	<i>pa:rsem</i>	flower distributing festival of Khelmas
	<i>ku:t</i>	
	<i>kekraŋsip</i>	Kekraŋsip (name of a Khelma village)
	<i>Hoi</i>	Hoi (name of a Khelma girl)
	<i>Bul</i>	Bul (name of a Khelma boy)

2.1.3 Pronouns

A pronoun is a substitute for a noun. There are several sub-classes of pronouns found in Khelma. They are-

- i. Personal pronouns
- ii. Demonstrative pronouns
- iii. Relative pronouns

- iv. Interrogative pronouns
- v. Indefinite pronouns

2.1.3.1 Personal pronouns

The personal pronouns are those to which the grammatical category of person applies. The personal pronoun in Khelma is a tripartite distinction for person- first person, second person and third person. The inclusive (includes the second person and the first person) and exclusive (includes the third person and the first person) differences are also exhibited for first person pronouns. The examples of personal pronouns are shown below.

	Person	Singular		Plural	
		Khelma	English	Khelma	English
Hanle and Hante	First	<i>kei</i>	'I'	<i>keini</i> (exclusive) <i>eini</i> (inclusive)	'we'
	Second	<i>naŋ</i>	'you'	<i>naŋni</i>	'you'
	Third	<i>ama</i> (proximal) <i>amaso</i> (distal)	's/he' 's/he'	<i>anni</i> (proximal) <i>anniŋeiso/soŋeis</i> <i>o</i> (distal)	'they' 'they'

2.1.3.2 Demonstrative pronouns

The demonstrative pronouns encode proximal, distal and far distal differences respectively. Examples of demonstrative pronouns are given below.

		Singular		Plural	
		Khelma	English	Khelma	English
Hanle and Hante	<i>hi/hihi</i> (proximate to the speaker)		'this'	<i>hiŋei</i>	'these'
	<i>ha/so</i> (distal to the speaker)		'that'	<i>soŋei</i>	'those'
	<i>k^hik^hi/k^hiha</i> (far distal and visible to		'that'	<i>k^hiŋei</i>	'those'

the speaker in upper direction)			
<i>soso</i>	‘that’	<i>soŋeiso</i>	‘those’
(far distal and visible to the speaker in parallel direction)			
<i>k^huk^hu</i>	‘that’	<i>k^huŋei</i>	‘those’
(far distal and visible to the speaker in lower direction)			
<i>soha</i>	‘that’	<i>soŋeiha</i>	‘those’
(far distal and visible but unknown/known to both speaker and hearer or any of one)			
<i>soso</i>	‘that’	<i>soŋeiso</i>	‘those’
(far distal and visible/invisible known to the speaker)			
<i>puha</i>	‘that’	<i>puŋeiha</i>	‘those’
(far distal and visible/invisible, known /unknown to both speaker and hearer)			

2.1.3.3 Relative pronouns

The relative pronouns are used to refer to nouns mentioned previously, whether they are people, places, things, animals or ideas. Relative pronouns can be used to join two sentences. Examples of relative pronouns are given below.

Hanle/Hante	Relative Pronouns	±Animate	
		Khelma	English
		<i>so/ha</i>	‘who’
		<i>puha</i>	‘which’

2.1.3.4 Interrogative pronouns

The interrogative pronouns are used to form questions in Khelma. Examples of interrogative pronouns are given below.

Interrogative pronouns

Hanle		Hante		English
+ human	±animate	+human	± animate	
		<i>tumo</i>		‘who’
<i>k^hatmo/</i> <i>k^hozatmo/</i> <i>zatmo /</i> <i>imo</i>		<i>k^hatmo/</i> <i>k^hozatmo/</i> <i>imo</i>		‘what’
<i>tuhimo</i>	<i>k^homo</i> (invisible)/ <i>k^hohimo</i> (visible)	<i>tuhimo</i>	<i>k^homo</i> (invisible) <i>/k^hohimo</i> (visible)	‘which’
<i>k^hozatajin</i> <i>-mo/</i> <i>iajinmo/</i> <i>k^hoajinmo</i> <i>it^homo</i>		<i>zatajinmo/</i> <i>iajinmo/</i> <i>k^hoajinmo</i> <i>it^homo/</i> <i>k^hatinamo</i>		‘how’ ‘why’
<i>k^honmo/</i> <i>k^hotiajmo</i>		<i>k^honmo/</i> <i>k^hotiajmo</i>		‘where / where to’
<i>k^hotik^han</i> <i>-mo</i> <i>/itik^hanmo</i>		<i>k^hotik^hanmo/</i> <i>itik^hanmo</i>		‘when’

2.1.3.5 Indefinite pronouns

The indefinite pronoun is used to refer to unknown and unidentified persons or things. The indefinite pronouns in Khelma

can be sub-classified as indefinite pronouns with +human features and indefinite pronoun with -human features. Examples of indefinite pronouns given below.

Indefinite pronouns

Singular (+human)		Plural (\pm human)		
Hanle	English	Hanle	Hante	English
and				
Hante				
<i>tumini/</i>	‘someone’	<i>atam</i>	<i>atam</i>	‘much’
<i>tunmoni</i>		<i>atampa/</i>	<i>atampa/</i>	‘more/many’
		<i>atamok</i>	<i>atamok</i>	
<i>tuk^homin</i>	‘anyone’	<i>alikti</i>	<i>alikti</i>	‘little’
		<i>atomte</i>	<i>atomte</i>	‘few’
		<i>imoni</i>	<i>imini</i>	‘something’

2.2 Adjectives

Adjectives are those words that give more information about people, animals or objects represented by nouns and pronouns. Examples of adjectives are given below.

Adjectives

Hanle	Hante	English
<i>asiŋ</i>	<i>asiŋ</i>	‘good(human behaviour/appearance)’
<i>asiat/sama/sa</i>	<i>asiat/sama/</i>	‘bad’
<i>mak</i>	<i>samak/saloi</i>	
<i>antak</i>	<i>antak</i>	‘difficult’
<i>adok</i>	<i>adok</i>	‘week’
<i>t^haboi</i>	<i>t^haboi</i>	‘lazy’
<i>abai</i>	<i>abai</i>	‘easy’
<i>ra:t</i>	<i>ra:t</i>	‘fast/strong’
<i>ra:isa:n</i>	<i>ra:isa:n</i>	‘happy’
<i>at^hum</i>	<i>at^hum</i>	‘sweet’

<i>asa</i>	<i>asa</i>	‘beautiful’
<i>luŋk^ham</i>	<i>luŋk^ham</i>	‘love’
<i>madit</i>	<i>midit</i>	‘like’

2.3 Verbs

The verb is a word class that describes an action or occurrence indicates a state of being. Following are a few examples of verbs in Khelma.

Verbs

	Khelma	English
Hanle and Hante	<i>insuj</i>	‘sit’
	<i>ta:k</i>	‘fall’
	<i>tep</i>	‘read’
	<i>pe:k</i>	‘give’
	<i>sa:k</i>	‘eat’
	<i>suoŋ</i>	‘cook’
	<i>la:m</i>	‘dance’
	<i>t^ho</i>	‘do’
	<i>tsap</i>	‘cry’
	<i>innui</i>	‘laugh’
<i>inŋu:k</i>	‘bark’	
<i>la:k</i>	‘take’	

2.4 Adverbs

An adverb is a part of speech that informs about an action – how, where, when, in which manner, or to what extent it has been performed. Following are a few examples of adverbs in Khelma.

Adverbs

Khelma		English
Hanle	Hante	
<i>mantsa:i</i>	<i>mitsa:i</i>	‘mistakenly’
<i>ara:t</i>	<i>ara:t</i>	‘bravely’
<i>dairact</i>	<i>dairact</i>	‘quietly’
<i>re:k</i>	<i>no:k</i>	‘repeatedly’
<i>za:m</i>	<i>za:m</i>	‘slowly’
<i>a:nnu/innu</i>	<i>a:nnu/innu</i>	‘lately’
<i>mini</i>	<i>mini</i>	‘often’
<i>tit/baŋ</i>	<i>tit/baŋ</i>	‘always’
<i>andi:n/antuŋ</i>	<i>andi:n/intuŋ</i>	‘carefully’
<i>asadimin</i>	<i>asadimin</i>	‘well’
<i>anthiaŋ</i>	<i>int^hiaŋ</i>	‘clearly’
<i>ŋe:t</i>	<i>ŋe:t</i>	‘certainly’

2.5 Postpositions

A postposition is a word that shows the relationship between a noun or pronoun and other words in a sentence. Few examples of postpositions in Khelma are shown below.

Postpositions

Hanle	Hante	English
<i>t^huoi/nuoi</i>	<i>t^huoi/nuoi</i>	‘under’
<i>tsuŋ/tsuŋa</i>	<i>tsuŋ/tsuŋa</i>	‘in/on/above’
<i>kola/kom</i>	<i>kola/kom</i>	‘near’
<i>raŋ</i>	<i>raŋ</i>	‘for’
<i>koma</i>	<i>kom(a)</i>	‘to’
<i>reŋa</i>	<i>reŋa</i>	‘from’
<i>leh</i>	<i>leh</i>	‘with’
<i>tsuŋroi</i>	<i>tsuŋroi</i>	‘about’
<i>matontiaŋ</i>	<i>matontiaŋ</i>	‘before’
<i>nu:k</i>	<i>nu:k</i>	‘after’

3 BASIC SENTENCES

Following are few examples of various types of sentences in Khelma.

3.1 Declarative Sentences

Examples in Hanle	Examples in Hante
1. <i>asuntin / anintin iskul ka se</i> 'I go to school every day.'	<i>anintin/ asuntin iskul ke se</i> 'I go to school every day.'
2. <i>ma nupaŋ la at^ho hi ahoi sabak</i> 'The girl sings the song very sweetly.'	<i>ma nupaŋ la at^ho hi ahoi sabak</i> 'The girl sings the song very sweetly.'
3. <i>keini hi lom kan ni</i> 'We were friends.'	<i>keini hi lom kin ni</i> 'We were friends.'
4. <i>avian ada:i sabak</i> 'It is very cold today.'	<i>avian ada:i sabak</i> 'It is very cold today.'
5. <i>ma va hi asa</i> 'This is a beautiful bird.'	<i>ma va: hi asa</i> 'This is a beautiful bird.'

3.2 Affirmative sentences

Examples in Hanle	Examples in Hante
1. <i>ka poŋ</i> 'I am tired.'	<i>ko sol</i> 'I am tired.'
2. <i>hoi hi ka lom</i> 'Hoi is my friend.'	<i>hoi hi ko lom</i> 'Hoi is my friend.'
3. <i>ama saldaŋ adon</i> 'S/he has an umbrella.'	<i>ama saldaŋ adon</i> 'S/he has an umbrella.'
4. <i>anni rahuan andon</i> 'They have a garden.'	<i>anni ruhuon andon</i> 'They have a garden.'
5. <i>ama la at^ho raŋ</i> 'S/he will sing a song'	<i>ama la at^ho raŋ</i> 'S/he will sing a song'

3.3 Negative Sentences

Examples in Hanle	Examples in Hante
1. <i>kei ma poŋ ma uŋ</i> 'I am not tired.'	<i>kei ma sol mu uŋ</i> 'I am not tired.'

- | | | |
|----|--|---|
| 2. | <i>Hoi hi ka lom nimak</i>
'Hoi is not my friend.' | <i>Hoi hi ka lom nimak</i>
'Hoi is not my friend.' |
| 3. | <i>ama saldaŋ don mak</i>
'S/he does not have an
umbrella.' | <i>ama saldaŋ don ma</i>
'S/he does not have an
umbrella.' |
| 4. | <i>anni rahuan don ma u</i>
'They have no garden.' | <i>anni ruhuan don mak ŋei</i>
'They have no garden.' |
| 5. | <i>ama la t^ho no ni</i>
'S/he will not sing a
song' | <i>ama la t^ho no ni</i>
'S/he will not sing a song' |

3.4 Interrogative Sentences

Examples in Hanle and Hante

1. *tsa nei buaŋ raŋ mo?*
'Will you take tea?'
2. *na pa kum idor mo anzo?*
'How old is your father?'
3. *k^ho pasal mo nan class taka at^heitak?*
'Who is the best boy in the class?'
4. *ma pasal han milak at^ho mo?*
'Did the boy tell a lie?'
5. *Lal t^hei asa:k ŋai mo?*
'Does Lal eat fruit?'

3.5 Imperative sentences

Examples in Hanle and Hante

1. *atu:n se ro mason*
'Go there at once.'
2. *azora pai no ro*
'Do not waste time.'
3. *nay t^ho ro*
'You do.'
4. *na kekok k^hek ro*
'Remove your shoes.'
5. *na sin a:nrajin zoi ro*
'Do finish your work quickly.'



Village girls returning from jhum

4

BASIC CONVERSATION

Sl. No.	Conversation between A and B		Khelma	
			Hanle	Hante
1	A.	What is your name?	<i>imo na raming?</i>	<i>imo ni riming ?</i>
	B.	My name is Thang.	<i>ka raming chu Thang</i>	<i>Ki riming chu Thang</i>
2.	A.	In which class do you study?	<i>khodor class taka mo nenchu ?</i>	<i>khodor class taka mo nenchu ?</i>
	B.	I study in class three.	<i>class anthumba taka kenchu.</i>	<i>class inthumba taka kenchu.</i>
3	A.	What is the name of your school?	<i>imo na school raming ?</i>	<i>imo ni school riming ?</i>
	B.	The name of my school is D.V public school.	<i>ka school raming chu D.V Public school.</i>	<i>ki school riming chu D.V Public school.</i>
4.	A.	Who is your class teacher?	<i>tumo na classa minchupu?</i>	<i>tumo na classa minchupu?</i>
	B.	My class teacher's name is Miss Nei.	<i>ka classa minchupu raming chu Nei</i>	<i>ka classa minchupu riming chu Nei</i>
5.	A.	What is your	<i>imo na pa raming?</i>	<i>imo na pa riming?</i>

		father's name?		
	B.	My father's name is Lien.	<i>ka pa raming chu Lien.</i>	<i>ka pa riming chu Lien.</i>
6.	A.	What do you like to do?	<i>Imo tho rang na zot ?</i>	<i>imo tho rang no zot ?</i>
	B.	I like to sing.	<i>la tho ka zot.</i>	<i>la tho ko zot.</i>
7.	A.	What is your favourite subject?	<i>imo na subject madittak?</i>	<i>imo na subject midittak?</i>
	B.	My favourite subject is Mathematics.	<i>ka subject madittak chu Mathematics.</i>	<i>ka subject midittak chu Mathematics.</i>
8.	A.	How many days are there in a week?	<i>hapta khat suunga suun izet mo aom?</i>	<i>hapta khat suunga suun izet mo aom?</i>
	B.	There are seven days in a week.	<i>hapta khat suunga hin suun sari aom.</i>	<i>hapta khat suunga hin suun sari aom.</i>
9	A.	How many months are there in a year?	<i>kum khat suungin tha idor mo aom?</i>	<i>kum khat suungin tha idor mo aom?</i>
	B.	There are twelve months in a year.	<i>kumkhat suungin tha somlei annik aom.</i>	<i>Kumkhat suungin tha somleinik aom.</i>
10	A.	What is your father?	<i>na pa imo atho ngaai?</i>	<i>na pa imo atho ngaai?</i>

	B.	My father is a farmer.	<i>ka pa chu loisinmi ani.</i>	<i>ka pa chu loisinmi ani.</i>
11.	A.	Do you know him?	<i>ama hih na riet ngaaimo?</i>	<i>ama hih ni riet ngaaimo?</i>
	B.	No, I do not know him.	<i>oho, riet ngaai maung</i>	<i>oho, riet ngaai maung</i>
12.	A.	What does Hoi like?	<i>hoiin imo azot?</i>	<i>hoiin imo azot?</i>
	B.	Hoi likes watching films.	<i>hoiin chu film en azot.</i>	<i>hoiin chu film en azot.</i>
13.	A.	Have you ever been to Delhi?	<i>Delhi taka na se ngaai mozoi?</i>	<i>Delhi taka ne se ngaai mozoi?</i>
	B.	Yes, I have been to Delhi.	<i>o Delhi taka ka se zoi.</i>	<i>o Delhi taka ke se zoi.</i>
14.	A.	Have you read this book?	<i>ma lekhabu hih na tep mo?</i>	<i>ma lekhabu hih ne tep mo?</i>
	B.	Yes, I have read many times.	<i>o veel tamtak ka tep zoi.</i>	<i>o veel tamtak ke tep zoi.</i>
15.	A.	Will you go or not?	<i>na se rang mo, se loi rang mo?</i>	<i>ne se rang mo se loi rang mo?</i>
	B.	Yes, I am going.	<i>o, se ka tih.</i>	<i>o, se ki tih.</i>
16.	A.	How fast the train runs?	<i>relgari idor mo araat?</i>	<i>relgari idor mo araat?</i>
	B.	The train runs faster than bus.	<i>relgari hih bus nekin araat uol.</i>	<i>relgari hih bus nekin araat uol.</i>

17.	A.	Who is the best player in your football team?	<i>Nan football tima tumo andaai atheitak?</i>	<i>Nin football tima tumo andaai atheitak?</i>
	B.	Bul is the best player.	<i>bul andaai/andaai atheitak.</i>	<i>bul andaai/andaai atheitak.</i>
18.	A.	Do you think it will rain today?	<i>avien ruo juong rang na iemmo?</i>	<i>avien ruo juong rang na iemmo?</i>
	A.	Yes, I think so.	<i>o, ka iem.</i>	<i>o, ki iem.</i>
19.	A.	Is there anything under the table?	<i>dosaang thuoia i i aom mo?</i>	<i>dosaang thuoia i i aom mo?</i>
	B.	Yes, there is a cute cat.	<i>o, meng sate aom.</i>	<i>o, meng sate aom.</i>
20.	A.	Can you come to my house on Sunday?	<i>pathianni suuna ka ina hong thei inmo?</i>	<i>pathianni suuna ki ina hong thei inmo?</i>
	B.	I cannot come, we are going for a picnic.	<i>hong thei no ning, picnic kan se rang .</i>	<i>hong thei no ning, picnic kin se rang .</i>
21	A.	Are you married?	<i>in na nei mozoi?</i>	<i>in ni nei mozoi?</i>
	B.	Yes, I am married.	<i>o, in ka nei zoi.</i>	<i>o, in ke nei zoi.</i>
22	A.	How many children do you have?	<i>naai idor mo na don?</i>	<i>naai idor mo no don?</i>
	B.	I have three children.	<i>naai anthum ka don.</i>	<i>naai inthum ko don.</i>

23	A.	Did you have your lunch today?	<i>avien hin suunbu na neek mo zoi?</i>	<i>avien hin suunbu ne neek mo zoi?</i>
	B.	Yes, I had.	<i>o, ka neek zoi.</i>	<i>o, ke neek zoi.</i>
24	A.	What did you have in your lunch?	<i>suunbu taka imo na saak?</i>	<i>suunbu taka imo na saak?</i>
	B.	I had chicken.	<i>aarme ka saak?</i>	<i>aarme ka saak</i>
25	A.	Do you like pork?	<i>vok me na madu mo?</i>	<i>vok me nu mudu mo?</i>
	B.	Yes, I like and it tastes good.	<i>o, ka madu, atui.</i>	<i>o, ku mudu, atui.</i>
26	A.	Who prepares food at your home?	<i>nan ina tumo bu-an a er(asuong) ngaai ?</i>	<i>nin ina tumo bu-an a er(asuong) ngaai ?</i>
	B.	My mom and sometimes my elder sister.	<i>ka nu'n a er(asuong) ngaai, akaara chu ka ute khomin asuong ngaai</i>	<i>ku nu'n a er (asuong) ngaai, akaara chu ka ute khomin asuong ngaai</i>
27	A.	Shall we go now to take bath in the river?	<i>atuun tuidunga tui anbuol ei se rang mo zoi</i>	<i>atuun tuidunga tui inbuol ei se rang mo zoi</i>
	B.	Ok, let's go. Please take a towel and soap with you.	<i>o, tho se rei. rangaaihoitakin anhuipuon le sabon choi ro.</i>	<i>o, tho se rei. rangaaihoitakin inhuipuon le sabon choi ro.</i>

	A.	Ok, I will take it.	<i>asa, choi ka ti</i>	<i>asa, choi ki ti</i>
28	A.	Do you know the way to the river?	<i>tuidung lampui na riet mo?</i>	<i>tuidung lampui ni riet mo?</i>
	B.	Yes, it is towards the down in the North direction.	<i>o, ka riet, maar tieng ani</i>	<i>o, ki riet, maar tieng ani</i>
29	A.	Do you know William?	<i>William na riet ngaai mo?</i>	<i>William ni riet ngaai mo?</i>
	B.	Yes, I know.	<i>o, ka riet.</i>	<i>o, ki riet.</i>
30	A.	Where is he right now?	<i>atuun khon mo aom?</i>	<i>atuun khon mo aom?</i>
	B.	He is at home right now.	<i>atuun hin an ina aom.</i>	<i>atuun hin an ina aom.</i>
31	A.	Shall we go to his home?	<i>an ina ei serang mo?</i>	<i>an ina ei serang mo?</i>
	B.	OK, let's go.	<i>asa, tho se rei.</i>	<i>asa, tho se rei.</i>
32	A.	Uncle, Is there Suon?	<i>pate, Suon aom mo?</i>	<i>pate, Suon aom mo?</i>
	B.	Yes, he is inside.	<i>o, insuunga aom.</i>	<i>o, insuunga aom.</i>
33	A.	How are you Suon?	<i>na dam mo Suon?</i>	<i>na dam mo Suon?</i>
	B.	I am fine.	<i>o, ka dam</i>	<i>o, ka dam</i>
34	A.	When did you come here?	<i>itikhan mo mahin na hong?</i>	<i>itikhan mo mahin no hong?</i>

	B.	Just now, I reached here.	<i>atuun reng han ka hong tung.</i>	<i>atuun reng han ko hong tung.</i>
35	A.	Please sit here.	<i>rangaihoitakin hin ansung ro.</i>	<i>rangaihoitakin hin insung ro.</i>
	B.	Thank you.	<i>ka lom</i>	<i>ko lom</i>
36	A.	Wait a minute, I will tell mom to make a cup of tea for all of us.	<i>ni ottet roi, ka nu cha ei reenga rangin ni sung pe rangin la ti pe rong.</i>	<i>ni ottet roi, ku nu cha ei reenga rangin ni sung pe rangin la ti pe rong.</i>



Langlut (Ch) Village

5
FOLKLORE

5.1 Naai uai la (Lullaby)

1. *rung rung vate nu
pi le pu le chem en choi
chem inmo thal sinna
thal inmo va kapna
va inmo naipang dai
nai inmo pi pomrang
pi imo thana zal
than inmo tui luongna
tui inmo siel amarop khiep
siel inmo pang muol akhum diei*



Summary: Rung rung (echo word) a small female bird, grand mother and grand father have gone to bring a chopper. What is a chopper? Chopper is used to make an arrow. What is an arrow? An arrow is used to hunt a bird. What is a bird? A child use to play with a bird. What is a child? The grand mother used to hold a child. Who is a grand mother? A grand mother is willing to sleep in a grave yard. What is a grave yard? It is a stream of water. What is water? Water is drunk by the buffalo. What is a buffalo? The buffalo disappeared behind the mountain.

2. *naio naio chap no ro
nanu dumpuan khong ati
napa khorchai hol ati
khorchai chung chuong nati*



hm-hm-hm-

Summary: Do not cry baby. Your mother is weaving blue cloth (for you). Your father will bring a troop of horse, you will ride on it. Hm-hm-hm- (echo word).

3. *apa theichang khamase
anu theichip kam ase
hin athup hin athup
aot pachu pek
loi in abeng hi am
khuluk khuluk*



Summary: His/her father went to pick up big figs. His/her mother went to carry the small figs. (The figs) were hidden by the baby here and there and s/he gulped it himself/herself. The baby keeper did not get anything to eat. Khuluk khuluk (echo word).

5.2. Khelma la (Khelma folksongs)

1. Ditna la kai (Key of love song)

<i>hei. ve ni-o simni hoi hin</i>	<i>ditna</i>
<i>ahoi jaipar ei choi ni</i>	<i>ditna</i>
<i>ei thei dorin la khen rei</i>	<i>ditna</i>
<i>ei chinkhuong mai ben ruolsiemin</i>	<i>ditna</i>
<i>ei zai-o thurman man vuong rei</i>	<i>ditna</i>
<i>ei thango lenkol man deng rei</i>	<i>ditna</i>
<i>zang deping robor natui tan</i>	<i>ditna</i>
<i>lek lei zin rapa nachang na</i>	<i>ditna</i>
<i>vel chiel-in bilat nu pat sut</i>	<i>ditna</i>
<i>ei chonban puol tang la dung rei</i>	<i>ditna</i>
<i>hoi tangsa-o sanrol peng chierin</i>	<i>ditna</i>
<i>basim-o sabrol kur nie zin</i>	<i>ditna</i>

taang choio lam le mei ei uoi

ditna

Summary: As she begins with a beautiful sunrise, we sing for each other happily. Let us prolong as much as we can with equal pitch of the beats of our drums. Let's release out our songs. Let our desire reach the end of this world by sailing a bamboo leaf in river and circling the wheel of a tread mill. Men with a bass and tenor voice and women with a contralto and alto voice let's straighten up our arms. Our expressions show that we may dance.

2. **Didivuo la kai** (Key of beloved friend's song)

e... *didi vuoi jo dingdongjie-a ngei*
didi khoma din phan dang ngei joi
an lala khoma vonchoi ning an ti
anthei khoma sarai ning an ti
e... *nen ruolin chu jol-ai mi-a-kai*
suom lai-a chu luu rang mi-a un
ei chun nin lak luu rang ai nuom loi
ei juo khomin luu rang ai jot lai
e... *ei luu lakin chun ngei raang an ta*
luu no lakin nen ruol them ata
tangsa-a chu salung lai an lak

Summary: Lover's friends, beloved ones and lovely, smart, beautiful friends. They may be children of rich people and may be the children of wise people. One of my friends is proposing me and wants to marry me. Our parents are disagreeing. If I marry him/her, then our parents will be angry and if I do not marry then my beloved will be sad. Everyone is confused.

3. **Suondon ala** (Song of Suondon)

e... <i>suondon ei radi nu-o</i>	<i>suondon</i>
<i>voikhata sisai chang nukine na</i>	<i>suondon</i>
<i>bu huma changrang na lan ning na</i>	<i>suondon</i>

<i>voi khata betlam changnukin ne na</i>	<i>suondon</i>
<i>sum chenga chang rang nalan ninge na</i>	<i>suondon</i>
<i>e... voikhata sil puon chang nuking ne na</i>	<i>suondon</i>
<i>door puon na chang rang na la ti-e-na</i>	<i>suondon</i>
<i>suondona ei radi nu-o</i>	<i>suondon</i>

Summary: Suondon (the name of a lady who was married to a soldier), our love. Once you were polished rice, now you want to become unpolished rice again. You were already a jewel, now you want to become a silver coin again. Once you were a shawl to wear, now you want to become a cloth in the shop.

5.3 Thuvaar (Proverbs)

1. *k^hopui mirit nu tar pa tar*

Literal: ‘The respect comes with the size of the village and the age of villagers.’

English: ‘The big village and aged villagers always get respect.’

2. *kutsip insap saak saakna*

Literal: ‘Working with hands definitely brings something to eat.’

English: ‘Hard laborers always get food.’

3. *k^holaai chong le vaanlaai miring*

Literal: ‘Gossiping and thundering are like outsiders.’

English: ‘Gossip can hurt as much as thunder.’

4. *asin ulien raalvaan naaipang***Literal:** 'The work is bigger than destiny.'**English:** 'God helps those who help themselves.'5. *doi nekin aser ulien***Literal:** 'Customs are bigger than the magical words.'**English:** 'Action speaks louder than words.'6. *akhopin achaam riet mah***Literal:** 'The person with full stomach does not feel
for the hungry ones.'**English:** 'The rich never feels for the poor.'7. *tui sundum asa, chong sundum sa mak***Literal:** 'Pocking in water causes no effects, but
speech can cause losses.'**English:** 'We must convince by reason, not
by tradition.'8. *naaipang leh roizek, naangtuoi leh in khit***Literal:** 'Taking decision by youngsters is like the knot
of soft bamboo.'**English:** 'The young cannot teach tradition to the old.'9. *nupang lamsat koolkung asuk*

Literal: ‘The name and fame of a family moves around the mistress of the house.’

English: ‘Charity begins at home.’

10. *nucha in le thanlam loina boi*

Literal: ‘One cannot avoid the way to grave yard (death). Similarly a female cannot avoid visit to her brother’s house.’

English: ‘Unavoidable situations do not give the chance for choices.’

5.4 Khelma thurchi (Khelma folktales)

1. Chemtaattepu

Tienlaai han mi ankhat aoma, ariming chu Chemtaattepu anti ngaai, sunkhat chu Chemtaattepu hi tuidung kola anghin chem atata. Chem ataat laai takin kaikuongte hin akitil ahong kep pe raka, chemtaattepu ha ana pe rei sikin rova rahuong aphuura, rova rahuong rela khaum mara azuong taaka Aarcha rabu azuong deng siet chita, Aarcha puinu ningthikin phaivaang rabu ava chen chita, Phaivaang ningthikin Mangal kitil ava bel pe sira, Mangal ningthikin motkung ava khiek chit noka, Motkunga Baak om ha achi rei sikin anthupna rang rokin avuonga Saipui kuora aluta, Saipui khomin ipa mo ni tin achi reiin, Tarte in ava sietpe chita, Tarte khom ha achi rei sikin atana tuidera avan eka.

Masuole chu khosungmipuingein tumo tuidera anek, antia, anning athik sabaka. Anrangin Khuo Devanpui anthoa, tuidera ek anmu thu ngei ahong masiira. Hanchu, Tarte hi keng tuidar taka anek ti anriet joia. Tarte ha anrakela, ‘Itho mo nangma tarte le tuidera nan eka’an ti pea. Tarte’n ‘Oh Saipuiin ka in ni hong siet pe sikin ki chi reia aho daan riet loiin tuidera ke nek’ atia. Saipuiin, ‘Baak ku kuora ahong lut sikin ki chi reia’,

atia. Mangalin ati noka, 'Phaivaangin ki kitil ahong bel sikin ana reia atholam reit ma-unga' ati noka. haivaangin ati noka, 'Aarcha'n ka rabu ahong chen chitsikin' a ti noka. Archa'n ati noka, 'Khaumin ka rabu azuong dengsiet chit sikin' ati noka. Khaumin a ti noka, 'Oh Chemtaattepu'nken jamna rova rahuong ahong phur sikin' ati noka. Chemtaattepu'n ai ti nok chu, 'Kaikuongte'n ki kitil ahong kep sikin' ati noka. anti pe'n chu, Kaikuongte'n ati rang le anonna rang ite riet khai maka. Matenin chu khosungmipuingeiin Kaikuongte hi keng anphutna antia, ansur. Masuole chu khosungmipuingeiin Kaikuongte ha mei taka haleiti u, antia. Kaikuongte han meia ni nan hala anin chu, mei ra-al angin senjorjor kata, ni oi baak nan ti, Kaikuongten annui hieiin, atia. tui taka ni nampai inchu mon ka ta ring khai no ning kei thi rang, ati pea. Achap om atho pea. Khosungmipuingei han ma anghan anin chu tuia ngethin pai ei ti u, antia. Hanchu tui taka anzuong paia anin chu Kaikuongte han 'kan vavaka Chemtaattepu kitil' atia, lung kosunga alut pe pata. Hanchu nathiel kuong le hin kaikuongte lung kosunga om ha ansun ko cheleka anin chu, Kikuongte han nathiel ha khomak asama, 'Nangma nathiel hi nai na nei khomin na kaanga nai nei roti'n khomak asaama, masikin nathiel hi akanga naai ainei ngai, anti ani.

(As retold by Thoisiamsuan Khelma)

Translation

The chopper sharper

Once upon a time there was a man called Chemtattepu. One day when he was sharpening his chopper near the river, a Prawn came and pinched his testicle. The sudden attack on his testicle was very painful and out of anger he slashed at the bamboo plant with his chopper. As a result, the bitter gourd fruit which was hanging on the bamboo plant fell down on the nest of the jungle hen. The



jungle hen in a fit of rage went and scattered the ant hills. The ants got angry and stung the wild pig's testicle. The wild pig enraged with pain attacked the banana tree. The bat which was in the banana tree flew in fear and entered the Elephant's ear. The elephant didn't know what it was and in fear he destroyed the hut of the old woman. The old woman was very afraid and ran up the river source and passed excreta there. When the villagers found the excreta on the stream source they became very angry. They soon called the village council committee to discuss about the excreta found at the river source.



After deep investigation, the committee came to know that the culprit was the old lady. The old lady was brought before the village council committee and they asked her, 'Why did you pass excreta at the river source?' The old lady replied, 'The elephant destroyed my hut and in great fear I ran up and pass excreta there unintentionally.' When the village council committee asked the elephant, "Why did you destroy the old lady's hut?, the elephant replied, 'A bat entered my ear and so in extreme pain and fear I destroyed the old lady's hut. The bat was called and asked by the village council, 'Why did you enter inside the elephant's ear?' The bat replied, 'The wild pig attacked the banana tree where I used to live. So in order to hide myself, I entered into the elephant's ear.' The wild pig was called in front of the village council and asked, 'Why did you attack the banana tree where the bat used to live? The wild pig replied, 'The ant came and pinched me and out of anger I attacked the banana tree.' The village council committee called the ant and asked him, 'Why did you pinch the testicle of the wild pig?' The ant said that the wild hen came and scattered his colony, so in great anger, he pinched the wild boar's testicle'. The wild hen was called in front of the village council and asked 'Why did you scatter the colony of ant?' The wild hen replied, 'The bitter gourd fell down and destroyed my nest and in great anger I destroyed the ant's colony. The village council questioned the bitter gourd, 'Why did you destroy the wild hen's nest by falling upon it? The bitter gourd

replied ‘Chemtattepu cut down the bamboo plant where I was hanging on. So I fell down upon the nest of the wild hen.’ The village council committee asked Chemtattepu, ‘Why did you attack and cut down the bamboo tree?’ Chemtattepu replied. ‘While I was sharpening my chopper the prawn came and pinched my testicle and in pain I attacked and cut down the bamboo plant.’ The village council called upon the prawn and asked him ‘Why did you pinch Chemtattepu’s testicle?’ The prawn did not have to say anything or to blame anyone else. So, the village council came to know that the main culprit was the prawn and caught him and decided to punish him for his mischief.

When the members of the village council were discussing what punishment should they give to him,- should they throw him into the fire or into the water? The prawn cleverly told the village council committee that he prefer to die in the fire. The prawn said with a smile, ‘If you throw me in the fire I’ll become as red as the lovely flame and I’ll look really hot and crispy.’ When the villagers showed him the water the prawn shouted and cried fearfully. ‘Oh no, please don’t throw me in the water, otherwise I’ll rot and die’. His facial expression deceived the people. The village council committee forcefully pushed the prawn into the water. But they were all surprised when they found that they have been tricked by the prawn. The prawn happily dived into the water and hid among the rocks. The members of the village council committee repeatedly poked the prawn with a Nathiel (a long green leaf) in extreme anger. When they poked continuously with the Nathiel the prawn cursed the innocent leaf, ‘You wretched Nathiel, if you ever happen to have an issue, you will produce your issue from your rib.’ That’s why it is said that the Nathiel still produce its issue from its rib as cursed by the prawn.

2.Sapite thurchi

Tienlaai han khuo ankhata anghan Sapite hi azuong rang ti sikin ankhupumin anlei inthoka, ziinga inthoiin ankholaaidudungnei anphiet mansaia, anratapngei anmansaia, anin dunglaaingei

phietin annot mansaaia, antuingei ten khom tui thar peelin man bit rieiin an dara. Tui anbuol vangin, lu khuui lieiin le rovo'n thiengngei inhakin Sapite an lei ota. An insuunga tute midang lei man luut zot ma u, Sapite zuong rang ti sikin. Kholoi sasuktur anghan Sapite chu tarte angin mit eek aanchong kar anghan ajuonga. Khosuung luutna tienga maton taka ina han tung rangin ava sea, hannirese inpuma ngeiin lei mantung zot ma u.

In pumangeiin avien hi khuo taka hin Sapite ei zuong rang keng, ama tungna rangin kan tia inngei kan lei rathiel keng, ei juong rang zoro keng aanzoi 'se roh dong danga nang chu lei va tung roh' anti pea, an rujuul paia. Tarte ha panthanga ina han ajuong se nok, nan ina ni mantung thei ung mo? A ti pe noka, anni ngei khomin lei mantung jot ma u. Adong zeta han juong luutin arakela chu tute'n lei mantung jot ma u. Ha khuongei han Sapite ha inlal takin mo, mi meel satakin mo juong le anlei iem khom chu lei niing atih. Han laka Sapite hah Tarte mit ek aanchong kar anghan ke ajuong pe, aniem daan lechu ankaar ok. Masikin anlei otal tak Sapite ha riet loiin tute'n lei mantung zot loiin anom ani. Amongna taka bungdong taka anghan naai Saratengei in azuong phaakin chu Sapite'n, in pumangei nan om mo? Nan ina ni mantung thei ung mo?" tiin arakelin chu. Naai Saratengeiin, "Pi atung le tung thei na tih, ania chu keini chu kan in khom acheta, neek rang saak rang khom ite chu don mak me" anlei ti pea. Tarte han, "O asa atung vei ni nan mantung khomin asa" atia, insuunga ava luuta, a puokngei a masuma, ha naai saratengei in han ai om ani. Jaan ahong jiinga an jaala Tarte hah aarkhuona anghan aanthoia buan athoa, aman min khip suole naai Saratengei hah a kai thoia, "Tungei aanthoi ta roi khuo avaar zoi, bu-an khom amin zoi, bunek ungla sintho se roi" a ti pea. An inthoia maai tete an phie suole bu-an an neka Pi Tarte han suunbu rang le anngei asiem pea, sintho ansea, kholoi tieng khom Tarte han bu anngei asadimin alei tho pe diema, anchuon se anjuong tung buan anneka, aninngam tet suole anjaala ansintho ansool sikin anin lei ngaai. Ma anghan anpi han buan atho pe tit ngaai ha, naai Saratengei han ei ina lak sisai mador om maka, ei pi hin kho renga mo bu anni tho pe ngaai hi! antia. Jiing khat chu aarkhuona anpi bu le an suong laai ha puon sil liik chienin an

venga, an Pi'n a kut matin renga sisai a kelsuoa zil ahong ansapu ha a er an mua, male chu anni ngei khomin an lei riet thei zoia ha an Pi hah Sapite chu ani, ti an riet zoia. Masuole chu loi vaat zoro ahong phaakin chu an Pi'n Tungei nangni khom kumin chu loi vaat unгла loi tho roi a ti pea, naai Saratengeiin Pi chem don makme, an ti pea. Hanchu Sapite han so khuo lutna taka khuo vaanglaai ruothar ngei ruolsiek an thona sung aninonchu thal hah va laak unгла, muola kekraang raang aanzaam ha va sun masat roi, a ti pea. Sung/ thal ruolsiek an thoa thing an khona ngaai hah an va laaka, male han muol taka kekraang raang aanjaam pu hah anva sun anva sunin chu kekraang raang hah an sun masatputa, masuole kekraang raang hah achaar an otta, ahong chaara loi haal zoro ahong phaakin chu anhaala mangkai naang loi rakin akaanga. Masuole chu anpi Sapite kom han "Pi loi lak ei haal zoia, anriit rang sachi lak don makme imo ei tho rang Pi" anti pea. Anpi Sapite han, "Tungei mi saphoi arung anlo unгла, saailung ruol unгла buhum ruol del sa roi" ati pea. Anpi ti angin mi saphoi anrungna han suun sosot saailung buhum anruol dela. Bu riit zoro ahong tung lehan anpi kom han Pi atuun hi saailung hih imo kan lo rang saailung lak an ngar sabaka, anti pea. An Pi'n loilaaia se unгла loilaaia thing kungmui naam ha va saai roi a ti pea, hanchu loa ansea ansaailung dondor hah loilaaia thing kungmui tin ha anva saai. Ite buriit uol naang loiin kaarkhat/ hapta khat suole chu buhumngei ha inruol natin loilaaia han anhong keia. Ha khuo taka han Naai Saratengei loa bukung ha asa tak ania, masikin a khuo taka mingei han annarsa zoia, anloi tienga aanloipungei murdin chu anvunna kola bukung anphaakna tena ha chu anphoipe bebet ngaai ani.

Suunkhat chu a khuopumin naai Saratengei loa bu siet rang daan an mandona, "Tho, nan Pa kom khuo ruoi kan intaang tiing ei ta, bu zuong phoi pe khip ei tiu" antia, aninruola. Naai Saratengei koma han ansea, khuo'n nan Pa kom khuo ruoi kan intaanga avien hin nan loa loichuonin juong thvon rang kan ta kan hong anti pea. Hanchu, loa han ansea loilaaia suul le raam ngei chuon loiin anbu kungngei vei hah aphoiin an hong phoia nuoia han anman sung kukuka. Ma anghan mani suunkhat ha chu nan Pa ruoi kan intaang tiin anbu kung siet rang pielin anse ani.

Kholoia chuon anhong tungin chu anpi Sapite kom han suuna ankhungeiin anloia anneinun thongei anmasiir pea. Anpi Tarte han, 'E, Tungei nan kaang mandoi no roi, eibu kung asan keeng ei sapui rang. Nan kaang mandoi tet no roi' ati pea. Ankhungeiin bu kung atath rang tia antho khom lei niresea chu bukungei ha asan keeng ei hong sa pe u-uol ok. Bukung anvur keeng ahong chang pe, bukungei ahong sa, avuungei ahong lien, apaarngai ahong insaia. Bu ahong mina bu aat anhong phuta nisuo tieng inchu sari nitaak tieng inchu sari an man sip suo nuuk khomin an bu aat saina khom ha la aat loi angdeenin bupaar ahong om tit sikin Naai Saratengei apong khom an hong pong zoia, phari khom an phari khaai loi sikin an pi Sapite kom han, 'Pi ei bu khu kan aata nisuo tieng inchu sari nitaak tieng inchu sari kan mansip suo nuuk khomin kan aat saina khom la aat loi angdenin aom bang' an ti pea. Hanchu an pi Sapite han, 'Atuun chu loilaia han vaanpaai unglā, chungā vuong vatengei rakok unglā, bemplu loipin tieng man en unglā thing kungmui koite leh atok roi', ati pea. Anpi'n ei ti pe angin antho tenin chu anbu aatna nuuk khom ha sapolin ahong om zoia, ma tikin keeng bu aat anla zoi thei ani.

(As retold by Ningsuambul Khelma)

Translation

The story of goddess of wealth

Long ago, every member of a village was preparing for welcoming Sapite, the goddess of wealth on a particular day. They got up early in the morning and cleaned their house yards, fire places and washed the floors of their houses. Even they changed the stored water with new water. They took bath nicely and combed their hair, wore clean dresses and all of them were waiting eagerly for Sapite's arrival. They didn't allow anyone else to enter their houses because they wanted Sapite only.



In the evening, when it was the time for grinding rice, Sapite came as an old woman and her eyes were filled with eyes rheum. She asked for shelter at the first house which was nearby the village gate, but the house owner rejected her saying, 'Today, Sapite is coming to this village. We have cleaned our houses to welcome Sapite only, she is about to come, so you go for another house.' Then the old woman went to the next house and asked, 'Can you please allow me to stay in your house?' But they too



rejected her. Likewise, she had gone through all the houses in that village, but all of them rejected her to give shelter.

The villagers expected that Sapite would be very beautiful and well dressed; she would come with the sounds of trumpet. But Sapite came totally differently from their expectations. Sapite came as an old woman and her eyes were filled with eye rheum. So, people could not recognize Sapite. They didn't welcome her to their houses, for whom they were eagerly waiting for. Finally, she reached the last house where two orphan brothers lived in, she called up them saying, 'Are you there, house owners? Can you allow me to stay at your house?' Orphan brothers answered, 'Grandma, you can stay with us, but we don't have any food to eat, also our house is not good.' Old woman replied, 'Ok! It's ok! I am thankful that you are welcoming me to your house.' She entered the house and stayed with the orphan brothers.

Night passed to dawn. The old woman got up in the early in the morning and prepared food and curry. Then she woke them up, saying 'Grandchildren! Get up now, food is ready, have your food and go for work.' They got up and freshen up themselves and then ate food. While they were eating, the grandma was busy preparing lunch boxes for them. They went for work carrying the lunch boxes.. In the evening, she prepared food and made everything ready for their dinner. The orphan brothers returned

from their work, they had their dinner, and then they took rest and slept earlier than usual because of tiredness. The orphan brothers noticed that the grandmother used to prepare food for them every day, though they didn't have enough rice at their house. One morning they peeped her through their bed secretly, they saw that their grandma pours out rice from her nails and cooked. Then they came to know that she was 'Sapite'.

The time came for jhum cultivation. She sent them to cut the jungle for cultivation saying, 'Grandsons, why don't you do cultivation this year? The orphans answered, 'Grandma, we don't have chopper.' Then Sapite said, 'Go and bring some spares or arrows from outside the village, which are left by the youth sport persons and go to the mountain and cut the largest wild sea heart bean tree, which is spreading over a large area.' They did as they were asked by Sapite. After cutting the largest wild sea heart bean tree; they were waiting for gather it dried. When it dried, they burned it nicely and got a nice ground. Then they asked their grandma who was Sapite, 'Grandma we have completed the burning, but we don't have paddy seed to sow in the field. What should we do?' Their grandma Sapite replied, 'Grandsons, go for daily wages and look after the dried paddy. Make mud balls and put it inside the paddy.' They did as their grandma told them. Then the time came to sow paddy seed in the field. They asked their grandma, 'What should we do now with these mud balls it is dry and hard?' Their grandma suggested, 'Go and shoot the mud balls at the tree stocks that were cut down in the field.' They went to the field and shot the mud balls at each and every tree stocks that were cut down. After a week, the seeds germinated. Sowing was not required. The orphan brothers' paddy became the best among in the village. So, the villagers became jealous of them. The people who used to go through their field, used to pull up half of the paddy to the roadside.

One day, all the villagers made a plan to destroy the paddy of the orphan boys. They proposed,



‘Let’s go, and tell them that we are indebted to their father and we’ll request them to allow us to go to their field to work so that we can repay our debts. Then we’ll make all their paddies half pulled.’ They went to the orphan brothers and said, ‘We the villagers are in debt to your father, so we like to come and work in your paddy field today.’ They went to their field and made the paddy half pulled instead of pulling out grasses and weeds. In the evening, after returning from the field, the orphan brothers told their grandma about the misdeeds of the villagers. Their grandma said, ‘Oh yes, do not worry my dear grandsons, our paddy will grow smoother, so don’t worry.’ On that night it was raining and soil became wet. So paddy grew well and bore good fruits. When it was the time harvesting, they started for harvesting. Even after making seven huts in the west side and seven huts in the east full of paddy, their fields still looked as if it was not yet harvested. The orphan brothers felt very tired of harvesting and went to their grandma and said, ‘Grandma we did our harvesting and made seven huts in the west and seven huts in the east full, but our field still looks as if we have not yet start harvesting.’ Sapite replied, ‘Then go to the field and hit at the tree stocks with your sickles, shout to the birds and put the mouth of the harvest basket facing downward to the field.’ They did as their grandma said and the field looked like as they had finished the harvesting. Now they could take rest.

5.5 The three main rituals of the Khelmas

Birth, marriage and death are considered as the three main functions of one’s life among the Khelmas. Following is a brief description of these three rituals.

5.5.1 Birth rituals

The woman goes through labor with the help of two or more midwives. The woman with more experience serves as the main maid *kurma* or nurse during the time of delivery and her assistant is called *loima*. Loima may be one or two in number who use to

assist Kurma during the time of the delivery of the woman. The Kurma will support the would be mother from the front side during her delivery, while the Loimas will take a tight hold on the mother from the back side. The new born baby will be received by the Kurma at first. The delivery of the baby will take place near the *ratap*, the fire place of the house. (The khelmas have a customary tradition that the fire place inside the house known as *ratap* should never be put off). The umbilical cord of the mother is cut off from the naval with the help of a blade or knife made up of fresh bamboo after the delivery and a thread is tied at the naval. If the new born baby is a girl child, they will tie 4 rounds (an even number) of white raw threads into the naval cord and 5 rounds (an odd number) if it is a baby boy. The ball of thread which is used to tie up the naval cord is used to make the *bukna*, a traditional cloth made for babies to take baby on the back.

The priest and his assistant, hunter are recognized as respected and pure persons. The baby is not shown to them for first three days. The baby is considered to come out with the wastage of life. On the third day the baby will be shown to the father if he is the priest or his assistant, hunter. It is believed that after the bath, the new born baby will be dressed up with old cloths at first. Because they believe that if they dress up with new dresses, they will take it as a business of having new cloths and tell their friends who are in heaven, to collect it. They believe putting new dresses on the new born baby means it will not stay with them for long.

There is a tradition of questioning and answering process between the father of the baby and the kurma, if it has become difficult for the baby to come out from its mother's womb. The father goes out of the house taking with him the *tatiam*, a weaving shuttle and makes sounds by knocking with it thrice on the ground near the bamboo wall where the mother is attended by the Kurma and the loimas. After hearing these sounds the kurma would ask, *zat nei rok?* 'What are you searching for?' The father used to reply- *lam kei rok*. 'I am searching for the way.' It is a folk belief that this process helps the baby to come out easily.

If the baby is still born, they used to grave it in the place where the rain water gets stored in the soil from the thatches of the house outside the four walls of the house. The baby is buried with the intention of prompting a new pregnancy quickly. Because, they believe that the rain water will help them to get back the life soon. Except kurma nobody looks at the baby, not even the father. The hole is digged by the father or other person, but the kurma would hide the baby under cloths and take him/her away from the house.

After the birth of the baby the kurma and loima are gifted either with eatables like rice, vegetables, meat or the local rice bear called *zu*, or with money and cloths.

On the 3rd or 5th day from the birth of the baby, the name giving ceremony would take place in the compound of the baby's father and on the day named *Naituolsok*, the baby would come out to the front veranda to make his/her first outer and public appearance. It was a formal way to welcome him/her as the member of the Khelma community. The parents or the members of the family would choose three names for the new born baby and on that particular day one of these names would be formally bestowed upon the baby after decide by the kurma which would be the best one depending on the way how the three seeds of *kek* (sea heart beans) will spilt up on the ground around the ratap, the fire place. By throwing kek, kurma would be able to discern which would be the best name for the baby.



5.5.2 Marriage rituals



In the Khelma community, the month of Vachang and Mantung (February–April) are considered as the best time to get married. After choosing a girl from their own tribe

(now from other tribe is also considered), the family of the bridegroom collects the information about the family of the bride in details. It is not only about the social status and reputation or economic condition (not important), but also about physical, mental ailments, if any of the members of the family had suffered or the cause of any unnatural death or about any negative acts done by any member of paternal and maternal sides of the bride. If the parents find everything alright, they will send their son-in-law or any elderly person with three Beatle nuts and Beatle leaves wrapped in a Banana leaf, to ask for the hand of the bride. If the parents of the bride have consent to the proposal, they will not return these things. After few days, the bridegroom with his parents will arrive at the house of the bride to ask her parents for the hand of the bride himself. They do not ask for the hand of the bride directly. They use to say, *sashi zong ka anhong* meaning *we are coming to take the seed for our paddy field*. They use to take the *zu* (traditional rice beer) with them and offer it to each and every member of the bride's family. After having the *zu* it will be decided that the bridegroom can stay at his father-in-law's house and have to serve them for four years. This process is called *maksa*.

On that day, the bridegroom's family will inform the family of the bride that their son (bridegroom) is going to stay at his father-in-law's house from that day. In the morning he will go to work in the *jhum* of his father-in-law and he will be accompanied by his friends. After the work, in the evening, his friends will come to drop him at his father-in-law's house and will enjoy the *zu* with the parents of the bride. If during this period any death takes place at the bridegroom then the bride can marry to someone else. When the bridegroom will finish his term of



servicing for two years, the family of the bride can ask for *manbe*, the price of the bride- *three rupees for the maternal uncle of the bride, four pots of zu (zubel) and one pig (female)*. The six Gods named *Sanring, Sandam, Phulcham, Sarong, Vanchung, Vanreng*, and two men- the

maternal uncle of the bride and *Moipa* (bridegroom) have leading roles in the process. The maternal uncle of the bride has to exchange his share with the bridegroom. There is a tradition of showing respect by giving the *manbe* to the maternal uncle in *lukom* (a kind of wooden stool without back or arms) and kneeling down three times in front of him. Besides the price, there is also a process of paying fine to the bride's family. For example, if the bride has unmarried elder sister(s), then the bridegrooms family has to pay one rupee for each sister, one rupee for the pets with which she (the bride) had spent her childhood. Generally, most of the Khelmas used to give the price of the bride after the service for four years, when they used to bring the bride finally to her husband's house. The process is called *ruoipui*.

Before performing the rituals for *ruoipui* the parents of the bridegroom pay visit to the house of the bride and inform her parents that as the period of four years is going to be over so, now they want to take both bride and bridegroom to their house and request to fix a date for the occasion. On that day both bride and bridegrooms each has a special friend with them to take care of them. They are called *moiruo*. They should be young and their parents must be alive. Both the members of the family have to prepare *zu* in a large quantity to entertain their guests and relatives. Even the neighbours also prepare *zu* to help and entertain the families of bride and bridegroom. From the evening to night they will enjoy. Before the first cry of the cock the *puzu* begins. The maternal uncle gives advice and blessings to the bridegroom and asks about his worries or any debt that he has to pay to any members of the bride side during his *maksa*. After clarifying everything, the bridegroom will kneel down before the maternal uncle three times. The uncle will call the bride and also gives advice to the bride to stay in her new family by taking care of everyone with respect and love. He used to give a white cloth named *apunpuanankhu* to his niece. She has to keep the cloth very carefully. (She is not allowed to wear it during her lifetime. When she will die that piece of cloth will be thrown over her dead body.) Before dawn she has to reach her new home and she will take all those daily used house hold items and edibles with her so that, she

does not face any difficulties while preparing food in the very next day in her new home. With *Moidon* (bamboo torch) the members of the bridegroom family will welcome the newly married couple. The neighbours and relatives will join them in singing and dancing. They will enjoy food and have fun for the whole day. After spending three nights, the newly married couple will pay a visit to the bride house and after spending five days they will be back again to their own house and will spend their lives together.

5.5.3 Death rituals

The dead body is bathed at first and then clad with nice dresses with a turban. Three coins will be kept on the eyes and mouth of the dead body. *Lailuon*, a symbol of death, made of white, black and red thread is kept in front of the dead body. The dead body will be kept in the centre of the house by placing the head towards the front door of the house. The musical instrument *zamluong* and *dar* will be placed beside the feet of the dead body and these are played after several intervals to inform about the death of the person to the villagers. These two musical instruments are allowed to be played only on the first night in the house of the dead person. The girls and women of the village will arrive at the dead person's house and they will cry in front of the dead body. The full amount of rice that is kept in *saium* (dry pumpkin pot used to store rice) will be torn by the left hand of a person beside the feet



of the dead body. After that, one hen will be killed by the left hand of a person beside the feet of the dead body. Villagers will prepare food (rice and chicken) for the dead person on the *chor* (back veranda) by making a temporary

oven with the soil taken from the lower part of the *chor* only. They will keep all the things (cloths, money and utensils) beside the dead body which they want to give with him/her. It is a belief in the Khelma society that all those things should be torn and broken, otherwise these are not owned by the dead person. The villagers

will make *tolairua* (a kind of trolley) with bamboo, to carry the dead body to the graveyard. Only the grandson of the dead person is allowed to decide where the dead person will be buried. Villagers will accompany him to the graveyard and will help him. He will take a *thitho* (small hoe) and two wooden fire torches with him. One, he will keep on the way to the grave yard and other in the buried place. He will be the first person who will clean the buried place with his left hand. After some time, he will be back to his home with some villagers. Youths will help the villagers to dig the rest of the grave. When it is like 7 feet in width and 7 feet in depth then the son-in-law of the dead person will come to have a look on it and if he is satisfied with the grave he will inform the other members of the family that the dead body is ready to be buried. The villagers will take the dead body in *tolairua* and will bring all the eatables cooked for the dead person, along with the other objects they are going to put beside the dead body. When the funeral possession will be passing every household of the village, each household will throw one full tuibum (water kept stored in dry bottle gourd vassel) with their left hand in the front veranda of their houses indicating that they have also given some water to the dead person. They believe that while carrying the dead person to the graveyard they have to throw cotton (without seeds on it) on the way as a sign to the way to the grave yard from the village. They prepare a bamboo gate in the graveyard named *chuong* by the side of the road. It is believed that only on the day of the death, the dead body and the accompanying villagers have to go through it to the graveyard and do the same when they will be back to their houses from the graveyard. The dead body's head will be burnt with the wooden fire and after that the person will be buried. Villagers will keep a piece of long slighting bamboo in a straight position by the side of the dead body inside the grave. Then they will place a bamboo wall over the dead body and pour soil over it with their left hands. Except the dresses, all other items will be kept inside the grave. When the grave will be half filled up with soil, the villagers will shout *horibol* and while shouting they will take out the slighting bamboo from under the soil. It means that the spirit of the dead person must come out of the grave. The edibles will be kept over the grave. After returning from the grave

yard the villagers will use a special kind of leaves to make them pure by throwing it towards the back side of their body. They are allowed to take bath with Turmeric and Basil leaves. They are not allowed to take the tools that they carried to the graveyard and the musical instruments played on that day for the dead person. On the very next day in the morning, one hen will be killed and the water with Basil leaf will be poured over the villagers and on the tools and musical instruments like the zamluong and daar. After performance of these rituals only the owner is allowed to take these things from the house of the dead person to their houses. After one month, from the death, *anhuol* will take place at the house of the dead person. On that day the villagers will sacrifice a hen with the hope for the peace of the dead soul and for the welfare of the family of the dead person. After *anhuol* no rituals take place for the dead person.



Way to Ketrangsip village

Ethnographic Description of the Khelmas

6.1 Introduction

The Khelmas are one of the smallest ethnic groups in the Kuki-Chin community in North-East India. Sakachep is alternatively known as Khelma in Assam, a term which is believed to be a British invention during their encounters with them when they administered North Cachar Hills, Cachar and Karbi Anglong districts of Assam and the Jaintia hills of Meghalaya. The language of the Sakachep (Khelma) is known by the same ethnic name Sakachep (Khelma). Sakachep (Khelma) (The language code according to Ethnologue is ISO 639-3 sch) is an unclassified language and belongs to Sino-Tibetan family. It is believed that the term 'Sakachep' is derived from two words, namely *Sak* and *Chep*. *Sak* means 'upper side' and *Chep* means 'using of chopstick' i.e., *people residing in upper direction who use bamboo chopsticks to eat*.

According to the SIL Ethnologue (2003), the total population of this community is 25000 (approx.). They mainly inhabit in the areas of Dima Hasao, Cachar and Karbi Anglong districts of Assam. Small numbers of Sakacheps also live in Hailaknadi district and Karimganj district of Assam and in neighbouring states like Mizoram, Meghalaya, Nagaland and Tripura. It is believed that they have migrated from Tripura. 90% of the population are Christians today. Most of them are entirely dependent on agriculture for their livelihood. It includes both terrace (dry and wet cultivation) and Jhum (slash and burn cultivation).

6.2 History

It is very difficult to trace back the history due to the lack of written historical records or evidences. Orally, it is said that when the Great Wall of China was built up, the Sakachep came from China and settled in Chin state in Myanmar. Then some groups

came out from that place and entered to the North East India. The Sakachep were believed to have lived in Agartala (in Tripura). Then they moved from there 300 years ago. It is narrated that later on, the Sakachep migrated from Tripura in the early 19th century. According to Sakachep folklore, there once lived a king (Vaireng) in Tripura who subdued the Sakachep into suzerainty. He subsequently ill-treated, punished and loathed them. This was to the extent that the Sakacheps felt compelled to turn their backs on him and their native land and searched for greener pastures, which they found in Meghalaya. Another narrative which accounts for their migration to Meghalaya points to the British colonisation of India. It is narrated that during those days the Sakachep fiercely defended their land but were eventually overpowered by the British forces and scattered in almost all of the North Eastern states of India except Sikkim and Arunachal Pradesh.

6.3 Clan

There are twelve clans in the Sakachep community. They are 1.Neibom 2.Saithuvai 3.Sumtinkha 4.Thirsu 5.Vaichai 6.Kholum 7.Telengsing 8.Langkai 9.Kelphung 10.Thingphun 11.Nisatarai and 12.Zeite.

6.4 Geographical distribution of the area and demographic description of the Khelmas

Dima Hasao district is one of the hilliest and undulated districts of Assam. Dima Hasao district lies in $24^{\circ}57'00''$ to $25^{\circ}43'00''$ north latitude and $92^{\circ}32'00''$ to $93^{\circ}28'00''$ east longitude with its headquarter at Haflong. The district has four Revenue Circles. The district has two subdivisions namely Halfong and Maibong subdivisions. Haflong subdivision is formed with three Revenue Circles- (1) Umrangso (2) Haflong and (3) Mahur. Maibong subdivision is formed with Maibong Revenue Circle. The district has an area of 4888.0 sq. kms (Rural: 4866.23 sq.kms and Urban: 21.77sq.kms). The total number of villages that existed in 2001

was 638 as against 695 villages in 2011 Census. In respect of area, the district occupies the third place among the districts of Assam.

The Dima Hasao district has common boundaries with three North-Eastern States and three other Districts of Assam. On its eastern side are the States of Nagaland and Manipur. On its south the Cachar District of Assam. On the western side is the State of Meghalaya. On its north are Nagaon and Karbi Anglong districts of Assam.



Map 2.0- Showing location of Umrangso circle, Dima Hasao³

The fieldwork was conducted among the Khelma (Sakachep) community under Umrangso circle, Dima Hasao, Assam. The field work was carried out in different phases. The initial exploratory visit to the Khelma villages and the bulk of the data collection, took place during four separate time periods: the first being the two weeks period of 16 June 2016 to 28 June 2016, the second being the three weeks period of 24 October 2016 to 14 November 2016 and the third being the three weeks period of

³ Image source: Assam Panchayat Portal (Google maps)

18Feb. 2017 to 05 March 2017 and forth field trip for two weeks from August 4 to August 18, 2017. Total number of ten (10) villages viz, Kekrangsip, New Kekrangsip, Tuisnanthuan, Tuijonte, Dorbin, Langlut(H), Langlut(Ch), Bangphiri(H), Bangphiri(Ch) and Baigaon were undertaken which come under New Sangbar Community Development Block. Following is a brief demographic data of these ten villages collected from District Census Handbook: Dima Hasao, 2011, Series-19, Part XII-B,(p.61-64).

Sl.no.	Location Code No.	Name of village	No. of House holds	Total population			Population in the age group 0-6			Literates		
				P	M	F	P	M	f	P	M	F
1	298309	Kekrangsip	18	98	55	43	26	17	9	54	36	18
2	298312	New Kekrangsip	4	21	11	10	4	3	1	4	3	1
3	298313	Tuisnanthuan	9	38	22	16	8	4	4	20	13	7
4	298320	Tuijonte	30	146	80	66	31	17	14	74	49	25
5	298328	Dorbin	33	183	90	93	24	11	13	129	72	57
6	298378	Langlut (H)	11	64	37	27	8	5	3	14	10	4
7	298379	Langlut (Ch)	42	239	110	129	47	19	28	77	44	33
8	298380	Bangphiri (H)	32	159	84	75	29	16	13	31	19	12
9	298381	Bangphiri (Ch)	38	183	90	93	32	16	16	112	60	52
10	298382	Baigaon	31	154	86	68	32	19	13	82	47	35

Many villages of the district are not having the basic amenities viz. medical aid through primary health centre, electrification, safe drinking water supply, sanitation facility etc. Road is one of the basic means of transport which requires to be developed in the Dima Hasao District with utmost priority.

6.5 Education

The overall literacy percentage among the Khelma is around 55% in which male percentage is higher than its counterpart female. So far as literature is concerned, the Khelmas have no script of their own but they have adopted the Roman script for any documentation and writings. With the advent of Christianity education is spreading in the area. Now the missionaries are trying to write down the Bible, primer etc. in Sakachep. The number of matriculate person is very few. Most of them are school dropouts and had their education up to standard four or five. Every village has one L.P. and one M.E. school, but the number of students is very few i.e., around 13-23.

6.6 Economy

The Khelmas followed patrilineal, patriarchal and patrilocal systems. Apart from privately owned land, there are community lands where every individual has equal rights but which are neither heritable nor transferable. Like most tribal populations, the mainstay of the people is agriculture. They practise both settled and shifting forms of cultivation. The agricultural production includes Rice, Maize, Yam, Ginger, Turmeric, Chillies, Vegetables and Cotton etc. What is not consumed is taken to weekly markets in neighbouring villages and merchandise. More than 60% of the population is presently involved in one way or the other, in agriculture and sericulture. A handful of Khelmas are engaged in the government sector and some have opted for small-scale business, carpentry, poultry and cattle rearing. Economic condition of the common people of the community is not encouraging. Some of the villages have solar electricity generators but other than that they have no experience with electricity.

6.7 Handlooms and handicrafts

The traditional attire and ornaments of the Khelmas are very interesting. Traditional ornaments for women include earrings known as *kuarbet/toiah*, hairpins and combs called *lington*. The women wear strings of different beads and coins around their neck



Paiva: A traditional cloth worn by both Khelma men and women in the upper part of the body.

called *sumrui*. The women wrap around the waist a cloth called *puanbom* which is fastened by a belt known as *kongkhit* and a breast cloth for the torso called *ropbom*. Black and white colours seem to be used most in their clothing. The men wear a kind of shirt called *kancholi*, a kind of dhoti called *diar* and a kind of wooden sandal called *kherem*. Simple earrings are used by both men and women. The traditional headgear or turban is called *lukom*. Today, majority of the young boys and girls of the villages wear pants, shirts etc. Rice is cooked in a vessel called *bephil*, curry is cooked in a piece of bamboo called *langkhan*. Other utensils used in the kitchen are *remakhe* 'big spoon', *bukoi* 'small spoon' etc. Bamboo, cane and wood constitute indispensable raw materials for household utilisation. Strips of bamboo are woven into sieves, winnowers, baskets and a host of other items. Blocks of wood are carved to make pounders, ploughs, weaving implements and mortars. On the other hand, scores of agricultural implements (like hoe, sickle, axe, spike, etc.), hunting tools (like bow and arrow, spear, fishing rod, etc.) and crockery are made of metal.

6.8 Housing

The house is termed as '*in*' in Khelma. The houses are made of wooden posts, bamboo mats for walls and thatch. A kind of palm leaves called *ngaidi* (son), *laisarabuo* and the bamboo leaves called *thopte* are used for roofing. Nails are not used. The houses are generally rectangular in shape and the sizes vary from 10 feet to 20 feet in width and 30 feet to 50 feet in length. Generally the direction of the house is north to south.

6.9 Religion

The Khelmas, practised a fusion of naturalism and animism. The main traditional Gods and deities of the Khelmas are *Angera*, *Debi Maka*, *Saichkri Rajaram Mokolraja*, *Enu Devi* etc. The villagers followed the Hindu religion but later converted to Christianity and their traditional religious beliefs have dwindled to a large extent. In some cases, traditional influences are found interwoven with Christian beliefs and practices. The existing



A traditional Khelma house

denominations in the villages consist of Roman Catholic, Evangelical free Church of India, Baptist and Presbyterian.

6.10 Festivals

The Khelmas observe different rituals and celebrate various festivals which are connected with the worshiping of different gods and goddesses during the year. *Saakthar* (rituals for new production from jhum), *Buchil* (Harvest festival), *Aruthuan* (Fish festival), *Rampathian* (worshiping of forest god), *Rubu-khat* (worshiping of domestic animals), *Parsem kut* (flower distributing festival), *Inmuthung* (worshiping the back bone of the house) and *Rubunthum* are such festivals. Rubunthum is the most important of all the ceremonies of the Khelmas during the time when they used to worship nature. It is believed that one has to perform the ceremony to bring peace in the family. Parsem Kut is one of the biggest festivals they celebrate in the month of April.

6.11 Games and Sports

Khelmas are expert in hunting. Hunting is also another process of food gathering. It is not only an economic activity but also a sport. They used to hunt many kinds of animals like tiger, boar, wild pig, mithun, hares, wolf, deer and birds etc. The weapons used in hunting are country guns, spears, bows and arrows. Every member must have his own *sailitak* (jevalline), *lung* (stone), *chempai* (bag made of cane), *chem* (chopper) with him. In addition, trap which is termed as *chang*, is also used as another way of hunting.

The Khelmas have some traditional games which are played by both boys and girls, e.g., *ankai* (tug of war), *anthup andai* (hide and seek) etc. Sports like *ruphellim* (high jump), *ruik ankaik* (tug of war), *atanansiak* (racing competition), *chomphilit* (skipping jump), *lungavor* (shot-put) *tuong andai* (top-up) *kek andai* (game played with kek), *tui anliei* (swimming) *kut anbuon* (arm resting) *anbuon* (wrestling), *rulpui anding* (standing with bending the head), *thalkhiak* (breaking of arrow), *vaak tui nek* (drinking water like a crow), *thithosong ankaik* (pulling with a small hoe stick),

lumphie anbuon (playing with a broom), *arkhuong anbuon* (cock fighting), *sumpin andam* (lifting up a person to the top of the shoulder), *darchung chuong* (a type of gymnastic, standing on one's shoulder), *thaltuilak* (to take water by mouth from the opposite direction), *sukmun anchu* (chair game), *mit hip puma khuong suk* (to beat the drum by closing eyes) etc.

6.12 Customs and traditions

The Khelmas follow the patrilineal line of descent. Traditionally the Khelma names are of the combination of three syllables e.g., in *Suomneithang*, *Hoichunglien*, *Thangchungvong* the first one is the name of the person's grandfather and the second or the third one is the person's name and the rest one is the person's grandmother's name. Among the Khelmas, both extended families and nuclear families are found, but presently it appears that the nuclear family is increasingly preferred while the traditional extended family appears to be a dying institution. Kinship ties are used to define many kinds of social relationships, particularly relationships between owner, heir and successor. Clan exogamy is followed and whoever breaches these customs are liable to be punished or even excommunicated from both the clan and the village. Monogamy is the acceptable rule. In the past, it was mandatory for a Khelma groom to offer 4 years of service to his father-in-law, before he is allowed to take his wife home. The system is called *ma:ksa*. Once *ma:ksa* was completed, the father-in-law organised a feast where the groom's family gifts a pig to the bride's family, while its two hind legs are given to the bride's grandfather or maternal uncle. The whole day is celebrated with pomp and splendour and at dusk the couple goes to the groom's home where a ceremony, including a feast called *moiruoï*, is organised to welcome the bride. Nowadays, Christian marriage system prevails but at the same time, traces of their age-old tradition continue to underscore their marriage system.

6.13 Village administration

The traditional social administration of the Khelmas is known as the Khelma Halam, it is headed by a *Kalim* (head) assisted by

Kabur (assistant of the head) and *Puanpu or Tangva* (bearer/peon). The selection of Kalim was hereditary in nature and only males were entitled for this post. He was expected to be acquainted with the traditional customs, laws and culture and it was his responsibility to solve cases which were related to customary laws.

6.14 Food habits

The rice beer, which is termed as *zu* plays an important role in the life of the Khelma society. It can be said that *zu* is a part of the Khelma culture and is inseparable from their society. To entertain friends, neighbours, relatives and guests, *zu* is compulsory. There can be no ritual ceremonies, feasts, festivals and worship without *zu*. Yeast which is used to prepare *zu* is termed as *chol*. Rice is their staple food. They like vegetables, meat, fish and eggs with rice. They used to prepare alkalized water for preparing curry. Some tender wood are burnt and the ashes are collected. The burnt ashes are put in the bamboo jar called *changalsor*. The *changalsor* is hanged from a higher place and a pot is placed under the *changalsor*. Some water is poured into the jar where the ashes are already put for filtration. The filtered water becomes alkaline and is termed as *changal*. It is used for preparing curry and also used for washing clothes.

Smoking tobacco is a part of the Khelma culture and tradition. The mixture of tobacco is called *dumatui*. This tobacco is smoked by a simple instrument called *tuibu:r*. There is no social bar in smoking. Smoking tobacco is practiced by male, female and even the children together. Traditionally, guests who visit a Khelma house are offered tobacco for smoking.

6.15 Language, script and literature

The Khelmas can speak Haflong Hindi and few can understand English and speak English. They are remarkably multilingual. The Khelma language is not used in schools and the language has no written form. The language is non-standardized and is in vigorous use among all generation. The language is used by all generations

in spoken form. The Khelmas do not have script of their own. They borrowed from the Roman script for any documentation and writings. The Khelma language did not possess a written form until the Christian society recently started to document the language and created a rough phonetic transcription of Khelma using the Roman alphabet. There are two dialects found in the language- Hanle and Hante. Following are a few given examples-

Words in Hanle and Hante

Sl. no.	Hanle	Hante	English
1.	<i>sungkola</i>	<i>thi:rtuiu:m</i>	'pot'
2.	<i>langsa:n</i>	<i>thangtha:n</i>	'mosquito'
3.	<i>kelei</i>	<i>thelei</i>	'squirrel'
4.	<i>chalangchi:t</i>	<i>changcha:l</i>	'earthworm'
5.	<i>akei</i>	<i>ekei</i>	'lion'
6.	<i>upa</i>	<i>voi</i>	'brother'
7.	<i>maru:l</i>	<i>muru:l</i>	'snake'
8.	<i>makhui</i>	<i>samthi</i>	'comb'
9.	<i>vaini:m</i>	<i>vaimi:m</i>	'maize'
10.	<i>ramil</i>	<i>rimil</i>	'shadow'

Following are a few examples of these two varieties in Khelma sentences.

Sentences in Hanle and Hante

Sl.No.	Hanle	Hante	English
1.	<i>ka pa ahong</i>	<i>ka pa ahong</i>	My father is coming.
2.	<i>ka kut ana</i>	<i>ku kut ana</i>	My hand is paining.
3.	<i>hi lekhabu hi kata</i>	<i>hi lekhabu hi kata</i>	This book is mine.
4.	<i>ka pu in lungkham nimu</i>	<i>ku pu in lungkham nimu</i>	My grandfather loves me.

5.	<i>mahi ka lekhabu</i>	<i>mahi ke lekhabu</i>	This is my book.
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The Khelmas use many borrowed words from Hindi and English in their day-to-day lives.

The Khelmas have a rich oral tradition through which the traditional knowledge transfer has taken place within Khelma society for many years. Khelma proverbs, lullabies, folksongs and folktales play a crucial role as oral traditional culture in the Khelma society, through which cultural beliefs, values, and practices are taught and advice is delivered indirectly to the Khelmas.

6.15.1 Number

There are two number system found in the language - singular and plural. The suffix-*ŋei* is used when it is necessary to mark the plural. e.g., *pa* ‘father’ *paŋei* ‘fathers’, *nga* ‘fish’ *ngangei* ‘fishes’.

6.15.2 Gender

The language exhibits two genders – masculine and feminine. Gender is only distinguished in the case of animate beings. In the case of human beings suppletive forms are used e.g., *pasal* ‘boy’, *nupañ* ‘girl’. In case of non-human beings the gender is distinguished by means of suffixes like *pa* for male or *nu* for female, e.g., *ŋa pa(sal) ank^hat* ‘one male fish’, *ŋa anu(pang) ank^hat* ‘one female fish.’

6.16 Endangerment level

The status of Khelma (Sakachep) is vulnerable (level 4) according to UNESCO’s scales of language endangerment (2003) based on intergenerational transmission. The language is used among all generations. Children still learn it as their mother tongue.

7
BASIC WORD LIST

Body parts

	English	Khelma	
		Hanle	Hante
1.	Ankle	<i>keaartui</i>	<i>keaartui</i>
2.	Arm	<i>baan</i>	<i>baan</i>
3.	Back	<i>ruang/mating</i>	<i>ruang/miting</i>
4.	Belly	<i>von</i>	<i>von</i>
5.	Blood	<i>thisen</i>	<i>thisen</i>
6.	Bone	<i>ru</i>	<i>ru</i>
7.	breast	<i>nene /ranu</i>	<i>nene /runu</i>
8.	Cheek	<i>biang</i>	<i>biang</i>
9.	Chest	<i>rop</i>	<i>rop</i>
10.	Chin	<i>makha</i>	<i>makha</i>
11.	Ear	<i>kuar</i>	<i>kuar</i>
12.	Elbow	<i>banraki</i>	<i>banraki</i>
13.	Eye	<i>mit</i>	<i>mit</i>
14.	Eyebrow	<i>mitmul</i>	<i>mitmul</i>
15.	Eyelash	<i>mitrabu</i>	<i>mitrubu</i>
16.	Face	<i>maai/maaikhang</i>	<i>maai/maaikhang</i>
17.	Feet	<i>ke</i>	<i>ke</i>
18.	Finger (hand)	<i>kutrual</i>	<i>kutrual</i>
19.	Finger (toes)	<i>kerual</i>	<i>kerual</i>
20.	Forehead	<i>machal</i>	<i>machal</i>
21.	Flesh	<i>tak</i>	<i>tak</i>
22.	Gum	<i>hamini</i>	<i>hamini</i>
23.	Hand	<i>kut</i>	<i>kut</i>
24.	Hair	<i>sam</i>	<i>sam</i>
25.	Head	<i>lu</i>	<i>lu</i>
26.	Heart	<i>malung</i>	<i>mulung</i>
27.	Heel	<i>kemadil</i>	<i>kemidil</i>

28.	Hip	<i>pin</i>	<i>pin</i>
29.	Jaw	<i>rakam</i>	<i>rakam</i>
30.	Kidney	<i>makal</i>	<i>makal</i>
31.	Knee	<i>khuuk/kemankhu</i> <i>uk</i>	<i>khuuk/keminkhuuk</i>
32.	Leg	<i>ke</i>	<i>ke</i>
33.	Lip	<i>ner</i>	<i>ner</i>
34.	Lungs	<i>chuap</i>	<i>chuap</i>
35.	Moustache	<i>nermul</i>	<i>nermul</i>
36.	Mole	<i>saaldum</i>	<i>saaldum</i>
37.	Nail	<i>matin</i>	<i>mitin</i>
38.	Neck	<i>ring</i>	<i>ring</i>
39.	Nose	<i>naar</i>	<i>naar</i>
40.	Palm	<i>kutmazalai</i>	<i>kutmazalai</i>
41.	Shoulder	<i>daar/daarmakhe</i>	<i>daar/daarmekhe</i>
42.	Skin	<i>vun</i>	<i>vun</i>
43.	Skeleton	<i>rukhorok</i>	<i>rukhorok</i>
44.	Stomach	<i>von</i>	<i>von</i>
45.	Tooth	<i>ha</i>	<i>ha</i>
46.	Thigh	<i>ke-el</i>	<i>ke-el⁴</i>
47.	Thumb	<i>kutpui</i>	<i>kutpui</i>
48.	Tongue	<i>malei</i>	<i>melei</i>
49.	waist	<i>kong</i>	<i>kong</i>
50.	wrist	<i>masoi</i>	<i>mosoi</i>

Kinship terms (referential terms)

51	Ancestor	<i>richibul</i>	<i>richibul</i>
52	Father's Elder sister	<i>ni</i>	<i>ni</i>
53	Father's younger sister	<i>nite</i>	<i>nite</i>
54	Mother's Elder sister	<i>nu-ulian</i>	<i>nu-ulian</i>
55	Mother's younger sister	<i>nute</i>	<i>nute</i>
56	Brother (elder)	<i>upa</i>	<i>upa/voi</i>

⁴ The ‘-’ represents vowel sequence of /e/ in (46) *ke-el* ‘thigh’ and /u/ in (54) *nu-ulian* ‘mother’s elder sister.’

57	Brother (younger)	<i>naaipa</i>	<i>naaipa</i>
58	Brother in law (wife's side)	<i>kumei</i>	<i>kumei</i>
59	Brother in law (husband's side)	<i>kumei</i>	<i>kumei</i>
60	daughter	<i>naainupang</i>	<i>naainupang</i>
61	Father	<i>pa</i>	<i>pa</i>
62	Father in law	<i>tarpu</i>	<i>tarpu</i>
63	Grandfather (maternal)	<i>pu</i>	<i>pu</i>
64	Grandfather (paternal)	<i>pu</i>	<i>pu</i>
65	Grandmother (maternal)	<i>pi</i>	<i>pi</i>
66	Grandmother (paternal)	<i>pi</i>	<i>pi</i>
67	Grandson (daughter's side)	<i>tupa</i>	<i>tupa</i>
68	Grandson (son's side)	<i>tupa</i>	<i>tupa</i>
69	Grand daughter (daughter's side)	<i>tunu</i>	<i>tunu</i>
70	Grand daughter (son's daughter)	<i>tunu</i>	<i>tunu</i>
71	Husband	<i>lompa/ruothar</i>	<i>lompa/ruothar</i>
72	Mother	<i>nu</i>	<i>nu</i>
73	Mother in law (wife's side)	<i>tarpi</i>	<i>tarpi</i>
74	Mother in law (husband's side)	<i>tarpi</i>	<i>tarpi</i>
75	Mother's elder brother	<i>pu</i>	<i>pu</i>
76	Mother's younger brother	<i>pute</i>	<i>pute</i>
77	Mother's elder sister	<i>nu-ulian</i>	<i>nu-ulian</i>
78	Mother's younger sister	<i>nute</i>	<i>nute</i>

79	Sister (elder)	<i>sarnu/zuorpui</i>	<i>sarnu/zuorpui</i>
80	Sister(younger)	<i>sarnu/zuorpui</i>	<i>sarnu/zuorpui</i>
81	Son	<i>naapasal</i>	<i>naaipasal</i>
82	Father's Elder brother	<i>paulian</i>	<i>paulian</i>
83	Mother's Elder brother	<i>pu</i>	<i>pu</i>
84	Father's younger brother	<i>pate</i>	<i>pate</i>
85	Mother's younger brother	<i>pute</i>	<i>pute</i>
86	Widow(female)	<i>meithaai</i>	<i>meithaai</i>
87	Widow(male)	<i>tangkhong</i>	<i>tangkhong</i>
88	Wife	<i>lomnu/dongma</i>	<i>lomnu/dongma</i>

Fauna

89.	Animal (wild / domestic)	<i>ramsa/insungsa</i>	<i>ramsa/insungsa</i>
90.	Ant	<i>sikngiir</i>	<i>sikngiir</i>
91.	Bitch	<i>uipui</i>	<i>uipui</i>
92.	Boar	<i>sarual</i>	<i>sarual</i>
93.	Buffalo	<i>sial</i>	<i>sial</i>
94.	Butterfly	<i>pelep/phelep</i>	<i>Pelep/phelep</i>
95.	Cat	<i>meng</i>	<i>meng</i>
96.	Cow	<i>seraat</i>	<i>saraat</i>
97.	Chicken	<i>aarterual</i>	<i>aarterual</i>
98.	Cockroach	<i>khaanglaai</i>	<i>khaanglaai</i>
99.	Deer	<i>sakhi</i>	<i>sakhi</i>
100.	Dog	<i>ui</i>	<i>ui</i>
101.	Earthworm	<i>chalangchiit</i>	<i>changchaal</i>
102.	Elephant	<i>saaipui</i>	<i>saaipui</i>
103.	Fish	<i>nga</i>	<i>nga</i>

104.	Fly	<i>mathoi</i>	<i>mothoi</i>
105.	Fox	<i>sial</i>	<i>sial</i>
106.	Frog	<i>uichok</i>	<i>uichok</i>
107.	Goat	<i>kel</i>	<i>kel</i>
108.	Honeybee	<i>khuoi</i>	<i>khuoi</i>
109.	Horse	<i>sakor</i>	<i>sakor</i>
110.	Eel	<i>ngamarul</i>	<i>ngamarul</i>
111.	Leech(water)	<i>tui manvot</i>	<i>tui minvot</i>
112.	Leech(land)	<i>manvot</i>	<i>minvot</i>
113.	Leopard	<i>keiarsi</i>	<i>keiarsi</i>
114.	Lizard	<i>kinraatchal</i>	<i>kinraatchal</i>
115.	Monkey	<i>zong</i>	<i>zong</i>
116.	Monitor lizard	<i>sartang</i>	<i>sartang</i>
117.	Mosquito	<i>langsaan</i>	<i>thangthaan</i>
118.	Mouse	<i>mazupui</i>	<i>muzupui</i>
119.	Owl	<i>simbu</i>	<i>simbu</i>
120.	Pig	<i>vok</i>	<i>vok</i>
121.	Parrot	<i>tokaraai</i>	<i>tokaraai</i>
122.	Pigeon	<i>vasu</i>	<i>vasu</i>
123.	Rat	<i>mazu</i>	<i>muzu</i>
124.	Sparrow	<i>inva</i>	<i>inva</i>
125.	Spider	<i>laairop</i>	<i>laairop</i>
126.	Squirrel	<i>kelei</i>	<i>thelei</i>
127.	Snake	<i>maruul</i>	<i>muuul</i>
128.	Snail(water)	<i>soksol</i>	<i>soksol</i>
129.	Snail(land)	<i>napkong</i>	<i>napkong</i>
130.	Tiger	<i>buongkuruui</i>	<i>buongkuruui</i>
131.	woodpecker	<i>vathingkhok</i>	<i>vathingkhok</i>
132.	Worm	<i>ralung</i>	<i>rulung</i>
133.	Wild cat	<i>sakngar</i>	<i>sakngar</i>

Flora

134.	Bamboo	<i>ruo</i>	<i>ruo</i>
135.	Banana	<i>mot</i>	<i>mot</i>
136.	Banyan	<i>rabung</i>	<i>rubung</i>

137.	Betel nut	<i>kuva</i>	<i>kuva</i>
138.	Guava	<i>chopiri</i>	<i>chopiri</i>
139.	Jackfruit	<i>laamphuam</i>	<i>laamphuam</i>
140.	Lemon	<i>maser</i>	<i>meser</i>
141.	Mango	<i>theihaai</i>	<i>theihaai</i>
142.	Marigold	<i>thangrei</i>	<i>thangrei</i>
143.	Orange	<i>sumtaraai</i>	<i>samtaraai</i>
144.	Papaya	<i>dengphol</i>	<i>dengphol</i>
145.	Pineapple	<i>mortei</i>	<i>mortei</i>
146.	Pomegranate	<i>ataphol</i>	<i>ataphol</i>
147.	Sunflower	<i>nisapar</i>	<i>nisapar</i>
148.	Tamarind	<i>themtherei</i>	<i>themtherei</i>
149.	Tree	<i>thingkung</i>	<i>thingkung</i>
150.	Watermelon	<i>tunbul</i>	<i>tunbul</i>

Days, weeks, months, adverbials

151.	Monday	<i>sinphutni</i>	<i>sinphutni</i>
152.	Tuesday	<i>sinnokni</i>	<i>sinnokni</i>
153.	Wednesday	<i>nilaini</i>	<i>nilaini</i>
154.	Thursday	<i>nilaichumni</i>	<i>nilaichumni</i>
155.	Friday	<i>ratanni</i>	<i>ratanni</i>
156.	Saturday	<i>incherelni</i>	<i>incherelni</i>
157.	Sunday	<i>pathianni</i>	<i>pathianni</i>
158.	January	<i>tuolbuol</i>	<i>tuolbuol</i>
159.	February	<i>vaachang</i>	<i>vaachang</i>
160.	March	<i>masaai</i>	<i>masaai</i>
161.	April	<i>mantuun</i>	<i>mintuun</i>
162.	May	<i>thadoi</i>	<i>thadoi</i>
163.	June	<i>thaphur</i>	<i>thaphur</i>
164.	July	<i>amur</i>	<i>imur</i>
165.	August	<i>ajiing</i>	<i>ijiing</i>
166.	September	<i>aram</i>	<i>iram</i>
167.	October	<i>mantang</i>	<i>mintang</i>
168.	November	<i>ruutlaai</i>	<i>ruutlaai</i>
169.	December	<i>birip</i>	<i>birip</i>

170.	Yesterday	<i>mazaan</i>	<i>mazaan</i>
171.	Today	<i>avian</i>	<i>avian</i>
172.	Tomorrow	<i> nangtuuk</i>	<i> nangtuuk</i>
173.	Year	<i>kum</i>	<i>kum</i>
174.	New year	<i>kumthar</i>	<i>kumthar</i>
175.	Last year	<i>nikum</i>	<i>nikum</i>
176.	Last week	<i>mazaanhapta</i>	<i>mazaanhapta</i>
177.	Next week	<i>ahongranghapta</i>	<i>ahongranghapta</i>
178.	Next year	<i>ahongrangkum</i>	<i>ahongrangkum</i>

Time

179.	Afternoon	<i>suunchim</i>	<i>suunchim</i>
180.	Dawn	<i>aarkhuon</i>	<i>aarkhuon</i>
181.	Evening	<i>kholoi</i>	<i>kholoi</i>
182.	Hour	<i>konta</i>	<i>konta</i>
183.	Mid-day	<i>suunlaai</i>	<i>suunlaai</i>
184.	Mid-night	<i>zaanlaai</i>	<i>zaanlaai</i>
185.	Morning	<i>ziing</i>	<i>ziing</i>
186.	Night	<i>zaan</i>	<i>zaan</i>
187.	Now	<i>atuun</i>	<i>atuun</i>

Religion and ritual terms

188.	Birth ritual	<i>naaituolsuok</i>	<i>naaituolsuok</i>
189.	Blessing	<i>satvur</i>	<i>satvur</i>
190.	Church	<i>inkhomin</i>	<i>inkhomin</i>
191.	Candle	<i>khuoiliangchaati</i>	<i>khuoiliangchaati</i>
192.	Cremation	<i>mithiruok haal</i>	<i>mithiruok haal</i>
193.	Death ritual	<i>mithi balamtho</i>	<i>mithi balamtho</i>
194.	Festival	<i>khohoi</i>	<i>khohoi</i>
195.	God- Goddess	<i>pathian/pathiannu</i>	<i>pathian/pathiannu</i>
196.	Heaven	<i>anvan</i>	<i>invan</i>
197.	Hell	<i>duukmun</i>	<i>duukmun</i>
198.	Holy place	<i>mun inthiang</i>	<i>mun inthiang</i>
199.	Hymn	<i>pathian la</i>	<i>pathian la</i>
200.	Marriage	<i>innei</i>	<i>innei</i>

201.	Naming ceremony	<i>naaituolsuak</i>	<i>naaituolsuak</i>
202.	Prayer	<i>chubai</i>	<i>chubai</i>
203.	Religion	<i>seva</i>	<i>seva</i>
204.	Temple	<i>biakin</i>	<i>biakin</i>
205.	Worship	<i>biak</i>	<i>biak</i>

Numerals (cardinals)

206.	1	<i>ankhat</i>	<i>inkhat</i>
207.	2	<i>annik</i>	<i>innik</i>
208.	3	<i>anthum</i>	<i>inthum</i>
209.	4	<i>manli</i>	<i>minli</i>
210.	5	<i>ranga</i>	<i>ranga</i>
211.	6	<i>aruk</i>	<i>uruk</i>
212.	7	<i>sari</i>	<i>sari</i>
213.	8	<i>ariat</i>	<i>iriat</i>
214.	9	<i>akua</i>	<i>ikua</i>
215.	10	<i>som</i>	<i>som</i>
216.	11	<i>somleikhat</i>	<i>somleikhat</i>
217.	12	<i>somleinik</i>	<i>somleinik</i>
218.	13	<i>somleithum</i>	<i>somleithum</i>
219.	14	<i>somleimanli/ somleiminli</i>	<i>somleimanli/ somleiminli</i>
220.	15	<i>somleiranga</i>	<i>somleiranga</i>
221.	16	<i>somleiruk</i>	<i>somleiruk</i>
222.	17	<i>somleisari</i>	<i>somleisari</i>
223.	18	<i>somleiriat</i>	<i>somleiriat</i>
224.	19	<i>somleikuo</i>	<i>somleikuo</i>
225.	20	<i>somannik</i>	<i>somnik</i>
226.	21	<i>somannik-ankhat</i>	<i>somnik-inkhat</i>
227.	22	<i>somannik-annik</i>	<i>somnik-innik</i>
228.	23	<i>somannik-anthum</i>	<i>somnik-inthum</i>
229.	24	<i>somannik-manli</i>	<i>somnik-minli</i>
230.	25	<i>somannik-ranga</i>	<i>somnik-ranga</i>
231.	26	<i>somannik-aruk</i>	<i>somnik-uruk</i>
232.	27	<i>somannik-sari</i>	<i>somnik-sari</i>

233.	28	<i>somannik-ariat</i>	<i>somnik-ariat</i>
234.	29	<i>somannik-akuo</i>	<i>somnik-ikuo</i>
235.	30	<i>somanthum</i>	<i>somthum</i>
236.	31	<i>somanthum-ankhat</i>	<i>somthum-inkhat</i>
237.	32	<i>somanthum-annik</i>	<i>somthum- innik</i>
238.	33	<i>somanthum-anthum</i>	<i>somthum- inthum</i>
239.	34	<i>somanthum-manli</i>	<i>somthum-minli</i>
240.	35	<i>somanthum-ranga</i>	<i>somthum-ranga</i>
241.	36	<i>somanthum-aruk</i>	<i>somthum-uruk</i>
242.	37	<i>somanthum-sari</i>	<i>somthum-sari</i>
243.	38	<i>somanthum-ariat</i>	<i>somthum-ariat</i>
244.	39	<i>somanthum-akuo</i>	<i>somthum-ikuo</i>
245.	40	<i>sommanli</i>	<i>somminli</i>
246.	41	<i>sommmanli-ankhat</i>	<i>somminli-inkhat</i>
247.	42	<i>sommmanli-anik</i>	<i>somminli-inik</i>
248.	43	<i>sommmanli-anthum</i>	<i>somminli-inthum</i>
249.	44	<i>sommmanli-manli</i>	<i>somminli-minli</i>
250.	45	<i>sommmanli-ranga</i>	<i>somminli-ranga</i>
251.	46	<i>sommmanli-aruk</i>	<i>somminli-uruk</i>
252.	47	<i>sommmanli-sari</i>	<i>somminli-sari</i>
253.	48	<i>sommmanli-ariat</i>	<i>somminli-ariat</i>
254.	49	<i>sommmanli-akuo</i>	<i>somminli-ikuo</i>
255.	50	<i>somranga</i>	<i>somranga</i>
256.	51	<i>somranga-ankhat</i>	<i>somranga-inkhat</i>
257.	52	<i>somranga-anik</i>	<i>somranga-inik</i>
258.	53	<i>somranga-anthum</i>	<i>somranga-inthum</i>
259.	54	<i>somranga-manli</i>	<i>somranga-minli</i>
260.	55	<i>somranga-ranga</i>	<i>somranga-ranganga</i>
261.	56	<i>somranga-aruk</i>	<i>somranga-uruk</i>
262.	57	<i>somranga-sari</i>	<i>somranga-sari</i>
263.	58	<i>somranga-ariat</i>	<i>somranga-ariat</i>
264.	59	<i>somranga-akuo</i>	<i>somranga-ikuo</i>
265.	60	<i>somruk</i>	<i>somruk</i>
266.	61	<i>somruk-ankhat</i>	<i>somruk-inkhat</i>
267.	62	<i>somruk-anik</i>	<i>somruk-inik</i>
268.	63	<i>somruk-anthum</i>	<i>somruk-inthum</i>
269.	64	<i>somruk-manli</i>	<i>somruk-minli</i>

270.	65	<i>somruk-ranga</i>	<i>somruk-ranga</i>
271.	66	<i>somruk-aruk</i>	<i>somruk-uruk</i>
272.	67	<i>somruk-sari</i>	<i>somruk-sari</i>
273.	68	<i>somruk-ariat</i>	<i>somruk-iriat</i>
274.	69	<i>somruk-akuo</i>	<i>somruk-ikuo</i>
275.	70	<i>somsari</i>	<i>somsari</i>
276.	71	<i>somsari-ankhat</i>	<i>somsari-inkhat</i>
277.	72	<i>somsari-anik</i>	<i>somsari-inik</i>
278.	73	<i>somsari-anthum</i>	<i>somsari-inthum</i>
279.	74	<i>somsari-manli</i>	<i>somsari-minli</i>
280.	75	<i>somsari-ranga</i>	<i>somsari-ranga</i>
281.	76	<i>somsari-aruk</i>	<i>somsari-uruk</i>
282.	77	<i>somsari-sari</i>	<i>somsari-sari</i>
283.	78	<i>somsari-ariat</i>	<i>somsari-iriat</i>
284.	79	<i>somsari-akuo</i>	<i>somsari-ikuo</i>
285.	80	<i>somriat</i>	<i>somriat</i>
286.	81	<i>somriat-ankhat</i>	<i>somriat-inkhat</i>
287.	82	<i>somriat-anik</i>	<i>somriat-inik</i>
288.	83	<i>somriat-anthum</i>	<i>somriat-inthum</i>
289.	84	<i>somriat-manli</i>	<i>somriat-minli</i>
290.	85	<i>somriat-ranga</i>	<i>somriat-ranga</i>
291.	86	<i>somriat-aruk</i>	<i>somriat-uruk</i>
292.	87	<i>somriat-sari</i>	<i>somriat-sari</i>
293.	88	<i>somriat-ariat</i>	<i>somriat-iriat</i>
294.	89	<i>somriat-akuo</i>	<i>somriat-ikuo</i>
295.	90	<i>somkuo</i>	<i>somkuo</i>
296.	91	<i>somkuo-ankhat</i>	<i>somkuo-inkhat</i>
297.	92	<i>somkuo-anik</i>	<i>somkuo-inik</i>
298.	93	<i>somkuo-anthum</i>	<i>somkuo-inthum</i>
299.	94	<i>somkuo-manli</i>	<i>somkuo-minli</i>
300.	95	<i>somkuo-ranga</i>	<i>somkuo-ranga</i>
301.	96	<i>somkuo-aruk</i>	<i>somkuo-uruk</i>
302.	97	<i>somkuo-sari</i>	<i>somkuo-sari</i>
303.	98	<i>somkuo-ariat</i>	<i>somkuo-iriat</i>
304.	99	<i>somkuo-akuo</i>	<i>somkuo-ikuo</i>
305.	100	<i>razakhat</i>	<i>razakhat</i>
306.	1000	<i>asaangkhat</i>	<i>isaangkhat</i>

307. 10000 *asaangsom* *Isaangsom*

Numerals (ordinals)

308. 1st *ankhatna* *inkhatna*
 309. 2nd *anikna* *inikna*
 310. 3rd *anthumna* *inthumna*
 311. 4th *manlina* *minlina*
 312. 5th *rangana* *rangana*
 313. 6th *arukna* *urukna*
 314. 7th *sarina* *sarina*
 315. 8th *ariatna* *iriatna*
 316. 9th *akuona* *ikuona*
 317. 10th *somna* *somna*
 318. 100th *razakhatna* *razakhatna*

Food items

319. Alcohol *zu* *zu*
 320. Bamboo shoot *tuoi* *tuoi*
 321. Betel leaf *paanbua* *paanbua*
 322. Betel nut *kuva* *kuva*
 323. Black pepper *morsiatakru/*
 mersiatakru *morsiatakru/*
 mersiatakru
 324. Chicken *aarme* *aarme*
 325. Chilly *morsia/mersia* *morsia/mersia*
 326. Cooked rice *bu* *bu*
 327. Cooked vegetable *an* *an*
 328. Dinner *kholoibu* *kholoibu*
 329. Dry fish *ngathu / ngathuchaar* *ngathu / ngathuchaar*
 330. Egg *ratui/rutui* *ratui/rutui*
 331. Fish *nga* *nga*
 332. Honey *khuoilutui* *khuoilutui*
 333. Jaggery *kuurtei* *kuurtei*
 334. Lentils *beraki* *beraki*
 335. Lunch *suunbu* *suunbu*

336.	Meal	<i>bu-an</i>	<i>bu-an</i>
337.	Meat (uncooked)	<i>mesel</i>	<i>mesel</i>
338.	Meat (cooked)	<i>meaminsa</i>	<i>meaminsa</i>
339.	Milk	<i>khakhir</i>	<i>khakhir</i>
340.	Mustard	<i>ancham</i>	<i>ancham</i>
341.	Mustard oil	<i>ancham sariak</i>	<i>ancham siriak</i>
342.	Mutton	<i>kelme</i>	<i>kelme</i>
343.	Paddy	<i>bukung</i>	<i>bukung</i>
344.	Raw vegetable	<i>ansuongruo</i>	<i>ansuongruo</i>
345.	Rice (uncooked)	<i>sisai</i>	<i>sisai</i>
346.	Rice (cooked)	<i>bu</i>	<i>bu</i>
347.	Salt	<i>machi</i>	<i>michi</i>
348.	Sugar	<i>chini</i>	<i>chini</i>
349.	Sweet	<i>athum</i>	<i>athum</i>
350.	Tea	<i>cha</i>	<i>cha</i>
351.	Turmeric	<i>aiang</i>	<i>aiang</i>
352.	Water	<i>tui</i>	<i>tui</i>

Colour terms

353.	Black	<i>ahaang</i>	<i>ahaang</i>
354.	Blue	<i>adum</i>	<i>adum</i>
355.	Green	<i>aem</i>	<i>aem</i>
356.	Red	<i>asen</i>	<i>asen</i>
357.	Yellow	<i>aeng</i>	<i>aeng</i>
358.	White	<i>angoi</i>	<i>angoi</i>

Housing and items of daily use

359.	Axe	<i>rei</i>	<i>rei</i>
360.	Backyard	<i>chor</i>	<i>chor</i>
361.	Bag	<i>choli</i>	<i>choli</i>
362.	Basket	<i>taaidon</i>	<i>taaidon</i>
363.	Bed	<i>zaalmun</i>	<i>zaalmun</i>
364.	Book	<i>lekhabu</i>	<i>lekhabu</i>

365. Box	<i>kok</i>	<i>kok</i>
366. Broom	<i>lumphia</i>	<i>lumphia</i>
367. Comb	<i>makhuui</i>	<i>samthi</i>
368. Cot	<i>vaaiaeng</i>	<i>vaaiaeng</i>
369. Desk	<i>lekhamnngamna</i>	<i>lekhaminngamna</i>
370. Door	<i>mokot /inkhaar</i>	<i>mokot /inkhaar</i>
371. Fence	<i>ber</i>	<i>ber</i>
372. Fireplace	<i>ratap</i>	<i>ratap</i>
373. Front yard	<i>tuol</i>	<i>tuol</i>
374. Gate	<i>makot</i>	<i>mokot</i>
375. Hammer	<i>sikchoi</i>	<i>sikchoi</i>
376. Key	<i>ma-ongna</i>	<i>mo-ongna /sabi</i>
377. Kitchen	<i>buin</i>	<i>buin</i>
378. Knife	<i>chem</i>	<i>chem</i>
379. Lock	<i>kalna /taala</i>	<i>kalna /taala</i>
380. Mirror	<i>liimen</i>	<i>daabi</i>
381. Needle	<i>simphuoi</i>	<i>simphuoi</i>
382. Rope	<i>rui</i>	<i>rui</i>
383. Saw	<i>aari</i>	<i>aari</i>
384. Thread	<i>pat</i>	<i>pat</i>
385. Umbrella	<i>saaldaang</i>	<i>saaldaang</i>
386. Window	<i>motveng</i>	<i>motveng</i>

Natural elements

387. Air	<i>phaivuo</i>	<i>phaivuo</i>
388. Cloud	<i>suum</i>	<i>suum</i>
389. Dust	<i>rabap /philkhu</i>	<i>rabap /philkhu</i>
390. Earth	<i>pilchung</i>	<i>pilchung</i>
391. Fire	<i>mei</i>	<i>mei</i>
392. Hill /hillocks	<i>taang</i>	<i>taang</i>
393. Moon	<i>tha</i>	<i>tha</i>
394. Mountain	<i>muol</i>	<i>muol</i>
395. Peak	<i>muolinsaang</i>	<i>muolinsaang</i>
396. Rain	<i>ruotui /ruo</i>	<i>ruotui /ruo</i>
397. Rainbow	<i>suuminsaang</i>	<i>suuminsaang</i>
398. River	<i>tuidung</i>	<i>tuidung</i>

399. Sky	<i>invaan</i>	<i>invaan</i>
400. Star	<i>aarsi</i>	<i>aarsi</i>
401. Stone	<i>lung</i>	<i>lung</i>
402. Sun	<i>nisa</i>	<i>nisa</i>
403. Wind	<i>phaivuo</i>	<i>phaivuo</i>
404. Valley	<i>vaanhor</i>	<i>vaanhor</i>

Directions

405. Back	<i>nuktiang</i>	<i>nuktiang</i>
406. Down	<i>nuai</i>	<i>nuai</i>
407. East	<i>nisua</i>	<i>nisua</i>
408. Front	<i>maton</i>	<i>moton</i>
409. Left	<i>vei</i>	<i>voi</i>
410. North	<i>maar</i>	<i>maar</i>
411. Northeast	<i>maarnisua</i>	<i>maarnisua</i>
412. Northwest	<i>maarnitaak</i>	<i>maarnitak</i>
413. Right	<i>chang</i>	<i>chang</i>
414. Side	<i>kol</i>	<i>kol</i>
415. South	<i>sim</i>	<i>sim</i>
416. Southeast	<i>simnisua</i>	<i>simnisua</i>
417. Southwest	<i>simnitaak</i>	<i>simnitaak</i>
418. Up	<i>chung</i>	<i>chung</i>
419. West	<i>nitaak</i>	<i>nitaak</i>



Vailam (Customary dance)

8

Pictorial Wordlist Handicrafts



Chempai



Changalpo



Tabong rabo



Rel



Maicham



Chamcheng



Tuiseng(HI)/Langseng(Ht)



Lukham



Bem



Sarni

Sum-sarel(HI)/sum-
sarel(Ht)

Lekho(HI)/Sahak(Ht)



Raleitak(HI)/Releitak(Ht)



Raleipuk(HI)/Releipuk(Ht)



Tabong

Kitchen accessories



Khengthin



Bialanlut



Saium



Haisuo

Anbur(if used as bowl)/
Korok(if used as glass)

Sungtulian/Sungtulte



Bekep



Semthei



Zekhep



Luokor



Morsiasuk/Seilung



Thirlungthu



Khetei



Cherbel



Khuritak



Mairangtak



Makhe(HI)/Mekhe(Ht)



Kalanti

The traditional kitchen of Khelmas



Azar

Bemakhup

Arap

Ratap

Harvesting equipments



Ase i(HI)/Isei(Ht)



Rei



Sunbul



Habop



Koite



Chembuki



Chem



Dazipui/Chem sei

Handloom



Ramui(HI)/
Rumu i(Ht)



Muiot



Patsai



Patding



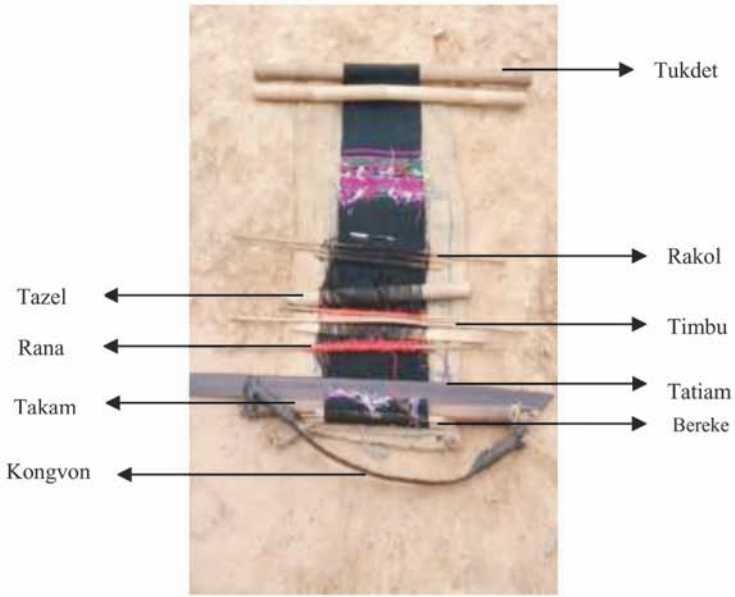
Sutlam



Pat



Pat



Various parts of a traditional Khelma loom



Mulri(HI)/Puanri(Ht)



Puanvel



Tuiboipuan

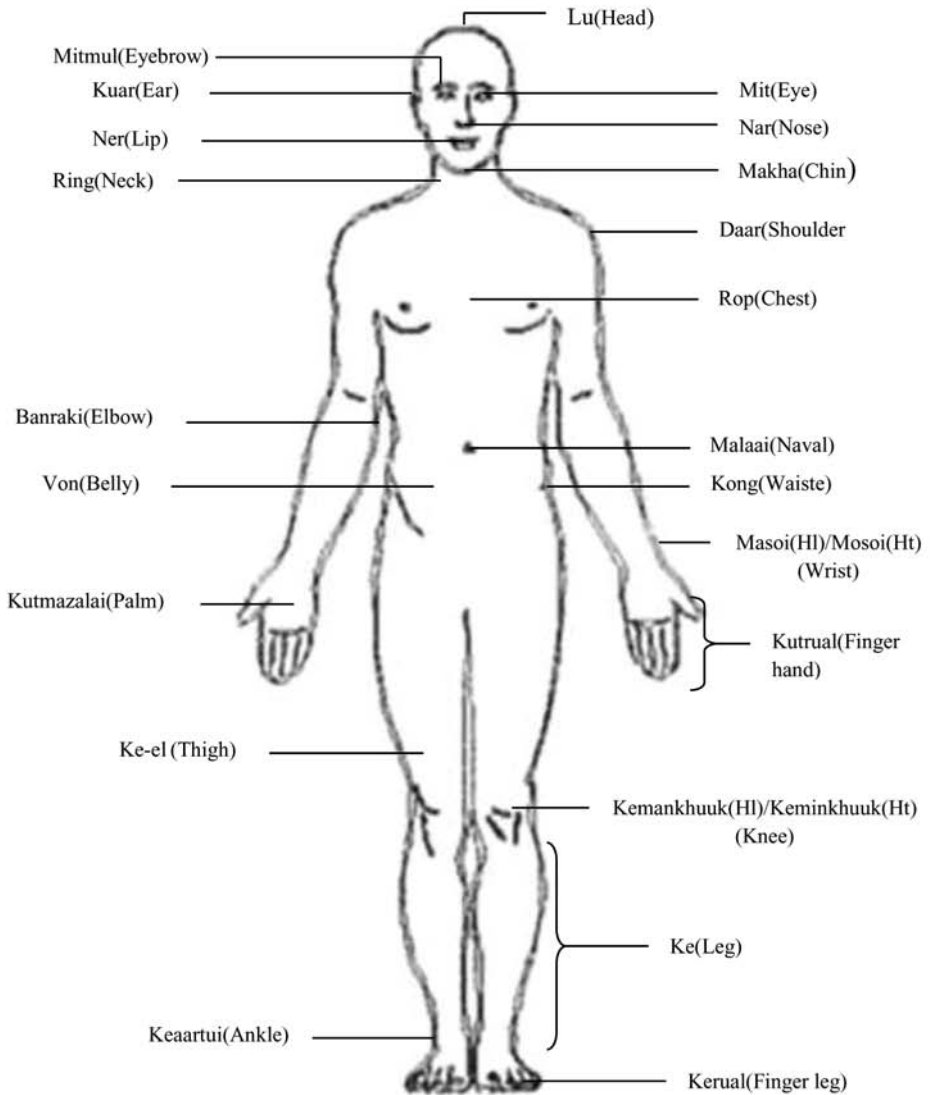


The Khelmas in their traditional attire



The traditional Khelma ornaments for woman

Human body parts



Names of Spices

Aithiing
Ginger



Puruunsen
Onion



Puruuntak
Garlic



Bakhor(HI)/
Bakher(Ht)
Long
Corriander



Morsia(HI)/
Mersia(Ht)
Chilly



Morsiatakru(HI)/
Mersiatakru(Ht)
Black pepper



Machi
Salt



Aaieng
Turmeric



Thentherei
Tamarind



Asi(HI)/Isi(Ht)
Sesame



Anchamru
Mustard



Asi Sariak(HI)/
Isi Sariak(Ht)
Sesame oil



Zezu(Curry Leaf)



Voinamrang
Skunk Vine



Changal
Alkali



Lengmaser

Names of Animals

Bungkuruii
Tiger



Avom(HI)/
Ivom(Ht)
Bear



Ui
Dog



Meng
Cat



Jong
Monkey



Saraku
Porcupine



Vok
Pig



Sakhi
Deer



Sial
Buffallo



Saipui
Elephant



Kel
Goat



Belri
Sheep



Sakor
Horse



Mazu(HI)/
Muzu(Ht)
Rat



Kelei(HI)/
Thelei(Ht)
Squirrel



Sakuording
Donkey

Names of Birds



Tokoraai
Parrot



Inva
Sparrow



Vasaru
Magpie



Vatok
Duck



Va-aak
Crow



Aarkhong
Cock



Mukhaaite
Kite



Ramkhek
Hornbill



Vapuol
Woodpeker



Selkuru
Vulture



Manmu(Hl)
Minmu(Ht)
Eagle



Simbu
Owl



Pharvali
Pigeon



Tuivaarngoi
Crane



Vasu
Dove



Vaaiber
Bulbul

Names of Fruits



Sakma
Cucumber



Maser
Lemon



Sabaal
Sweet Potato



Mot
Banana



Theimuiot
Star fruit



Chopiri
Guava



Dengphol
Papaya



Theihaai
Mango



Laamphuog
Jackfruit



Sumtarai(Hl)/
Samtarai(Ht)
Orange



Suurlu
Gooseberry



Theichang
Fig



Theidukte
Plum



Burbuk(HI)/Tunbul(Ht)
Watermelon

Names of Vegetables



Romaai(HI)/
Ramaai(Ht)
Pumpkin



Ropa(HI)/
Rapa(Ht)
Mushroom



Baal
Yam



Abe(HI)
Beriki(Ht)



Chaangvui
Banana Flower



Uumselsaak
Bottle Gourd



Chengkha
Bitter Gourd



Zongcha
Parkia



Marol
Ridge Gourd



Tuoi
Bamboo Shoot



Manta
Brinjal



Maaitongtok(HI)/
Maaitongtolok
(Ht)
Teasel Gourd



Khamchok
Bitter Eggplant



Ancham
Mustard Leaf



Kokodon
Fiddlehead Fern



Maaibaal
White Gourd



Motselsaak
Raw Banana



Bemarul

Names of Flowers



Thengrei



Nisapaar



Aarsipaar



Puruunpaar



Chemtepaar



Kerseidon



Ralingpaar



Naaimitlian



Donsari

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N.J.Lal Khelma



Chungsiamlal
Khelma



R.Khelma



Neilalhoi Khelma



Chengkip Vachei



Thoisiamsuan
Khelma