

LIANGKHUN KETIBU
KHUANG

*A Learner's Book of the Liangmai
Language*

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LIANGKHUN KETIBU KHUANG: A Learner's Book of the Liangmai Language Produced by the Centre for Endangered Languages, Tezpur University

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*A Learner's Book of the
Liangmai Language* is
dedicated to
the Liangmai community of
Nagaland

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.



Prof. Madhumita Barbora
Coordinator
Centre for Endangered Languages,
Tezpur University



Message



K. Azanbo

Wychabo

We are very happy to know that the Centre for Endangered Languages, Tezpur University is going to publish *LIANGKHUN KETIBU (A Learner's Book of the Liangmai Language)*. We hope that the book will be helpful in transmitting the rich tradition of the language and the community to the younger generation and also in placing the language in a broader scenario of world's languages.

Our best wishes and congratulations to all the members of the Centre for Endangered Languages in general and the author in particular.

A handwritten signature in cursive script, appearing to read "W. Rentta".

(Wychabo Rentta, Local Pastor)

A handwritten signature in cursive script, appearing to read "Azanbo Kaurinta".

(Azanbo Kaurinta, Village Chairman)

ACKNOWLEDGEMENTS

A Learner's Book of the Liangmai is an outcome of the visionary proposal of the former Vice Chancellor of Tezpur University Professor Mihir Kanti Chaudhuri and the exemplary guidance of the present Vice Chancellor of Tezpur University Professor Madan Mohan Sarma.

We are grateful to the Centre for Endangered Languages (CFEL), Tezpur University for allowing us to conduct field surveys and subsequent research on the Liangmai language of Nagaland. Our heartfelt thanks go to Professor Madhumita Barbora, Coordinator, CFEL & Head, Department of EFL, Tezpur University for providing the opportunity to write on grammar and folk narratives of Liangmai and also for her enormous contribution in shaping the book. We extend our gratitude to the Tezpur University Publication Committee for arranging this publication. We are thankful to the members of the faculty Professor Gautam Kumar Borah, Arup Kumar Nath, Bobita Sarangthem, Monali Longmailai and Dhanapati Shougrakpam for their valuable suggestions. We are also thankful to our colleagues Puspa Renu Bhattacharyya, Daimalu Brahma, Trisha Borgohain, Niharika Dutta, Barshapriya Dutta, Elangbam Mani Mohon and Raju Ram Boro for their encouragement. Needless to say, we take the blame for any mistake published in the book. We sincerely thank the co-operation and timely support of the CFEL office staff Dipali Sona Nayak, Trilok Narzari and Eknath Upadhyaya. Our thanks and gratitude also go to our family for their constant encouragement.

Finally, the book would not have been possible without the generous assistance from the entire Liangmai community including our informants Wychabo Rentta, K. Azanbo, Helen Kaurinta, K. Aningbo, Siwangiu, Wikambo, Hudinlungbo, Kewikambo, Kailinlungbo, Atadbo, Namgeng, N. Husibo, Late Balubo and Wikhenlung.

GREETINGS IN LIANGMAI

Liangmai:	<i>wijiu adua yei</i>
English:	Welcome.
Liangmai:	<i>samak ma?</i>
English:	How are you?
Liangmai:	<i>natu kamcheriu</i>
English:	Thank you.
Liangmai:	<i>natu adauze achunwi yei</i>
English:	Nice to see you.
Liangmai:	<i>mangwilo</i>
English:	Good night.
Liangmai:	<i>wiziu bamlo</i>
English:	Good bye.

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INTRODUCTION

A Learner's Book of the Liangmai Language is aimed primarily at absolute beginners who want to learn how to speak Liangmai and at native speakers who have some knowledge of the language without much formal training. The book is designed as an accessible vocabulary and reference grammar of Liangmai. *A Learner's Book of the Liangmai Language* is a thorough collection of the greetings, sounds, word classes, sentences, folktales, folk songs, stories, proverbs and lullabies. Additionally, it includes a range of comprehensive basic conversations which may help the learners to practice their lessons and researchers to understand the structure of the language. It also contains a pictorial glossary of indigenous terms of the Liangmai community.

A Learner's Book is also a modest attempt to illustrate Liangmai oral literature to the younger generation of the community, interested readers and researchers. With this endeavour, revitalization of the rich traditions of Liangmai language, literature and culture has been aspired for. Apart from learning how to speak the language, the younger generation of the Liangmai community will be acquainted with their own linguistic and cultural heritage through *A Learner's Book of the Liangmai Language*. The book describes the Liangmai variety spoken in Nagaland (especially Ntu village and Tening sub-division of Peren district) which is enormously different from the variety spoken in Manipur. Liangmai (ISO 639-3: njn), belongs to the Tibeto-Burman branch of the larger Sino-Tibetan language family and is spoken in Manipur and Nagaland in the North Eastern region of India. It is an endangered language with a rich but undocumented oral tradition. The language does not have its own script and hence, has been using the Roman script for all its purposes. We hope that our efforts will be well-received by the Liangmai community and the society at large. We would gladly appreciate comments from all sections of the community to enhance the content in future editions of *A Learner's of Book of the Liangmai Language*.

GEOGRAPHY AND DEMOGRAPHY OF NTU VILLAGE

The Ntu village, our prime field location, is situated in the Tening sub division of Peren district of Nagaland. The nearest town from Ntu village, Tening is approximately 21km away and the district headquarter Peren is about 69kms away. The village has a total 209 households with a population of 1,153 persons (Census 2011). Out of this, 608 are males whereas the females count 545 here. This village has 117 kids in the age bracket of 0-6 years. Among them 58 are boys and 59 are girls. According to Census, 2011, the effective literacy rate (a rate which excludes children of 0 – 6 years of age) of Ntu village is 76.35% which is lower than the literacy rate of Nagaland (79.55%). The overall literacy ratio in Ntu village is 68%. 791 out of total 1,153 population are educated here. Among literacy rate for male is 73% while for females, it is 62%.



The inhabitants of Ntu village follow only Christianity. Their main livelihood is agriculture where they largely practice shifting cultivation. The communication code used by the Liangmai people is known as Lianglad, which means the language of the Liangmai.

This research work is a part of the intensive fieldwork conducted by Dr Charengna Widinibou, Research Associate of the Centre for Endangered Languages, Tezpur University during four field trips to Jalukie, Tening and Ntu villages of Peren district in Nagaland. These villages are situated in the hilly region at the border between Nagaland and Manipur. Fortunately, because the researcher belongs to the same tribe, he did not face any trouble while in the field and could connect to his informants very easily. Apart from open-ended and close-ended questionnaire, the researcher used methodological tools such as data elicitation through collection of wordlists, sentences, folktales, folksongs, proverbs, genealogy and life history and also used mechanical tools such as photographs, sound recordings and video recording to capture the community's traditional lifestyle and oral narratives.

During each field visit by the researcher to the villages, the road condition was found to be deplorable. However, the scenic beauty, the pleasant weather and the warmth of the villagers made every stay very comfortable and pleasant. The Liangmai people of Jalukie, Tening and Ntu villages of Peren district are extremely cordial, welcoming and hospitable. They had been quite generous to help the researcher to conduct the study at every step. Their jovial cooperation and sincere support are the motivation behind this work.

We started our journey for the field trip in the morning from Tezpur University. As there was no vehicle for going to Ntu village after dusk, we had to halt overnight in Jalukie. Next morning, we left for Ntu village and reached there in the evening. Before starting data collection we met the Chairman and Secretary of the village and discussed with them various issues to understand the structure of the village and to prepare ourselves for the next few days of work.

The first day of our field work was a Sunday which is why we planned to go to the Sunday service along with the Village

Chairman and Secretary. It was a very good opportunity to introduce ourselves to the community as we met the Pastor and many elderly people of the village in the programme. After the Church service, we had a very productive discussion regarding the history and the origin of the village. The village Chairman introduced us to a few people who later on turned to be our informants. In the evening, we started collecting data of Liangmai language. From the second day onwards, we spent our entire time in collecting information about the language, the people and their history. Besides collecting data, photography and video as well as sound recordings, we once had a meeting with the Pastor and other elderly people regarding the development of the language. They had been very kind and generous to express genuine interest and to join hands in our research. They were exceptionally enthusiastic about documentation and development of the language. The endeavour taken up by the Centre for Endangered Languages, Tezpur University for description and documentation of the Liangmai language had been appreciated by the community members.

We had selected the language informants on the basis of their proficiency of Liangmai language. People who use the language in every domain, have a clear voice and have not travelled much outside the villages were preferred and selected. Our informants belong to different age groups (ranging from 20 – 67 years), gender and educational backgrounds. Apart from Liangmai, some of our informants are multilingual with knowledge of English, Hindi and Nagamese while some others are purely bilingual with knowledge of only Nagamese. The informants have good command over the vocabulary and grammar of Liangmai. During data collection, they were asked to utter each word thrice to understand the segmental and suprasegmental specifications. Each word had been transcribed then and there; however, good quality recordings had enabled us to further investigate the nuances of tonal differences in our Phonetic Laboratory at Tezpur University.

1




CONSONANTS AND VOWELS

1.0 INTRODUCTION

This section discusses the consonants and vowels of the Liangmai spoken in Nagaland.

1.1 CONSONANTS

There are twenty seven different sounds in Liangmai: twenty one (21) consonants (viz., [p, p^h, b, t, t^h, d, k, k^h, g, ts, s, z, h, ʔ, m, n, ŋ, r, l, w, and j]) and the remaining six (6) are vowels (viz. [i, e, a, ə, o and u]). The IPA¹ symbols for each of the Liangmai sounds are mentioned in the table below.

Conso nants	Liangmai	IPA	English	Picture
[p]	<i>pi</i>	[pi]	'head'	
	<i>uina pi zi di</i>		'His head is big'	
[b]	<i>pon</i>	[pon]	'to carry'	
	<i>pa tesing pon</i>		'He carries wood'	
	<i>buang</i>	[buang]	'crawling'	

¹ IPA or *International Phonetic Alphabet* is an internationally agreed set of characters and diacritics for representing speech sounds of worlds' languages. The alphabet was devised by the International Phonetic Association and is modified from time to time.

nahmai buang bammei ‘The baby is crawling’

bang [baŋ] ‘jail’



tanthubo ke-bang ky ga bam ‘Tanthubo is in jail’

[ph] **phi** [p^hi] ‘leg’



pa phi theng yei ‘His leg is long’

phung [p^huŋ] ‘to carry’



pa tesing phung kin nei ‘She is carrying firewood’

[t] **tetu** [tətu] ‘stone’



haizi tetu ‘This is a stone’

tengai [təŋai] ‘thatch’



haidungzi tengai remai yei ‘These are thatches’

[d] **dan** [dən] ‘to cut’



pa singpek dan bammei ‘He is cutting the stick’

dak [dak] ‘weaving’



pa a-dak bammei ‘She is weaving’

[th] **thun** [t^hun] ‘to squeeze’



pa limbusi thun bamme ‘She is squeezing a lemon’

thai [t^hai] ‘to peel’



pa cherasi thai bamme ‘She is peeling a fruit’

[k]

kebak [kəbak] ‘pig’



iniu kebakzan tiuni thuwei ‘Pork is my favorite meat’

kebui [kəbui] ‘mithun’



kebui zi mekudbu khau yei ‘Mithun is a domestic animal’

[g]

gia [gia] ‘to write’



pabin gia wi yei ‘Her hand writing was good’

gua [gua] ‘drag’



pa tetu tu gua bammei ‘He is gragging a stone’

[kh]

khat [k^hat] ‘one’



pa cherasi khat tiu minei ‘He ate one fruit’

kha [k^ha] ‘peel’



pa cherasi kha bam ‘She is peeling a fruit’

[ts]

chekh
a [tsak^ha] ‘fish’



i chekha kekibu mesen makngei ‘I don’t like dried fish’

chega [tsəga] ‘crab’



nang **chega** gan lang si ma? ‘Do you know how to cook crab?’

[?] **ndah**² [nda?] ‘ancient’



haizi **ndah** Liangky yei ‘This is a Liangmai traditional house’

[m] **megiu** [məgiu] ‘five’



i chemai megiu tu ngau wei ‘I saw a five men’

mekhu
i [mək^hui] ‘bee’



patu **mekhui** niu meki yei ‘He was stung by a bee’

ni [ni] ‘slippery’




[n] *mpui zi ni* yei ‘The road is slippery’

nthea
m [ntheam] ‘flute’



pa **ntheam** kamsi yei ‘He can play well flute’

² The letter /h/ is used for both the glottal stop /ʔ/ and the fricative /h/, phonetically however, these two sounds are distinctive in Liangmai.

- [ŋ] **ngi** [ŋi] ‘festival’ 
- dedau chega **ngi** lo? ‘When is the festival of chega’?
- ngang** [ŋaŋ] ‘look up’ 
- i patu **ngang** ziu phiu wei ‘I look up to him’
- sum** [sum] ‘three’ **3**
- [s] pa nah **sum** bammei ‘He has three kids’
- sinriu** [sinriu] ‘thirty’ **30**
- pagu rangkang **sinriu** bammei ‘He has thirty rupees’
- [z] **zi** [zi] ‘to sleep’ 
- nahpoina **zi** bammei ‘The baby was sleeping’
- zuan** [zuaŋ] ‘to jump’ 
- pa cheky gasu **zuan** pat minei ‘He jumped out from the house’
- [h] **heng** [heŋ] ‘red’ 
- haizi **heng** bu phai yei ‘This is a red clothe’

- hui** [hui] ‘to cut’ 
- pa singbang hui bam mei* ‘He is cutting the tree’
- [l] **lang** [lanj] ‘cook’ 
- pa chegan lang bammei* ‘He is cooking a curry’
- ling** [linj] ‘to plant’ 
- sau niu singbang ling lo?* ‘Who planted the tree?’
- [r] **rau** [rao] ‘to write’ 
- pa riak rau bammei* ‘He is writing a letter’
- rat** [rat] ‘tight’ 
- chelungsa ziu haibu*
singpek rat khailo ‘Please tighten this stick’
- [w] **wakha** [wakhaopui] ‘insect’ 
- upoi**
- i wakhaopui tu masen makngei* ‘I hate insects’
- wangk** [wanj^ham] ‘yoke’ 
- ham**
- haizi wangkham yei* ‘This is a yoke’
- [j] **yu** [ju] ‘yes’ 
- yuwei, aliu kam ngam mei* ‘Yes, we can do it.’

1.2 VOWELS

[i]

itaky

[itaki]

‘brick
house’*haizi itaki*

‘This is a brick house’

[e]

pe

[pe]

‘moss’

*tedui hanglam pe bam*

‘The moss is under the water’

[ə]

aniu

[əniu]

‘nose’

*haizi aniu yei*

‘This is my nose’

[a]

api

[api]

‘pancre
as’*api zi di chang di yei*

‘My pancreas is very big’

[o]

awon

[əwon]

‘belly’

*haizi awon yei*

‘This is my belly’

[u]

um

[um]

‘okay’

umme, nang mazi yei

‘Okay, you are right’

1.3 COMBINATION OF TWO VOWELS

Vowels	Liangmai	English	Liangmai	English
[iu]	<i>thiubu</i>	hot	<i>liu</i>	female
[ai]	<i>khaibu</i>	put	<i>kai</i>	hundred
[ao]	<i>kaobu</i>	to fall	<i>zao</i>	wine
[au]	<i>taubu</i>	to burn	<i>chekhau</i>	cliff
[ui]	<i>uizi</i>	that	<i>chelui</i>	song
[ua]	<i>kemuang</i>	cloud	<i>chehua</i>	brain
[io]	<i>keliobu</i>	stylish	<i>chio</i>	pointing
[oi]	<i>loibu</i>	end	<i>pamumroi</i>	top

1.4 TONES IN LIANGMAI

(Lexical) tone is an integral part of Liangmai. Based on our impressionistic judgement we observed the presence of three distinct (lexical) tone in the Liangmai (variety) spoken in Nagaland, viz., high tone, low tone and a level (mid) tone. Following the conventions set in the *International Phonetic Alphabet* these three tones will be marked with diacritics- [˥] for the high tone, [˩] for the low tone and [˨˩] for the level tone.

Below we provide a list of words with distinct tonal variations; the variations in pitch (tone) bring distinction in lexical meaning in these words. These examples are given to help the learner practice the pronunciation of the different tones present in Liangmai. All the sounds irrespective of their phonemic status have been enlisted and been included in words which form minimal pairs. These tones are marked to enable the readers to pronounce these words (more) accurately and hence, IPA transcription is used.

High tone		Mid tone		Low tone	
Liangmai	English	Liangmai	English	Liangmai	English
<i>zí</i>	soon	<i>zī</i>	is	<i>zì</i>	sleep
<i>bá</i>	swim	<i>bā</i>	have	<i>bà</i>	manual
<i>ní</i>	slow	<i>nī</i>	slippery	<i>nì</i>	slippery
<i>sá</i>	oily	<i>sā</i>	bad	<i>sà</i>	drink
<i>zú</i>	hang	<i>zū</i>	race	<i>zù</i>	over take
<i>ké</i>	branch	<i>kē</i>	tear	<i>kè</i>	horn

2

PARTS OF SPEECH

2.0 Introduction

This lesson is designed in a way which reckons our English vocabulary in every section. However, we must not compare Liangmai vocabulary and grammar with English at any level of learning as their structures are significantly different from each other. This is because English and Liangmai belong to different language families.³ Every language uses different classes of words to form meaningful sentences so does Liangmai. In the following sections, we will learn the word classes, usually known as parts of speech with examples.

2.1 Nouns

A noun is a word used to name a person, place, thing, event, substance or quality. A noun may refer to a concrete entity (*a man or a boat*), or an abstract quality (*happiness or beauty*) or a concept (*liberty*). Nouns in any language can be classified as proper noun, common noun, collective noun and abstract noun or as countable and uncountable/mass noun. Examples of some countable nouns in Liangmai are given below:

³ English is a West Germanic language of the Indo-European language family which also includes related languages such as German, Latin, French, Spanish, and Portuguese etc. Liangmai is a Tibeto-Burman language of the Zeme-Naga group which is closely related to Zeme, Rongmei and Maram.

Common noun		Proper noun	
Liangmai	English	Liangmai	English
<i>chakui</i>	tiger	<i>ntu</i>	name of a village
<i>maipui</i>	woman	<i>wilungbo</i>	name of a person
<i>nthingna</i>	bird	<i>nphasi</i>	Apple
<i>kemi</i>	goat	<i>withuliu</i>	name of a girl

Examples of some uncountable nouns in Liangmai are given below:

Abstract noun		Material noun	
Liangmai	English	Liangmai	English
<i>lungsa</i>	love	<i>cheban</i>	Rice
<i>marengbu</i>	hate	<i>machi</i>	Coal
<i>thoidam</i>	blessing	<i>wasas</i>	Oil
		<i>kedirang</i>	spade
		<i>tebaipi</i>	arrow

2.1.2 Structure of Nouns: Grammatical

Nouns are a class of words that usually add markers to indicate their categories of gender, number and case. For example, in English, *boy – girl* (gender distinction male – female humans), *boy – boys* (singular and plural forms) and *my – me - mine* (nominative – accusative - possessive forms).

2.1.3 Number Marking

In Liangmai, ‘liu’, ‘dung’ and ‘ramai’ are added to the nouns or pronouns to form plural. The ‘liu’ is added to personal pronoun to form plural, ‘ramai’ is used for indicating inanimate noun and ‘dung’ is added to the animate noun to form plural.

Singular		Plural	
Liangmai	English	Liangmai	English
<i>i</i>	I	<i>aliu</i>	We
<i>nang</i>	you	<i>naliu</i>	you plural
<i>mpuimai</i>	woman	<i>mpuimaidun</i>	women
<i>nahmai</i>	child	<i>nahmaidung</i>	children
<i>ariai</i>	book	<i>ariaikramai</i>	books
<i>tezi</i>	bed	<i>teziramai</i>	beds

2.2 Pronouns

A **pronoun** is a word that replaces a noun in a sentence to avoid repetition. Pronoun is also marked for person meaning that languages use different pronouns for *me*, *you* and *him*. In the following sections, we will learn the different types of Liangmai pronouns.

2.2.1 Personal Pronouns

In every language, personal pronouns distinguish three persons: the first person refers to the speaker, the second person pronoun to the listener and the third person pronoun to others. Personal pronouns are not distinguished in terms of gender in Liangmai. Both genders use the same word for each person (unlike English *he* and *she*). Number is marked by adding different markers. Dual and plural numbers are marked by adding *-liu* and *-nai* to the singular pronouns respectively.

Singular		Dual		Plural	
<i>i</i>	I	<i>anai</i>	we two	<i>aliu</i>	we
<i>nang</i>	you	<i>nənai</i>	you two	<i>nəliu</i>	you
<i>pa</i>	he/she	<i>pənai</i>	they two	<i>pəliu</i>	they

Personal pronouns may be classified by person, number, gender and case. Liangmai has three persons (first, second and third) and three numbers (singular, dual and plural) and seven case markers.

Person	Number	Case			
		Subject		Object	
First	Singular	<i>i</i>	I	<i>a-tu</i>	me
	Dual	<i>anai</i>	we two	<i>anai-tu</i>	two us
	Plural	<i>aliu</i>	we	<i>aliu-tu</i>	us
Second	Singular	<i>nang</i>	you	<i>nang-tu</i>	you
	Dual	<i>nanai</i>	you two	<i>nanai-tu</i>	they two
	Plural	<i>naliu</i>	you (pl)	<i>naliu-tu</i>	you plural
Third	Singular	<i>pa</i>	he/she	<i>natu</i>	to me
	Dual	<i>panai</i>	they two	<i>panai-tu</i>	his two
	Plural	<i>paliu</i>	they	<i>paliu-tu</i>	they

2.2.2 Reflexive Pronouns

Reflexive pronouns are used when a person or thing acts on itself. They can either be singular or plural and masculine or feminine. In Liangmai, reflexive pronouns are formed by adding *-ronna* ‘self’ at the end of the personal pronouns.

Liangmai	English
<i>aronna</i>	myself
<i>aliuronna</i>	ourselves
<i>naronna</i>	yourself
<i>naliuronna</i>	yourself (plural)
<i>paronna</i>	himself
<i>paronna</i>	herself
<i>paliuronna</i>	themselves

3.2.3 Reciprocal Pronouns

In Liangmai, *khatkhat* is completely reduplicated in the formation of reciprocal pronouns. It means both ‘each other’ and ‘one another’. For example,

1) *paliu khat khat tu sibuzi takum kariu minei*

‘They know each other for last 10 years.’

2) *paliu khat khat tu lungsa yei*

‘They love one another.’

3) *mpiumena nai mpuimena khat khat tu lungsa yei*

‘The boy and the girl love each other.’

2.2.4 Possessive Pronouns

In Liangmai, possessive pronouns are formed by adding the marker ‘-gu’ at the end of any personal pronoun.

Liangmai	English
<i>agu</i>	my
<i>aliugu</i>	our
<i>nagu</i>	your
<i>pagu</i>	His/her
<i>paliugu</i>	their

2.2.5 Demonstrative Pronouns

Demonstrative pronouns refer to things or persons, which are located near to the speaker (proximate) as well as things or persons, which are located far from the speaker (remote).

Proximate		Remote	
Liangmai	English	Liangmai	English
<i>haizi</i>	this	<i>uizi</i>	that
<i>haidung</i>	these	<i>uiramai</i>	those

2.2.6 Indefinite Pronouns

An indefinite pronoun is a pronoun that refers to one or more unspecified beings, objects or places.

Liangmai	English
<i>maikhangsia</i>	somebody

<i>maikhatdi</i>	nobody
<i>mathiu</i>	everybody
<i>pakhiang</i>	all
<i>pebampekhiang</i>	everywhere

2.2.7 Interrogative Pronouns

In English, interrogative words are sometimes called wh-words. An interrogative pronoun is a function word used for the item interrupted in an information statement. The following are the interrogative pronouns used in Liangmai.

Liangmai	English
<i>sau</i>	who
<i>dezenz mane</i>	why
<i>nde/de</i>	what
<i>dedau</i>	when
<i>ndechiuze</i>	how
<i>ndezi</i>	which
<i>ndelam</i>	where

2.3 Adjectives

Adjectives basically describe the quality of a noun. For example, a *beautiful* girl, the *new* house or this *intelligent* student etc. In Liangmai, adjectives do not change their form when added to a masculine or feminine noun or a singular or plural noun. Also, they retain exactly the same form when appear in attributive (The *smart* boy has won the quiz) or predicative (The new student is *smart*) position. However, the marker will be changed when it occurs with nouns. For example,

Liangmai	English
<i>chunwi</i>	happy
<i>chunsa</i>	sad
<i>lumpum</i>	angry

- 1) *pa chunwi yei*
'He is happy.'
- 2) *pa chunsa yei*
'She is sad.'
- 3) *peliu lumpum yei*
'They are angry.'

But the adjective must add a marker '-bu' when it is followed by the noun that it describes. For example,

- 1) *pa chunwibu piu*
'He is a happy man'
- 2) *pa chunsabu pui*
'She is a sad woman'
- 3) *peliu lumpumbu mai*
'They are angry people.'

2.3.1 Degrees of Comparison

While describing a noun with the help of an adjective, we can also state that something is smaller and bigger than that of another thing and also that one is the smallest or the biggest among all like objects or entities. To compare between two nouns, a comparative form of adjective is used. For example, in English, '-er' is added to the adjective to indicate comparative degree as in 'he is *taller* than his brother'. And to compare an object's quality among many other, the superlative form of adjective is used. For example, in English, '-est' is added to the adjective to indicate superlative degree as in 'he is the *tallest* among his friends'. Similarly, in Liangmai, the comparative marker is '-bi' and the superlative marker is '-thu' which are added at the end of the adjective. For example,

Adjective	Comparative	Superlative	English
<i>ku</i>	<i>kubi</i>	<i>kuthu</i>	tall
<i>tan</i>	<i>tanbi</i>	<i>tanthu</i>	strong
<i>di</i>	<i>dibi</i>	<i>dithu</i>	big

<i>sem</i>	<i>sembi</i>	<i>semthu</i>	small
<i>ningting</i>	<i>ningtingbi</i>	<i>ningtingthu</i>	wisest

2.4 Verbs

A verb usually describes what a person or any other subject is doing: 'I *go* to school.' 'The dog *thinks* about its food.' 'They *play* football.' These are the words describing the action of a sentence. And they may also describe a state: 'He *is* angry.' 'She *lives* over there.' 'They *love* me.' Liangmai verbs are capable of standing independently on their own.

Liangmai	English
<i>tad</i>	go
<i>kap</i>	cry
<i>nui</i>	laugh
<i>wang</i>	come
<i>sak</i>	drink

2.4.1 Transitivity

Transitive verb is that which can take direct object while intransitive verb is that which does not take any object. On the other hand, ditransitive verbs take two objects: one direct and one indirect. *Go, come, run, sleep* etc are intransitive verbs. For example,

- 1) *I zi bammei*
'I am sleeping'
- 2) *pa pak kin nei*
'He is running'

Eat, see, smell, write, draw, wash etc are transitive verbs. For example,

- 3) *pa chephai ketha bammei*
'She is washing clothes'

- 4) *peliu ta tiu bammei*
 ‘They are eating rice’

Tell, give, purchase are ditransitive verbs. For example,

- 5) *iniu paleng cheracham din yei*
 ‘I told him a story.’
 6) *paniu papui leng keleng pi yei*
 ‘He gave his mother a gift.’

2.5 Adverbs

While adjectives provide more information about nouns, adverbs describe activity by giving additional information about verbs. In English, adverbs are formed by adding ‘-ly’ to the adjectives (‘beautiful’ – ‘*beautifully*’). Similarly, in Liangmai too, adverbs are formed by adding ‘-ziu’ to the adjectives.

Liangmai Adjective	Liangmai Adverb	English
<i>chuwi</i>	<i>chuwiziu</i>	happily
<i>chunsa</i>	<i>chunsaziu</i>	sadly
<i>meni</i>	<i>meniziu</i>	slowly
<i>kelang</i>	<i>kelangziu</i>	quickly
<i>lumpum</i>	<i>lumpumziu</i>	angrily

2.6 Postpositions

Prepositions or postpositions actually talks about the relationship between two nouns. In English, such grammatical units occur just before the noun (*on* the table, *in* the box). Therefore, they are called prepositions. But in Liangmai, postpositions generally occur after the noun. Some examples are given below:

Liangmai	English	Sentences with Postpositions
<i>lung</i>	in/inside	<i>Dibon kelung ga bammei</i> ‘Dibon is inside the room’
<i>len</i>	outside	<i>pa chekilen lam chap bammei</i>

<i>ri</i>	on	‘He is standing outside the house’ <i>ariak kairari ga ariak khat bammei</i> ‘A book is on the table’
<i>leng</i>	for	<i>Iniu chaphai hai apui leng liu yei</i> ‘I buy this clothe for my mother’
<i>makziu</i>	except	<i>Dilinbo makziu maikhatdi wan</i> <i>maknge</i> ‘No one came except Dilinbo’
<i>saisui</i>	along with	<i>pa wipibo saisui lu meluang ga khang</i> <i>yei</i> ‘He climbs the hill along with Wipibo’
<i>hang</i>	under/bel ow	<i>uibu ariaksi wakaira hang gabammei</i> ‘That book is under the table’
<i>mung</i>	beside	<i>uibu bas si mpui mung ga bammei</i> ‘That bus is beside the road’

3

SENTENCES

3.0 Introduction

A sentence is larger than a word. It is a grammatical unit of one or more words to express a statement, a question, a request, a command or an explanation. It is comprised of a subject and a predicate. For example, in the sentence *Mangmiu will come*, 'Mangmiu' is the subject and 'will come' is the predicate. Every sentence must contain a verb. A sentence may be formed by a linking verb or an action verb. For example, in *Kamsiliu is beautiful*, 'is' is a linking verb which links the subject with predicate and in *Wikambo ate an apple*, 'ate' is an action verb which means the action of eating. Action verbs may be intransitive, transitive or ditransitive. For example, in English, *sleep, run, go* etc. are intransitive verbs; *see, sing, want* and *write* etc. are transitive verbs and *buy, give, tell* and *purchase* etc are ditransitive verbs. A sentence may refer to an incident that took place in the past or to an incident that is happening at present or an incident will happen in the time to come.

3.1 Tense

Verbs in their present form describe incidents which habitually happen all the time and things which are happening continuously right now.

3.1.1 Present Tense

Present tense may be of simple form or progressive form. Some sentences with present tense verbs in Liangmai are:

- 1) *i nthin tu angauyei*
'I see the bird.'
- 2) *tingpukzi kemaobu yei*
'The sky is blue.'

- 3) *pazi kelad din pau*
 'He is a teacher.'

A progressive verb is formed by adding a marker. In Liangmai, it is either 'kin' or 'bam'. Sentences with progressive aspect can also add a progressive particle 'mei'. Some sentences with the progressive form of a verb are:

- 1) *i mpuiky ga tad kin mei*
 'I am walking on the road.'
 2) *pa pepiu tu mpao bam mei*
 'He is talking to his father.'
 3) *aliu ariaky ga ariak kin bam mei*
 'We are studying in school.'
 4) *nthingpui mara bam mei*
 'The bird is singing.'

3.1.2 Past Tense

To refer to past events, either perfect form or simple past form of verbs are used. With simple past, an event is referred which happened in the past. (A perfect form indicates that an event has happened just a while ago). Some sentences with past tense verbs are:

- 1) *i nthina tu ngau wei*
 'I saw the bird.'
 2) *paliu nthina tu ngauwei*
 'They saw the bird.'

Some sentences with past perfect forms of verbs are:

- 1) *tu hoine i nthing tu ngau wei*
 'I have seen the bird just now.'
 2) *aliu thanai nsun niu wang yei*
 'We have come today morning.'
 3) *paliu tad mibu zi keba khat kum minei*
 'They have left an hour ago.'

3.1.3 Future Tense

Languages use future tense to indicate which is going to happen in the future. Some sentences with future tense verbs are:

- 1) *i nam lam tad nei*
'I will go to the village.'
- 2) *pa aliu ky ga wangnei*
'He will come to our house.'
- 3) *paliu chemi tiunei*
'They will eat meat.'
- 4) *aliu chengee nei*
'We will celebrate the festival.'

3.2 Types of Sentences

Sentences are often classified on the basis of the meaning they expressed.

3.2.1 Declarative Sentences

A declarative sentence declares something or makes a statement. It may either be a positive (affirmative) or a negative sentence. For example,

- 1) *pazi kelad din pau yei*
'He is a teacher.'
- 2) *pa agu chegunmi khoi yei*
'He took my gun.'
- 3) *aliu nsun gasu adau mekha yei*
'We have no meeting in the morning.'
- 4) *i thainai chengam kam ra tad lakngei*
'I don't have to go to work today.'

3.2.2 Interrogative Sentences

An interrogative sentence makes a question to get some information. In Liangmai, a question particle '-lo' is added to form a question to the base sentence.

- 1) *nzan saulo?*

- ‘What is your name?’
 2) *nahmai delam bamlo?*
 ‘Where are your children?’
 3) *nang debu garithengpiu ga tad ralo?*
 ‘Which train will you go?’
 4) *nang debu lunbuag khulo?*
 ‘When do you get up?’
 5) *uizi sao gu chekun lo?*
 ‘Whose horse is that?’

3.2.3 Imperative Sentences

An imperative sentence expresses a command, a request or an order. In Liangmai, imperative sentences are formed by adding ‘-lo’ which is same as the question particle but speakers can understand the meaning of the sentence from its context and the way it is being spoken. For example,

- 1) *nahpui tu kulo*
 ‘Call your daughter.’
 2) *periang mpe thunlo*
 ‘Remove the grass.’
 3) *keba media sai wanglo*
 ‘Come after 4 O'clock.’
 4) *nkham milo*
 ‘Close the door.’
 5) *ariakkhuang thin melan wanglo*
 ‘Bring the book back.’

3.2.4 Negative Sentences

Negative sentences are those which mean the opposite of an affirmative sentence. In English, negative sentences are formed from affirmative sentences by simply adding a marker ‘not’ after the main verb. In Liangmai, a marker ‘yei’ is used in a declarative sentence bearing a positive meaning while for a negative sentence, ‘makngai’ is used where *mak* is negative word, *ngai* is a negative particle. This negative particle sits at the end of the sentence. For example,

- 1) Affirmative: *Awang exam pas thiu ye*

- ‘Awang passed the exam.’
 Negative: *Awing exam pas thiu makngei.*
 ‘Awang did not pass the exam.’
 2) Affirmative: *Paliu nsun wang tang yei.*
 ‘They arrived in the morning.’
 Negative: *Paliu nsun wang tang mangei*
 ‘They did not arrive in the morning.’

3.3 Structure of Sentences

A sentence may be composed of one or more clauses. The clauses may be independent of their meaning or dependent on another clause. Depending on the structure of the sentences, they are divided into three types.

3.3.1 Simple Sentence

A simple sentence contains only one clause and it is sufficient to express the meaning of the sentence. For example,

- 1) *i chelu tad yei*
 ‘I go to the field.’
- 2) *aliu nthina ngauwei*
 ‘We saw the bird.’

3.3.2 Compound Sentence

A compound sentence contains more than two independent clauses and their meanings are independent of each other. The clauses are joined with the help of conjunctions like *and*, *but*, *or* etc. For example,

- 1) *i chelu tad **chiudi** nang ariaky tad yei*
 ‘I go to the field but he goes to school.’
- 2) *pa ntu ga **maksai** tening ga ariak ken nei*
 ‘She will study in Ntu and he will study in Tening.’
- 3) *nang thainai tad **ma** I niu nsunnai tad ra lo*
 ‘Will you come today or I shall go tomorrow?’

3.3.3 Complex Sentence

A complex sentence is one which typically has one independent clause and two or more dependent clauses. In English, the dependent clauses are linked with the independent or main clause with the help of conjunctions or relative words like *because*, *when*, *who*, *until* etc. For example, in the sentence, '*because he left early, I went to school*', the clause *I went to school* is an independent clause and *because he left early* is a dependent clause. In Liangmai, complex sentences are formed in the same way. Some examples of complex sentence are:

- 1) *nang simakngei pa delam lungbu*
'You don't know where she lives.'
- 2) *i siyei pa dedau wangrabu*
'I know when he will come.'
- 3) *pelamra tingsa mize, I ariaky tad mak ta nei*
'Because of the rain, I did not go to the school.'

3.4 Voice Change

. In grammar, voice describes the relationship between the action or state expressed by the verb and the participants (subject, object etc.) involved in the action or state. In Liangmai, passive sentences can be formed by simply reversing the order of the subject and the object without even changing the form of the verb unlike English. For example,

- 1) Active: *i niu tethi tu kam sat yei*
'I killed the dog.'
- Passive: *tethi tu i niu kam sat yei*
'The dog was killed by me.'
- 2) Active: *pa niu cheky thiu wei*
'He built the house.'
- Passive: *cheky pa niu thiu wei*
'The house was built by him.'
- 3) Active: *paliu niu ariak rau yei*
'They wrote the book.'
- Passive: *ariak paliu niu rau yei*
'The book was written by them.'

- 4) Active: *Wikambo niu Kamsiliu tu marai yei*
‘Wikambo loves Kamsiliu.’
- Passive: *Kamsiliu tu Wikambo niu marai yei*
‘Kamsiliu is loved by Wikambo.’

4

BASIC CONVERSATION

Dinlinbo nai wiliu ariaky ga npaubu lam
Dilinbo and Wiliu are new friends in school.



	Liangmai	English
Dilinbo:	<i>Nzan saulo?</i>	What is your name?
Wiliu:	<i>Azan Wiliu.</i>	My name is Wiliu.
Dilinbo:	<i>Nang klas deziu ga ken kinlo?</i>	In which class do you study?
Wiliu:	<i>I klas sum ga ken kin mei</i>	I study in class three.
Dilinbo:	<i>Nagu ariakky zan ndelo?</i>	What is the name of your school?
Wiliu:	<i>Agu ariakky zan niu Ntu Madui Ariakky.</i>	The name of my school is Ntu Church School.
Dilinbo:	<i>Nagu klas ga kaladdinbu zan saulo?</i>	Who is your class teacher?
Wiliu:	<i>Agu klas ga kaladdinpiu zan wasibo</i>	My class teacher's name is Wasibo.
Dilinbo:	<i>Mpiu zan saulo?</i>	What is your father's name?
Wiliu:	<i>Apiu zan niu kungthubo</i>	My father's name is Kungthubo.
Dilinbo:	<i>Nang kamkanibu ndelo?</i>	What is your hobby?
Wiliu:	<i>I niu kamkanibu zi tsalui kathiubu zizei.</i>	My hobby is singing.
Dilinbo:	<i>Nang ndebu sobzek tu</i>	What is your favourite

- Wiliu:** *namaning thulo?* subject?
Amaning thubo sobzek zi My favourite subject is
ongko/wakachakbu Mathematics.
- Dilinbo:** *Hapta khat ga* How many days are
maimiapui deziulo? there in a week?
- Wiliu:** *Hapta khat ga* There are seven days in
maimiapui zeng charok a week.
bammei.
- Dilinbo:** *Kumkhat ga chehiu* How many months are
deziu bamlo? there in a year?
- Wiliu:** *Kumkhat ga chehiu* There are twelve months
kariunia bammei. in a year.

Amang nai Tanthubo npaubu lam

A conversation between two friends Akam and Amang



- Amang:** *Nekah withubu saulo?* Who is your best friend?
- Tanthubo:** *Akah withubu zi* My best friend is
Thiuningbo Thiuningbu.
- Amang:** *Nang patu si ma?* Do you know him?
- Tanthubo:** *Makgei, I patu* No, I do not know him.
simakgei.
- Amang:** *Mainingbo nde tu* What does Mainingbo
pemaning lo? like?
- Tanthubo:** *Mainingbo wameng* Mainingbo likes
phuibu tu pemaning yei. watching movies.
- Amang:** *Nang Delhi lam tadhkhai* Have you ever been to
menin mak ma? Delhi?
- Tanthubo:** *Yuwei, I Delhi meludnia* Yes, I have been to
tad khai minei Delhi twice.
- Amang:** *Nang haibu khuang* Have you read this
kenkhai mima? book?

- Tanthubo:** *Yuwei, melud kekeng I ken khai minei.* Yes, I have read many times.
- Amang:** *Nang tad menu tad mak ralo?* Will you go or not?
- Tanthubo:** *Yuwei, I tad ra buwei* Yes, I am going. .
- Amang:** *Gari kethengbu zi ndebu mezad mezad paklo?* How fast the train runs?
- Tanthubo:** *Gari kethengbu zi bas suang mezad paklu luwei* The train runs faster than bus.
- Amang:** *Nniu gu ngitpui kelakbu bau ruang ga sauna laksi thulo?* Who is the best player in your football team?
- Tanthubo:** *Tanthubo zi laksi thubu piuwei.* Tanthubo is the best player.
- Amang:** *Nang kameningbu nthainai tingsak rakum ma?* Do you think it will rain today?
- Tanthubo:** *Yuwei, I kameningbu sichiu rakummei.* Yes, I think so.
- Amang:** *Wa kaira hangga wa bamma?* Is there anything under the table?
- Tanthubo:** *Yuwei, siga ngiune maimesin bui khat bammei.* Yes, there is a cute pussycat.
- Amang:** *Nang tebamnai aki ga wangle bui ma?* Can you come to my house on Sunday?
- Tanthubo:** *Daulaknei, aliu nchenglam alangtiura tadminei.* Sorry, we are going for a picnic.

Akam nai Kaihui alangki ga npaubu lam
A conversation between Abam and Kaihui about cooking



- Abam:** *Nang nnin melud tiuluma?* Did you have lunch?
- Kaihui:** *Yuwei, I tiu lunei.* Yes, I had.
- Abam:** *Nde gan lantiu gu lo?* What was the curry?
- Kaihui:** *Size chekha gan yei* It was a fish curry.
- Abam:** *Nang kebak zan mamening ma?* Do you like pork?
- Kaihui:** *Yuwei, I kebak zan amening yei.* Yes, I like pork.
- Abam:** *Nlaky ga saune chegan lang lo?* Who prepares the curry in your family?
- Kaihui:** *Apui ne chegan lang guwei.* My mom prepare the curry
- Abam:** *Liangmai tangtiubu chegan zan kesia nang dinlu bui ma?* Can you name some of ethnic curries of Liangmai?
- Kaihui:** *Dinlu buiyei, sizi kebak zan, meruizan chekha zan, tasui gan di kekibu dung* Of course, it is pork, chicken, fish, tasiu curry etc.
- Abam:** *Hei, I wadaudi tasui gan raha chiukhai makgei, size tiuwi ma?* Oh, I never hear about tasiu curry, how does it taste?
- Kaihui:** *Kechangbu ma! Sizi tak langlubu penai chepiuniu kesia khailu kelangbu wei.* Really! It is very tasty prepared rice and some kind of vegetables.
- Abam:** *Nang nsunai aliu leng tasiu gan langpad lubui ma?* Can you cook tasiu curry for us tomorrow?
- Kaihui:** *Yuwei, I lang binei, menang tulo?* Yes, I will cook, don't worry.

Abam:	<i>I tasiu ngan liu sui ma?</i>	Can I buy tasui gan?
Kaihui:	<i>Nang nsunai tasui gan liu di sui yei.</i>	You can also buy tasiugan tomorrow.
Abam:	<i>Aliu nkhiura singgiuky lam tad lubui ma?</i>	Shall we go to take bath in the stream?
Kaihui:	<i>Eilo, aliu tad khei.</i>	Ok, let's go
Abam:	<i>Nang singgiuky lam tad ra mpui si ma?</i>	Do you know the way to the stream?
Kaihui:	<i>Yuwei, size nrilam phan tad mesuk kekiubu lamei.</i>	Yes, it is towards the down in the North direction.

Withubo nai Sithuilui khatkhat lam ga maniubu
A conversation between Withubo and Sithuilui



Withubo:	<i>Nzan saulo?</i>	What is your name?
Sithuilui:	<i>Azan Pingmakbo</i>	My name is Pingmakbo.
Withubo:	<i>Nang ndelam lungkinlo?</i>	Where do you live?
Sithuilui:	<i>I Ntu ga lung bammei.</i>	I live in Ntu.
Withubo:	<i>Nzanpuina zanku ndelo?</i>	What is your surname?
Sithuilui:	<i>Azanpuina zansai Huriangta.</i>	My surname is Huriangta.
Withubo:	<i>n-gu techambung gu periak ndelo?</i>	What is your mobile number ?
Sithuilui:	<i>Agu techambung gu periak zi 1203451777</i>	My mobile number is 1234512345.
Withubo:	<i>Nang nla thiumi ma?</i>	Are you married?
Sithuilui:	<i>Makgei, I ala thiu makgei.</i>	No. I am single.
Withubo:	<i>I n-gu techambung thinlu buima?</i>	Can I use your mobile?
Sithuilui:	<i>Yuwei, nang thinlu bui yei.</i>	Yes, you can use.

- Withubo:** *Nang nde ngam kam gulo?* What do you do?
- Sithuiliu:** *I kaladdinmai khatlei.* I am a teacher.
- Withubo:** *Nang nde ga chengam kam gulo?* Where do you work?
- Sithuiliu:** *I Ntu Ariakky ga chengam kam bammei.* I work at Ntu Church School.
- Withubo:** *Ntu kamenabu nai maimiakpui ndebu lunlo?* When is your birthday?
- Sithuiliu:** *Atu kamenabu nai maimiakpui 1st of March, 1999.* My birthday is on the 1st of March, 1999.
- Withubo:** *Nang nkhudpiu ntub ma?* Do you smoke?
- Sithuiliu:** *Makgei, I nkhudpiu ntub makgei* No, I don't smoke.

Wipibo nai Alin singgiu lam meng nkhiu ra npaubu lat
A conversation between Wipi and Alin about a bath in the stream



- Wipibibo:** *Aliu nkhiura singgiuky lam tad lubui ma?* Shall we go to take bath in the stream?
- Alin:** *Eilo, aliu tad khei.* Ok, let's go.
- Wipibibo:** *Nang singgiuky lam tad ra mpui si ma?* Do you know the way to the stream?
- Alin:** *Yuwei, size nrilam phan tad mesuk kekiubu lamei.* Yes, it is towards the down in the north direction.
- Wipibibo:** *Nang Wikambo tu sima?* Do you know Wikambo?

- Alin:** Yuwei, I si yei. Yes, I know.
- Wipibo:** Patehoi nde lam bamlo? Where is he right now?
- Alin:** Pa tehoi pekilung ga He is at home right now.
bammei
- Wipibo:** Aliu pakilam menglu bui Shall we go to his
ma? home?
- Alin:** Daulu buiyei, aliu meng Of course, let's go.
khei
- Wipibo:** Apiu nah, Adibo sig a Uncle, Is there Adibo?
bamma?
- Alin:** Yuwei, pa chekilung lam Yes, he is inside the
bammei room.
- Wipibo:** Nang haiga ndebu lun When did you come
wang zeliu here?
- Alin:** Tehoina, aliu wangtang Just now, we reached
bammei here.
- Wipibo:** Eilo, cheriu di haiga Ok, please sit here.
ntau
- Alin:** kamcheriu Thank you.

5

BASIC VOCABULARY

This section presents a basic list of Liangmai words arranged according to their domains of use such as human body parts, kinship terms, animals and birds, fruits and vegetables and terms to indicate space and time etc. Some words are also included to specify household items, weaving and agricultural tools. The lists are arranged alphabetically according to the English meaning of each word except the last four tables : those include kinship terms, months and days of the week, numeral systems and miscellaneous lexical items.

HUMAN BODY PARTS

Liangmai	English	Liangmai	English
<i>chepi</i>	head	<i>angkhuk</i>	throat
			adam's
<i>tesanbung</i>	bald	<i>angkura</i>	apple
<i>chepira</i>	skull	<i>chehiuba</i>	plaque
<i>tetham</i>	hair	<i>ania</i>	gum
<i>teninriang</i>	nerve	<i>cheli</i>	tongue
<i>chehua</i>	brain	<i>chemiutai</i>	lip
<i>ahak</i>	palate	<i>tesui</i>	breath
<i>chepinungbu</i>	dandruff	<i>chekhun</i>	voice
<i>tesan</i>	forehead	<i>teniu</i>	nose
<i>chemiakhum</i>	eyebrow	<i>teniuki</i>	nostril
<i>tezu</i>	face	<i>teniune</i>	mucus
<i>chemia</i>	eye	<i>kena</i>	pus
<i>chemiakum</i>	eyelid	<i>atam</i>	saliva
<i>chemiakum</i>	eye-lash	<i>inza</i>	jaw
<i>chemiadui</i>	tear	<i>chehuakang</i>	sputum
<i>teniu</i>	nose	<i>tetam</i>	saliva
<i>chemun</i>	mouth	<i>chekhun</i>	voice
<i>angngang</i>	uvula	<i>teniu</i>	nose

<i>chehiu</i>	tooth	<i>teniuki</i>	nosetrill
<i>chehiuba</i>	plaque	<i>atam</i>	saliva
<i>angkhuk</i>	throat	<i>inza</i>	jaw
	adam's	<i>atang</i>	chin
<i>angkura</i>	apple		
<i>cheli</i>	tongue	<i>chekunba</i>	earwax
<i>chemiutai</i>	lip	<i>tezu</i>	face
<i>tesuirai</i>	breath	<i>apui</i>	abdomen
<i>chebiang</i>	cheek	<i>arai</i>	intestine
<i>chemungiu</i>	moustache	<i>chela</i>	navel
<i>chekun</i>	ear	<i>chekhin</i>	waist
<i>angkhuk</i>	throat	<i>chekhinra</i>	backbone
<i>angkhintuang</i>	shoulder	<i>akhinra</i>	hip
<i>chega</i>	chest	<i>amalung</i>	heart
<i>aturapa</i>	rib	<i>tena</i>	breast
<i>atenura</i>	ribbon	<i>tenamunsi</i>	nipple
<i>tezahang</i>	armpit	<i>amau</i>	gallbladder
<i>atehi</i>	joints	<i>api</i>	spleen
	spinal		
<i>atingra</i>	cord	<i>chekhin</i>	waist
<i>terau</i>	wart	<i>atahirai</i>	joints
<i>asun</i>	liver	<i>ampui</i>	stomach
<i>amaki</i>	kidney	<i>tenabam</i>	womb
<i>amphun</i>	lung	<i>Alam</i>	placenta
<i>tezun</i>	urine	<i>chera</i>	ligament
<i>chewang</i>	neck	<i>api</i>	pancreas
<i>chewangdang</i>	nape	<i>pesa</i>	fat
<i>chebin</i>	hands	<i>chehiang</i>	marrow
<i>chebindi</i>	palm	<i>penupre</i>	membrane
<i>nzung</i>	finger	<i>chebinpui</i>	thumb
<i>chebinni</i>	wrist	<i>asun</i>	belly
<i>techau</i>	elbow	<i>tezai</i>	blood
<i>techia</i>	flesh	<i>chephi</i>	foot
<i>terau</i>	wart	<i>chephi</i>	leg
<i>kena</i>	pus	<i>chephidi</i>	sole
<i>chebinzum</i>	arm	<i>chephizung</i>	toe
<i>techao</i>	elbow	<i>chephipa</i>	footprint
<i>chebindi</i>	palm	<i>tepu</i>	knee

<i>atin</i>	nail	<i>chephidung</i>	leg
<i>temiura</i>	hip	<i>kemiara</i>	ankle
<i>tedangkiu</i>	buttock	<i>atanpum</i>	calf
<i>cherunki</i>	anus	<i>chephisui</i>	heel
<i>tekha</i>	testicle	<i>agi</i>	skin
<i>chehiuriang</i>	pulse	<i>tezam</i>	wound
<i>aniang</i>	thigh	<i>kesuangdui</i>	sweat

ANIMALS, FISHES AND REPTILES

Liangmai	English	Liangmai	English
<i>chekhau</i>	animal	<i>buichang</i>	mithun
<i>chekunpui</i>	ass	<i>namnia</i>	mole
<i>chelin</i>	bat	<i>kesihui</i>	mongoose
<i>chehum</i>	bear	<i>tezuang</i>	monkey
<i>alui</i>	buffalo	<i>teza</i>	mouse
<i>ngiuna</i>	cat	<i>ketun</i>	mudfish
<i>kebuidung</i>	cattle	<i>keba</i>	pig
<i>ketom</i>	cow	<i>nkuang</i>	porcupine
<i>chegapui</i>	crab	<i>nkuangpui</i>	prawn
<i>chekhakare</i>	crocodile	<i>tesin</i>	python
<i>tethan</i>	deer	<i>akio</i>	quail
<i>tethiu</i>	dog	<i>khazeng</i>	river eel
<i>keniukha</i>	eel	<i>miria</i>	sheep
<i>chepuang</i>	elephant	<i>keniu</i>	snake
<i>chekha</i>	fish	<i>keli</i>	squirrel
<i>teni</i>	fox	<i>chekheng</i>	stag
<i>chegoupui</i>	frog	<i>nduipui</i>	tadpole
<i>kepmipui</i>	goat	<i>ngapui</i>	toad
<i>chekun</i>	horse	<i>temiu</i>	tortoise
<i>thiha</i>	hound	<i>thiudung</i>	wild pig

BIRDS

Liangmai	English	Liangmai	English
<i>nthiuna</i>	bird	<i>melinbukhau</i>	fowl
<i>nthibub</i>	bird's egg	<i>meruipui</i>	hen
<i>nthisit</i>	bird's	<i>chereng</i>	hornbill

	nest		
<i>tekui</i>	bulbul	<i>tekina</i>	martin(bird)
<i>nga</i>	crow	<i>phutariu</i>	owl
<i>mekhao</i>	dove	<i>awui</i>	peacock
<i>apampui</i>	duck	<i>akio</i>	quail
<i>keleng</i>	eagle	<i>tekina</i>	sparrow
<i>pebum</i>	egg	<i>kengunai</i>	woodpecker

INSECTS

Liangmai	English	Liangmai	English
<i>metiangpui</i>	ant	<i>methuipui</i>	honeybee
<i>mekhuipui</i>	bee	<i>nthuilab</i>	honeycomb
<i>kuchipui</i>	beetle	<i>khuidi</i>	hornet
<i>temapui</i>	bug	<i>methaupui</i>	horsefly
<i>tepengpui</i>	butterfly	<i>kethiubukhau</i>	insect
<i>tetakhunpui</i>	centipede	<i>tebatpui</i>	leech
<i>tekere</i>	cobweb	<i>cheriapui</i>	louse
<i>tekapui</i>	cockroach	<i>mesanpi</i>	maggot
<i>kuchingpui</i>	cricket	<i>tenambu</i>	millipede
<i>keziapui</i>	dragonfly	<i>kuliana</i>	salamander
<i>tekipui</i>	earthworm	<i>nkuangpui</i>	shrimp
<i>mehiunapui</i>	firefly	<i>nitpui</i>	snail
<i>chelaipui</i>	flea	<i>tekepui</i>	spider
<i>tamangpui</i>	fly	<i>chekhiupui</i>	termite
<i>khuičen</i>	giant wasp	<i>khuikiangna</i>	wasp
<i>kaurengpui</i>	grasshopper	<i>teloina</i>	water snail
<i>mekhuibung</i>	hive	<i>chekhiupui</i>	white louse
<i>methuipui</i>	Honey	<i>tekhumpui</i>	worm

PLANTS

Liangmai	English	Liangmai	English
<i>pesui</i>	acorn	<i>chemiu</i>	paddy
<i>chepai</i>	bamboo	<i>kehiu</i>	pine
<i>peke</i>	branch	<i>pare</i>	pith
<i>pemun</i>	Bud	<i>singbang</i>	plant

<i>chekhat</i>	Cane	<i>peziu</i>	pulp
<i>kephaikuang</i>	Chaff	<i>cheban</i>	rice
<i>techiu</i>	Fern	<i>pemin</i>	root
<i>ndutsi bang</i>	fig tree	<i>pebanglin</i>	sapling
<i>khiangbang</i>	Flax	<i>pesuilin</i>	seed
<i>cherapin</i>	flower	<i>pepua</i>	sprout
<i>cherasi</i>	Fruit	<i>pegau</i>	straw
<i>chepiuniu</i>	leaf	<i>tegai</i>	thatch
<i>meruiziupin</i>	Lily	<i>pemumroi</i>	top/bud
<i>kelou</i>	Midew	<i>singbang</i>	tree
<i>mpe</i>	Moss	<i>tesingniu</i>	tree
<i>chepin</i>	mushroom	<i>pepui</i>	leaf
<i>mphu</i>	nettle	<i>chekung</i>	tuber
<i>mphubang</i>	oak	<i>tesing</i>	orchid
			wood

VEGETABLES AND FOOD ITEMS

Liangmai	English	Liangmai	English
<i>ntuangpi</i>	bean	<i>tiumalipatbu</i>	leftover food
<i>chela</i>	bottle gourd	<i>limbusi</i>	lemon
<i>nkusi</i>	brinjal	<i>zou</i>	liquor
<i>kubi</i>	cabbage	<i>chepin</i>	mushroom
<i>kubipin</i>	cauliflower	<i>ziang</i>	mustard
<i>thiura</i>	chilli	<i>telou</i>	onion
<i>thiuramut</i>	chilli powder	<i>singbangaina</i>	papaya
<i>tetam</i>	chutney	<i>kebaksa</i>	pork fat
<i>takalangbu</i>	cooked rice	<i>chegan</i>	porridge
<i>mma</i>	corn	<i>alusi</i>	potato
<i>ngaina</i>	cucumber	<i>chema</i>	pumpkin
<i>chegan</i>	curry	<i>zaungu</i>	rice beer

<i>chekhakakibu</i>	dried fish	<i>chegandui</i>	soup
<i>miki</i>	dried meat	<i>asio</i>	soyabean
<i>thiurakakibu</i>	dry chilli	<i>nzingnariu</i>	sweet potato
<i>chekhasang</i>	fermented fish	<i>khumparasi</i>	tomato
<i>kebiu</i>	ginger	<i>gummin</i>	turmeric
<i>kekhabu</i>	gourd	<i>chegania</i>	vegetables
<i>thiurakaringu</i>	green chilli	<i>kebi</i>	yam

FRUITS

Liangmai	English	Liangmai	English
<i>mphasi</i>	apple	<i>amsi</i>	mango
<i>ngusi</i>	banana	<i>petarasi</i>	orange
<i>nerikolpu</i>	coconut	<i>mesangbang</i>	palm
<i>m</i>			
<i>abaurasi</i>	cranberry	<i>telousi</i>	pear
<i>cherasi</i>	fruit	<i>chepungrampo</i>	pineapple
		<i>t</i>	
<i>namtausi</i>	gooseberr y	<i>zeumainasi</i>	pomegranat e
<i>khubasi</i>	grape	<i>tauseng</i>	sugarcane
<i>banguasi</i>	guava	<i>tekhiusi</i>	walnut
<i>limbu</i>	lemon	<i>bangaina</i>	watermelon
<i>sichiangsi</i>	lychee	<i>gumpu</i>	wild banana

LANDSCAPE

Liangmai	English	Liangmai	English
<i>ntiangbuzia</i>	anthill	<i>teniang</i>	mud
<i>nkankedibu</i>	big jungle	<i>pening</i>	plain
<i>giurum</i>	brook	<i>zaibuk</i>	pond

<i>teduilam</i>	canal	<i>tingsabu</i>	rain
<i>tetuki</i>	cave	<i>tingriudui</i>	rainwater
<i>keziak</i>	dew	<i>singgiu</i>	river
<i>wasut</i>	dust	<i>singgiu</i>	river
<i>kedu</i>	earth	<i>singgiudui</i>	river water
<i>chelu</i>	field	<i>singgiuning</i>	riverbed
<i>meriu</i>	forest	<i>mpui</i>	road
<i>kebunkang</i>	glacier	<i>mbui</i>	sand
<i>periang</i>	grassland	<i>teduikedu</i>	sea
<i>mbungdui</i>	ground water	<i>duidi mung</i>	seashore
<i>kechak</i>	hailstone	<i>ramliap</i>	slope
<i>teluang</i>	hill	<i>kesiambu</i>	small jungle
<i>luangmu</i>	hillock	<i>kebun</i>	snow
<i>luangmura</i>	hilltop	<i>duipin dui</i>	spring water
<i>ramluanglu</i>	jhum	<i>tetu</i>	stone
<i>nkan</i>	jungle	<i>giura</i>	stream
<i>kedu</i>	land	<i>naimia</i>	sun
<i>chehiu</i>	moon	<i>nam</i>	village
<i>meluang</i>	mountain	<i>tedui</i>	water
<i>duipinmun</i>	mouth spring	<i>teduikhau</i>	waterfall

DISEASES AND AILMENTS

Liangmai	English	Liangmai	English
<i>chemiaktidbu</i>	blindness	<i>apidaubu</i>	headache
<i>agikesuang</i>	cold	<i>amaithiubura</i>	influenza
<i>temutmeriubu</i>	diarrhoea	<i>ka-npinnu</i>	leprosy
<i>temutra</i>	dysentery	<i>ahgira</i>	skin disease
<i>amaithiubu</i>	fever	<i>keminbu</i>	swelling
<i>abanpatbu</i>	goitre	<i>meruibu</i>	vomiting

HOUSEHOLD ITEMS

English	Liangmai	English	Liangmai
back door	<i>kesaikham</i>	kitchen	<i>alangtiuki</i>
bedroom	<i>teziki</i>	main pillar	<i>tiangdi</i>
fireplace	<i>mmang</i>	roof	<i>chekiri</i>
front door	<i>kezengkham</i>	window	<i>kebinki</i>
gable	<i>mpumlin</i>	yard	<i>chekikamhiu</i>

AGRICULTURE

Liangmai	English	Liangmai	English
<i>chebau</i>	barn	<i>tesiu</i>	paddy
<i>tekam</i>	basket	<i>cheban</i>	rice
<i>tesingziazi</i>	firewood	<i>kedirang</i>	spade
<i>periang</i>	grass	<i>pegoumui</i>	straw
<i>kerachapang</i>	hoe	<i>tengai</i>	thatch

WEAVING TOOLS

Liangmai	English	Liangmai	English
<i>tediu</i>	loom	<i>tediu/nta</i>	shuttle
<i>npin</i>	needle	<i>m-mui</i>	spindle
<i>cheriang</i>	rope	<i>kelangriang</i>	thread
<i>diuphitriu</i>	support bell	<i>tediukadakbu</i>	weave

TRADITIONAL WEAPONS

Liangmai	English	Liangmai	English
<i>tebaipi</i>	arrow	<i>chegi</i>	shield

<i>tebaipi</i>	bow	<i>telumpi</i>	sling
<i>chhengpoina</i>	dagger	<i>chengiu</i>	spear
<i>chenganmi</i>	gun	<i>kemaiheng</i>	sword
<i>chekuntalai</i>	gun- powder	<i>cheri n- chum</i>	war drum

COLOR TERMS

Liangmai	English	Liangmai	English
<i>ketiabu</i>	black	<i>hengmezinbu</i>	orange
<i>kemezaibu</i>	blue	<i>kehengbu</i>	red
<i>kemediabu</i>	green	<i>kekabu</i>	white
<i>kepubu</i>	grey	<i>kemezibu</i>	yellow

SPACE AND MEASUREMENT TERMS

Liangmai	English	Liangmai	English
<i>peri</i>	above	<i>pemoi</i>	powder
<i>pekak/pedi</i>	area	<i>keziukua</i>	shade
<i>pesai</i>	back	<i>tingpuk</i>	sky
<i>nhanglam</i>	downward	<i>pekang</i>	solid
<i>pema</i>	front	<i>naimiakbiu</i>	sunbeam
<i>tinggen</i>	heaven	<i>tingchengbu</i>	sunshine
<i>pekut</i>	height	<i>nrilam</i>	upward
<i>nlunglam</i>	inside	<i>perit</i>	weight
<i>pethin</i>	length	<i>pedit</i>	width

TIME AND SEASON

Liangmai	English	Liangmai	English
<i>pesai</i>	after	<i>nsun</i>	morning
<i>nminnairan</i>	afternoon	<i>nsun</i>	morning
<i>keguangsam</i>	autumn	<i>hiusan</i>	new moon

<i>pema</i>	before	<i>nchun</i>	night
<i>naimechang</i>	daily	<i>tuhoi</i>	now
<i>tingbinariurang</i>	dawn	<i>chehiukhat</i>	one month
<i>meimiapui</i>	day	<i>tetunting</i>	rainy season
<i>tingbinpadbu</i>	day break	<i>chelinkhaiting</i>	sowing
<i>nenting</i>	daytime	<i>keriating</i>	spring
<i>nsunchun</i>	early morning	<i>tinglumting</i>	summer
<i>keriating kai</i>	early spring	<i>naimaikngotbu</i>	sunset
<i>chehunniang</i>	evening	<i>thainai</i>	today
<i>chehun</i>	evening	<i>nsunnai</i>	tomorrow
<i>atidting</i>	harvest	<i>tethiting</i>	winter
<i>chundng</i>	midnight	<i>ndahnai</i>	yesterday

KINSHIP TERMS

Liangmai	English	Liangmai	English
<i>apui</i>	mother	<i>pakina</i>	husband
<i>apiu</i>	father	<i>nao</i>	wife
<i>anapui</i>	daughter	<i>apou</i>	father-in- law
<i>anapiu</i>	son	<i>anai</i>	mother-in- law
<i>apau</i>	grandfather	<i>achipui</i>	sister-in- law
<i>ape</i>	grandmother	<i>achikinapiu</i>	brother-in- law
<i>tana/nahmai</i>	child	<i>apiuna</i>	uncle
<i>atah</i>	grandchild	<i>anai</i>	aunt
<i>achi</i>	elder	<i>mimamai</i>	unmarried
<i>tinthubuna</i>	eldest	<i>akhangmai</i>	bachelor
<i>achipui</i>	elder sister	<i>mimamai</i>	spinster
<i>achipui</i>	elder brother	<i>niakamanabu</i>	twins

<i>akinapui</i>	younger	<i>kemangena</i>	orphan
<i>nathubu</i>	youngest	<i>kempui</i>	widow
<i>asaikeriupui</i>	younger sister	<i>ariangkasui</i>	relative
<i>asaikeriupiu</i>	younger brother	<i>amadiumai</i>	cousin
<i>panaothiumai</i>	married man	<i>tenakahapui</i>	barren
<i>chamithiumim</i>	married	<i>chemaina</i>	mankind
<i>ai</i>	woman		

MONTHS AND DAYS OF THE WEEK

Liangmai	English	Liangmai	English
<i>chebamhiu</i>	January	<i>nidnai</i>	Sunday
<i>kerehiu</i>	February	<i>mminnai</i>	Monday
<i>kenahiu</i>	March	<i>tinsunai</i>	Tuesday
<i>kezinghiu</i>	April	<i>wadamnai</i>	Wednesday
<i>keramhiu</i>	May	<i>thinzannai</i>	Thursday
<i>kephihiu</i>	June	<i>pisannai</i>	Friday
<i>mbomhiu</i>	July	<i>nidwangnai</i>	Saturday
<i>chenghiu</i>	August	<i>nikkak</i>	week
<i>nginhiu</i>	September	<i>cheripa</i>	calendar
<i>chegahiu</i>	october	<i>chehiu</i>	month
<i>metuingihiu</i>	november	<i>tekum</i>	year
<i>chekahiu</i>	december	<i>meimiapui</i>	day

NUMERAL SYSTEM

Liangmai	English	Liangmai	English
<i>khat</i>	one	<i>keriumedai</i>	fourteen
<i>nia</i>	two	<i>keriumengiu</i>	fifteen
<i>sum</i>	three	<i>keriucherok</i>	sixteen
<i>medai</i>	four	<i>keriuchenia</i>	seventeen
<i>mengiu</i>	five	<i>keriutechat</i>	eighteen
<i>cherok</i>	six	<i>keriuchekiu</i>	nineteen
<i>chenia</i>	seven	<i>mekai</i>	twenty
<i>chechat</i>	eight	<i>atai</i>	Forty

<i>chekiu</i>	nine	<i>ringiu</i>	fifty
<i>keriu</i>	ten	<i>riacherok</i>	sixty
<i>keriukhat</i>	eleven	<i>riachenia</i>	seventy
<i>keriunia</i>	twelve	<i>kai</i>	hundred
<i>keriusum</i>	thirteen	<i>sang</i>	thousand

MISCELLENEOUS

Liangmai	English	Liangmai	English
<i>kedu</i>	earth	<i>naimia</i>	sun
<i>tingpuk</i>	sky	<i>tingchengbu</i>	sunshine
<i>tinggen</i>	heaven	<i>naimiakbiu</i>	sunbeam
<i>chehiu</i>	moon	<i>keziukua</i>	shade
<i>ariaknamai</i>	student	<i>ketaddinpau</i>	teacher
<i>cheka</i>	friend	<i>mire</i>	enemy
<i>tezan</i>	name	<i>puinazan</i>	surname

6

FOLKLORE

FOLKTALE

Chemai Chereng Mewuibo
 (A Man turned into Hornbill)⁴

Ndah nam khat ga mpiu maina papui sai mi jiu magen na thiu jiu lung bam niuye. Papiu niu panao palun kawibo pui tu ku lan ye. Siga papui tanu niu patu mareng ye khat di kabang tu kum jiu changam katan tanbo pi kam khai ye. Papiu niu wadi papui tanu tu din ngam makge. Hai chiu jiu lung bam di pa nai khat di alum pom mi makge. Patu changam katanbo kam khai ye khatdi tek di pi tiu mawi khai makge. Taza ba nai tek khai arong lu pi nkongthu niu tek rao tiu ye. Pa chariubo jeng niu Tingwang khu ga kakheng thiu jiu lungye. Paniu thing pui tingpuk ga lembo ngousai pachun wichang wiye khatdi pa thingna pui kumjiu chunwi jiu lem khai niye.



Naikhat pakamai niu patu chalu mahot ra khanye, siga pa di mahotbo rong ga jou ye. Chiudi pa mai khu papui tanu sabo din makge khatdi chalu ga meng maikhat tu di tek tiu cham makge plamra papui tanu niu tek nai tazaba khai arong lu tek dom khaibo jengniu. Pakamai tu di pao mawi makge sijeng niu pakamai patu phiuni tanide. Chiudi rilu pui khang khat patu masen marai ye. Panai khat khat tu marai mide. Nai khat ra akhangpiu niu aliu pui khudin ye, “aleng phaiziana and chala munzuang pikhailo” Aliu pui niu dinye, nang plam din maksai pilakge. Chiudi patu lungsa jumi jeng niu pikhai biye. Akhangpiu pachunwi mide khatdi pagu chariubo cham pao khai biye. Panai naikhat

⁴As retold by Mr Wilungbou

nkan lam tad ye siga akhangpiu pa makhop ga chaphai kabek lu singbang buang khang lu maniu ye, “atu ngao wi ma ngaosalo?” Aliu pui niu paokakye, ngaowi bamme. Akhangpiu rilam buang khang lan lu maniu lan ye, “atu ngaowi ma ngao salo?” panu din ye, ngao wiye. Aliu pui niu dinye, anai wang rimide siniu kumlo chaky lam malan wang khe. Akhangpiu niu paokakye, I wang lan lak de, chiujiu pamun ga chala khaibo ga Chareng mawui mide. Naikhat nang niu atu lungsa khai mibo man si I rui ra wang ne, “chiu din khai lu Chareng mawui tad mide.” Pawan theng bam khai lu aliu pui chami thiuye, chiudi pachun matha makjiu lungye. Naikhat pana tu majang lu kama lam pat mathen bamboo ga Chareng lem khang pami kawibo pana leng nkai khai bi ye. Siga papui tanu chiu lu jiu pana leng di khengye, “Chareng niu din ye, namum manga lo? Siga pamum manga patbo ga Chareng tamotkiu pamun ga nkai khaibo ga pabam gasu sai miye.”

Translation: A Man turned into Hornbill

Once upon a time, there was a boy in a village whose mother died when he was still very young. After the death of his mother, his father remarried a beautiful girl from the same village. However, she did not take good care of the boy. On contrary, she treated him cruelly and forced him to work like a slave in the house. The father could not do anything for his son as he was totally under the control of his wife. The boy never complained about the ill treatment of the cruel step mother who used to give him food which was mixed with rat’s dung. The boy used to pick the food with a porcupine. Over burdened by the hardship and bitterness against life, he prayed to God to set him free from the hands of his cruel step mother. Whenever he looked at the birds flying over the sky, he used to think “how happy they are!” He wanted to be happy and be free like the birds.

One day, the poor boy was also invited by his fellow workers to join the chawat (a feast during the season of clearing the weeds in the field). The boy joined them but he refused to eat together with them, as his step mother’s cruel treatment towards him made him fearful and nervous of the company of others. He never said anything about his miserable condition to his friends. He kept it a

secret because if he disclosed he would be a disgrace for his own father and as a result, his father's prestige will be lost in the society. Due to his secretive nature, his friends disliked him and they often spoke ill of him. However, there was a girl who really liked him and used to ask him about his life and welfare. However, even her persistent attempts at coaxing him into telling his life's story always met with a failure.

As time passed, the boy and the girl fell in love with each other. One day, the boy asked the girl to lend him her beautiful shawl 'phaiziana' and chala 'gourd'. However, she hesitated to give him unless he tells the reason why he wanted the shawl. He refused to tell her the reason but just told her that she should give him these things as a token of her love. The girl could not refuse to give him as their love was already too intimate. Therefore, she gave him the shawl and the chala. The boy was overwhelmed with joy and told her about his miserable life.

One day, they decided to go to the jungle then the boy started climbing up the tree and tied the shawl around his shoulders. When he reached the middle of the tree, he asked the girl how he looked. The girl who loved him so much said that he looked so handsome. He climbed further up to the top of the tree and once again he asked the girl how he was looking. She repeated the same answer and asked him to come down as it was getting late and they must go back home. The boy told her how much he loved her but explained that due to his unfortunate condition their love would not have any future. With these words, he bid goodbye to her but assured her that one day he would come back and repay her for her kindness and love. He then put the Chala in his mouth and suddenly transformed into a Hornbill.

After a few years, the girl's parents forced her to marry a rich man in the village. Finding no alternative, she married that man but was never happy with him even though he was very rich.

One day, when she was with her children in the garden, she saw a flock of beautiful hornbills flying up above. The hornbills flew over her house and they were flapping their wings and dropping

their feathers in her courtyard. On hearing this news, the step mother also came to ask the hornbill to leave the feathers for her too. To this, the hornbill asked the cruel woman to open her mouth. As she opened her mouth, the bird, instead of dropping feathers, shot a hard nut into her mouth and the cruel woman died on the spot.

Mangmiu
(The story of Mangmiu)⁵

Mangmiu nabo ting ga papiu niu patu thoi khai ye, “Nang ting khangbo ga aliu sang sang rong ga marai kada lo” Mangmiu ting khangbo ga haibo lad tu maning tao jiu lung ye. Pa ting khangbo ga papiu niu dinbo kum jiu aliu sang sang rong ga panao leng kadaye. Panu papui papiu habo magen na papum palun kawibo khat tu daoye. Panai khat khat tu marai mide siga papui tanu niu sui makge. Naikhat papui tanu niu patu nson kalu wang maji ra din ye. Siga papui tanu niu son kalu sulu pawang mak ga kamunky ga chaphai malai khai ye. Panu son kalu sulu riuchiuky gasu sulu paky ga ngotbo ga pangen chaphai malaibo niu rumide.

Pawan katheng ga pahai tazi ga zi bamme mide khatdi tad pat tamide. Naikhat Mangmiu niu pakamai khu maniu ye, “dekam jiu Dinsurouliu liuchiuky ga meng tamilo”. Paka pui niu din ye, “pangen chami niu riu mjiu meng tamibo ye” khatdi papui tanu gu kasabo pakhiangna Mangmiu tu din khaibiye. Mangmiu niu naikhat pakimai chalu meng kam mibo sai paky ga meng ye siga Pa zibam niu ye. Panu maniu ye, Oh ! Dinsurouliu na ngen de kam jiulo? Panu paokakge, inia niu lungsabo hai apui tanu niu sui makge siniu I son kalu chak lu wangbo ga panu kamunky ga chaphai malai khai dia jiu angen chami niu rumibo ye.

Mangmiu niu param mai chalu meng kam mibo sai pa maraipui ngen meng tadui lang lu bem bem ye. Siga naikhat khat thiu jiu pazam si wibi mide. Chiu bambo ga papui tanu si mide, Mangmiu

⁵As retold by Mr Digomong

paky ga meng tadui lang lu bem kinbo se. siniu niu papui tanu paky akham ten lu chalu tad mi miye. Siga Mangmiu niu pa marai pui ki ngot si lak mide khatdi pa ngen bem si lak mide. Chiujiu Dinsurouliu ngen si sabi bi kiu lan mide. Tazam si talu tamibo jeng niu masanpui di ngot tiu mide. Mangmiu niu pa marai pui tu din ye, Na ngen singbeng lam kario patlo chiusai I Marui kan niu pazam si kam masan khaine. Chiu jiu Mangmiu niu marui kan niu pazam kam masan ye chiudi tadui niu bem tamibo jeng niu masanpui ngot de khatdi pazam sisa bi bi kiu mide.

Naikhat Dinsurouliu niu Mangmiu khu din ye, Angen talu talo wakam di wilak mide plam ra masanpui di ngot mide. Panu din lan ye, I sai mirabo ye siniu nang tad lu jiu aleng hiensi hiawang khelo, I tiu lu sai mine. Mangmiu niu hiensi hia ra nkan lam pat tad ye, panu hiensi bang buang khang dao rai thubo pumsi hialu pamun ga khai gap chiubo ga mai khang khat niu patu kuye, Oh! Mangmiu, nang maraipui Dinsurouliu sai mide. Siga pa buang kumlu pat wang ye, Dinsurouliu niu maniu ye, “nang hiensi hia wang kin ma?” Panu pao kak ye, yo! Pum khat ronna hia wangkin ye, I buang khang daorai thubo pum amunky ga khai gap chiubo ga mai khang khat niu din ye, “nang marai pui sai mide” chiubo ga I pum khat rona phung wang kinye. Dinsurouliu niu din ye, sise atu pilo. Panu pikhai ye, siga Dinsurouliu niu din lan ye, nabeng singbeng lam kario patlo, panu kario patle, siga pa marai pui niu hiensi pum phan paben ga pikhai lu din ye, “haise adui ye” I saibo nai niu ari ga chaphai thap khai lo chiu maksai atu mai khat niu di kadi ga phumsi lakge.

Paniu kanui khai lan ye, I sailu jeng mangiu nai arou gasu sulu agu liuchiuky ga meng ne. Mangmiu niu haibo lad chiulu pachunsa jiu kap bammide. Sibonai chun paky lam wang mak jiu rengmun lam meng nchungjiu kap bam miye. Pasaibo nai param mai Dinsurouliu tu phumra kam de chiudi pa khuang pon kalai lu lakde, jeng nia nai pon khang ye chiu dip on kalai lu makge. Siniu param mai niu dinye, pahai wa khat ra masen bam khabo thage. Phaimiu kakung lu meng maniu ye. Siga phaimiu kakung niu Dinsurouliu hiu mana tu pao ye, siga panu dinye, Mangmiu tu I niu din khai mibo ye, ari ga wa khat kam khai lo chiu maksai atu mai niu di phum si lakge. Pasaibo nai Phaimiu niu Mangmiu khu

din lan ye, nang de kam jiu naram mai tu kam chariu bam jiulo. Dinsurouliu niu natu din khai mibo si pari ga kam khai sulo. Siga Mangmiu niu pari ga chaphai thop khai ye khatdi patu kaniu jiu din ye, I niu kung thubo, namangwilo. Haichiu kamkhai lubo sai patu pon lu meng kasai ten thiu khai mide.

Panai jengniabo nai Mangmiu niu Paliu gu khangchiu kiga meng ludinye, Dinsurouliu jeng mangiubo nai aliu tu adao ra khangchiu ky ga meng khang ne chiu ye. Paniu paky ga wang lan mak jiu pa marai pui khang rat u tou khon mide. Pakamai di tao khon de chiudi khang makge. Pakamai niu dinye, rimide pa khang lakde. Pakamai khangsia mai meng tadui thuk miye khangsia niu tasing khoira tad mide. Siga dinsurouliu Paliu khu ga meng khang ye. Paniu khang tiangdi ga tao ye, chiulu Karen gadi taowe. Pakamai niu wang lu maniu ye, dinsurouliu khang ma khang mak lo? Paniu niu ye, tuhoi niu khang lu wang lan mide. Pakamai rengmun lam pak meng pakhon king ye khatdi patu kuwe, “khang lan lo”

Mangmiu niu pachiu piu nao tu panou leng kuye plamra papui piu niu macha taliu khaibo jeng niu. Siga Mangmiu pachunsa jiu lungwe. Paniu chalui masing ye khatdi panama tu kati khai bide. Panai mai sibo lui si thiu thiuwe. Mangmiu piu niu patamai sibo lui thiubo chiulue. Paniu maniu ye, sao niu haibo lui masing jiulo? Panama niu dinye, Apiu niu masingbo ye. Paniu masing sai khangchiu ki ga meng thiulo chiu dinbilo. Paniu khangchiuky meng sibo lui thiu de siga papiu chiulude. Papiu pachunsa jiu kap jiu paki ga wang mide.

Pasaibo nai Mangmiu niu chalu mengmibo sailam papiu niu pamu pui tu paki lam wangmira dinye. Siga paniu dinye, dekam jiu nang thai nai haibo lad din jiulo? I wa kam mao mijiu ma? Amou kua khai lo. Papao niu din ye, nang niu tiubo gan lang lu tiu lu naky lam wang sulo. Paniu din lan ye, apou yo amou kuakhailo, chiudi sui ta mide. Paniu mana tu majang lu paky lam malan wang mide. Paliu niu wang kumbo ga tadui di ju mijiu pana panai keng pat silak mide. Pakina meng rat u khon bamme chiu di pakina pawan ga meng lu makge. Siniu panai thingpui mawui mide khat pa rengbang mawui miye. Pakina niu panai pa jon jiu ha meng ye.

Paniu pa chunsa jiu rengbang hang ga tao lu kap bambo ga panou niu pakhu din ye, nana thingpui mawui mide khatdi I rengbang mawui mide. Chamai mawui wang lansi lakde. Paniu kanui khai ye, haise pat bambo si pating pawan sai sui jiu pat mibo ye. Paniu kanui khai lan ye, “rengbang lamsu tingsa kuibo si aamatui ye khatdi agu lungsabo si ye”.

Translation: The story of Mangmiu

When Mangmui was young his father anoints and consecrates him saying that, “May you have the best choice of spouse among the thousand damsels”. This memory kept on fantasizing in the mind of Mangmiu. When he grew up and reached marriageable age, he started looking for his partner to marry among thousand girls as his father predicted in his childhood. One day he met a beautiful girl who possesses good physical structure. She had neither her father nor her mother and lives with her step mother. He had fallen in love with the girl and their love affair started. Her step mother comprehended their relation but rejected it. One day the step mother asked the girl to comehome early morning from dormitory for the household works. After she left home for dormitory, the step mother planned to burn her with flames of burning husk under a pitfall at the doorstep. The next day, the girl woke up early in the morning and came back home but while entering into the house, her legs caught the flames hidden under the husk at the doorstep and swelled due to the fire.

After she met with that accident, she remained in her room for a few days and did not even go out to meet her friends. One day Mangmui asked her friend, “Why she doesn’t come out these days from her house and does not attend dormitory institution?” His friend replied, “Your beloved Dinsurouliu’s legs were inflamed by a fire so she has stopped to attend dormitory and because she is feeling uneasy to move outside from her house.” Mangmiu learned all the humiliation and annoyance Dinsurouliu received from her step mother. So on the next day, he went to her house when all the villagers left for their works in the fields and saw her sleeping. He asked, “Oh! My dear did your legs were inflamed by the fire?” She replied, “The incident happened and my legs got

burnt because I was wrong in keeping relation with you and my mother continuously rejected our relation. I was not aware that such things would happen and so when I entered the house both my legs were injured by the fire.”

Everyday, after the villagers used to go to the paddy fields, he started visiting her secretly for her medical treatment. He used to wash her bruises with warm water and pull out all pus for her speedy recovery. Day by day her conditions improved. But her mother came to know about their secret meeting and his coming for her aid, therefore, she locked the room before leaving for the field. On the next day, Mangmiu reached her house only to find that it is locked and hence, could not extend his treatment to her for dressing. He could simply ask, “How are you dear? I can’t enter your house since your mother has locked the door.” When he couldn’t find any way to go inside the house, to treat her, therefore he asked her to put her legs on the windows so that he could sweep the possible affected area with a cock feather. He continued to do this cleansing and dressing the inflammation part with feather for some days. But because her legs were not dressed with warm water for long, the condition of her legs worsened. In those infected areas, even maggots were born due to such prolonged improper treatments.

One day Dinsurouliu told him, “Oh my beloved, please don’t do any more treatment or dressing on my legs as they have been increasingly worsening and maggots are infecting all those inflamed areas. Dear, I may not survive for long and before I die, please bring *hiensy* fruit for me. Mangmiu went to the jungle immediately to collect *hiensy* fruit. But when he climbed up the *hiensy* tree to pluck them first, he had put one fruit in his mouth when he heard someone calling by his name, “Mangmiu! Your beloved Dinsurouliu has died”. The moment he heard this, he climbed down the tree instantly without plucking any more fruit. So, he just had one *hiensy* fruit in his mouth and none in his hands. Upon reaching back her home, he discovered that Dinsurouliu is still alive and she asked him, “Did you bring the fruit?” He replied, “Yes”. Then he narrated the whole incident how he could pluck only one fruit before someone told him that

she is no more in the world and rushed back from the forest to see her. She then told him, "Please give me the fruit!" He gave it to her when she asked him to extend his hands so that she can give half of the fruit to him. She said that the liquid fruit juice in his hands is actually her breast milk. She asked him to cover her coffin with a cloth otherwise it won't be possible to bury her mortals in the earth. She also expressed her wish that she would rise up after five days from the grave and would visit her friend's dormitory. After speaking to her lover Mangmiu, she died. Mangmiu's eyes became tearful after listening to her entire message. On that day, he did not return home but left the village with a completely shattered mindset.

The next day, the villagers tried to bury her mortals but the coffin was so heavy that they could not lift it and they continued to struggle for two long days. The elderly villagers said that she must be wishing to get something else to be done before her cremation. They were surprised because such incident never happened before. Next day, the elders approached the fortune teller and requested him to meet Dinsurouliu's ghost and to ask her the reason behind the trouble that she put on the villagers. The fortune teller met her at night and asked her the reason of such behaviour. She replied that before her death, she appealed to her beloved Mangmiu to do something before putting her dead body into the grave. But he did not fulfil her wishes. She said that unless he fulfils the promise, it would be impossible to bury her under the earth.

The next day, the fortune teller met Mangmiu and asked why he gave so much trouble to the villagers by not obeying Dinsurouliu words. He said, "Just do what your beloved asked you to do on her last rite. Otherwise it would not be possible to bury her under the earth." After the appeal from the fortune teller, he came to perform her last rite of putting a cloth on her coffin and said, "Goodbye, my dearest sweet heart!" After that, her coffin could be buried.

The next day, Mangmiu went to her dormitory and narrated the story to them and described what his beloved told him before she

died and told her mates that she wishes to appear in the dormitory after five days. Even after telling them the story, he did not return home and stayed with them waiting for his beloved Dinsurouliu to appear. Dinsurouliu's colleagues told him that she may not appear as they had been waiting for long in vain. Then some of them went out to fetch water and some others went to collect firewood. After that, she appeared in the dormitory when all her friends left for fetching water and firewood. She first sat on the top of the pillar and came back to sit again at the garden pillar. After sometime, her friends arrived from the work and asked Mangmiu whether Dinsurouliu appeared in the dormitory. He said that she appeared just few moments back but then she had left. Her friends went to the village gate to check if they can hear any sound made by her and if they can request her to come back. And she did come back again. Their friends started crying after seeing her.

After some days, Mangmiu got married to his elder brother's wife due to an arrangement made by his father. However, he was disappointed of his marriage and he composed a song to teach the children. The children started singing the song. One day his father heard the song and asked them who wrote the song. When the children told him that it was composed by Mangmiu, his father asked Mangmiu about it. His father told him to sing it again when he attend the dormitory next. When Mangmiu went to dormitory again, his mates asked him to sing it for them. Mangmiu's father secretly hid behind the wall and listened to Mangmiu singing the song. His father started regretting and completely saddened, he returned home.

The next day, after Mangmiu left his house for work, his father asked his daughter-in-law to leave their home after having some of her favourite dishes. His daughter-in-law asked why he behaved like this and if she had committed any mistake. She requested father-in-law to forgive her if she had done anything wrong and to allow her to stay back at home. But Mangmiu's father did not listen to her appeal. She begged him to allow her to stay back until Mangmiu is back from the field but he rejected her plea again and asked to leave immediately with her child. She left. On the way, she had to cross a flooded river which she

could not cross. She expected her husband to arrive but he never appeared to help her. Therefore, she asked her child to incarnate as a bird and she too converted into a banyan tree. Only after that incident, following her footsteps, Mangmiu arrived at the bank of the river and saw no footprint after the edge of the waterflow. Seeing no footprints, now Mangmiu was unable to trace his wife and his child. Feeling totally devastated, Mangmiu sat near the banyan tree from where dew drops started falling on him and told him, “My husband, please go back home. Your child is now incarnated as a bird and I as a banyan tree.” And it is not possible for them reincarnate as human beings again. She said everything has happened because of time and reason. She said that the dew drops that had fallen from the banyan tree were actually her tears. Since then, the rain drops falling from a banyan tree indicate the tears of Mangmiu’s dejected wife.

SHORT STORIES

Masongha tasibo Lungsa (A Tragic Love Story)⁶

Nda nam khat ga akhangpiu
nai aliu pui khat khat tu
masen marai jiu lung bam
niuwe. Panai khat khat tu
takum chania maraithiu
khang ye chiudi panai pui
piu niu sui kalek thiura sui
khai makge. Siniu panai



watiu khai raha mijiung ga meng saikhai cham mira laret thiung
lude chiu lujiu khat thiung jiu singbang maksai thingpui thiung
lung bam mi khe chiu jiu akhangpiu niu dinbo ga aliu pui di patu
maraibo jeng niu suiung laret thiung lude.

⁶ As retold by Husibo

Chiu jiu nai khat panai singiu lam tad lu jiu sai ra juang khai ye, siga aliu pui tu tadui niu kahak sak mide. Chiudi akhang piu tadui gasu matan jiu pong pat ye. Si gasu pa sai ping mide. Sichiujiu pa chaky lam malan wang khangbo ga thingpui khat mara ye “saipingbo” “aliupui ra sai khai mide chiudi nangra sai ping ye” chiujiu puiky ga mara jiu lem tad ye. Si gasu pa maning jiu “I arat mide amarai pui khu” siniu pa singiu lam pat meng juang khai jiu sai mide. Chiudi panai khat thiu jiu sai cham makbo jeng niu tam tam jiu bam mide. Tuhoi tang di panai tam tam jiu sing khat khat tam lung bamme. Sibon chapai bang tu tuhoi mainiu di nia makge plamra ‘tasiang gu singbang’ chiujiu lukhai mibo donniu.

Translation: A Tragic Love Story

There were two young lovers in a village. They were in love with each other for seven years but their love was not supported by their parents who would not agree to their betrothal. Finding no solution and feeling utterly disheartened, they made plans to commit suicide. They decided to go to the river and finish their lives and promised to take birth again as *two inseparable birds or trees*, the boy told the girl. The girl, completely devoted to her lover, wholeheartedly agreed to the promise. *We must be together if not here then in the eternity*. One day, both of them went to the river and jumped together into the water; while the girl drowned, the boy came out of the trance as soon as the cold water hit him. He realized that he did not really wish to die. He left the drowning girl and swam across the other side of the river. When he stepped out of the river, a bird started screeching “Saiping!” (“There goes the hero who was scared to die!”). Such cries followed the boy so persistently that he could not overcome the feelings of guilt and remorse. “I have betrayed my love! She was a mere girl and brave too but I was a coward. The bird is right I was too scared to die!” He rushed to the river and jumped into death. They were unable to meet even after death as now he had jumped from the other side, that too after a long period of time. Their love today stands as the lone bamboo trees on either side of the river which are separated by the river for eternity. People are now forbidden to even touch those cursed bamboo trees.

Kuichang Meriu ga Chewang thiubu
(The Lion rules in the dense forest)⁷

Ndah pawan khat ga Kuichang kasabo khat mariu ga chawang thi u jiu lung bam niu ye. Pahai tan chang tanye khatdi sachang saye chakhou ngoubo hina tu kam sat ye. Chakhou hina ping miye khatdi paliu mathiu sai kam mirade chiujiu ping jiu lung ye. Sijeng niu nai khai chakhou hina Chakuipiu tu kaw i thi u jiu makhem thi u ra chapkhai de.

Nai khat chakhou hina renbang kadibo ga wang makhem thi u ye. Siga Chakui piu tu di ku khai jiu wang jou ye. Chakuipiu niu din ye “naliu deleng atu ku jiu lo” paliu niu pao kakye, thonkiu ye Awang piu yo, “nangniu aliu rong ga wang jou khaibo jeng niu”. Paliu niu din ye, aliu mathiu hai nai khat ra naben hang sai kam ra



de. Siniu aliu tu pang kam kamsat khai tu lo. Chiu maksai haibo mariu ga chakhou hina sai kam misai nangdi watiu raha miraye. Siniu aliu naikhat khang khat khat nakhu lam meng ne, nang aliu tu kamsat lu tiulo. Siga Chakuipiu niu di sui khai de. Paniu din lan ye, naliu pawan ga meng lo chiu maksai naliu mathiu tu

kamsat mirabo ye. Siga chakhou hina di sui khai mide.

Tuhoira chakhou ramai nai machang khang khat khat Chakui khu tad ye. Chakui di pachun wi chang wimide plamra panu namrap bam mak di chakhao ramai pakhu ga nai machang wangye. Nai khat ra Thebo tingmik wang tang mide. Siga Thebo palung chariu mide. Impuiky ga wamaning jiu meng rimide. Chakuipiu pawon mariu jiu palum pom chang pom mide. Theba chakui piu khu meng tangbo ga palum pom chang pom bam niu ye, “nang de kam jiu meng rilo?” Thebo niu din ye, Awang piu yo, nang pom khai mi tulo, plamra impuiky ga Chakui khat tu adaobo ga panu tanthu ye nakhu meng mak ne chiu kham mibo jeng niu ribo ye. Chiudi I niu nasong katan mai haye chiujiu matan jiu pao lu meng kinbo ye.

⁷ As retold by Wihibo

Chakuipiu palum pom bibi mide. Sou lo asong katanbo si? Akhu dinlo I meng adao rabo ye. Siga Thebo niu Chakui tu majang lu tad meng de, impuiky ga azai khat bam me, siga Theba niu din ye pahai ga lung bambo ye. Siga Chakuipiu niu palum pom jiu phiu lu marabou ga pakahiu mana meng ngou de. Panu mara de, siga pahiu mana di maraye, Chakuipiu palum pom juju ajai ga machakkiu tadui ga kahak sat mide. Siga chakhao ramai paliu chunwi matha jiu lung lung miye.

Translation: The Lion rules in the dense forest

Once upon a time, there lived a cruel lion in a dense forest. He was very powerful, ferocious and arrogant. He not only killed and ate the animals ruthlessly, but also used to kill whoever comes across. He used to kill the animals of the forest to satisfy his hunger. This became the cause of worry for the animals of the forest. They were worried because after sometime none of them would be left alive if the lion continues to kill them like this. They discussed this problem among themselves and decided to hold a meeting with the lion. They wanted to arrive on a friendly settlement with the lion and to put an end to this problem.

One day, as per the plan, all the animals of the forest gathered under a big tree. They invited the King Lion to attend the meeting. In the meeting, the representative of the animals said, "You are Majesty; it is our happiness that we got you as our king. We are all the more happy that you are attending this meeting". The King lion thanked them and replied, "What is the matter? Why we have gathered here?" All the animals started looking at each other. They were collecting enough courage to start the topic. One of the animals stood up and said, "Sir, it is natural that you have to kill us for your food. But, killing more than what is required is not good. If you go on killing the animals without any purpose, very soon a day will come, when there will be no animal left in the forest." The lion roared, "So, what do you want?" One of the animals replied, "Your Majesty, we have already discussed the problem among ourselves and have found out a solution. We have decided to send one animal daily to your den. You can kill and eat it. This will also save you from the trouble of hunting." The lion

replied, "Fine. I agree to this proposal, but make sure that the animal reaches me in time every day; otherwise, I'll kill all the animals of the jungle." The animals agreed to this proposal. From that day onwards, everyday, an animal was sent to the lion as his food. The lion was very happy to have his food right before him without taking any pains of hunting. So, every day it was the turn of one of the animals. Once, it was the turn of a rabbit to go to the lion's den. The rabbit was quite intelligent. He was unwilling to go, but he cannot escape his turn. The rabbit thought of a plan which would save his life and the lives of other animals of the forest. He took his own sweet time to go to the lion and reached the lion's den a little late than the usual time.

The lion was getting impatient on not seeing any animal by the time. The Lion got extremely furious when he saw a small rabbit for his meal. He swore to kill all the animals. The rabbit with folded hands hesitatingly explained, "Your Majesty, I am not to be blamed for that. Actually, there was another lion who wanted to eat me before I could reach you. He also claimed to be the king of the forest. I have somehow escaped to reach here safely." The king lion howled in great anger and said, "Impossible, there cannot be another king in this forest. Tell me. Who is he? I'll kill him. Take me to the place, where you saw him." The intelligent rabbit agreed and took the lion towards a deep well, filled with water. When they reached near the well, the rabbit said, "This is the place where he lives. He might be hiding inside". The Lion looked into the well and saw his own reflection. He thought it was the other Lion. The Lion was furious and started growling. Naturally, the image of his reflection in the water, the other Lion, was also equally angry. In order to kill the other Lion, he jumped into the well. The lion darted his head against the rocks and drowned in the deep well.

The wise rabbit, with a sigh of relief went back to other animals and narrated the whole story. All the animals became happy and praised the rabbit for his wit. Thus, the triumphant rabbit saved all the animals from the proud lion and they all lived cheerfully thereafter.

FOLK SONG**Chagaa ta**

*Chagaata rou-we
Chagaa bam ragenie
Chagaa ta kera sima, kikhang
Mai gan sum gan tiu rou-we*

**Translation:**

Reluctant to end-up the Chagaa festival
Boy and girl (they) don't want to end up the Chagaa festival;
We want to continue the festival.
We want to enjoy festival curry forever.

LULLABIES

*Apui yo, I ting rau yei,
n-nahbu lun bam niyei,
Nbungdui luang keme naibu situ
mera ze kinni yei.*

**Translation:**

Oh, Mother! I do not want to
get older,
But I want to be young forever.
I want to play the rainwater of the round forever. (Repeat
three times)

*Kap tu lo, napui naleng meriu phipom phunglu wang kin ne.
Kap ta lo, kap talo*

Oh! Awangpiu.

Translation:

Don't cry! Your mother is bringing chicken leg for you.
Stop crying, Stop crying,
Oh! Princess (repeat)

PROVERBS

Proverbs in Liangmai are known as *tesicham* (*tesi-* advice or statement and *cham* - news or information). Thus, *tesicham* means advice, information or statement that is acceptable. Interestingly, Liangmai youths do not use any proverb in their discourse. The proverbs are only mentioned when the elderly people discuss or criticise about the worldly affairs especially while offering suggestions to younger generation. In Linagmai, proverbs are never used among people belonging to the same age group; and if used, such act is considered derogatory and offensive for the other person or the listener. This may eventually lead to an unhappy ending of the relationship between the speaker and the listener.

Some Liangmai Proverbs

1. *Chegapui nphibuang sai panah di nphi buang ye*

Literal translation: If the mother crab crawls in the wrong direction so does the baby crab.

Meaning: Bad mothers produce bad children. Bad attributes of the children are said to be inherited from the mother.

2. *Abeng tasiangsi tu tiu rakakhon kumme*

Literal translation: Like an owl waiting to eat Tasiangsi⁸

Meaning: Wooing a girl whom he will never get to marry.

3. *Maipiu paronna pa mpuiga temud kham me*

Literal translation: A man who passes stool in his own way.

Meaning: This proverb refers to a person who blocks his own opportunity.

4. *Kebak wang ga kachia matiu khaibo kumme*

⁸ An inedible fruit

Literal translation: Like giving a gold necklace to a pig.

Meaning: Not realizing the worth of something precious.

5. *Tethan pa paa gasu sai, chamai palad gasu sai*

Literal translation: Deer dies because of its footprint and man dies because of his word.

Meaning: One should control his mouth as words one uttered cannot be taken back.

6. *Tethanne pelu gibi ze chehung mun zum mei*

Literal translation: Deer eats the grass but blaming to the bigger deer.

Meaning: Blaming on one innocent person.

7. *Kebak ne tengun bi tethi ne pegeng ngei*

Literal translation: Pig digs but dog takes the credit.

Meaning: Taking the credit of something which was actually done by someone else.

8. *Chegau ne chega sit melin nei*

Literal translation: Frog dies in the place of the crab.

Meaning: Taking the blame for someone else's mistake or misdeed.

9. *Pabung suang periu di*

Literal translation: The bell is bigger than the bag.

Meaning: A person who pretends to know more than what he knows.

10. *Nkung pai ze tebung sui paind*

Literal translation: Seeing the bigger one flying, the smaller one is also trying to follow.

Meaning: Following the stronger one, the weaker one also tries to do the things.

11. Phu cheri laknei chehun minei

Literal translation: One cannot dry the husk in the evening.

Meaning: Do things on time while you have the chance.

12. Maiki gan niu tiu hen ye

Literal translation: The dish of others seems to taste better.

Meaning: A stranger is given more importance than a known person.

13. Kepang mai leng chapiu haye

Literal translation: There is no medicine for a fool.

Meaning: Foolish man will never accept advice or correction

14. Tingkai hunsai chapiu nui di malai ye

Literal translation: If the wind blows, the leaves move.

Meaning: Nothing can be hidden. Anything done in secret will be revealed

15. Chakui nia malongkhat ga lung si lakge

Literal translation: Two tigers can never live in the same mountain.

Meaning: Two opponents cannot live together in one society.

7

THE LIANGMAI COMMUNITY

Liangmais are one of the many ethnic and indigenous communities living in the North Eastern part of India, particularly in Nagaland and Manipur. Like most of the North Eastern tribes, the Liangmai Nagas ethnically belong to the Mongoloid race and their language belongs to the Tibeto-Burman language family. The alternative names of the Liangmai community as well as the language are Kacha-Naga, Lyang, Liangmei, Liyang, Liyangmay⁹. Liangmai and Zeme are collectively referred to as Zeliang in Nagaland whereas in Manipur, they are separately recognised as Zeme and Laingmai. Etymologically, the term Liangmai is composed of two words: *liang* and *mai*; *liang* means 'support' or 'grouped as one' and *mai* means 'people'. Thus, Liangmai means 'the people who have grouped themselves in support of each other to live together as one community or tribe'. In Manipur, Liangmais inhabit mainly in the Tamenglong, Senapati and Imphal West districts. In Nagaland, they are mainly settled in Tening Sub-division of Peren district including Jalukie and Ntu villages and in Dimapur and Kohima districts. According to 2011 census report, the total population of Liangmais is 70,000¹⁰. The population of Liangmai group is higher in Manipur than that of Nagaland.

Monarchy is not prevalent in Liangmai society. Jhum cultivation is still important type of cultivation. The missionaries used the Roman script to write this language at the beginning of 19th century for the first time. However, not much of literature was produced by them in this language. It is an agglutinating, verb-final language. Liangmai is recognized as an indigenous minority tribe both in Nagaland and Manipur.

⁹Grierson (1903) Linguistic Survey of India, Vol.III, Part II

¹⁰ The Census data of Liangmai do not distinguish between Liangmai of Manipur and Nagaland. The base for such a figure provided by the Ethnologue is also not clear.

Liangmais had their own traditional religion before their conversion to Christianity. After the arrival of the Christian missionaries, they have embraced Christianity as their prime way of worshipping the almighty.¹¹ However, in Nagaland, a small section of the people at Tening town, still uphold the traditional religion by affiliating a cult with Heraka which was founded by Jadonang and Rani Gaidinliu.

7.1 MIGRATION

The Naga has its own distinct language which is not mutually intelligible to one another but all traces their origin or place of departure to Makhel. The Liangmai has no historical documents to show the migration and origination. But the folksongs, folktales and legends of different Naga tribes are sorts of Naga history through which we can trace the origin. Many writers considered Makhel (as the Liangmai called Makhiang) where all Naga tribes lived together before a major dispersal took place.

Many ethnologists had studied the Nagas and traced the origin connected with the head-hunters of Malay and traces of Southern Seas, while other traces them back even to China. Some of the tribes in Malaysia (Iban, Kayans), Indonesia (Dayaks) and Philipines (Igorots) are very similar to Naga tribes in their cultural and social life. Shakespeare, who wrote the history of Assam, also wrote that Nagas resembled to those tribes of Dayaks and they loved the marine-shells. Thus he wrote, “they recognize a slight resemblance in matters of counting names of domestic implements, in a way, village architecture and head-hunting propensities to those of the Dayaks”. It is also supported by historical facts-folklore, folktale, and legend that there is a dim similarity with Borneo in that the two have common traditional ways of head-hunting with Indonesians as both use the loin loom for weaving clothes. Naga tribes must have wandering before they found their permanent abode and ultimately reached Makhel following the big river. Like many Naga tribes, Liangmai has its own version of

¹¹Rev. William Pettigrew was the first man to bring the gospel to the Liangmai soil in 1919 A.D.

migration and origin. They have their history as well as rich cultural heritage. To trace the origin, migration and settlement pattern of the tribe, is not a very simple task to investigate. To trace the origin, one has to depend heavily on the oral tradition in the form of folklore, folktale, legends, proverbs etc as well as other materials that are available. Following the oral traditions, one forms a rough idea that the Naga tribes traced their origin from Makhel. All Liangmai elders agreed to this version that dispersal took place from Makhel. Liangmais are one of the Naga tribes belong to Mongoloid group who for a considerable period lived in South-west China and migrated to Northern South East Asia and East India around one thousand years before Christ. No written record is available as far as their arrival in Makhel or Makhiong is concerned as well as the place where all the Naga tribes lived together before a major dispersal took place. It is presumable that Makhiong is the original home of the Nagas. The people of Liangmai left the Makhel and came to a deep gorge called Ramting Kaben which is now identified in the North-west Senapati district.

The ancestors of Liangmai left their abode in Makhel and with their belongings moved to South. They crossed many mountains and survived hostile conditions. After long time they reached Ramting Kaben where they are comparatively safe. It is said that nothing could be seen from the outside and those who are living inside the gorge did not have a view of the outside world except the moon and the star at night and the sun during the day. The Ramting Kaben was located at Makuilongdi, which was commonly called Guangphungning (*Chawangphungning*) somewhere near the present Oklong village, Senapati Manipur.

The people of Makuilongdi were seldom sick and the deaths were uncommon. Families increased in numbers over the years. There was no shortage of food. Hunters and fishermen never returned empty handed from their trips. They had dances and festivals which they celebrated with pomp and grandeur. They domesticated animals and fowls. They developed their code of ritual and worship. They began to worship god for good harvest and also for the protection of their lives and general well-being.

They were animists and believed in the highest god or the supreme god, calling him 'Charawang' which literally means 'God King'. He is the creator of everything. All norms and styles of cultivation were developed at Makuilongdi. In course of this sojourning the inherited ancient traditions were improved which became a rich distinct custom, culture and religion compared to those of other brethren. Mention may be made that Liangmai community lived there happily without outside interference. It is generally believed that the total number of houses in Makuilongdi village was 7777 and if it is true, then it was the largest village not only in Manipur but in entire North-east India. Due to increase in population the administration became out of control. People in groups with dear and near ones started parting from other groups in different directions according to their own wishes- some to the North West, some to the north east, and some to the south. They proceeded without knowing their destination.

The trails of those people who left Makuilongdi and proceeded to different directions were untraceable. Because of this people had isolated from each other forgetting dear and near ones, father, mother, daughter, brother and sister. It was difficult to visit and be in touch with each other even in the time of troubles due to bad communication and other reasons such as big rivers, big jungles abounded with wild animals and ferocious animals were the obstacles for free movement of people. They left Makuilongdi and established many villages in Manipur and Nagaland.

7.2 ALTERNATIVE NAMES

There are other names for the language available including: Kacha-naga, Lyiang, Liangmei, Liyang, Liyangmay¹². They are also known as Zeliang. Liangmai and Zeme are referred to collectively as Zeliang in Nagaland whereas in Manipur, they are recognised as Liangmai and Zeme Naga tribes.

¹² Grierson 1903 pointed out different names of Liangmai.

7.3 OFFICIAL STATUS OF LIANGMAI

English and Nagamese are the official languages in Nagaland. Liangmai (Zeliang) both as a language and scheduled tribe is officially recognized in the state of Nagaland. Liangmai is taught in primary school as a subject but not as a medium of instruction. A few religious books like the *Holy Bible* and *Hymns* are translated into the language. Some modern gospels and rock songs are available in audio-visual forms in various mediums. Apart from these books, Zeliang program is also broadcasted everyday by the All India Radio station at Kohima and the traditional knowledge system are well preserved by AIR.

7.4 MYTH OF THE LIANGMAI COMMUNITY

The Liangmai's allude about Sinluang - this distant place. In one of their folk songs, children in the villages sing even today "Sinluang Sinluang Nap Birutio... tio". When the song finishes, the boy or the girl comes towards the front of the leader and says, *Apeh! Akinatek bung kabuina kabamija akina tek bung leng pilo sua* which means "Grandma! A Mithun has broken my little brother's/sister's bowl, so give me once again".

This folk song talks about a place of abundance. There is no chronicle to prove this Singluang has any reference to the present Sinlung in China. These folk songs and folk stories were orally transmitted from generation to generation. After the prolonged migration movement when they had to encounter hostile people and had to cross many rivers and mountain ranges, they arrived at the place somewhere near a sea in the east. Their penchant for conch, shell and beads which are found only in the proximity of the sea is an indication to their intimate but distant relationship with the sea. Therefore, it is not hard to believe that they once lived near the sea shore. Their fancy for marine shell may point to a bygone home by the sea shore. From there, they shifted towards Makhel.

7.5 ENDANGERMENT LEVEL

According to UNESCO (2003), Liangmai language is a vulnerable one and this language primarily needs serious attention to be protected before its perished. The youngest speakers are either of the parental or grandparental generation and children are not learning the language adequately and the domain of language is primarily only home domain. Therefore, there is not only an acute need for documenting and describing the language but also the community's attitude towards the preservation and practice of the language is important.

7.6 SOCIAL AND CULTURAL LIFE

Liangmais are exceptionally simple and very hospitable. They maintain very cordial relationship with one another by strengthening each other in various ways. They love to work and enjoy working together in groups in the paddy field. The very foundation of Liangmai society is based on lineage and clan system. Their social structure is patriarchal and patrilineal like all other Naga communities. The father is the supreme lord of the family and he is empowered to interfere in the social activities. The joint family system is not favored by the Liangmai society. The general practice is that after one or two years of a son's marriage, he becomes the head of his own small family and he must leave his father's home to set up a home of his own. The Liangmai community has a very rich cultural heritage which is reflected in the forms of traditional festivals, folk dances and songs and costumes including dresses and ornaments and other activities such traditional games and sports. Even today, the Liangmai people like to keep themselves engaged all throughout the year in different sports and cultural activities.

7.7 TRADITIONAL ATTIRE

The traditionally preserved and cherished costume of Liangmais is one of their prime cultural heritages. Mostly, the traditional attires are hand-woven. Some of the popular clothes of the community are

the *Ngumthuaphai* which is the most common among shawls, *Maranpan*, a shawl for both men and women, *henglannina*, girdle to wrap around the waist for women and *Tarehphai*, a shawl for men. The Liangmai community wear different attires for different occasions. Each piece of cloth has a specific connotation attached to it. For example, there are attires which are meant only for married women and some others are meant only for unmarried girls. Also, they have different types of attires to be worn to funerals, to weddings and to celebrations etc.

7.8 FOOD HABIT

The staple foods of the Liangmai are rice, meat and green vegetables etc. Some typical traditional food items include *jiangdui*, a taste maker extracted from the juice of mustard leaves, *tasun*, potted bamboo shoot and *tasang*, processed or fermented soyabean.

7.9 LIVELIHOOD

The Liangmai culture is primarily agrarian though in this day and age they are also engaged in different occupations and professions. The most preferred style of their cultivation is *jhum* or shifting cultivation. Farming and domestication of animals is also a major part of their livelihood. The educated Liangmais serve in the Government sector and in trade and industries; some others also work as social workers.

7.10 RELIGION

Like other Naga tribes, the Liangmai Nagas also have their own traditional indigenous religion which they call as *Kampai*. It is a practice of Animism where they worship natural objects such as tree, stone, sun etc. They also have totems and beliefs. They do not build any place for worship like temples. *Kampai* is more than just animism as there are some other elements of practice such as lycanthropy, shamanism, supematuralism and superstition etc. The

Liangmai Naga believes in the supreme God known as *Charawang*¹³. He is perceived to be omnipotent, omnipresent and omniscient. They believe in supernatural existence and supernatural power. The Liangmais believe that the Supreme God is the creator of the world who reigns with limitless power in both heaven and earth. They also have explicit ideas about gods, goddesses and other spiritual beings and believe that their deities control their lives.

There are several reasons why Liangmai Nagas could be converted to Christianity. Though they have enormous knowledge of practices of rites and rituals transcended through generations, they have no traditional structure for worshipping their deities. Therefore, they could easily adopt Christianity when the missionaries taught them to develop a personal relationship with Jesus Christ. They were taught that Christianity is the only way of life. Christian missionaries point out that any non-Christian societies were under darkness and hence, they have to be empowered to come into the light of the world through Jesus Christ. From this perspective, the Naga in general and the Liangmai in particular were under the darkness. They were considered as people who have been possessed by the evil spirits. The Liangmai Nagas converted Christianity rather late as compared to other Naga tribes.

7.11 KHANGCHIUKY OR YOUTH DORMITORY

According to Dongre (2015), the dormitories of the youth, under many forms and innumerable names have existed in a very wide region of the world extending from the Himalaya and the Formosa in the North to Australia and New Zealand in the south; and from the eastern pacific and Marquesas to the west coast of Africa. Thus, this social institution is found among diverse ethnic groups classified under Dravidians, Indo-Mongols, Malays, Papuans, Polynesians, Australians, and Africans. The dormitory is called

¹³Liangmai called God as Charawang but after conversion of Christianity they call their God as Tingwang.

Khangchiuky in Liangmai society. This is one of the most significant social customs in traditional Liangmai society. They can be categorized as the *Khangchiu* (boys' dormitory) and the *Liuchiu* (girls' dormitory). However, modern boys and girls are not attending the dormitory system now a day and most probably; it is due to the influence of the westernization and practices of Christianity in the society.

7.12 KHANGCHIU (BOYS DORMITORY)

All the boys who attain the period of teenage automatically become the members of dormitory. It is compulsory for all the boys and girls to join in the dormitory. They have to attend this school (dormitory) usually at the night to enjoy till their marriages. Liangmai village was never considered as a complete village without having a dormitory. In the dormitory system the new members were imparted practical education by the seniors in the dormitory to evolve as capable adults of their community. Dormitory plays a vital role in the grooming of the personality of a Liangmai youth. Social, religious and cultural practices are taught in these dormitories. The seniors or *Khangpi* teach the younger ones to respect and obey elders, learn to become punctual about time etc., They are also trained in making handicrafts such as basket making, wood carving, bamboo and cane crafts, carpentry and embroidery works. They become skilled at singing, dancing and all other cultural activities. The objective of such a dormitory is to groom and preach every youth the purpose of corporate living and oneness of spirit. One most outstanding feature for the boys is to learn 'Out Cry with Ho-ho'. The voice of this Ho-ho is a process of long chorus by a group of men folk uttering one after another in successive tunes of high and higher sounds and with low voice. This is one of the most unique characteristics of the Nagas. This chorus (Ho-ho) is performed in a specific manner during occasions of festivals or during fights.

7.13 LIUCHIU (GIRLS DORMITORY)

Like the Liangmai boys, girls also have to attend dormitory which is also called *Liuchiuky*. All the girls who attend the age of puberty have to compulsorily join this dormitory system. Married girls should not join this dormitory. It is the place where they learn the art of weaving, household works, moral conduct and discipline and all cultural activities. From here the Liangmai girls become efficient and self-sufficient in making handwoven clothes for their entire family. During festivals, they stay together and spend time with all the girls in this dormitory. There used to be competition between the *Khangchiu* and *Liuchiu*, the cultural activities of which keep the society alert, active and entertaining.

7.14 TABOO

In the pre-Christian era, taboo¹⁴ occupied a central figure in the religious and social life of the Nagas. The word taboo is referred to *inniubo* in Liangmai. In fact, taboo acted as a strong force of social control in the past. Taboo can simply be understood as prohibition or abstention from doing certain activities. It creates just a temporary halt of normal activities such as going to field, hunting, fishing or crossing the village gate, etc. Taboos are observed individually as well as collectively. Individual taboos are observed by families, whereas sometimes the members of a particular clan or the whole village observe taboos collectively. Individual taboos or family taboos are usually observed during pregnancy, child birth, child naming, death, piercing of ears and first hair cutting. During such auspicious occasions, the family members are expected to perform certain rituals and offer sacrifice. They are not expected to go and work in the field. Moreover, visitors, especially strangers are not allowed to enter the house. This is because they believe that visitors might bring diseases which may affect the family. They also do not allow

¹⁴The term 'Taboo' is originated from the Polynesian term 'tabu' first noted by captain James Cook during his visit to Tonga in 1777 who later introduced the English translation as 'taboo' (Nshoga 2009: 209-210).

people to come because even enemies with a motif to harm the villagers may also come in the pretence of visitors.

The community or village taboos mostly revolve around agricultural activities such as selection of field sites, sowing and reaping, and also during festivals, deaths, wars, diseases and natural calamities. With such taboos, all the members of the village would observe total closure of work except for the priest or priestess who performs the rituals. Animals such as pigs, *mithun*, fowls, etc., are sacrificed in order to appease the deities or gods. It is believed that disobeying such taboos would invite diseases, death, natural calamities, crop failure, etc., in a particular family or even in the village. It is also observed during unnatural deaths, disease, child birth, earthquake, eclipse, sowing of seeds, etc. During such taboo, the villagers are prohibited from working in the field and couples are prohibited from any physical intimacy. Visitors from other villages are not allowed to enter the village during such observance.

7.15 FESTIVALS

The Liangmais have various types of dances such as *Charengleng* (horn dance), *Khuigiunaleng* (bee dance) and *Charilang* (war dance) etc. There are different kinds of festivals which are celebrated during different times for various purposes. Festivals are celebrated according to the lunar calendar and cultivation and harvest seasons throughout the year. The LiangmaiNagas evolved from purely agriculturist occupation to the contemporary ways of making livelihood through different professions after adopting the modern education system. During conversion-into-Christianity period, many some traditional customs have been swept away as they stopped practising their age-old practices of such belief. However, their traditional customs got well-blended with that of Christianity. For example, their traditional festivals with the same intense vigour and enthusiasm are still being celebrated even after religious conversion. Some of their prime festivals are: *Chagangee*, *Miukengkibo*, *Kariudungbo*, *Karing gen gibo* and *Tadiabo*.

7.16 CHAGANGEE

Chaga means the month of October and *Ngee* means festival. Thus, *Chaga ngee* literally means a festival celebrated in October. It is a festival of purification and rededication. This is the biggest and most important festival of the Liangmai community. According to the ancient account, *Chaga ngee* used to be celebrated after a war where victorious warriors were honoured on the day. The occasion is also a day to sanctify the men folk for the next assignment. However, in the modern context the prime reason of observing this occasion is to sustain the rich culture and tradition of the tribe. Colourful cultural programs, ethnic cuisines as well as traditional attires are the main features of the festival. The old and the young of the Liangmai community come out in large numbers to participate in the *Chaga ngee* in every year. The youngest generation including grandsons and granddaughters of every household are to wear the traditional shawls for the occasion. Previously, the festival usually lasted for five days and observed very cautiously.

The first day: It begins with *Chamimalapbo* (making fire), the Priest goes to the main gate of the village to lit new fire to use during the festival and the males are given blessings. After that they yell, signifying that they have been sanctified. The head of the family comes and collects the fire to start their hearth with fresh firewood for cooking. As per the traditions, the womenfolk are prohibited to touch cups and plates during the festival. On this very night they are to prepare and eat food of their own choice. During this festival men have to use their own hearth to prepare dishes in order to purify themselves, because it is a taboo to touch women or even eat food prepared by women till the festival is over.

The second day: It is the day of *Npengphenbo* (shooting arrow), early in the morning the selfless boys voluntarily go to the jungle to cut the *adding* or *maram* (a typical reed found in the hills) for *Npeng*. *Npeng* is cut by those whose parents are still alive and

those who live a pure and holy life. They are to go for cutting only after being blessed by their parents. *Npeng* has to be made in resemblance to human being. It is sketched like a human being at *Npeng*, with a head, eye, nose, mouth, ear, neck, heart and chest have to be marked with black colour by charcoal. After everything is done, *Npeng* is tied on the top of the post. Keeping themselves away from sexual impurity and with a loud 'ho-hoing' proclaiming their forefather's name, *Npeng* is shot with an arrow. *Peng* is divided into five parts and hitting a particular part has its own significance: 1) *Papi* (head) is called *Charibung* (bull's eye for warrior) whoever hit it with his dart will be successful in war. 2) *Pawang* (neck) called *Tathiubung* (bull's eye for a hunter) whoever hit it with his dart will be a great hunter. 3) *Pagah* (chest) called *Aliubung* (bulls for girl or damsel) whoever hit it will have many lovers. 4) *Chabum* (stomach) called *Chamiubung* (bull for grain) whoever hit it will have a rich harvest in the New Year. 5) *Parun* (anus or below stomach) is called *Majiubung* (bull for adversity) whoever hits it will fall prey to sickness, injury, death etc. Therefore, whoever hits the *Majiubung* performs various rituals to set free from this ill-fated omen with the help of the Priest after the *Chaga*.

The third day: It is called *Gaadi* 'sharing of meals- foods and drinks.' The following day is a day of sharing of knowledge blended with eating, drinking and merry-making traditional songs, dances, games and sports as well. After that, the entire men folk gather at the main ground of the village and various competitions are held viz. long-jump, high-jump, shot put, wrestling, *Kabuipimajapbo*, cock-fights of the men folk etc. Later the high Priest would declare the completion of all.

The fourth day: It is called *Chagapabo*. On this day, all the leftover food items and drinks are distributed to the elderly people. The festival is so fascinating that young boys and girls reluctant to end-up the festival would sing: "Chaga bam ni ye" (Don't want to end up Chaga festival; we want to continue Chaga.)

The fifth day: This last day is particularly celebrated for the elderly people who continue to drink and eat the leftover food and drinks which were called *ganjung kalumtiubo* (eating leftover). The elders and women folk enjoy the leftover food. Men are not allowed to do any domestic works until leftover food is finished. During this festival couples are not allowed to sleep together and men are prohibited to touch women to maintain discipline. If men fail, bad luck follows them which may even lead to a war.

7.17 Miukeng kibo (Harvest Feast)

It is a feast of merit where a person who is able to harvest the highest amount of grain in a year has the obligation to perform *Miukeng kibo* feeds the entire villages. It elevates his status in the village. It is belief that god has blessed his family; it is a bound duty to feed the entire villager at least a meal to get god's blessing for future prosperity.

7.18 Kariudungbo

A person who has accomplished *Miukeng Jaohubo* ten times in his life can perform *Kariudungbo* which is a very rare occasion. It is a feast of merit in which the villagers are fed for more than 3 to 5 days. He invites neighbouring villages and peace will prevail during this feast. Even friends and foes are reconciled for this festival. A huge tree is cut down to make a trough (*Malikuang*) in which a virgin lady will lead in pounding the rice beers which are stored for the grand feast. This is the highest status a man could achieve in his lifetime.

7.19 Karinggen gibo (blessing of pre-memorial ceremony)

A person who has performed various feast of merit may invite his near and dear ones, even from far off villages to perform *Karinggen gibo* with a grand feast. The main objective is to bless his kin towards the end of his life and narrates the history of his family, village, folk lore, folk tales etc. and bid them adieu to lead a good life.

7.20 Tadiabo (Period of mourning)

It is believed that the dead soul continues to live in the house. Tadiabo is a kind of ritual performed by the family members in reverence to the dead person and to appease his soul for one year. When a person dies, the family members would offer sacrifices with cooked rice, rice beer, vegetarian and non-vegetarian foods wrapped with banana leaves called *Chagumnui* near the tomb. A nail of the right thumb of the dead will be drawn out and it is inserted in particular ginger call Majatbiu. This nail inserted ginger will be wrapped by a cloth and tied securely. The Liangmais called this wrapped ginger as 'Tala'. It is kept in the waist belt called Bungkam of the Chakypaopui i.e. the lady of the house and if she had to venture out it would be handed over to another woman of the family who will stay in the house.

When the family takes food, the belt will be placed in a winnowing keep secure from children or domestic animals. She

will give a share of the food and drinks for the death soul near the Tala. This share will be consumed by the eldest male member of the family after his food with extreme care not to spill anything. It is a taboo to spill anything because the soul will be unhappy and may bring ill-luck to the family or may refuse to leave the house.

7.21 Duangtipbo (To keep the barn secure)

Before the arrival of the grain of the new harvest, the lady of the house will clean the barn neatly. Then a grinded Majatbiu (Majat-right, Biu-ginger) will be kept in a folded banana leave and she will place it in one corner of the barn. A special rice beer kept in a gourd will be poured over the ginger. Then, she will pray to Charawang (god) to bless her grain and the barn so that whatever is stored in the barn will be able to sustain and provide food for the whole year or until the next harvest. After performing all the rituals the family members take a special dish of fish to purify themselves. It is considered as the most sacred and purest meal. Such preparation is usually assigned to the lady of the house. She is responsible for drawing out the grains from the barn. It is believed that it will provide more rice than what is actually harvested.

Pictorial Wordlist



Chelang kedbu (Fluffing the cotton with bow for spinning)



Chelang niabu (Processing cotton)



Chelangteliubu (Spinning Cotton)



Chelang mpuibu (Winding spun threads on a Niddy-Noddy)



Chelangzinbu (Spining cotton yarn in a hand spun, Spindle)



Chelang mpuibu (Winding spun threads on a Niddy-Noddy)



Tediu dakbu (weaving)



Nmui (tools of weaving, Bobbins)



Tediu (Loom/Handloom)



Luangbu (Short Cane Basket)

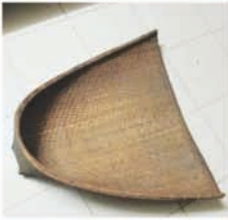


Luangtheng (Long Cane Basket)



Nkha (Bamboo basket)

*Tekhibung* (Antique cane jar)*Teziabung* (Cane container)*Meriukuang* (Winnow)*Chela* (Liquor gourd jar)*Chemiu* (Gong)*Nehum* (Drum)*Kepin* (Wooden mortar)*Chekuang* (Wooden stand plate)*Mbung* (Basket for cloth storage)*Chekekuang*
(Mortar and pestle)*Tetamkemin* (Pestle)*Chegamli/teniagli*
(Earthen pot)



Akun (Cane paddy pan)



Thiurap (Bamboo dryer)



Chegi (Shield)



Kephiu (Spade)



Kedi rang (Hoe)



Nroula (Bottle gourd)



Tetung (Anvil)



Thiuraki (Dried chilli)



Kerap (Shelf to dry utensils)



Mmang (Fireplace)



Chare (Cane basket)



Kekam (Basket)



Nkhio (Sickle)



Cheheng (Dao)



Meri (Axe)



Cekhao piruang (Animal skull)



Tepi (Mithun head)



Chegiu (Spear)



Tiuchang (Necklace)



Tetiu (Necklaces)



Teta (Bangle)



Cekunglan (Traditional ear ring)



Telatiu (Necklace)



Kebuikepiang (Mithun horn)



Cekhengke (Deer horn)



Mmang (Hearth)



Tesang (Fermented soya bean)



Mali (Sintex)



Cepai piang (Bamboo cup)



Tesunpua (Bambooshoot)



Kebui (mithun)



Alui (buffalo)



Ketom (cow)



Chekhon (horse)



Kebak (pig)



Tethi (dog)



Kemi (goat)



Ngiona (cat)



Nkuang
(porcupine)



Phuptariu (owl)



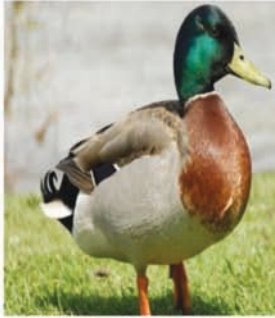
Meriureng (cock)



Awui/akhiu
(peacock)



Meriupui (hen)



Apampui (duck)



Mekhao (pigeon)



Tekui (bulbul)



Ake (parrot)



Tekua khun (tanky)



Tekina (sparrow)



Akio (quail)



Keleng (eagle)

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