CHAPTER TWO

LOCHU

2.1 Lochu

Folk songs are disseminated for most of the time in the dormitories broadly known as the Morung. As a matter of fact Morung the pre-literate institution of learning in the gone past played a very important role in the dissemination of folk song and folk tales or for that matter the development of the different genres of folk literature in the community. The morung institution served as the cultural cradle, where songs and lore of different hues are disseminated on from generation to generation by elder raconteurs of the community so that the facts of life within the community do not die out. Folk songs are composed, taught and sang at the institution, the oral narrative the backbone of every society pertaining to their past is narrated and inculcated night after night. The different genres of oral narratives or verbal arts are disseminated to the youngsters through the memory in spoken language from the mouth of the raconteur year after year. This is how the oral tradition of the people was kept alive through this institution for the past many centuries. This is how the oral tradition of the village and the community thrived for ages through this institution. For the past many centuries this institution served as a place of learning for all purposes in the pre-literate period.

The term Lochu literally means Matured songs. Songs coming under the Lochu category always do have a back-ground story. These are the songs that in fact relates to us the events of the past in the community. The songs are
occasion-based or contextual compositions and can be sung at all times. *Lochu* songs are of different themes; it can be people based; individual, family, village, and community, about place, events like war and others.

The different categories of *Lochu* folksong can be seen in the analyses of the textual data that follows. Some of these folk songs can fit into the different categories that have been classified while others could fit into one or more categories. This we shall see in the different types of songs that have been analyzed in the following pages. The Lochu folk songs can be broadly classified into different thematic context like: i) *Oso-orilo* or Songs of War ii) *Khukrielo* or Tribute Songs iii) *Chokhrulo* or Amorous Song iv) *Füshulo* or Songs of Settlement v) *Pomarakatalo* or Songs of Migration vi) Others

### 2.2 Oso-orilo – Songs of War

Most of the songs would be composed relating to war and the chivalry of warriors or anything that is related to warfare. These historical songs can be sung during social gatherings with the intention of disseminating facts of battles and duels to the younger generations. The following is an *Oso-orilo* folksong. This is a song about the war that took place between the Memai forefathers and the Kozo people. The song is titled as *Ime Padai Ope Padai* literally meaning ‘The four Memai forefathers’.

**Ime Padai Ope Padai**

*Hoa shusü Ime padai ope padai nasü*

*Nasü zho ole sorülu roke ettojü*
Ttojü lehe kozho dzü kanhie no sorülu roke ettojü

Ttojü rü hretthu kongu lethho

Lettho nhose so batsü pfuli-e ano

Ano tala so ophe ve pfü ata

Ata oshu Inmemai lu karekhro do kozü zhosü

Ozhe nho musü shilaire apfu khrumai-o khailere shettho

Shettho lehe nitu ekanhie nhodzüdoti ni adaiso tta no vu krole

Le nemu sü adaimu ko pfumuli-e sutto-u sazü

Sazü zho edu amukusü no zhenho

Zhenhonhoshe so ozhu mashü pfulo

Pfulo lehe Pfose dzü koro he phrewe sü phrelu hrojü

Hrojü nhose so ozhu mashü pfulo

Pfulo lehe Pfose dzü koro phre-ere phre kozhu zho-osü

Osü apfu ni raishu enoke shu bu anho khuluda

Luda shu ime pfunano

Nano buno pro-re kama no jü

Nojü othe helu odzü heli asü

Oru-no dzü mara opi tuupi asü

Asü opipai nodzü mara nho oru sü tu-e

Tu-e kaprü sü prü-re kahre sü hre

Sühre kaprü sü prü zhudo shu Ime pfü yi mokhu shuda kono khra prü-e tejü

Translation

The four Memai clansman were of the four Memai fathers

They were plotting and ready for a war again
The two Kozhos were also getting ready for a war
So the hung the shield by the strap on the neck
And took the spears into their hands
And their lunch pack hung on their back
The night they spent in the land of the Memai at Karekho
As I slept the dream is too bad fathers let us go back
How will you come back infront of your two sisters?
What was your dream that makes you so
The dream that I had as I slept last night
As I slept I dreamt holding the spears in the hands recognizing the face
Went and tried to strike the village gate of Pfosemai but could not strike it
Holding the spears in the hands recognizing the face
Took a strike at the village gate of Pfosemai but threw over it
Fathers don’t go ahead nor come late do wait for me
Do not be embolden Memai man
Have many trees with a big root
They will encircle you from the back and the front
They will strike and split from the bottom to the head
And they strike from the head to the bottom
It is frightening and scary and not wanting
It is frightening and scary in future do not provoke the Memai man coming
generation
**Analysis of the Text**

This song relate to us about the war between the four Memai clans and the two Kozo people. As they plotted and schemed and were ready to wedge a war against the two Kozo people, the two Kozo were prepared to launch a war against the Memai four clans as these lines indicate;

‘... *ole sorülu roke ettojü*

*lehe kozho dzü kanhie no sorülu roke ettojü’*

**Translation**

‘... were plotting and ready for a war again

The two Kozhos were also getting ready for a war’

They were ready with their sword and shield and spear. They hung their shield on their neck by the strap, held the spears in their hands and their lunch-pack hung on their back, ready for the war.

The two Kozo set out and for the night hid at Karekho in the land of the Memai. As they lay to rest, one amongst them who was a slight younger than the others had a dreadful dream. When he woke up he said ‘the dream is too bad, fathers² therefore let us go back³. The elders of the group then said, ‘how would you return and face your sisters⁴ without wedging the war against the Memai clans’ (that would be lost of pride before the people if the return without a war after they had set out for the war). They then ask the young man what his dream was all about that make him apprehensive and disheartened.
The youngman described the dream; ‘as I slept I dreamt, holding the spears in the hands and recognizing the face I went to strike the village gate of Pfosemai but could not strike it, but instead threw the spear over the gate of Pfosemai village.’ And he tells them not to go alone infront nor come late alone or go away but be in the group together and wait for the other all through. Or else they will be annihilated by the ferocity of the Memai which is best described by the following lines;

‘... Othe helu odzü heli asü
Oru-no dzü mara opi tuupi asü
Asü opipai nodzü mara nho oru sü tu-e’

Translation
‘… encircle you from the back and the front
They will strike and split from the bottom to the head
And they strike from the head to the bottom’

The Memai people, there are many roots and so there are many trees\textsuperscript{5}. They would encircle from the back as well as from the front and they would split you bottom-up and likewise split from top to the bottom. It is fearsome and the least likable thing to have ever been done. The youth goes on to warn his fellowman not to provoke the Memai clans as that would further infuriate them. And so he says that it is frightening and scary and therefore they should not provoke the Memai people.
The following song is titled as *Arijü ye Akajü* which is translated as *Arijü* and *Akajü*. This song relates to us about the duel of *Arijü* and *Akajü*. Where *Akajü* kills *Arijü* by treachery and not as the rules of one to one duel is supposed to be. This brings in the *Arijü*’s sister Kapaini into the picture of the individual war and she avenged the dead of her brother by killing *Akajü*.

*Arijü ye Akajü*

*Mahra Khruno ichua Akajü mai yire te tto kakrie ttojü*

*Chizhi Khruno Arijü-o mai yi bure te tto kakrie ttojü*

*Ttojü ikhrumai Arijü-o Akajü-o*

*Jü-o zho nia nipa sashuu da ayia apa sachu lemo*

*Kanhie kashi kaka leno anhie osü rethu ojü masaa anhie nhopfule*

*Le sütto molili ni nittomai yi nopfümai tile.*

*Ye lele ikhrumai Akajü mada bvü-o*

*Bvü-o ochikhru maikosü salo profüli khai koku khai ttano*

*Ttano zo-o Arijüo mai kru ke khai sü*

*Esü zo-o Arijüo maisü izhu ttojü*

*Ttojü aproo Arijüo sosü vadu vanhü*

*Vanhü tthu pfulushi shina sano dupfu*

*Dupfu lehe ilomai Kapaini mahe kono*

*Kono ihe chopfutto ohrü kashi ko teni moho cho*

*Hocho ihe chopfutto ohrü kashi koli apro Arijü moku pholu lere*

*Lere ohashi ino chanitto sotejü*

*Tejü oshu Mahramai lokhroo kroa kro monhüe*
Monhüe zhoo adaikhru kone kili-e lokhro kro choe
Choe shu Mahramai lokhro kro li mape pio da
Aru lokhro okhro kakre lokhro kro modo eno

Eno zhoo khroenü khraana chini koso oruleno bulo lokhro kro choro to
Chore Mahra khrusü nholo raikara so, solu kopfü ku chodo eno

Eno lehe ilomai Kapaini mai sado tiko mape shu chore
Apfu izho mikrideni okhu kayi hrü kokrü pio da
Kapaini nisü mikrideni okhu kayi hrü kokri pfüe adaie sole ne

Leni apro Arijiüoo mokhu pholu lere
Lere ashuro kayi sü-e fü füshe no duni

Duni lehe Mahra jü sado onga kayi nasü hruba pfotta
Pfotta Mahra khrusü nholo raikaraso, solu kopfü iku chodo eno

Eno oshushu jü maipfü adai hri koso laiu
Laiu ichahrührä e-so modo eno
Mahra khru no ichua Akajü mai yi tili phonho mokru letta rehu laijü
Kodžü koli ikhrumai Akajü pfüpfü nholo
Nholo oshushu djü maipfü daihri pfu solaiu
Laiu ichahri hra eso modo eno

Mahra krüno ichua Akajü mai yi tili phonho mokru letta rehu laijü

Laijü ezho omai kakri Akajü no hore ažhü Akajü ohrü kashi-u (ipipu?) sa
Esa ochi koro he pra ližü ho ale he-o inhora tokhu kodu esü prabu lejü
Lejü ochi koro he pra ližü ho ale he-o inhora tokhu kodu esü prabu chore
Chore oshu shujümait pfü dai hrü ko solai-u
Laiu ichahrü hra eso modo eno
Mahra khruno ichua Akajü mai yi tili phonho mokru letta rehu laijü

Laijü chinu mainu lai atumai tulai esù

Esù izho-o maikakri Akajü no kore ikhrumai Akajü ohrū kashi ikhru sù ihe sama

Akajü ochino bu kanhie ikhru-lo oke so leho

Leho oruno mare okre sole-u kanhie

Kanhie ochino bu kanhie khru-lo okre so lemo

Lemo lehe Mahra khru khru lo-okrebu leno lo okre sole-e

Akajü khala durai leho maizheo raileu

Leu khala du süno ano maizhe bu raile re

Akajü nepfü bvüjü ihe nifü leno nifü iku

Aku kothu mikrideni okhu kayi sù kokrügrı ttojü

Ttojü izho chanitto maio odo shi na elo

Hoa lehe ikhrumai Akajü othu kashi-o li esù tini

Tini lehe ilomai Kapaini othu kashio li isü chomo

Kodjü koli ikhrumai Akajü ifü sù hrapho-a ttojü

Ttojü izho marü phe pfü phe vepfü ano opi du tthu ashuro lesü tho pfüa ta

Ata Mahra khru sù vulo raikaraso, solu kopfü eku chodo eno

Eno lehe ikhrumai Akajü nihie sù kade nhi ama

Ama lehe ikhrumai Akajü anhie sù kade shu sano

Sano izho o-chanitto maino kara nopfü eku

Esù pra kali khrono rehu mokru letta kapea jü Akajü anhie

Kodzü koli ekhrumai Akajü pfüpfü vupra

Vupra izho azü Akajü nihie sù kade nhi ama
Ama izho nizü Akajü anhie sü kade shu sano
Sano izho chanitto maino kara nopfū asū
Estū pra kali khrono rehu mokru letta kapea jū Akajü anhie
Anhie lehe apro ru Akajü bavu nojū oshi pidu tthu-a ashuro lesū thopia yi pfū laire
Hoa oshu Mahra tomujū do-azhu kochu more
More lehe Mahra pfū kothupai kono vupra
Vupra lehe Mahra pfū kothupai kono azhu kochu locho
Locho izho-o chanitto maio odo shina īlo
Īlo izho-o chanitto maizhu athi tiwe īlo
Mahra khru nithe hino eno lai nhie hoke nino no eno mashe sū na
Mahrakhru athi heno eno modo eno eno ano mashe she jū
Ashe ashekha kono mazhe koso ichuno ivu khru esū
Hoa lehe ekhrumai Akajū pfūpfumai no ochino pho-epho moho talo
Etto lehe Mahrakhru khru lo kre buleno lo kolai kai to-u
Tto-a lehe chizhipfū Kapaini phuduhrūā ihe moha
Hoa lehe inholi heno hru kolai shu-esū
Isū omai kayi maisū izho iħru hi teni moro tephi
Akajūoo nino Arūjūo mai zū moli sū ino nēhrudzūmai malai-u ne nhoha machi-u le
Le-e nino alekho eso mozhu sū nihe tthu ezū keu kochu
Kochu ohashi ino chanitto maizho mape tepi Akajūo
Hoa lehe inholi heno hru kolai shu esū
Akajū zho chopfutto maino zūli esū
Esü lehe inholi no khro shuwua orinhü nhüle

Ule izho chanitto maino züli esü

Laphra kapri koso makhri pfülai

Pfülai ohashi eno chanitto mai zho mape tijü Akajü

Hoa achi koro eprali zü ho-a

Hoa apro kotsüo no lo ripi pfulo te

Ete ezho adai soripi kele pfu chokhru pi sama

Sama apro totsüo no lo ripi pfulu te

Ete ezho adai soripi kele pfu chokhrupi sama

Sama apro nono-u no lo ripi pfulie esü

Esü izho ochopfutto maino züli esü

Esü izho otu phudu raso hu dale da eno

Eno izho chanitto maino züli esü

Esü izho otu tulo raso hu dale do eno

Ano soshu ti shu shivü tishu ripra eti shuno-e

I-ilomai kapaini phuduhriaa khiu shu ttabo.

Translation

The Mahra says that Akajü is still the best

The Chizhi says that Arüji is the best

So the youth/bachelors Arüji and Akajü

Akajü-o don’t bring your friends along, I will not bring mine

The two of us will measure the length and breadth of kashi and fight out

If we don’t do that you will be branded a female and me a woman

And this liar Akajü
Akajü went home and brought along three friends and hid them at bushes

And today Arijüo was enticed and kept

And this day Arijü was injured

And my brother Arijü was cut into pieces

The pieces could not be carried and have to be collected in a shina shawl

Carrying the dismembered, maiden Kapaini

Would have loved to be even a thin, bony male

Had I being a thin, bony male, I would have avenged my brother Arijü’s death

Unlucky that I am made a female

Have the Mahramai come towards their field

Today, which month they got and are going to their fields

So when the Mahramai reaches their fields sent me a message

My villagers did not get te month to go towards the fields

Today the burning month of khroenü khrana allows them to venture the fields

The Mahramai are going to the field like a tied string and the flying white ants

So the news was sent to maiden Kapaini

Father today buy me a good sounding mikrideni

Kapaini what would you do with the good sounding mikrideni

With it I will avenge the death of my brother Arijü

And also string up my basket with the multiple basket string

She put on the best weaved shawl and go

The Mahramai are across the landscape like string ropes and white ants flying

O! Stranger lady on what business are you on

No I am not on any business trip
The Mahramai says that still Akajü is the best, so I am on my way to look for him and spend the day with him.

After sometime the parents of Akajü the bachelor are bound for the field.

O! Stranger lady on what business trip are you on.

No I am not on any business trip.

The Mahramai says that still Akajü is the best, so I am on my way to look for him and spend the day with him.

O! There are no other Akajü other than my loving thin bony son Akajü.

When you reach the village gate he will be sitting at the inhora stone platform.

And when I reach the village gate I see him on inhora stone platform edge.

O! Stranger lady on what business trip are you on.

No I am not on any business trip.

The Mahramai says that still Akajü is the best, so I am on my way to look for him and spend the day with him.

The younger ones are too young and the older ones are too old.

Now there are no other bachelor Akajü, it is only me the thin and bony bachelor Akajü.

Akajü do we stay back home and do what young people do.

Or go to the field side and gather-up and nest the two of us.

No the two of us will no stay back home and make the nest.

We will go to where the Mahramai youngsters go and make their nest.

Akajü do we first eat the lunch pack or perform the manners?

The lunch pack wil be later the manners will be first.

Akajü your big bosom is pressing down and hurting me.
Stood up and mikrideni strikes the good sound
And today the lady has some bad intention
I have heard the bad intention of bachelor Akajü
But I have not heard the bad intention of maiden Kapaini
Later it was heard that the bosom of bachelor Akajü was ripped open
Today I chop off the head put it into my basket and go
Mahramai are back from the field like stringed ropes and flattering white ants
And so did you get to meet the bachelor Akajü?
And yes I and bachelor Akajü got to meet
But today the female was carrying dirt
So we two have agreed to meet up next month
After sometime the parents of Akajü were seen returning
So did my loving Akajü and you get to meet?
Yes your loving Akajü and me did meet very much
But today the female was carrying dirt
So we two have agreed to meet up next month
And my big handed brother Akajü chopped a dog’s head and put into my basket as a gift which I am carrying back
And the foolhardy Mahramai did not question my name
And when a Mahramai granny was coming back
And coming back the Mahramai granny question my name
O! Today the phatic-communication of the maiden is not good
Today, what is the name of the maiden?
Are there any other Mahramai coming after you or are you the last
There are no other Mahramai after me I am the last one
Out of tiredness I am the last one coming now
If the parents of bachelor Akajü search and search and does not find
Tell them to go and look at the place where the Mahramai go and make nest
And it is me the boyish Kapaini of Chizhimai
And at mount top I open the basket and look
So the good man today has sweat on his forehead
Akajü had you not killed Arijü I would have licked off your sweat and sucked off your nose mucus
You caused too much anguish and grieve to my heart so I killed you really
Bad luck me a female’s labour will not be spoken
And at mount top I open the basket and look
Akajü today had you been killed by a male
At every mount top there will be shout and there will be war cry
But today a female got the kill
So as though scared to talk carried stealthily
Unlucky a female’s labour has to be spoken off Akajü
And as I reach the village gate
Ask my eldest brother to come and get the war head
How will it be a war head but her adulterous head
Ask my middle brother to come and get the war head
How will it be a war head but her adulterous head
And as my youngest brother came and got the war head
Today if the kill had been by a male
Today an unblemished bull would have been slaughtered

But today the kill was by a female

So an unblemished cow would be slaughtered

Do not call it as a meat gift nor packed meat nor warriors’ meat

But just call it as the boyish Kapaini’s dish

**Analysis of the Text**

This song is an outcome of the duel and its ramification thereafter on the warriors. The song is largely a lament of the sister of a warrior who was killed unfairly and how the sister avenged the death of her brother. The song recounts a duel between two warriors Akajū and Arijū which can be seen in the words of the challenger Arijū;

‘… Akajū-o zho nia nipa sashuu da ayia apsachu lemo
Kanhie kashi kaka leno anhie osū rethu ojū masaa anhie nhopfule…’

**Translation**

‘… Akajū-o don’t bring your friends along, I will not bring mine

The two of us will measure the length and breadth of Kashi and fight out

Both the warriors were renowned warriors from the Mahra village, whose people says that he is the best, and the latter his opponent from the Chizhi village whose people says that he is the best. Arijū challenged Akajū to a one on one duel with the agreement that no friends or others would be brought to the place of the duel. This was agreed upon so that the full measure
of their skill and tact of a warrior be brought out and whosoever was the better warrior would emerge the winner and be known as the best warrior. Whoever does not followed what was agreed with be branded a female.

The duel took place on an appointed day but it was not a fair duel as Akajü lied, brought three friends and hid them in bushes where the duel was to take place. This way Arijü was enticed to the duel and with the help of friends Akajü slew Arijü in an unfair duel. He was cut into several pieces. The pieces were gathered and carried in a shawl by Arijü’s sister Kapaini. Carrying the remnants of Arijü, her heart wrenching Kapaini lamented thus;

‘... ihe chopfutto ohrū kashi ko teni moho cho
Hocho ihe chopfutto ohrū kashi koli apro Arijū mokhu pholu lere’

Translation
‘Would have loved to be even a thin, bony male
Had I being one, I would have avenged my brother Arijü’s death’

She longed even to be a thin male just to be able to avenged the death of her brother. The anguish and the raging torment of the heart are manifested. These thoughts remain stuck in her mind. In those days females were not one to be seen in the war games or in battles or duels. She continue to lament on her being an unfortunate female which means she would not be able to avenged her brother’s death.
Kapaini did not stop at that but continue to foster thoughts to avenge Arijü’s death. She continued to gather news on the movements of the Mahra people, which month they go and come from their fields. She requested her fellow villagers to give messages to her in this regard. But her fellow villagers did not get the required news, but she herself manage to get to know when and in what month the Mahra people go and reach their fields. It was in the month of khroenü khrana⁷ that allowed them to venture to their fields in big numbers as if they are stringed together or like the flying white ants moving in line they go. This message was likewise conveyed to maiden Kapaini. When she got to hear this, she requested her father to buy for her a good sharp mikrideni⁸ knife. Her father enquired as to what she would do with the good sharp mikrideni knife, to which Kapaini replied that she would avenged the death of her brother Arijü. She also requested her father to string up her back-basket with the multi plaited strap. When everything was ready Kapaini put on the best weaved shawls and left.

The Mahra people were scattered across the vast landscape and were as many as the white ants flying across the sky. And the Mahra people on the way to the field asked her what her business is? To their question Kapaini replied;

‘Ichahri hra eso modo eno
Mahra khru no ichua Akajü mai yi tili phonho mokru leta rehu laijü’

Translation

‘I am not on any business trip
Mahra people says that Akajü is still the best, so I am on my way to spend a day with him.

Thereafter Akajü’s parents bound for the field too met Kapaini on the way, and they too asked on what business trip she has does come? She replied that she is not on any business trip but as the Mahra people still says that Akajü is the best, she is on her way to look for him and spend the day with him. Then the parents of Akajü said ‘O! There are no other Akajü other than my loving ‘thin and bony’ son Akajü’. They also told her that she would find him at the village gate and he will be sitting at the inhora stone platform edge. On the word of the parents Akajü was found seated at inhora stone platform edge. On being asked if he was Akajü, he said, ‘the younger ones are too young and the older ones are too old and there is no other bachelor Akajü, it is only me the thin and bony bachelor Akajü’.

Having found the person she came looking for maiden Kapaini made known the intention of her visit, which is to spend a day with him as he is known to be the best warrior of the Mahra people. She asked him;

‘Akajü ochino bu kanhie ikhrulu oke so leho
Leho oruno mare okre sole-u kanhie’

Translation

‘Akajü do we stay back home and do what young people do
Or go to the field side and gather-up and nest the two of us’
Here the exchange of dialogue between Kapaini and Akajü is full of amorous banter, enticing the other to become a prey. Kapaini asked Akajü if they should stay back home in the village and indulged in sexual activities as young people do when left alone or go to the field and nestle together. Akajü retort back saying that they will not stay at home and nestle together but go to where the Mahra youths go and make their nest. Akajü’s intention of choosing the morung has greater significance as it will showcase his prowess not only in warfare but also prowess with the opposite gender and by taking her to the morung the youngsters would know of his achievement. Kapaini further asked Akajü if they should first eat the lunch pack or perform the manner. Akajü chose the manner first and the lunch later. As they lay to indulged in manner Kapaini on the pretext of being hurt by the big bosom Akajü, asked him to relax a little. And as Akajü relaxed a little she strikes his belly ripping it open with the mikrideni knife. Akajü realizing the gravity of the situation says ‘today the lady has some bad intention’ to which Kapaini replied, ‘I have heard of the bad intention of bachelor Akajü, but not the bad intention of maiden Kapaini,’ thus absolving herself. And thus Kapaini kill the warrior Akajü.

Kapaini chopped the head of Akajü and put it into her basket and left. As she made haste, along the way she came across the Mahra people as though they were strung together on a long rope or like the many flying white ants. The Mahra people questioned her if she got to meet bachelor Akajü, and she replied yes, adding, the unfortunate situation of the female carrying dirt on
that day. Kapaini cited this as an unavoidable excuse from people prying into what she was carrying as her dress was stained with blood that was dripping from the head of Akajü in her basket, and at the same time reaffirming that Akajü and she would be meeting the following month again.

As Kapaini continued her journey she came across Akajü’s parents making their way back from the field. They enquired if she got to meet bachelor Akajü to which she replied that she did but as she was carrying dirt that day they have agreed to meet again the following month. She added that the generous big-handed Akajü chopped a dog’s head and put into her basket as a gift which she was carrying it back.

Though many Mahra people spoke to her along the way no one asked her name thus far. And at the far end of the long line of the Mahra people along the road comes a lame granny who asked for her name. Guessing the anxiety in the course of her phatic communication which was apprehensive the granny asked Kapaini her name. Fearing for any repercussion for her unwanted deed, Kapaini countered the old granny by asking if she was the last of the Mahra people or if anyone was coming after her. The granny answered that being lame and out of tiredness she was moving slowly and happens to be the last in the long line of people returning from the field. Kapaini then reveal herself to the old granny and tells her that if the parents of Akajü search for him, tells them to go and look in the place where the Mahra youths go and nest. Kapaini continue to reveal herself to the old granny by saying that it is
the boyish Kapaini of Chizhimai who killed and took the head of Akajü, and then continued her journey. As Kapaini trudge her way up the mountain she set to rest at the mountain top and took a look at the head of Akajü. Taunting she remarked and said that the good man had sweat on his brow and mucus on his nose. And she muttering to the head says that had he not killed Arijü in the way he did she would have licked clean the sweat on his brow and sucked clean the mucus on his nose. She continues to say that he caused her too much grieved and anguish in the manner he killed her brother and therefore that is the reason why she killed him. She continues to verbally torment Akajü even after killing him.

The interesting notes of differences in being killed by a man in war and a woman in whatever manner of been killed is ruefully admitted by Kapaini that ‘she being a female her endeavour or stature of the killing will not be spoken off. And that is bad luck to both Akajü and she, for his death will not be declared publicly for fear that it will bring disgrace being the victim of a female, but had he been killed by a male, at every mountain top there would be shout and war cry to avenge his death. Or the victor making it known of his achievement through ululating and having a warrior feast, but as it was a female who got the kill everything goes on stealthly from carrying the head to getting to know of the death of the best warrior of the Mahra people. The overpowering of the killing of Akajü by the female Kapaini would be better known more than the death of the great warrior Akajü.
As Kapaini reached her village gate she requested her brothers to come and receive the head of Akajü whom she killed. But the older brothers refused saying;

‘izho adai soripi kele pfu chokhrupi sama
apro totsåo no lo ripi pfulu te
izho adai soripi kele pfu chokhrupi sama
apro nono-u no lo ripi pfulie esü’

Translation

‘How will it be a war head but her adulterous head
Ask my middle brother to come and get the war head
How will it be a war head but her adulterous head
And my youngest brother came and got the war head’

Disbelieve and unacceptable that a Kapaini avenged the slaying of Arijü, the eldest brother refused to come saying it can only be her adulterous head. Then she requested her middle brother to come and receive the head but he too refused saying it is not possible to be a war head but her adulterous head. At last it was Kapaini’s youngest brother who came forward to receive the warrior’s head of Akajü, whom she had avenged for the treacherous killing of Arijü.

The opportune killing of Akajü would have been celebrated had it been carried out by a courageous male. An unblemished bull would have been slaughtered to befit the occasion that is the killing of a great warrior like Akajü
which was no mean achievement. But as the killing was made by a female, it was not celebrated, and this can be seen in the following lines;

‘... izho chanitto maino züli esü
izho otu tulo raso hu dale do eno
sosu ti shu shivü tishu ripra eti shuno-e
I-ilomai kapaini phuduhrüa khiu shu ttabo’.

Translation

‘... today the kill was by a female
So an unblemished cow would be slaughtered
Do not call it as a meat gift nor packed meat nor warriors’ meat
But just call it the boyish Kapaini’s dish’.

Unfortunately the killing of Akajü was not by a male warrior but by an unsuspecting courageous female who happens to see the gruesome dismembered remains of her brother who was killed through treachery. Still the valiant act of Kapaini was not rewarded in the way it should befitting her womanly courage. An unblemished cow was slaughtered, but the whole affair was kept low keyed. When the meat that was distributed as is the custom it was not even mentioned as gift meat nor warriors’ meat but just called the boyish kapaini’s dish. This whole act was to protect the cowardly pride of the male members of the family who did not venture out to avenge the killing of their brother, but when everything was achieved by the courageous Kapaini
everything was been hushed up, thereby undermining the courageous act of Kapaini.

This song is a revelation in the way man and woman were treated in the days of Akajü and Arijü. The society has a different outlook towards man and woman even if the achievement is of equal stature if not more. Like in this particular case of Kapaini who goes and avenges the dead of her brother by whatever means she could, while her three other brother does not have the guts to face Akajü. When Kapaini achieved what her manfolk did nothing for it, her character and action is questioned and belittled as adulterous. The same importance is not accorded to the deed of the woman as that of the man when he performs it. And instead the deed of the female always remains suspicious in the eyes of the manfolk. For Kapaini it was her courage, anger, guile and the heart-wrenching sight of the remains of her brother that propelled her to seek revenge. The fear and intimidation of her brother’s killer is overpowered within her by the pain of her brother’s death. The filial bond of siblings that concord between her and her brother Arijü, unlike her three other brothers who remain static at home doing nothing and who even fail to acknowledge in what Kapaini achieved. This in a way is social injustice and unequal treatment of the woman folk in the bygone era of the Chizhimai community. Thus through the folk song or the oral text it helped us to recover the lore and the poetry of the gone past behind the written words.
The next song tells us about the fate of an unmindful and outspoken family, who meets their death at the hands of the great Memai warriors. The song is titled as *Karedžü Ipfrünü Pfëbu Kaphe* meaning the overturning of Karedžë Ipfrünü’s mother’s place.

**Karedžü Ipfrünü Pfëbu Kaphe**

_Hoa shusü Ime padai ope padai nasü_

_Nasü Kosümái zho Akhayi khrole tino bu shüjü_

_Shüjü kowuti adai koso letta-a shüjü-u sacho_

_Sacho shusü Ime padai ope padai nasü_

_Nasü Kosümái zho Akhayi khrole tino bu shüjü kowuti chonho koso letta-a shüjü-u more_

_More shu Aro jü-o Ipfrünü pfëbu phele shüjü-u chore_

_Chore zho-o Imemaipfu movu khrusü_

_Khrusü zho Imemaipfu ope kajü khrusü_

_Chakai keli chaki li khobu-redzü süpfu_

_Süpfu shu Aro jü koro-e pfuki koro kozü zhosü_

_Esü lehe ilomai-o Ipfrünü mahe kono_

_Kono chikhri motthu-e krezü bo khala maisüi bo_

_Sübo hukhe karai le ikono robukhe_

_Khe kottho loli masakhapfu makaisa dakohru sata_

_Sata zho-o opfëpfu chi kanenhü sîno bu phru_

_Buphru lehe apfu soru-u maii kono_

_Kono rü hretthu oke lettho_
Lettho nhose so batsü pfulu tapra

Tapra zho-o le kodzü pfo hu

Hu koko ti phibe no mana-i kredzü pi-e sü

Esü lehe apfu soru maipi sūno pfo chishe-e moha

Moha lehe apro-e kanhie maiti kono

Kono rü hretthu oke lettho

Inho kali makilu-e kalimai modzü pfoko

Pfoko zho-o le kodzü pfohu

Hukoko ti phibe no mana-e kredzü pi-e sü

Esü lehe apro-e kanhie maipi sūno pfo chishe-a moha

Moha lehe Ilomai-o Iphrūni batepfo kra

Pfokra zho-o le I adai amū komu sotesa

Tisa isū tolu-kholo kono zhelo

Zhelo lehe apfu soru maipi sholu zūmo

Zūmo isū tolu-kholo kono zhelo

Zhelo lehe apro-e kanhie maipi sholu zūmo

Zūmo ano mozhu kro-e chibuno pfo rali-e ttojū

Ttojū lehe illomai Iphrūnikokuko kosū moho kiwano le otheno hriyi letta

buchu kojū

Kojū shu Imepfuna ni zūkili-e sü

Esū zho-o le nikra südo nitthu südo eno

Eno lehe apfu soru maipi-o ti abale thettho-u

Hoa shu Aro dzū kakrū ochu-u yi olā-u yi heno

Heno lehe nipfu soru maichuno shi-e sü
Translation

The four Memai clansman were of the four Memai fathers

Were seated in the plains of Kosimumai land Akhayi and planned

What was the thing they plotted?

It is the Memai’s four clansman of the four fathers

Were seated in the plains of Kosimumai land Akhayi and planning something

They were planning to go and overturn Iphrüni’s mother’s place of Aromai

Today the kings of the Memai

Today the great Memai clansman

With guile and expertise carried the Redzü-gun

And the night they spent at the nearby mountain side

And the lady Iphrüni
Refused to sleep the whole night and cook the food

And the cock began to crow at dawn

When the cock began to crow fast, she woke her husband and took him along

They sat at a spot where they could see her parent’s household

And looking my father

Took the shield and slung to his comfort

Took the spears and come out

Then he was chased

He was a little slow and he was speared

And my father’s head was now been rushed upon

And my two brothers

Took the shield and slung to their comfort

Bit one spear by the mouth, took another by the hand and surge forward

Then they were also chased

They were a little slow and they were speared

And the head of my two brothers were now been rushed upon

This maiden Iphrıını clap her hands and weep

Why today is my most unsatisfying day

I am not a hawk or crow to fly

So as to go and snatch the head of my father

I am not a hawk or crow to fly

So as to go and snatch the heads of my brothers

And when I look to the south I see they were celebrating with it

Was the maiden Iphrıını hidden away so that she could have a better living
The Memai men you have made the kill
This is all your pride and prestige / wage
Please give in the head of my father into my hands
The speech and sound of the other Aromai were good
But not the speech of your father
So the head of your father will not be handed over into your hands
The Memai men you have made the kill
This is all your pride and prestige / wage
Please give in the heads of my brothers into my hands
The speech and sound of the other Aromai were good
But not the speeches of your two brothers
So the head of your brothers will not be handed over into your hands
Iphrüni age-groups comb over their hair and bore children
And goes to meet the parents
Iphrüni will comb over her hair and will bear children
But will not see the home of her parents
Iphrüni who wants to be linked, wants to be single and Iphrüni wants to live foolishly

Analysis of the Text
This song is about the fate of a family, who for their unmindful and outspoken ways of speech meets their death at the hands of the Memai warriors. Iphrüni was a young girl who was married into a great clan of the Memai community. As outspoken as she is, she spoke mightily about her
father and her brothers about their skills in warfare, of their courage and bravery and their war achievements. Her bragging about her father and her brothers as well as the boastful or big-mouthed nature of her father and her siblings trickled into the ear of the Memai and affronted and hurt the pride of the naturally proud Memai community.

The Memai plotted and schemed their plans outside the vicinity of their territory, yet Iphrūni got a whiff of the news and set forth for the land of her birth. Yet misfortune beset her and she witnesses the deaths of her father and her siblings at the hand of the Memai warriors. This song is a lament of Iphrūni, on her misfortune, the death of her father and her siblings and her fate that awaits her in the coming days.

The Memai who went into the plains of Kosümai were the representatives of the four Memai clansmen. They landed at Akhayi in the land of the Kosümai and deliberated, planned and plotted, yet what the great clansmen of the Memai deliberated, planned and plotted it was not spoken or let known to the people in general. The Memai clansmen planned to go and wedge war against Iphrūni’s village, the village of her birth, and the land of her mother called Aromai. And this is what the Memai conferred;

‘… shu Aro jü-o Iphrūni pfūbu phele’

Translation

‘… to go and overturn Iphrūni’s mother’s place of Aromai’
The Chiefs of the Memai and the great clansmen with guile and expertise carried the gun Redzü. The Memai warriors spent the night on the mountain side of the Kosümai village. In the Memai village lady Iphrüni refused to sleep and kept awake through the night churning out food. As the rooster began to crow at break of dawn Iphrüni awaken her husband from his slumber and as the rooster began to crow faster and faster, she took her husband along with her onward to her birthplace. They reached a spot from where they could view her parent’s household. And this is what Iphrüni and her husband viewed from afar;

‘... lehe apfu soru–u maiti kono
Kono rū hretthu oke lettho ...

... Esü lehe apfu soru maipi süno pfo chishe-e moha ...

‘... lehe apro-e kanhie maiti kono
Kono rū hretthu oke lettho ...

... Esü lehe apro-e kanhie maipi süno pfo chishe-a moha’

Translation

‘… looking my father
Took the shield and slung to his comfort …

… my father’s head was now been rushed upon …’

‘… my two brothers
Took the shield and slung to their comfort …

… the head of my two brothers were now been rushed upon’
From afar Iphrüni and her husband witnessed her father take up his shield and slung to his side comfortably. Then he took a spear each in his hands and came out of the courtyard to the open ground to face the Memai warriors who confronted and chased him. He was a trifle slow to react and so the Memai warriors stuck their spears into his body, thereafter the warriors went for his head. As Iphrüni’s father’s head was taken, her two brothers too appeared on the scene. Like their father, the brothers too took up their shield and slide it to their side comfortably. The brothers took a spear each in their mouth and another in one hand and surge onward on seeing their father speared to death and the head taken by the Memai warriors. Unfortunately, the brothers’ fate did not fare any better. They too were chased and the brothers too were speared by the Memai warriors. The brothers were slow and so they could not react to the Memai warriors’ agility and preparedness. They were killed and their heads were taken.

Feeling wretched and filled with sorrow, Iphrüni clapped her hands and wept bitterly. She cried out, ‘Why today stand out as the most unsatisfying day’. She wished she be a hawk or a crow, so that she could fly and then snatch the head of her father from the hands of the Memai warriors. She laments that she is neither a hawk nor a crow to be able to fly, and had she being one, she would had gone and snatched the heads of her brothers which were captured by the Memai warriors. As she looked down towards the south, she could see the Memai warriors celebrating their victory with the head of her father and her brothers. Iphrüni questions her very own survival, and she asks
herself, ‘am I married off to some far off land that my existence will not be endangered. Was it so, that I might have a good living? This she questioned herself but remained unanswered. At the end of that eventful day Iphrüni go over to the Memai warriors and tells them that it is their pride and prestige that they had hunted the head of her father and she pleaded with them to hand over the head of her father into her hand. But the warriors replied;

‘... shu Aro dzü kakrü ochu-u yi ola-u yi
lehe nipfu soru maichuno shi-e së
lehe nipfu soru maipi-o ti nibale tettho hro’

Translation
‘... speech and sound of the other Aromai were good
But not the speech of your father
So the head of your father will not be handed over into your hands’

Thus the head of Iphrüni’s father was not given into her hands. And so Iphrüni for the second time go over to the Memai warriors and tells them that it is their pride and prestige that they had hunted the heads of her brothers, and she pleaded with them to hand over their head into her hand. But the Memai warriors replied;

‘... shu Aro dzü kakri ochu-u yi ola-o yi
lehe nipro-e kanhie maichu no shi-e së
lehe nipro-e kanhie maipio ti nibale thettho hro’
Translation

‘… speech and sound of the other Aromai were good
But not the speeches of your two brothers
So the head of your brothers will not be handed over into your hands’

The Memai clansman taking cognizance of the unkind bragging of Iphrüni’s family thus refused the head of her father and brothers to be handed to her. Hearing the refusal of the Memai warriors to hand over the heads of her father and her brothers into her hand Iphrüni curse herself and says ‘Iphrüni’s age-groups comb their hair over and bore children and take their children to meet the parents. Iphrüni too will comb her hair over and will bear children but will not see the home of her parents, Iphrüni who wants to be linked, wants to be single and Iphrüni wants to live foolishly.’

This song tells us a story with a moral lesson in the song. The moral is ‘one should not be foul mouthed, should not be outspoken or boastful or brag about oneself or family.’ This is particularly to be understood by the woman folk as they could be married into different clans, village or territory. As a community bragging is never appreciated by the Memai community and looked upon as an offence to the pride and wellbeing of the others. Therefore elders always tell the children not to be boastful as this leads to one’s own downfall in the long run.
The next song is titled as *Mariafü Maipfü Athia*, which can be translated as ‘the lady Athia of *Mariafü*’. The song is a song of revenge, a revenge for the killing of Athia by an enemy of her father who dismembered her body in the most gruesome manner.

*Mariafü Maipfü Athia*

*Hoa lehe Marifü maipfu Basho na Athia sü*

*Oba tozü hrelu attihina-u ozhu kochu locho*

*Lochu lehe Marifü maipfu Basho na Athia sü ihe moha*

*Moha lehe Marifü maipfu Basho sü*

*Kanhie kopho sü pho kanhie koro sü ro chodo ano*

*Ano maikozü no zükebo ano*

*Ano maikava no valibo ano*

*Ano nekru nodu ozü leno sükho*

*Sükho kathemai sü sülemo kahriümai lukho sochajü osoripfu*

*Hoa lehe Marifü maipfu Basho sü*

*Esü lehe Ikhrazü maipfu Lazhi te kaphre zho-o sü*

*Esü lehe Marifü maipfu Basho Sü*

*Esü lehe Ikhrazü maipfu Lazhi-o sü*

*Esü zho-o le ojü chotsü lu kalino kokho*

*Kokho lehe Marifü maipfu moso khrusü*

*Khrusü lehe Ikhra dzü maipfu moso khrusü*

*Khrusü zho-o le ojü chotsü lu kalino kokho*

*Kokho lehe Marifü maipfu Basho sü*
Esü lehe Marifü maipfu moso khrusü

Khrusü zho-o azü Athia mokhu kopho khrusü

Khrusü ano mokruko kathe tuledo-i Marifü maina

Maina lehe Marifü maipfu Basho sü

Isü achi kheto kho-e oprüne kashi iku

Iku achi zhe khaiththu dzünho kape iku

Iku achi sova sisi kale iku

Ikhrana zhosü adaichi ko-e cholu sacho

Ikhrana zhosü ikrai-izhele cholu ttojü

Pfuva linho kro khro-rali sokepfo nholo

Pfuva li nhokro pfu Basho hutthu le shettho

Ana khrumai alashu-e anoshu butotulu oda

Pfuva linhokro pra-rali soke pfo nholo

Pfuva linhokro pfu Basho hutthu le shettho

Ana khrumai alashu-e anoshu butotulu oda azü khrumai

Khrumai zho-o azü Athia khrumai süo nhokro monhi

Monhi chino tosü-livo hrü hrü pfü ano

Ano chino kohu-tosü bvü molu pfono

Kalai maino no ie railo pimo bailewe sü azü khrumai

Ilo pisai kali sü kohu-tosü bvü molu pfono

Pfono khaludo vahino bu-a mūrai mūkohro so bucho

Bucho ayi hetthu-e zü keshu ano

Ano ayi salu nizü-a so nina so oda

Oda zho-o azü Athia mai zü moli esü
Esü niyi salu azü-a so ana so leno
Leno zho-o azü Athia kohru sü-o
Sü-o maikožü no zükebo ano
Ano maikava no valibo ano
Ano nekru nodu ozü leno sükho
Sükho katthemai sü sülemo kahrümái lukho sochojü osoripfu
Hoa ochizhe la-o sü-a i malipfu
Lipfu lehe Shivüri korü totsü-e no pfu bala ttojü
Ttojü Athia pfü zho-o azü Athia mokhu pholi-a ama Athia pfü
Athia pfü zho-o azü Athia mokhu phopfolai jü Athia pfü
Sütto kili-e azü Athia mahrü sa-a kalai so ama Athia pfü
Athia pfü zho-o azü Athia mahrü sa-a kalai sojü Athia pfü
Hoa chohrole ovü-vührü hra kayi no sükho phuliano akua kozü zhosü
Esü zho-o azü Athia mahrü sakozü so ama Athia pfü
Hoa chohrole ovü-vührü hra kayi no sükho phuliano akua kozü zhosü
Esü izho-o azü Athia mahrü sakozü so ama Athia pfü
Hoa lehe Marifü maipfu moso khorusü
Khrusü izho-o azü Athia mokhu kopho khoorusü
Khrusü aino mokruko katthe tuledo-i Marifü maina
Maina izho-o azü Athia mokhu kopho khoorusü
Khrusü aino mokruko katthe tu ledo-i Marifü maina luda shuda

Translation

Athia daughter of Basho of Marifümai was
Caught by the hand and questioned her name
Yes am I not the daughter of Basho of Marifümai

And Basho of Marifümai

The two of us are searching and on the lookout for each other.

Was not kill in the way others are kill

Was not severed in the way others are severed

The bulging breast was cut off and split from her sprout

The dead will not know but it wrenches the heart of the living O! Warrior

And he Basho of Marifümai

And the day the central pillar of the house of Lazhi of Ikhramai was speared

And he Basho of Marifümai

And he Lazhi-o of Ikhramai

Today a place was asked for appointment

And the whole male folk of Marifümai

And the whole male folk of Ikhramai

Today a place was asked for appointment

And he Basho of Marifümai

And the whole male folk of Marifümai

Whoever look to avenge my loving Athia

I will be with them till death, children of Marifümai

And he Basho of Marifümai

Let the cooked rice of my house be like ‘the white ants’ hill’

And the rice-beer brewed in my house be like ‘the growth of the finger nails’

And the meat cut in my house be like ‘the chips of the wood’

Where is the most happening place of the Ikhramai’s land?
Ikrai-izhele is the most happening place of the Ikhramai

A batch bound for the field approaches in joyous mood
Let us start the chase they said as another batch approaches, bound for the field

My children do not stand nor bend but sit

Another batch approaches bound for the field in happy jocular mood
Let us start the chase they said as another batch approaches, bound for the field

My children do not stand nor bend but sit my loving children

Today the like of my loving Athia has not come towards the field

Those who live like tosü-livo (bedbugs)

Person who wear kohu-tosü (a type of necklace)

Won’t they be the one who would be the first and the last my loving children

A young maiden wearing a kohu-tosü

Seated upon the ridge of the canal as though finding tough to smile

Do not kill me

Take me as your loving one and as you child

Had my loving Athia had not been killed

I will take you as my loving one and as my child

And today my loving Athia’s life

Was not kill in the way others are kill

Was not severed in the way others are severed

The bulging breast was cut off and split from her sprout

The dead will not know but it wrenches the heart of the living, O! Warrior
Having got away towards home carrying

 Awaited the return with rice-beer filled bottle-gourd

 It was handed over in the middle of the Shivuri river

 Athia’s father, today did you avenge the lost of my loving Athia

 Athia’s mother, today I avenge the lost of my loving Athia

 Athia’s father, was it like accompanying an alive my loving Athia

 Athia’s mother, it is like accompanying an alive my loving Athia

 The night they spent wrapped in a good banana leaf

 Athia’s mother is it like sleeping with an alive my loving Athia

 The night they spent wrapped in a good banana leaf

 Athia’s father is it like sleeping with an alive my loving Athia

 The whole male folk of Marifūmai

 Those who ever went to avenge the loss of my loving Athia

 I will be with them till death, Marifūmai children

 Those who ever went to avenge the loss of my loving Athia

 I will be with them till death, Marifūmai children do not hesitate

**Analysis of the Text**

In the old headhunting days of the Memai unknown dangers lurks around for many of the people. The enmity ranges from personnel to inter-clan and village feuds. Often personnel feuds turn into family feuds and clan’s feuds and to a higher level to inter-village feuds. There are times one never knows where and when one meets his or her end. This song, *Mariafū maipfū Athia* sings about the brutal and barbaric killing of the girl Athia of Mariafū
village. The enmity between her father and Lazhi-o of Ikhra village was the fallout leading to her death. This song sings of the killing of Athia and the subsequent revenge by her father Basho avenging her brutal killing. Athia was a young maiden just blossoming into her youthful exuberance of life but misfortune struck and her young life was cut short brutally. She was held by the hand and the Warrior questioned her name. Athia replied, ‘yes, am I not the daughter of Basho of Mariafü village?’ Lazhi-o, the warrior spoke, ‘the two of us are seeking and on the lookout for each other.’ And Athia was killed. The killing was barbaric and savagery and not in the way a warrior kills his victim, she was not killed in the way others are killed. The bulging breast of the young victim was cut off and her torso was split up from her ozü meaning ‘sprout’ a euphemistic usage referring to the female genitalia. This mode of killing shows the barbaric brutal nature of the warrior. Upon discovery of the dead girl’s pathetic corpse, heart wrenching discontent brewed within the father. Thus he lamented;

‘... kathemai sü sülemo kahrümäi lukho sochojü osoripį...’

**Translation**

‘...the deceased will not know but it wrenches the heart of the living,

O! Warrior...’

Thereon, Basho of Marifü made his decision to go and spear the *Ote*\(^{19}\) meaning to go and avenged the death of Athia in the boldest possible way to the extent of going and killing him in his house and to create total discontent
not only in the house of Lazhi-o but also amongst the Ikhramai public. Thus he hopes to avenge the death of his endeared daughter in the manner befitting her barbaric killing.

Once again the hatred for each other between Basho of Marifūmai and Lazhi-o of Ikhramai comes to the fore. Basho the father of Athia was on the prowl, on the lookout for the likeliest of place and the most opportune of time, to prey on the Ikhramai and thus avenge the killing of his daughter. Basho promised the Marifūmai man folk that whosoever go to avenge his daughter’s killing will be rewarded with ‘his presence till their death’, which means, he would give even his life for their cause if the need arise. Thus Basho and the male folk of Marifūmai were out in great numbers to avenge the death of Athia. They looked for the most happening place in the land of the Ikhramai and found that Ikrai-izhele is the most happening place of the Ikhramai and so it was here they chose to hide themselves and waited for the opportune time.

Basho prayed to the supreme God for his blessing before setting out to avenge the death of his daughter. He prayed that the rice cooked in his house be like;

‘...oprūne kashi iku...’

Translation

‘…the growth of the white ant hill…’
The understanding of the axiom is that, ‘the growth of the white ant hill’ is continuous, even if some parts are removed or destroyed it is always replaced and its growth is always on. At the same time Basho also fears that while he is out trying to avenge the killing of his daughter, he may not be able to till his land and that his granary stock may run short. Therefore Basho pray to the Supreme God for his intervention and that the cooked rice of his house last like the growth of the white ant hill that is unending.

Again Basho prayed that the rice-beer brewed in his house be like;

‘...dzünho kape iku...’

Translation
‘...the growth of finger nails…’

The understanding of the axiom is that, ‘nails on human fingers grow till death’. It is a continuous process and cannot be stopped. So, Basho pray to the Supreme God that the rice-beer brewed in his house is incessant like the everlasting growth of the nail on the fingers. And that the rice-beer in his house will not run short and that it may always be available for his household and the people who have pledged themselves to avenge the death of his daughter Athia.

Again Basho prayed that the meat cut in his house be like;
‘...sova sisi kale iku...’

Translation

‘...the meat pieces cut are like the chips of wood…’

Again, the understanding of the axiom is that, wood when cut for firing in the furnace produces chips in countless number, and Basho wanted the meat cut in his house in that manner of ‘like the chips of wood’ in his house. Meat should always be available in plentiful in his house for him and his fellow folks who would be out to avenge the death of his daughter, as they will not be in a position to slaughter their livestock or hunt for wild animals to provide themselves. Therefore Basho prayed to the Supreme God for all these providence, which would sustain his people in the course of trying to avenge the death of his beloved daughter Athia.

Basho and his band of warriors were out in numbers looking for a prey to avenge the death of Athia. They look for the place where the Ikhramai would abound at all times. And they identified Ikrai-izhele the large-spread terrace field as the most happening place in the land of the Ikhramai. As expected batches of youngsters bound for the field approaches in unwitting exuberance as Basho and his warriors lay in hiding. The warriors excited as they were and on the high prospect of getting a victim wanted to begin the chase as they were sure of making a kill and so ask Basho to begin the chase. But Basho with better intention does not want them to go for random killing and cautioned them against it and tells them;
Another batch of young people approaches where Basho and his men waited in hiding, they youngsters were high in spirit and in happy jocular mood bound for the field. The warriors seeing batch after batch passing their hiding place were very excited and grew restless and press Basho to start the chase to avenge Athia’s death. But Basho said to the warriors again;

‘...ana khrumai alashu-e anoshu butotulu oda azü khrumai’

zhō-o azū Athia khramai sūo nhokro monhi
chino tosū-livo hrū hrū pfū ano
chino kohu-tosū bvu molu pfono
Kalai maino no ie railo pimo bailewe sū azū khrumai…’

Translation

‘...my beloved children do not stand nor bend but sit still.
The likes of my loving Athia has not come towards the field still.
Those who live like bedbugs
Person who wear kohu-tosū\textsuperscript{20} necklace
Won’t they be the one who would be the first and the last my loving children…’
The understanding of the above given passage is that, the likes of the loving Athia has not yet appeared on the scene. A person who lives like bed- bug and wears the kohu-tosū - a type of sea-shell necklace worn by the rich has not come to the scene till then. And so Basho says that, they would be the first and the last to go and come from the farm land. Here in the above given passage the imagery of ‘bed-bug’ is in reference to the ‘rich people’ who has the wealth and means to live by it and do less work for their survival just like the bed-bug which does not wander away from the comfort of the bed for food and live by the blood they feed on from human who occupies the bed. Another imagery used in the passage is kohu-tosū, which is a necklace often worn by the wealthy amplifying his or her stature in the society.

Basho was sure the prized and prestigious prey of high upbringing of respectable family would grace the road to and fro from the farmland so he asks his band of warriors to wait for that one opportune moment. He was sure that one who lives a life of tosū-livo and wears the kohu-tosū like what his daughter Athia was would be amongst the last batch of the field goers and amongst the first batch to make way home after the day’s work. Therefore they should be on the lookout for one who wears a kohu-tosū. Basho’s intentions were clear, that they are not killing randomly which would make the victim’s measure ‘less worthy or unworthy’ of the stature of his endeared daughter. He selectively wanted only one prized victim who commands the stature and respect like that of his beloved Athia. Once that is done he wants that achievement of his kill to resonate in the same vein as did the brutal and
barbaric killing of his beloved daughter. The heart wrenching pain he felt on the death of Athia should also be felt by those who had carried out the killing of his daughter. Basho and his warriors waited for long and looked for one who wears a *kohu-tosū*, and they spotted a budding young maiden seated upon the ridge of the canal and trying her best to blossom into a smile. Anticipating her fate the young maiden entreated with Basho and the warriors:

‘... *ayi hetthu-e zū keshu ano*,

*ayi salu nizü-a so nina so ...’

**Translation**

‘... do not kill me,

take me as your loving one and as your child...’

To the entreat of the maiden, Basho replied;

‘... *zho-o azū Athia mai zū moli esū*

*niiy salu azū-a so ana so leno*

*zho-o azū Athia kohrū sū-o*

*maikozū no zükebo ano*

*maikava no valibo ano*

*nekru nodu ozū leno sükho*

*katthemai sū sūlemo kahrūmai lukho sochojū ...’

**Translation**

‘... today had my loving Athia not been killed
I will take you as my endeared one and as my child
But today my loving Athia’s life
Was not killed in the way others are killed
Was not severed in the way others are severed
The bulging breast was cut off and split from her sprout
The dead will not know but it wrenches the heart of the living…”

Basho said, ‘had my loving Athia not been killed I would have taken you as my endeared one and as my child’. Basho then recounted that Athia was not killed or dismembered like other victims of war or head-hunting are. But her bulging breast was cutoff and her torso was split up from her sprout21. Basho thus lamented; ‘the dead will not know but it wrenches the heart of the living’. Needless to say the killing was barbaric and the senseless dismembering of the corpse pathetic. For the deceased that sense of seeing was not there and does not know how her corpse is dismembered. But for those alive to see the sight of the barbaric killing and the dismembered corpse it wrenches their heart and makes them cry out in pain.

Basho and his band of warriors got the prized victim of their choice from the land of the Ikhramai and thus headed back home with the victor’s trophy. Meanwhile the mother of Athia waited for the return of her husband Basho with a rice-beer filled bottle-gourd. She waited for his return on the outskirt of her village by the Shivurit22 river. The secured trophy avenging the
death of Athia was thus handed over into the hands of his wife in the middle of the Shivurū river. A conversation ensued between Athia’s parents;

\[
\text{Athia pfu zho-o azū Athia mokhu pholi-a ama Athia pfu}
\]

\[
\text{Athia pfū zho-o azū Athia mokhu phopfolai jū Athia pfū}
\]

\[
\text{Sūtto kili-e azū Athia mahrū sa-a kalai so ama Athia pfū}
\]

\[
\text{Athia pfū zho-o azū Athia mahrū sa-a kalai sojū Athia pfū}
\]

**Translation**

Athia’s Mother: Today did you avenge the lost of my loving Athia

Athia’s Father: Today I avenged the lost of my loving Athia

Athia’s Mother: Was it like accompanying a living and loving Athia

Athia’s Father: It is like accompanying a living and loving Athia

This dialogic exchange between Athia’s parents exemplified their deep sense of loss and how they wish an alive and loving Athia walking along with them. The nostalgic feelings stirred Basho and his wife for revenge and avenge Athia’s death. And once this was accomplished the mother questioned the feelings of the father on avenging the death of their daughter. Having avenged the death of his loving daughter, and carrying the human booty that had bearings like Athia, Basho reaffirms his feelings as like the accompaniment of Athia and of better days when she was still alive, thus reliving the moments. That night Athia’s parents wrapped the human booty in a banana leaf and lay to rest. The father asked the mother how she felt laying with the human booty which in a sense was a representation of Athia. To the
query the mother answered that it was like laying with an alive and loving Athia.

The exchanges between the father and the mother and the delight expressed by them manifest a sense of accomplishment and satisfaction. Athia’s death was avenged with precision without harming another life and above all to the heartfelt satisfaction of Athia’s parents. And as the mission of avenging the death of Athia had been accomplished Basho gave his word of honour to the man folk of Marifümai;

‘... izho-o azü Athia mokhu kopho khusū
aino mokruko katthe tuledo-i Marifü maina

izho-o azü Athia mokhu kopho khusū
aino mokruko katthe tu ledo-i Marifü maina luda shuda

Translation

‘… today those who went to avenge the loss of my loving Athia
I will be with them till death, Marifümai children

Today those who went to avenge the loss of my loving Athia
I will be with them till death, Marifümai children do not hesitate.’

Basho gave his word of honour to the man folk of Marifümai that he would be there even to the point of death or whenever they need him. He promised them that he would accompany them and be with them till death
separates them. He tells them not to hesitate in seeking his help for anything
and that he would do all he could to fulfill his word of honour.

The following song is about a man Athili who goes to war ignoring the
advice of his parents. Subsequently he was killed in the war and thereafter his
death was avenged by his village people. The song is titled as Sochudü Athili
meaning ‘Athili from Sochudü’.

Sochudü Athili

Hoa lehe Sochudü heno oru phre-re komani pi ttakho

Ttakho mopro maisü so-e huphi pfu züsü

Esü moproo yijüno huphi-u tuko chazü no bohe

Bohe lehe ikhrumai Athili-u sorü lu roke-e ttojü

Ttojü lehe ikhrumai Athili-u pfüpfu maino korashu ttojü

Thiliu zho ole sori lu rotashu oda

Oda zho idu amu yi modo ano

Ano achichida eno ahu kokro sü adu nhote

Nhote lehe ikhrumai Thili-u sori lu rota shu-da

Hoa lehe ikhrumai Thili-u mahe kono

Kono (i)rü hrethu kongu lettho

Lettho nhosi so batsü pfüli ano

Ano tala so ophe veppfü-a ta

Ayi kori shuda adzü kotsü khruno

Khruno (i)rü pfüli liribi kaphre so lole

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Kodzë koli Sochudzü Thili-u izhu tta mape vu ttojü

Mape movu karai tio mozho-e majü sa mote

Mote chinhieti kre redzü mai mohru pha kolo

Kolo kili-e ikhrumai Thili-u izhu-e tta mape vu ttojü

Ttojü lehe ikhrumai Thili-u pfüpfumaino

Maino izho azü Thili-u izhue te

Teke-e tishuno pfozhu zhuso ko izhue teni Thili-u sü

Mape movu karai ti-o mozho majü samo te

Mape vu kono zho ti-o kajü no kali so vujü

Sochumai na letobu-e ru kozhuni

Zhuni zho-o azü Thili-u mokhu kathe rochona i-Sochumaidzü maina

Sochumaina azü Thili-u mokhu kape maisü

Thili-u ochino so ojü pfoki iku

Thili-u opa-ozü dutthu-e makha ttho terü iku

Thili-u dono moko izhu ichokhro kava ku

Thili-u shikhu mara yi okile sü phrodai

Phradai zho-azü Thili-u mokhu kophonai sü

Maisü ochino the oru nhotenho moputo-e Sochudzü maina

Sütto kili-e Sochudzü moso osa peshu oda

Sütto kili-u Sochudzü moso onhi peshu oda

Oda südu hi tthu pfunamai tthu ralli-a nhota

Nhotu shu Rebve’ pfu mata-u ho mani-u sacho

Sacho shu Rebve’ pfu mata-u mo mani-u ttojü

Ttojü zho okho ovo kophonai nholo
Nholo Rebve jüle Rebve dole nhokro-e jü+

Ejü kalimai züli-e Ashukho tto

Otto kalimai züli-e Ashuva tto

Vatto azü dzüno maizü ko yi nhore

Nhore apu dzüno maipu ko yi nhore

Amangai ko jü lo sama Rebve pfu mangai ko jünho

Jünho lehe ikhrumai Thili-u pfüpfu maino

Maino ochi zhe la-o sü-a imali pfu

Ipfule he ochi he ikhrumai Thili-u mokhu kape maiba

Maiba tibati the kohe ttho pido he izho jü nisü

Nisü lehe ikhrumai Thili-u khapfü paino

Paino ochizhe la-o sü-a imali pfu

Lipfu lehe ikhrumai Thili-u mokhu kape maiba

Maiba tibati the koheto pibo he izho dzü nisü

Nisü lehe idele okre sokaraimai pfu süe ttojü

Ttojü tiko vatino ale make ale mani more Thili-u pfu

Hoa lehe ikhrumai Thili-u tu-e Pfurua no

Ano ochi zhe lao süa evehra kono pfolo

Pfolo lehe ikhrumai Thili-u mokhu kape maiba

Maino tibati the kohe tto pido he izho chi nisü

Nisü renhü so renhe kayi nhe kosü

Kosü khru mocholu Ozhe khru mocholu he izho chi nisü

Ho-a lehe ide lekanhie ope sü the lo sü Sochumai na

Athili-u chi no so ojü pfoki-iku
Thili-u obe nodu iverse khuru kozü so ama
Thili-u opa-ozü de-le iverse vehra kokhru iku
Thili-u chi no so ojü pfoki iku
Sochumai na azü Thili-u mokhu kape maisü
Maisü ochino the oru nhothe ne moputo Sochudzü maina
Sütto keli-e Sochudzü moso osa pe shu-o da
Sütto kali-e Sochudzü moso onhi pe shu-o da
Oda südu hitthu ipfunamai tthu arali-a nhota
Nhota lehe idele kanhie ope-sü the to lemo
Lemo lehe akhra-u Thili-u tu morü kono huda
Huda pfutthu Sochudzü moso shivü vi-e mü mare pio da
Huda pfutthu Sochudzü moso shivü du-e du mare pio da
Sütto kili-e akhra Thili-u akua bu kohrü so ama Thili-u pfu

Translation
It was asked of the people of Sochumai to observe for a cleansing genna
Bamboo divination was performed and the cock leg was observed
Bamboo divination was good but the cock’s leg was crossed
Bachelor Athili was said to be planning and preparing for war
Bachelor Athili’s parents dissuaded him over and again
Athili, today do not plan for war
Last night I had a bad dream
My white chicken fell down from the house crossbeam
Bachelor Athili do not plan for war
And that bachelor Athili at it
Put the shield across the neck
Pick up the spear into the comfort of the palm
Made the lunch pack and put on to his back and leave
Do not dissuade me for the elders will
Carry the shield and come in like ‘liribi kaphre’
Soon after words reached that Athili was injured
The first message was thought off lightly and considered as false
But when the sun rose higher and at peoples’ lunch time
Message was received that bachelor Athili was injured
And that bachelor Athili’s parents
My dear Athili is said to be injured
Do not say so, but wish the injured to be his namesake and not him
The first message was thought off lightly and considered as false
But the latter message came in one big wave
Sochumai people the day when they stayed and observed the war
On the observing day the Sochumai children were planning to take revenge
Sochumai those who ‘will’ to avenge my dear Athili
Athili’s house is constructed like a mountain
Athili’s motor and bed is chopped and placed like the main pillar of a house
Athili’s paddy field is a marsh which could be harvested
Athili’s landed forest are so good, only burns the nearby woods
And who ever will avenge my beloved Athili
From home to the field we will feed them, children of Sochumai
If that be so then do not talk about the whole of Sochumai
If that be so do not mention the whole of Sochumai

Tomorrow our clan will gather-up and go together

Are the stranger ‘Rebve’ people observing a restrictive genna or no genna?

The ‘Rebve’ people are observing a restrictive genna

People who are to catch fish and crabs are bound for the field

Into the land and field of the Rebve people they are on

And when one was hunted down his name was Ashukho

And when the next one was hunted down his name was Ashuva

Is my beloved better than others’ beloved?

Or are others’ beloved better than my beloved?

Is my regret greater or the regret of the Rebve Person?

And the parents of bachelor Athili

The rice-beer filled in a wooden container

And into the hand of the persons who avenged Athili’s death

And today put it into the hands of the avengers

And she the wife of bachelor Athili

Carries the rice-beer filled wooden container

And to the hands of those who avenged bachelor Athili

Refuse to hand over, into the hands of the avengers today

Went and graced the hands of her former paramours

That is why my heart was cool and restless, Athili’s father

And Pfuru that sister of bachelor Athili

Carried the rice-beer in some jungle leaves

And to the hands of bachelor Athili’s avengers
Left it into their hands today

We will do the war howling, the good war howling

Today let Kosū people and Ozhe people hear it

And the two promises, eat it children of Sochumai

Athili’s house is constructed like a mountain

Athili’s barns are lined up like sleeping in the jungle

Athili’s motor-bed as though laid as though with wild banana’s leave

Athili’s house is constructed like a mountain

Sochu people whoever avenged my beloved Athili

From home to the field you will be fed Sochu children

Then do not foretell that to the whole of Sochu people

Then do not say that to every Sochu people

And tomorrow our clansman will together be field bound

And the word said will also be kept well

And my age-group, Athili’s cattle are butchered

Butchered and cut into pack meat gift and distribute to every Sochu people everywhere

Butchered cut and gift it everywhere to every Sochu people everywhere

So isn’t it like being with my Athili’s age-group, Athili’s father

**Analysis of the Text**

Unlike many folksong of old times where the author or composer remain unknown this song when one go through in all probability points to Athili’s mother to be the composer-singer of this folksong.
The people of Sochu asked for a cleansing genna and the Prodjiü mopfü was performed and the ‘leg of the cock’ observed. The forefathers of the Memai believe in divination and the bamboo divination is one such practice to read for signs through the divination to know what the future holds. Observing the leg of the cock is an age old practice by the Mao community. On strangulation of a chicken the legs are observed. If the chicken die with the left leg crossed over onto the right leg it is considered as bad omen but if the right leg of the chicken is crossed over onto the left leg it is considered as good omen and that is the right time to venture out for war and the like. On this particular occasion the Prodjiü mopfü divination was said to be favourable for adventure but not the cock’s leg, the left leg crossed over onto the right thereby signifying that it was not the appropriate time to venture out for anything.

Athili too was readying for war but his parents dissuaded him not to undertake any war advanture, but he was adamant and so the parents said:

‘Thiliu’ zho ole sori lu rotasu oda  
  zho idu amu yi modo ano  
  achichida eno ahu kokro sü adu nhote’

Translation

‘Thiliu, today do not plan for war
Last night I had a bad dream
My white chicken fell down from the house crossbeam’
As Athili was planning and preparing for war his parents dissuaded him over and again not to plan for war and thus related their dream. They dreamt that their white chicken felt down from the house crossbeam and as per the belief of the Maos this is a very bad omen that implies they could lose a prize possession, which in this case the white chicken is a direct reference to Athili. And the chicken falling from the crossbeam is the certain downfall of Athili. Therefore the parents of bachelor Athili asked him not to plan for war. But Athili paying no heed to their plea slung his shield across the neck, took his spear into the comfort of his palm and readied the lunch pack and put it on his back. Turning to his parents he said, ‘do not dissuade me for the elders will carry the shield and come in like liribi kaphre’.

Not long after Athili’s parents were told that he was injured in the war. It was too soon therefore they took the news lightly and considered it as false and untrue. But as the sun rose higher in the day and during lunch time another message was received conveying that bachelor Athili was injured. And so Athili’s parents reacted by saying, ‘my loving Athili is said to be injured, but wish the injured person is not him but his namesake’. The first message was considered as false and untrue but the next message came in one big wave, which in fact was unfolding like the dream of Athili’s parents.

The people of Sochumai, stayed back home and observed the war, the Sochumai children discussed and made plans to avenge the death of Athili. Athili’s parents said to the children of Sochumai village, those who ‘willed’ to
avenge my dear Athili, Athili’s house is constructed ‘like a mountain’ meaning the house of Athili is large enough to accommodate everyone. Athili’s motor-bed is chopped and placed ‘like the main pillar’ of a house meaning Athili’s bed is so big that it looks like the central pillar of a house. Athili’s paddy-field is ‘a marsh’ meaning the fields are well watered and therefore cultivable anytime. Athili’s landed forest are so good, ‘burns the nearby woods’ meaning there is so much of forest products that he does not require to cut down trees for his furnace but burns the dead wood that are there in abundance. Therefore Athili’s parents say that whoever will avenge Athili’s death they would take care of all their needs in the days to come. The clansman of Athili then said that if that is the case then they should not be talking or mentioning of the whole Sochumai of going to avenge Athili’s death but only their clan would go.

Are the stranger Rebve people observing a restrictive genna or not?
The stranger Rebve people are observing a restrictive genna. People are out to catch fish and crabs and are bound for the field. So Athili’s clansman went to the land and field of the Rebve people and hunted them down. When one was asked his name he said his named was Ashukho and the next one was hunted down and when he was asked his name he said his named was Ashuva. So Athili’s father questioned, is my beloved better than others? Or are others’ beloved better than mine? Is my regret greater then the regret of the Rebve people?
The parents of Athili filling a wooden container with rice-beer carried over to the people who avenged their beloved Athili’s death. Athili’s wife too, filled a wooden container with rice-beer and carried towards the avengers, and this is what happened;

‘... *tibati the koheto pibo he izho dzü nisü*

*lehe idele okre sokaraimai pfu süe ttojü*

*tiko vatino ale make ale mani more Thili-u pfu’*

**Translation**

‘... Refuse to hand over, into the hands of the avengers

Went and graced the hands of her former paramours

That is why my heart was cool and restless, Athili’s father’

Athili’s wife refused to handover the rice-beer to the avengers but instead went and graced the hands of her former paramours. This was a show of her amorous behavior and now that Athili is dead she is keen to re-kindled her old relationship with her paramours and at the same time breaking the family’s promise to look after the welfare of the avengers. This act of Athili’s wife can thus be interpreted as an open invitation to her paramours that she is once again eligible to marry and thus woo them to seek for her hand, now that Athili is dead. This is why Athili’s mom laments and tells Athili’s father that ‘her heart was not calm and is restless’. Pfurua the sister of bachelor Athili too carried rice-beer in some wild leaves and she goes and hand it over into the hands of bachelor Athili’s avengers. This act of the parents and the sister of
Athili feeding the warriors with rice-beer is the first of ‘fulfilling the word’ given to the warriors who goes and avenged the death of bachelor Athili. This is significant in the context of fulfilling their promise of feeding and been with the people who avenged Athili’s death.

Having accomplished what they have set out for, to avenge the death of one of theirs, the Sochu people performed the war holler, the good war holler. They performed the war holler so that their neighbouring villages of Kosü and Ozhe would also hear it. This is done so, that people of other villages should also know that the Sochu people have achieved what they had set out for and also triumphed in their endeavour.

After fulfilling their desire for avenging the death of their beloved Athili, the parents of Athili says that they will also fulfill their promises and therefore asked the children of Sochumai to come and be fed at Athili’s house. Athili’s house is big enough to accommodate many. The parents also says that Athili has paddy wealth enough to feed the children of Sochumai and that Athili’s barns are lined up like as when we ‘sleep in the jungle’. The people can freely rest like the wild banana leaf on Athili’s motor-bed as it is big and long enough to accommodate the Sochu people even in the night.

The praises of Athili’s house goes on and on, confirming and reconfirming the promise to look into the well being of the warriors who avenged Athili’s death, from home to the field they will be fed and they will
not leave for want of food. This was what Athili’s parents said and to this the warriors retorted that they should not speak or mention of the whole Sochu people. But get up early the next morning and go and kill bachelor Athili’s cattle for the orii-pra\textsuperscript{28}. Cut the meat and pack them into packed-meat-gift and distribute them to every household of Sochu people. This is done to fulfill the promise of feeding the Sochu people after Athili’s death has been avenged. Fulfilling all this makes the singer nostalgic and thus makes this statement, ‘Isn’t it like being with my Athili’s age-group?’

2.3 Khukrielo or Tribute Songs

The composition of these songs are on people, praising them for whatever they have achieved in battle or in the society. Literally, it is a eulogy, where tribute is paid extolling a person or being sympathetic to someone’s misfortune. Yet, it is a tribute all the same. These songs can be sung on any occasion. The following song narrates the different eventful happenings in the life of Chache at different point of time. The song is titled as Napfu Chache meaning Chache from Namai village.

\begin{quote}
\textbf{Napfu Chache}\\
Hoa lehe ikrumai Chache-o mahe kono\\
Kono pfüpfu bakalai lesü\\
Lesü ochi kajü ko solenhi tta roke-e sücho\\
Sücho pfule ikhru ivepo kalai maisü osüottho kayi ko niho nimonovukro mosa\\
Mosa pfule ikhru ivepo kalai maisü osü ottho kayi ko neore sü
\end{quote}
Ivele sü mavebu kono jü

Ojü kotttho luno petthu-e pfoki le inho sü saisü

Ttheni lehe ikhrumai Chache po-okhra khrusü

Khrusü khro-mari ohritthe pfu

Thepfu tala so ophe vepfuə ivelu nhota

Nhota lehe ikhrumai chacheo ote sü zhüle

Zhüle lepona de hepono de sü

Esü mari kanhie me dekake sü akrenhomo

Evele sü mavebu ni kre nhopioda chara sübu

Evele sü mavebu-e kre nhoboe sü

Esü lehe ruhuli dzüsho no pfupho-e no buhrü ke-u süchu

Süchu chikola he kuke sa tapra

Tapra lehe ruhuli dzüsho sü hreko tipio tto

Etto chikola he taprali esü

Esü nhiedzü zhekro osa ipu vu

Evu lehe ruhuli dzüsho sü hreko kepi sü

Atupra vu kolukhru chaka zhojü so inhotu shu keli süchu Inamaina

Maina lehe ruhuli dzüsho sü hreko kepi sü

Esü lehe ruhuli no ara ikhi no ara le kotu

Kotu-e kodu no ara mono no ara re-e chüvüü no zho

Sütto kouti lova achebu modo pfu chohrü bu kojü

Kojü zho ilinamaiti soruni so koprü koprü pra hro

Elinamaiti soruni so koprü-e koprü jüttto

Jüttto okhropi maisü pongo lu kia so dottho
Dottho lehe mikri-o khejü pioti lu chacha so dottho

Theni lehe otthuhu Mangu-u mahe kono

Kono khro-mari ohrüthe pfo talaso ophe vepfü-a ivelu nhota

Nhota okhropi maisü kono phai kosai lehe mikri-a khejü pioti phai kosai

khrottu jü

Chache mai chachi ra lopuda ore pra kohro so bucho

Bucho chino nibo rua nibo nho

Kojü koli otthuhu Mangu-u mahe kono

Kono okhropi maisü kono lu pongo so dottho

Dottho lehe Mikri-o khejü pioti lu chani so dottho

Chache mai chachi ralopuda ore mü kohro so bucho

Bucho atto ti maiyi pishu mono

Mono azhe ti maiyi pishu mono

Mono ninoto ninosho li-e no tthu so mono

Theni lehe Inadzü theni so kapi nisü

Nisü lehe ikhrumai Chache-o ote sü süle

Nolu kobu maina kakra ikho-e limai dapfo

Kokromai no ilrlu-e limai dahrü

Dahrü oraino raamozhu lu bomü lu okha solule

Lule chino kotsü pfüpfu orayi tto-a kalai mai khrasü

Khrasü lehe ikhrumai Chachi ote kosü maisü vukro ho kromonhie

Monhi oli malakro orithho kohro so bucho kotsü pfüpfu

Kodzü koli ikhrumai Chache-o ote kosümaj sü vukro resü onhü chonho

Süpfu bvumo Ipi chidzü süke buzho ke-e ttojü
Ttojü lehe Inadzü kanhie sü korolu kanhie so tsüzhu

Opi pono ozü züchu de keli-e sü

Estü ophopai nole bomü le terü sü rüli-e

Kodzü koli Inapfu Chache-o mai chisü dai ke-e ttojü

Ttojü lehe masanikha pfüpai mahe kono attho mottho

Mottho lehe ikhrumai Chache-o mahe kono

Alu chobvü ti apru timohire yi ate ti mottho

Ojüdai li vukhru osa khena ina

Ojüdai li vukhru osa khena atai

Atai nhiedzü zhekhro oba-bari hre-a ochi vupra

Vupra lehe Inapfu Chache-o ttamai süe mazhe tese

Tese shu Aphepfu kojü pfuna

Pfuna lehe ikhrumai Chache-o chihu loli-e sü

Esü inhochittha maisü kono tapra

Tapra oshu Kojü pfuna ozhu chani tese

Tese lehe ikhrumai Chache-o nizü heko zhu kilí-o tto

Hetto shu Kojü pfuna azüo neomu hrü prahore

Hore lehe ikhrumai Chache-o nikhosü ayi pile-e

Le-e oshusü inu chani arü-ale pra

Lepra lehe ikhrumai Chache-o maizü-e tisü-e tabo ama

Ama lehe masanikha pfüpai mahe kono

Kono izho-o mani nokhru maisü kono hrai da

Hraida oshu Kojü eno nizhu kayi pfülo chani oda

Oda inho chittha maisü kono tapra
Tapra lehe masanikha pfüpai pfükhre kepi-e sū

Esū oshu Kojū dzūheno ahrū sū nia kongu shue ama oshu Kojū

Translation

O! that bachelor Chache-o

When he was with his parents

He planned to construct a big house

The bachelor who goes to the forest, did he see or did not see any good tree

and is returning

The bachelor who goes to the forest, did see a good tree and is returning

In the deep jungle a big Mavebu tree

Grew up from the lower level to almost the height of the hillock

The next day the friends of bachelor Chache

Carrying their sharpened knife and axe

With their lunch pack hanging on their back the walk to the jungle

Bachelor Chache’s middle pillar was cut

The cut from that side and this side

The edge of the axes strikes each other yet it did not fall

O jungle Mave tree you fall down magical tree

The Mave tree of the jungle refused to fall

On the tree top is the drinking place of all the birds

The slave was called and brought

He was told to go and take down the drinking place of the birds

And as the slave climbed up

Tears drops upon his shawl
And when he threw down the birds’ drinks

Whoever was splashed by the water of the birds’ drinks were able to host a feast of merit and erect a monolith the following year

When the birds’ drink was thrown down

Every bird cried out Ikhi cried and Kotu

Kotu and Kodu cried Mono cried and Chivü sang

The place is not just their stop-gap place but their permanent place

The Inamai children tried hard to slash out the outer parts

The Inamai children tried and tried to slash

The deer head motif five columns of ten rows were sculpted

And the head motif of Mikri-kheji head sculpted in eight rows

The next day his younger brother Mangu-u

Carried the sharpened knife and axe and with lunch pack on his back goes to the jungle

From the deer head motif to Mikri-o kheji head motif he slash down to the end

Chache stayed hidden by the side unable to speak

You hate me at home and even to the jungle

The deer head motif were sculpted in five rows

And after sometime his younger brother Mangu-u

The Mikri-o khejü head motif were sculpted in seven rows

Chache stayed hidden by the side as though unable to smile

My food should not have been given to others

My drinks should not have been given to others

You should have ate and drank and done the work
The next day when a genna was observed for the two Inamai

They went to drag the pillar of bachelor Chache

The youngsters tie up with the white cloth and the white feather

Put on the white feather looks lively

Tied with ropes let it be the door way at arm length

And at home the elderly age group who keep worshiping god

Asked whether the people who had gone to drag the pillar of bachelor Chache

have return or not

The elderly spent the time as though they are unable to control a frothing pot

from over flowing

Sometime later the people who went to drag the pillar of bachelor Chache

were getting back and their Onhū could be heard

The pillar brought and kept infront of Ipi’s house

The two Inamai were lined up on both side of the road till the village gate

The trunk of the tree was used to curved out a bed

The upper portion of the tree was used to make a door and cover one portion

of the front wall

After sometime it was said that Chache’s house was burnt

His wife says it’s my paddy I regret

And the bachelor Chache

I regret for my bed and my central pillar of the house

At every turn of the road she wears her sarong

At every turn of the road she tightens her sarong

With both hands unable to wipe dry the tears they reach the village
Chache’s family became poorer

The Aphekoji man

Came as a visitor to Chache’s home

The Nhochittha snake

Came out and showed itself to Aphekoji man

He ask bachelor Chache to sell his bed

Aphekoji man you won’t be able to pay the price of my bed

Bachelor Chache I will pay you the price you ask

Seven villages came to drag the bed of Chache

But the bed of Chache refused to leave

And it was the wife

Took off her inner wear and struck the bed with it

Go and show your good face in the land of Kojimai

And the Inho-chitha snake

Comes out and shoved down the wife

Infront of the Kojimai I was shown and put to shame stranger Kojimai

**Analysis of the Text**

This song narrates the different happenings at different point of time or stages in the eventful life of Chache as a young bachelor. The song tells us about his welfare as a youthful bachelor and the time he lived with his parents and life as a married man with his wife. The song also tells us the misfortune and the shame that befalls bachelor Chache and his household. The song
begins with how bachelor Chache start making plans to construct a grand big new house when he was still settled with his parents and still under their care.

In the Mao culture the older sibling moves out of the house of his parents once he is married. Therefore it is obvious that Chache who is married and still living with his parents starts making plans to construct a new house, can be understood in context of the cultural practice of the community of the day. It is also predominantly practiced that a person who is to built a new house first seeks out the best possible tree to be the Ōtè for the house. Chache too follows the practice and thus leave for the woods to seek out a big strong tree to be the Ōtè for his house. One doubted if Chache would be able to find a well grown tree because he continues to live with his parents and was not in a hurry to construct his own dwelling which in a way could be construed as weakness or dependency for providence on his parents. But fortune favours Chache and after a longish search he located a seemingly good strong tree that would make a good Ōtè. The tree is thus described as;

'Ojū kottho luno petthu-e pfoki le inho sü saisü’

Translation

‘Grew up from the lower level to almost to the height of the hillock’

A Mave tree growing in the deep gorge in the heart of the woods and measuring the height of the adjacent hillock was located. After traversing the length and breadth of the forest for the entire day, though tired, Chache heads
homeward contended and happy with his find. Chache conveyed to his friends the good news of his finding a good strong looking tree in the heart of the forest for the Ōtè. The friends of bachelor Chache on their part sharpened their knives and axes and prepared themselves to go to the forest the next day and to heave down the *Mave* tree that Chache had located the previous day. So, the next day the friends of Chache carrying their sharpened knives and axes and with their lunch pack on their back set out for the woods. They located the tall well grown *Mave* tree. They set themselves to task and chop the tree from either side of the tree. The teeth edges of the axes struck each other from either side of the tree, yet the tree stood firm and failed to fall. Exasperated they implored the *Mave* tree to fall and called it charmed, yet it stood firm upright and did not fall. Thus the *Mave* tree of the deep wood refused to fall. The reason was;

‘*Lehe ruhuli dzūsho no pfupho-e no buhrii ke-u süchu’*

**Translation**

‘On the tree top is the drinking place of all the birds’

It so happen that atop the *Mave* tree was a water source from where all the birds of the air quenched their thirst. On learning about the water source on the top of the tree, the people asked a slave boy to come to where the tree stood. The people asked the slave boy to climb up the tree and take down the water source from the top of the tree. As the slave boy climbed the tree, tears rolled down from his eyes and on to the edge of his shawl. The slave boy
dislodged the water source that quenched the thirst of the birds unto the ground. The Inamai youths whoever stood their ground and got soak by the splatter of the water source from above did manage to host the altruistic Feast of Merit and also installed a menhir the following year. These happenings certainly indicate the Mave tree as having a charmed life and also the water source on its top to that of good fortune.

And when the drinking source of the birds’ was thrown down, every bird of the air cried out, Ikhi cried and so did Kotu and Kodu, Mono cried and so did Chivü. The water source was not a stop-gap place for the birds of the air but their permanent place of drink. The strange might of the drinking source of the birds’ on the top of the tree did not allow the tree to fall till it was dislodge by the slave boy. The unusual location of the drinking source of the birds might have been special as it is situated on the top of the tree which rather indicates the source of the water to the sky and not the ground as is the normal case. This in a way can be interpreted as attachment to the power of the sky who is the father.

The Inamai youths slog hard to slash out the barks and the outer parts of the tree, but they found the going difficult. They managed to curve out the following:

‘okthrop maisu pongo lu kia so dottho
lehe mikri-o khejü pioti lu chacha so dottho’
Translation

‘deer head motif five columns of ten rows were sculpted

And the head motif of Mikri-kheji head sculpted in eight rows’

They managed to sculpt five columns of ten rows of the deer’s head motif, and also managed to sculpt another eight rows of Mikri-kheji’s head motif on the trunk of the Mave tree.

The following day Chache’s younger sibling Mangu-u carrying his sharpened knife and axe and the lunch pack dangling on his back go to the forest where the fallen tree lay still. Of late the brothers were not on good terms and so the elder brother was suspicious of the movement of his younger brother and therefore he trailed him unnoticed to the place where the Mave tree lay. He stayed hidden and away from his younger brother. Mangu-u laid down his tools and his lunch pack and observed the sculpted motifs. And not satisfied with the sculpted motifs Mangu-u went for the kill;

‘okhropi maisü kono phai kosai lehe mikri-a khejü pioti phai kosai khrottu …

... kojü koli otthuhu Mangu-u mahe kono

okhropi maisü kono lu pongo so dottho

lehe Mikri-o khejü pioti lu chani so dottho’

Translation

‘From the deer head motif to Mikri-o kheji head motif he slashed down to the end …
… later the younger brother Mangu-u

the deer head motif were sculpted in five rows

the Mikri-o kheji head motif were sculpted in seven rows’

Finding no satisfaction with the sculpted motifs and to the horror of his elder brother, Mangu-u took hold of his knife and slashed away the deer head motif to Mikri-kheji head motif. Watching the destruction of the sculpted motif at the hand of his younger brother, Chache stayed hidden in consternation and left choking and he cried out softly to himself saying, ‘you hate me at home and even to the jungle’. But then Mangu-u the younger brother had other ideas, he didn’t mean to destroy but rather help his elder brother by sculpting out the motifs in the appropriate manner and number. And so once again taking up his tools he start sculpting the deer-head motif in five rows and sometime later sculpting the Mikri-kheji head motif in seven rows. Chache who remain hidden on the other side of his brother’s location tries to hide the smile and unwittingly let out a sigh of relief and said, ‘my food and my wine should not have been offered to others, but rather you should have ate and drank and done the work’.

The act of the younger brother in helping out his elder brother negates the perceived hatred of the elder brother but rather the act of the younger brother remonstrate the filial love between the brothers even though they were not on speaking terms. This goes on to showcase that even in the worst of animosity the love between siblings always remains unparallel. The day came
when it was time to drag home the *Ote* much adorned with the *deer-head* motif in five rows and the *Mikri-kheji head* motif in seven rows. One *genna* was observed for the two *Inamai* villages, which signifies the importance of the day. The youths of the two villages prepared themselves for the occasion. They draped themselves with the white cloth\(^{34}\) around their waist and also put on the white feather\(^{35}\) that makes them look lively. They went to the jungle to drag the sculpted *Ōtè* of bachelor Chache. The youngsters beautifully draped in white readied themselves to start the process of tying the *Ōtè* and making sure that a door-way or an arm-length distance be maintained between two persons.

Back home in the village people were anxiously awaiting the return of the youngsters who had left the village to drag the *Ōtè* of bachelor Chache. They waited for the first sight of the youths to appear and to know how the dragging of the *Ōtè* was going on. The elderly\(^{36}\) who normally keep worshiping god were anxious to know the return of the youths. They waited for them with unabated anxiety as though they are unable to control a frothing pot over a burning flame from overflowing and spilling it into the furnace. Sometime later the sound of the people who went to drag the pillar was heard, and the *onhū*\(^{37}\) of the youth who went to drag the *Ōtè* could be heard from a distant. Soon after the *Ōtè* was dragged into the village and it was magnificently placed infront of *Ipi’s* house. The two *Inamai* villagers were lined up on both side of the road till the village gate to witness this beautiful event. The *Ōtè* was now cut and used for the purpose. The lower portion of the
tree trunk was used to curve out a mighty big one-piece bed. And the upper portion of the *Mave* tree was cut into different pieces and one was used as a door piece and the other portion was cut into planks which Chache used to cover one portion of the front wall of his house.

It came to pass that unfortunately Chache’s house caught fire while he and his wife were away in their field. On their homeward journey they were told of the unfortunate fire that burnt their house. As they traversed along the road Chache and his wife cried;

‘... masanikha pfpapai mahe kono attho mottho

*ikhrumai Chache-o mahe kono*

*Alu chobvü ti apru timohire yi ate ti mottho’*

**Translation**

‘the wife says it’s my paddy I regret

And the bachelor Chache

I regret for my bed and my central pillar of the house’

The above lines relate the heart wrenching tale of want for the goods lost in the fire. This made Chache’s wife to say; ‘it is my paddy I regret to lose of what we owned’, and the bachelor Chache says, ‘I regret to lose my bed and the Ōtè of the house of what we owned’. The paddy and the pillar are two most important commodities in the life of the people; paddy for sustenance and central pillar for a roof above the head for the purpose of living. At every
turn of the road Chache’s wife re-arranges her sarong and at every turn of the road she tightens her sarong. With both hands unable to wipe dry the tears from their eyes the couple reached their village.

After the house was burnt down very little things of the house were retrieved. And on account of that Chache’s family became extremely poor. One day a man from the Aphekoji village came to Chache’s home as a visitor. As they were seated a strange thing happened;

‘inhochittha maisū kono tapra
... oshu Kojū pfuna ozhu chani tese’

Translation

‘The Nhochittha snake
… showed itself to Aphekoji man’

Out of nowhere an enhochittha snake showed up itself to the man from Aphekoji. He was bewildered at the sight of the snake and at the same time knew that it was a sign of fortune. He ask bachelor Chache to sell his single piece tree-trunk bed. Chache was not inclined to sell his prized bed and so he told the Aphekoji man that he will not be able to pay the price of his bed. But the man from Aphekoji village insisted and said ‘bachelor Chache I will pay your price’ and the deal was concluded.
People from seven villages surrounding Aphekoji came to drag the bed of Chache to Aphekoji’s village. But Chache’s bed refused to be moved. And Chache’s wife did the unfathomable;

‘... izho-o mani nokhru maisū kono hrai da
oshu Kojū eno nizhu kayi pfūlo chani oda’

Translation

‘Took off her inner wear and struck the bed with it
Go and show your good face in the land of Kojimai’

Chache’s wife of took off her inner garment and hit the bed again and again with it and said, ‘go and show your good face to the land of Kojimai’. Then the Enhochittha snake crawled out and shoved down Chache’s wife infront of the people of Aphekoji and the surrounding villagers. The wife of Chache then laments and says that she was exposed and put to shame infront of the strangers and the people of Aphekoji.

2.4 Chokhrulo or Amorous Song

These type of songs are few and even the few that is there are not sung often and therefore less known. These are songs that have overt amorous themes. These songs are sung in order to flirt and entice someone who is of interest to the singer. They can be sung at different occasions. This Lochu folk song is about Kobo, a man envied by many. His personae seem to travel ahead
of him. He is the subject of the amorous designed of lady Kapaini from another village, who has heard of the bachelor Kobo.

*Ikhru Kobo-o*

*Ikhru kobo chü-e me no nihrü-e süsü*

*Ta-a nima pra shikhu dzü no nihrü-e süsü*

*Ta-a nima ko kosü dzü tupe vuphr-un-e vukho*

*Vukho kosümai pfi kapaini no*

*Ikhru kobo ni izho vule ho ni züle wa*

*Ikhru kobo ni izho vu shu-a ni züa*

*Achilo nho süphru*

*Süphru achimai chonho-e nilei mo do ino*

*Ino ottho kovu obeno kiarolu kanhei so dzü dai*

*Dzü dai achi mai chonha pongo hubu*

*Hubu anhiie chaka-a zojü soledo*

*Anhiie mono shettho*

*Ikhru kobo nhose so batsü pfulo jü no*

*Jüno o masaokha batsü mono-a kalai sü cho mo kobo-o sü*

*Ikhru kobo nipe nini no yiro chitthu kayi-e ku*

*Iku ni masakha pfiü no yiro dzülia mosü ku*

*Iku nisü kohu no yiro phobvu kakra iku*

*Iku südusüno nikhra yi sü phra lohro-re kobo-o sü*

**Translation**

Bachelor Kobo, I have known your life.
You go and show off yourself in Shikhumai village, and
You go and break the stone-platform of Kosūmai
Bachelor Kobo are you returning home or staying back today?
Bachelor Kobo do not return home but stay back tonight
    Look at my age-group maidens’ work
    But you will not see anything of my age-group
But you will see two columns of tens, of old paddy barns stored
    And five buffalos are reared
    And next year we could host the feast-of-merit
    And we could discuss all matters
Bachelor Kobo is known to carry spears in hand
    But not known to hold on to his lady
Bachelor Kobo your parent-in-laws are good like the clear morning sky
    Your lady is good like the clear spring water
    Your hunting dog is really good like the white cotton bulb
    That is why you cannot leave your partner, bachelor Kobo

Analysis of the Text
The term *ikhru-u* meaning bachelor is randomly used and not in the literal sense of the word in the Mao folksongs. And that is no different with what it is in this particular song too. This song is about a person Kobo, a talented youngman and therefore the envy of many. His personae seem to travel before him. A lady from the Kosūmai village heard of bachelor Kobo since long before she even laid her eyes on him. In the olden days individuals
if not in war go from village to village challenging its inhabitants in individual games like wrestling, shot-put, high jump and long jump. That is how Kobo too go and shows off his prowess in long-jump in the Shikhumai village and wins the competition there, and he proceed to Kosümai village where in the shot-put competition he hurled the stone to a great distance it landed on the stone-platform and breaks it up and win that competition.

The Kosümai lady, Kapaini ask bachelor Kobo if he was to return home that evening. She asked him not to go back home that day and invite him to stay. And she says;

‘... Achilo nho süphru
Süphru achimai chonho-e nilei mo …’

Translation

‘… look at my age-group maidens’ work
But see nothing of my age-group …’

The compelling words of Kapaini, inviting bachelor Kobo to stay and watch her age-group friends’ work but at the same time assures him that he will see nothing. The statement of Kapaini seems to be a trick to muddle the thinking of the bachelor Kobo and makes it inviting for him to stay for the night and to unravel what is in store. This can best be construed as an act of enticement with the hope of bachelor Kobo staying for the night. Kapaini continues;
‘... ottho kovu obeno kiarolu kanhei so dzü dai

Dzü dai achi mai chonha pongo hubu

Hubu anhie chaka-a zojü soledo

Anhie mono shettho…’

Translation

‘… you will see two columns of tens, of old paddy barns stored

And five buffalos also reared

And next year we could host the feast-of-merit

And we could discuss…’

Kapaini seems to talk good of the abstract which could be true or untrue. She speaks of the possessions of many barns of paddy and buffalos and flatters him by saying that the following year they could host a feast-of-merit. She means that if bachelor Kobo stays they could discuss it all in the night. That is provided Kobo stays with her for the night which indirectly hints at making her his mistress or taking her as his wife. The last line of the passage says it all. Kapaini wanted bachelor Kobo to stay.

The personage of bachelor Kobo seems to be slowly exposed and derided by Kapaini and she says;

‘... nhose so batsü pfulo jü no

masaokha batsü mono-a kalai sü cho mo kobo-o sü

nipe nini no yiro chitthu kayi-e ku
Iku ni masakha pfü no yiro dzülia mosü ku
Iku nisü kohu no yiro phobvu kakra iku’

Translation

‘… a bachelor who carry spears in hand
a bachelor not known to hold on to his lady
a bachelor whose parent-in-laws are good like the clear morning sky
Your lady is good like the clear spring water
Your hunting dog is good and white like the white cotton bulb…’

Kapaini continues to say that bachelor Kobo is one person who is known to go about spears in hand but who is not known to hold on to his wife which directly hints at Kobo being a womanizer. She says that his parent-in-laws are too good and clear like the early morning sky and his wife is as good as the clear spring water and even his hunting dog is as good as the white cotton bulb. These metaphorical usages of the terms chitthu kayi-e ku meaning ‘clear morning sky’ and dzülia mosü ku meaning ‘clear spring water’ and phobvu kakra meaning ‘white cotton bulb’ to mean the goodness and clear intent of the heart shows the goodness of the surrounding that bachelor Kobo is surrounded with. The whole deriding was to entice Kobo but Kapaini failed to do so.

Kapaini ends by saying; ‘the surrounding you are in is too good that is why you cannot be parted from your partner and that surrounding’.
2.5 *Füshulo or Songs of Settlement*

*Füshulo* - These songs are composed when the people go in search of new settlement due to the increase in population or simply for want of a better place.

The following is a song of settlement first and second dispersal. The *Tenymia* Nagas believe and trace their origin to *Makhraifü* and their dispersal at Charanho Wild pear tree. It relate to us about the mysticism of the Charanho village. The song is titled as *Makhrai Hrü* meaning Generations or Descendants of the place *Makhrai*.

**Makhrai Hrü**

*Hoa lehe Makhrai dzüno ohrü karai hrü pra*

*Hrü pra lehe Makhrai dzühe pemonoshu pemokru pi-oda*

*Oda lehe Makhrai pfu movu-u no*

*Ano zho ole morü kono hubu*

*Hubu-u oshu li kohrü he Makhri pfuna chithe toapra*

*Apra lehe Makhrai dzüno ochu azhu ola azhu prajü*

*Omai tthehe le adaisü no pepra*

*Pepra achi charanho no Chitebu he pepra*

*Pepra ottho kropi-e azhunho cho*

*Nhocho lehe ruhu li kohrüno ruto jü mokro to ano*

*Süto ku oti to akro chomo*

*Chomo achi Charanho he to kama obi aso pracho*
Pracho achi Charanho to zheno akro chomo
Chomo oshuli kohrū sūikhe kopfu khrusū
Khrusū achi Charanhomai chi nikuhe sū
Hesū po maiku chiphi chibu la malale tta tati-e sū
Kalai maino Charanhomai chi nimore tta bu elo-a hrū
Kalai maisū chitthu chilu kayi chi bukolai ki oda
Oda achi Charanhomai chi ni moe ni mikhe nelesa
Lesa achi Charanhomai chi mikhe ne kolumai malalai more
More achi Charanho he charabu chara inho tuushu
Ojū chazho ko nhiepuli iyile nhiesū
Isū zho oshu Mahra pfuna atailu ipiphre krole
Piphre konho ti adaimai chino ochi sū buiū
Piphre konho ti chiphi chibu no ochi sūbuū
Sūbuū ko-o ti oshu Mahra pfuna mainhi peshu oda
Oda shu Imepfuna otataki-o omo paipfūle sū
Isū kattai ko deli-e kajūko mahralule tta pedapi se kotsūmai sū

Translation
The first ‘life began at place Makhrai’
Do not talk or belittle but speak and embolden the courage of the place
Makhrai
And the chieftain of the Makhrai people
Chase and herded the domesticated animals
And all other people ate and grew eating the fodder of Makhrai
All the people grew having the same say and speaking the same language
After man what tree grew up
And in my village Charanho grew up the ‘Chite tree’
Grew up and bore much fruit
And all the birds came and ate the fruit and lots are there
It never is insufficient
And my village Charanho began as the base agrarian wealth
The food and drink of Charanhomai will never run short or insufficient
And all the people who holds wooden plate
And when they see my village Charanho
Some have left for north and south to learn others’ language
And they longed to see the village of the Charanhomai
They who longed, when the morning weather is good come and experience it
Those who longed, even if you don’t see Charanho you might see the smoke
Those who see even the smoke will be some great ones
My Charanho is a mystical place and some mystical stones are erected
It would have been better still if we step on some more land
Today stranger Mahra people shrink yourself for I am stretching down my leg
When I stretched down where and in whose land did the thunder roar
When I stretched down the thunder roar in the south
Man of Mahra do not tell to others about the thunder roar
The stranger Ime man till the land you will accumulate much
Even if he till a little he will gain much was what the forefathers had foretold
Analysis of the Text

This song is one genre of Lochu folk song that tells us about the people of Makhrai\(^38\) and its descendants the Charanho\(^39\) people. The song can be classed as one that has historical and mythical elements which is about settlement and dispersal of the people. The song begins with the beginning of life at Makhrai and how the people were governed by the Chieftain of the village.

The song can be divided into two parts, the first 6 lines and the second 22 lines. The song begins with the first six lines describing about the village Makhrai, the ways of life of the Makhrai people, the mysticism that surrounds the village and place of the Makhrai people when life first began. The song also describes the richness of food and drinks and the benevolent attitude of the great Makhrai Chief which is seen in the following line;

‘oshu li kohrū he Makhri pfuna chithe toapra’

Translation

‘all other people ate and grew eating the fodder of Makhrai’

The interesting aspect of this song is that the first part of the song serves as a prelude to the second part of the song albeit with little connection of the two and something that is not often found in other song or oral poetry of the Maos. In whole the song is largely concentrated on the second village
Charanho. The second part of the song begins with the mention of the *Chite* tree which grows in the heartland of the Charanho village;

‘achi charanho no Chitebu he pepra’

**Translation**

‘in my village Charanho grew up the ‘Chite tree’

The mention of Chite tree holds much importance and significance in the oral tradition of the Nagas especially Tenymia Nagas and the Mao Nagas in particular. The song says that the tree grew and ‘bore much fruit,’ which can well be understood in the context to the wellbeing or the abundance of fodder for the Charanho people. The song goes on to claim or say or predict that the land of the Charanho people will always be plentiful and never be short of food and drinks. It is on this line that best extol the richness of food in the Charanho land;

‘achi Charanho he to kama obi aso pracho
achi Charanho to zheno akro chomo’

**Translation**

‘my village Charanho began as the base of agrarian wealth

The food and drink of Charanhomai will never run short or insufficient’

The people⁴⁰ have taken different routes to different land⁴¹. They have gone in search of better living, better land and better learning. Yet whatever is
the reason for their leaving the village Charanho, they will long for Charanho again, whoever lives here or come here, they will not suffer for want of food but will always be blessed with abundance and never run short. People will yearn for this place, they would long to see this non-descript village. What is so special of this village, is it the location of the village, the people of the village or the name of the village or the Chite tree? Whichever that is, people are welcome, and they are welcome to watch and observe the village Charanho on a bright clear morning and experience the serenity of this village. There are others who wish to see the village Charanho yet they are not able to come or even view from afar. For those, they should watch out for the smoke that emanates from the hearths of the Charanho village. It is not always easy to possibly see smoke emanating from the village, therefore it is not possible for all people to see and it can only be seen by persons who are blessed and have the vision and the ability to see the smoke that emanates from Charanho village and that would be by some great people only. The greatness of the Charanho village is finally revealed as seen in the given line;

‘achi Charanho he charabu chara inho tuushu’

Translation

‘my Charanho is a mystical place and with mystical stones erected’

The Charanho village is surrounded by mysticism and by mystic monoliths. Towards the end of the song it foretells the expansion of the village in the near future. This song forewarns the Mahra people\textsuperscript{42} to move away from
their land because the Charanho village is ever expanding and reaching their land. The expansion of the land area of the Charanho people would not be done with a whimper but with the roar of thunder onto the land where the Charanho people is to take over. The song further warns that Mahra people should not reveal the roar of thunder to others. And when the roar of thunder is heard Charanho people should till their land and by doing so they would garner a bumper harvest at the end of the year. Even the little work that is carried out the people will be richly rewarded and that is what the forefather had foretold in the far gone past.

2.6 Pomarakatalo or Songs of Migration

Pomarakatalo - These are songs composed and sung to narrate instances of people’s dispersal due to conflicts, wars, epidemics or natural calamities. This song relates to us about the eviction or as one may call it the dispersal of the Mimai people from a place called Mile. They were driven out of their habitat by the Memai warriors for unknown reason.

Mimai Khu Hu Kapra

Hoa shusü Imepadai ope padai nasü

Shūjū kowuti adaiko soletta shūjū-u sacho

Sacho shusü Imemai pfu movu khrsū

Khrsū shusū Imemai pfu ope kajū khrsū

Khrsū Mimai khu he mapra wolero tto shūjū-u chore

Nolu kobu maina osa mopro soho somo-e
Nolu kobu maina osa mopro so kore sü

Esü izho ichu shulu pfumai kono

Oba machichu ora kia kasaso kor-e nolumai nasü

Nasü zho-o Imemai pfu movu khrusü

Khrusü zho-o Imemai pfu ope kajü khrusü

Chakai kilu chaki lu khubu-redzü süpfu

Süpfu Mimai kiratto abaipfo koızü zhosü

Esü ochino raipi enoke piletto

Kalai maino raü-en ote esü

Esü chino nopi-e raiki piletta

Kalai maino rai-en pralı esü

Esü südu hetthu chitthu lere chitthu

Imipfuna chidzü he ashu jüdai hukro lejü

Imipfuna chidzü he-e chani loe iku hukro lejü

Lejü kalimai zülu-e kalino othe tupra ledo eno

Eno kalimai zülu ekalino othe tulo ledo eno

Eno omisü marepro-e pfuki kore enhü sü daipra

Daipra Mimai na techizho zü kila sacho

Sacho Mimai na techani zü kila esü

Esü izho opi chacha va ludo Imipfunasü

Imipfunasü oshu Inamai hroshe dova koızü zhosü

Esü shusü adai shumai mahe kono

Kono Mimai khuhi mapra-u tiro sacho

Sacho shu Aphe pfu koho Kojü pfuno
The four clansman were of the four Memai fathers

The discussion they had was for what purpose

They were chieftains of the Memai

They were Imemai’s big chieftains

The discussion was to drive out the Mimai

Did the youths seek ‘the bamboo divination?’

If the youths did seek ‘the bamboo divination’

And a newly married man

A youth whose hands are right and who befriended ten gods
Today, chieftains of the Imemai
They were Imemai’s big chieftains
They cleverly carried the khubu-redzü
The night they slept hidden at Mimai’s Kiratto
And back home those who said they would be first and last
   Changed and became first and last
And back home those who said they would be last and first
   Changed and became last and first
And tomorrow morning as dawn break
We will chase down infront of Imipfuna lawn like the fire-flame
   We will chase down in wave infront of Imipfuna lawn
   If one gets kill one will run out and replace him
   If one gets kill one will run in and replace him
And when the fire spread and burns the surrounding
   How many Mimai man were killed
   Seven Mimai man were killed
   But eight heads of Mimai were taken
The night the Mimai spent on the side of Inamai
   And who were the people
   Chased out the Mimai (spirit)
   Was it the Aphe man or Kojü Man?
   Was it them who chased out the Mimai (spirit)
   No it was neither Aphe man or Kojü Man
   It was the four clansmen of the Memai forefathers
Were the ones who chased out the Mimai (spirit)
If that is so than we will not pay tax to others
We will pay your tax Memai men
You choose cow or buffalo Memai men
We will neither choose cow nor buffalo
Mimai man you leave your place and that is what I will take
Than Mimai gathered their loved and dear ones and thus left the place
Today it was not human
But it was the large hearted beast
Whose tail was as large as that of a pestle
Thus it was said that the beast chased out the (spirit) of the Mimai

Analysis of the Text
This song relates to a war between the Memai settlers and the Mimai settlers and how the Mimai settlers were driven out by the Memai clans. The Memai forefathers were of four kinsmen. The four big Memai Chiefs gathered and plotted against the Mimai settlers who have come and settled at a place known as Mile in the land of the Memai. The Mimai settlers were said to have flourished. Their population increased along with their well being. The increase in the population of the people as well as livestock and fowls and their granary overflowing with enough crops at their disposal made them self sufficient. This well being and self sufficiency led them to become arrogant, proud, disrespectful and reckless towards their benefactor or the host community, which is the Memai or Mao community. They started troubling
the host community by killing off the domestic animals and fowls of the Maos. Often the tails and ears of the cattle go missing in the land of the Mimai and this acts often led to tiffs between the Mimai and the Mao communities. Therefore this is what the Memai Chieftains said;

‘Murai khu he mapra wolero tto shüjüt-u chore’

**Translation**

‘The discussion was to drive out the Mimai’

The Chieftains schemed and deliberated to drive out the Mimai settlers as they have become a nuisance. Unmindful of being settlers they troubled the indigenous populace, and so the wily Mao chieftains deliberated and plotted against the Mimai. This in a way reasserts the fact that anywhere in the world the rights of the natives are always asserted, and that is what the Mao forefathers did. In war plot and schemes are essential parts to achieve victory and that is what the forefathers of the Maos did to achieve their objective.

The Mao Chiefs plotted against the Mimai settlers but did the Mao youth seek the ‘bamboo-divination’? If so, was the omen for or against the war, the question is left unanswered. This is one ritual that is always seeked out before people go to war against any opponent. The Maos seems to have won favour in the eyes of the gods. A newly married man is said to have befriended ten gods, a special man who is a gifted right handed man by god’s grace. The Maos got the blessings of the gods, therefore the war against the
Mimai settlers were carried out without fear. The Memai chiefs were no doubt big chiefs, but still they carried the khubu-redžü meaning a male-gun to ascertain their victory.

On the night before the attack the Mao forefathers took shelter in the vicinity of the Mimai settlement known as Kiratto. The warriors agreed that;

‘… ochino raipi enoke piletto
Kalai maino raii-eno tate esii’

Translation
‘… back home those who said they would be first and last

Changed and became first and last’

Back home persons who volunteered to spearhead the attack now wanted to bring up the rear. And persons who were supposed to bring up the rear now wanted to spearhead the attack. The change of plan in the mode of attack was unwarranted. Thus fear and confusion crept into the mind of the Maos on the eve of the attacked. Thereby undermining their very ability and uncertainty prevailed on the fighting strength of the Mimai at the same time. This implies the might of the Mimai warriors and the fear that gripped the Memai warriors. The plan was to go and attack the Mimai settlers at break of dawn and chase them down into their lawn and courtyard. They would drive them in horde like the burning fire-flame. If one Mao get kill in the attack another would replace him immediately throughout the attack.
When the settlements were burnt and the Mimai were slaughtered, how many Mimai were killed was the question. And the answer was;

‘Mimai na techani zü kila esü
Esü izho opi chacha va ludo Imipfuna’s’

Translation

‘Seven Mimai men were killed
But eight heads of Mimai were taken’

‘Seven Mimai were killed but eight heads were taken.’ The statement marks the unusual happening of the war, the verbal and the act contrasted meaning the Mao forefathers humbled themselves by declaring less than what they actually achieved rather the actual truth of the killing Mimai people was never divulged.

On the night of the eventful day the Mimai spent their night in the vicinity of the Inamai land. They wondered and questioned themselves as to who chased out the spirit of the Mimai. Was it the man of Aphe or was it the man of Koji who chased out the spirit of the Mimai. It was neither the man of Aphe nor the man of Koji who chased out the spirit of the Mimai but it was the four kinsmen of the Maos who chased out the spirit of the Mimai. And so the Mimai people said, we will not pay tax to other men but we will pay only the tax of the Mao clansman. The Mimais laid an option of preference for the Mao clansman to choose as tax;
‘Otu-a luleho chonha-a sü nilule Imepfuna

   tu-a lulemo chonha-a sü ilulemo

   Imipfuna nifü heko tthemasai isüsü lulere’

Translation

‘You choose cow or buffalo Memai men

We will neither choose cow nor buffalo

Mimai man you leave your place and that is what I will take’

The Maos refused to choose either cow or buffalo as tax, for that was never the motive for the Maos to wedge the war against the Mimai settlers. Therefore the Memai imposed their will and asked the Mimai to vacate their settlement. Left with no option the Mimai gathered their love ones and thus left their settlement. The Maos were victorious in their war against the Mimai, yet it was never a question of pride or bragging about their achievement but they were humble and held their victory as sacred. They Mao clansman said the victory was not achieved by human effort alone but by the help of the ‘large hearted beast’ whose tail was as large as that of a pestle, and said that the beast chased out the spirit of the Mimai.

The song is titled as Chara Chitebu meaning ‘the Mystic Wild Pear Tree’. The song relates about the mysticism that surrounds the place where the Chara Chitebu is situated. It also tells us about the descendants of Shipfumai and their overall well-being.
**Chara Chitebu**

Hoa lehe Makhrai dzüno ohrü karai hrüpra

Hudzü ro moropfū ojū pfoki ko füshu-e shettho

Shettho achi chitebu heko tobuli-e füshu luko chu

*Kochu lehe charabu heno onhubu sii pepra kotsïmai sii chara kochu*

*Kochu zho-o imemoso opemoso khrusii*

*Khrusii soko nolu sabomai he*

*Maihe tose pfūlu noshu tho li-eno*

*Ano lehe chite phihino avubu shijū-e chore*

*Chore achi chitebu he buphro mozhu bumū mozhu esū*

*Esū lehe enuli chihe tamara te süchu*

*Mara kotu sū dolaire-e solaire esū*

*Masakhapfū sūso okhapfū sūso esū asole se*

*Lese nina nizū nikhru kayi nikili-e ayi sū mojū*

*Mojū ana azū akhru kayi nikili-e sū ni sū mojū*

*Mojū lehe makhrai jū ikhro leheno vu shijū puletto*

*Kanhie maila kohe pe azhuli süleho mo-u no Shüpumai sū*

*Maisū lehe inuli chikhru motsū kosokhru vulohe ama*

*Ama lehe inuli chikhru motsū kosokhru vulohe tili*

*Tili idemai ko sū Shipfumai ko sū kakri tthu oda*

*Kanhie maila kohe pe azhuli sū leho mo-u no Shipfumai na*

*Maina achi Charanho no ochabu he pepra*

*Pepra lehe ruhu li no asū eru koto-e ku*

*Iku lehe Charanho khru lono asū-a rali-a talo*
Talo lehe chitephi ekhro le tino buhrü

Buhrü lehrai shishu lula shishu-o okre yi-a hrü Shipfumai na

Translation

Life first started at the place Makhrai\textsuperscript{51}

Cocks weaved into the basket they went for new settlement onto the
mountains

That is how they truly came upon my Chitebu and settled

Truly from near the mystical chara tree grew up iron tree and the forefathers
are really mystic

Today the whole Memai and all the forefathers

\textit{Put on Soko}\textsuperscript{52} and \textit{Sabomai}\textsuperscript{53}

Put on the cowries shell and \textit{Noshu}\textsuperscript{54}

And are gathered at the foot of the Chite tree

Yet the foot of the Chitebu was crowded and branched over

And so they have gone over to different villages

The separation has been too far and too long

Have become father and mother

You beget good loving children yet unknown to me

I beget good loving children yet unknown to you

Once again they will gather at the front plain of Makhrai

Will the Shipfumai children still speak the same language and understand each
other

Have all the important leaders of all the villages gathered

And if all the important leaders of all the villages have come
Start discussing the forefathers’ and Shipfumai’ stories
Will the Shipfumai children still speak the same language and understand each other

At my Charanho grew the Ochabu
And all the birds gathered and ate
The youth of Charanho gathered and came in
And they came and settled at the foot of the Chite tree
Do not be hard-hearted or tempermental but cooperate and live together
children of Shipfumai

**Analysis of the Text**

This song brings out different facets of the Mao community’s life. The song starts with the life at Makhrai and how the people have gone out from that place in search of newer settlement. And as the people always do, they weaved cocks into bamboo-basket coops and move out onto mountainous land in search of new settlement and found the lovely land of Chitebu. The place is alluringly inducing and mystifying and this is thus described;

‘achi chitebu heko tobuli-e fūshu lu kochu
lehe charabu heno onhubu sü pepra kotsūmai sü chara kochu’

**Translation**

‘That is how they truly came upon my Chitebu and settled
Truly from near the mystical tree grew up an iron plant and the forefathers are mystic’
From near the Chitebu, it is said an ‘iron tree’ grew which further mystifies the land of the Chitebu. Thus the people of the land are called out to put on their traditional attires like the Soko and Sabomai, cowries shell and Noshu. These eminent attires of the Maos and other forefathers act as an identifying factor for the people of the land while they gather at the foothill of the Chitebu. Yet, the grand space at the foot of the Chitebu was crowded and not spacious enough to accommodate one and all, thereby leading to the dispersal of the people through different routes to form new villages in other land.

The myth of the Tenymia relates that, long ago the Tenymia people lived together as one people having one language and one culture, till the population grew to innumerable proportion that one fine day they converged at Charanho and deliberated and concluded that they diverged from there, yet vowing that one day in the distant future they will return to this same place as one people still having the same ethos of living. But the days of being together have been far too distant and they people have moved on into different spheres of life and living. Having moved out from their original space of Charanho they have established themselves in different walks of life. Generations have come and gone, one has become a father and the other a mother and it keeps on going year after year. They will have produced good loving children but they will not know one another. Time has elapse for too long, yet it is foretold that the Shipfumai children will gather at Makhrai once again. But will they
Tenymia children get to know each other, will they understand each other or speak the same language as their forefathers once did, no one knows.

If the Tenymia leaders or important persons has come, and if all have come than they should start the discussion about the Shifpumai forefathers;

‘idemai ko sü Shifpumai ko sü kakri thu oda
Kanhie maila kohe pe azhuli sü leho mo-u no Shifpumai na’

Translation

‘Start discussing the forefathers’ and Shipfumai’ stories
Will the Shipfumai children still speak the same language and understand each other’

The lines above say that if the knowledgeable leaders of the Tenymia people have come they should start discussing about their forefathers and start tracing their forefathers or their roots. One wonders if the Tenymia people would be able to trace their long bygone pass as time has elapse and numerous generation has come and gone and has been replaced by the younger lot, of whom one is not sure will have the requisite knowhow about the forefathers and come to a common conclusion. The song thus urges the people to trace the forefathers of the Shipfumai from the stories and tales that have been handed down from generation to generation through word of mouth.
The land of the *Charanho* is blessed and there grows the *Ochabu* where the birds of the air came and ate its fruits. Here *Ochabu* is a symbolic reference to the *Chitebu*. And the ‘Birds’ a symbolic reference to the people of Charanho. That is why the singer says that youths of Charanho and the Tenymia to come in and settled at the foot of the wild pear tree. Yet the fear is will the present generation of the Tenymia understand and know each other, will they have the same concern as their forefathers once had. These are some of the pertaining questions the song raises. And the song ends with a plea asking the people not to be hasty but be patient and cooperate and live together as one people in the days to come.

2.7 Others

There are other *Lochu* songs which cannot be classified under the above thematic classification. And therefore has to be termed as ‘others’. These songs can be of nature, people, animal, birds, places and all that cannot be equated under the above thematic classification. The following is a song about the struggle of a young girl at the hands of her step-mother. The ill-treatment meted out to her make her leave her home and land and go to the land of her aunt and settles in that land. The song is titled with the name of the girl or the protagonist of the song Kateni.

*Kateni*

*Aru namai apeni-o sire kopfü maisü chidu lesa*

*Aru namai apeni-o sire kopfü maisü*
Maisü südu lere theni lere tta no

Ttano li malakro orü tho kohro so pfocho achilo sü

Aru namai apeni-o sire kopfü maisü

Maisü nhokhru here mana Kateni sü nhkhru more

Kateni lemai opfü soruro ora kobo paino

Paino zho koto ho zhokoto sheeli-o tto

Etto zhokoto shelu morü otto lao

Lao pipule obu pfulu no apipuo

Hoa chohro rezü tu akhumai vu loli asü

Asü lehe apfü soruo mari esüfü

Süfü lehe apfü soru mai hrüde bu leno ahrüde solo cho

Locho zho athichi athi namai kono

Kono shikhu mara zhi okile sü phradai chou ano

Ano zho ole mana Kateni no

Nino lehe apfü soru orakobo paino

Paino zho kotoo ho zho kotoo she kelu-u tto

Etto zho kotoo shelu oso she lu etto

Etto oso shelu morü atto lao

Lao pipule obu pfuli ano apiputto

Otto choro rezü tu akhumai vu loti esü

Esü lehe apfü soru-o mari süfü

Süfü lehe apfü soruo mai hrüde bu leno ahrü deso lo cho

Kateni ano marai kate de tho pile-e

Kateni ano marai kose so shepi le-e
Osa kodai tthu obu khru lo-e maraiko se kolai ki odo azüro sü

Hoa chohro rezü zülo lizü hoa

Morona tto arunamai apeni-o sire kopfü maisü

Maisü zho athimai ko yire tto kakri-e vu nho

Arunamai apeni-o sire kopfü maisü

Maisü ezho-o le Kateni sü adai nodu

Moronatto khelo-sa ba-e khelo-sa no-a kalai mai ti tino tthu yi tili choha

Choha mara saba-e marasa no-a kalai mai ti no tthu yi tilimono

Kadjüni lemai sü yi sano mana Kateni sü adai nodu

Nodu khelosa ba-e ekali no chinolu kalai tina ezü

Ezü zho ole mana Kateni sü dulai more

More lehe opfü soru orakobo pai sü

Hoa chohro redzü khru-lo chi cho vu-esü

Kadjüni sü ohaye no malipi osoku tupi sü chu

Kateni sü ozha no malipi otuku tupi esü

Esü tuboki no mokhrupi osore no maripi esü

Kadjüni ne atooli-e iatoole

Kadjüni ne too moli-e itoo lemo

Lemo-e adai no too ye chizü pfüpfü yi mochule

Le-e chizü pfii pai chonho kosü paino

Paino ohaye no mali pi-e osoku tipi süchu

Süchu titheti apfü ani ko shina lekudo kalai kobvüe

Bvüe zho-o apfü anipai chi ku tatile

Kadjüni lemai odzü shethu opra vupi-e sü kai motu
Kadjüni lemai mitho ku lu-a bazho lesü thopi esü kai motu
Kadjüni lemai otomu pfü ozhe mu pfü zhe phinhie –e tichu
Kateni sü zho opfū oni pai chi ku tatū kochu.

Translation

My villagers when is the day to gather firewood for the summer feast
My villagers those who go to gather firewood for the summer feast
Kept on saying it will be tomorrow or the day after tomorrow
My girls could not wait its like trying to control a boiling pot about to spill
My villagers those who go to gather firewood for the summer feast
Everyone has reach accept Kateni
Kateni has not come because of her ungodly mother
There is no rice for today so pound rice for the day
She pounded the paddy yet told to pound the flour
She pounded the flour but told to feed the animals
Told to take a stool and look for lice on her head
When the cowherds were getting back in that summer time
When the summer hour is getting dark
Orphan one my villagers those who went to gather wood for the summer feast
Who is talked as the beautiful one as people goes and come from the farmland
My villagers those who went to gather wood for the summer feast
Today who is better than Kateni
Orphan one should one who wears Khelo⁵⁸ shawl be talked about as the beautiful one
Shouldn’t one who wears Mara⁵⁹ shawl be talked about as the beautiful one?
Kajuni is good but who can be better than Kateni

Wearing Khelosa shawl and sarong suits more

Today no one can be better than Kateni

Her ungodly mother

When the bachelors come on their visitation to attend to the girls

Kajuni was given wine and meat curry

Kateni was given after-wash water and curry

Dried cow dung beneath and the bones above

Kajuni if you eat I will also eat

Kajuni if you don’t eat I will not eat

What do I eat and what do I give to the dormitory keeper couple to taste

Today the good mannered hostess

Filled and gave wine and meat

I am told an aunt seems to have been married to Shina people

Today I will go to the land of my aunt

I splash water on the face of Kajuni she does not wake up

I put live fire into the hands of Kajuni’s but she does not wake up

Kajuni is sleeping under the influence of food and drink

Today Kateni has really left for the land of her aunt

**Analysis of the Text**

This song relates about a girl by the name Kateni. Kateni lost her mother early in life and as her father remarried, she was brought-up by her step-mother and her father. As a child Kateni was taught to do all kinds of
chores and was a very well mannered child. Kateni got a step-sister Kajüni, and they bonded well but the mother always tried to separate them by ill-treating Kateni in the worst possible way. And often Kateni’s father remained a mute spectator to all the suffering of his daughter. Thus, this song narrates the woes and sufferings and humiliation of Kateni at the hands of her step-mother till she could bear no more and goes off to seek refuge with an aunt who was said to be living in the land of the Shina.

The song begins with the queries for the gathering of the firewood for the summer plantation festival. This is the occasion or rather a prelude to the real celebration of the summer Plantation feast. Here the importance of gathering the firewood as well as the summer plantation feast lays emphasized to the time when young people of the village goes to the forest not for the joy of collecting firewood but to be in the jungle in the company of friends, their admirer or lover. The other aspect of going to the jungle was to showcase the artistic setting of the wood load in the basket of the females, which is arranged by their fiancé or admirer and where a female is chosen as the best girl of the summer plantation festival. Therefore this is one occasion when the youth of the village dare not miss and so the enquiries are made unceasingly day in and day out to make sure that they are well prepared for that auspicious day.

The youth of the village look forward to that day when they would go to the forest to gather firewood. On the occasion the youth of the village go to the forested land to gather firewood that is to be used at the summer plantation
festival. The days are numbered and everyone is anxious and excited. The anxiety of the occasion is often compared to an uncontrollable boiling pot that is ready to spill over. The day arrived and the youth of the village were ready to leave for the forest but Kateni was not to be found.

The youths of the village reached the forest but Kateni was not to be seen. And it came to be known that Kateni did not come to gather firewood in the forest because of her step-mother. As she prepared to leave for the forest the self-centered step-mother kept asking Kateni to do different chores at home. First she asked Kateni to pound the rice for the day’s meals, and then asked her to feed the livestocks and then pick lice from her head. It was only around the time when the cowherds were returning home with the cattle that Kateni was allowed to leave. The action of Kateni’s step-mother can be construed as her fear of Kateni outshining Kajüni on that auspicious day, therefore she tried holding back Kateni till the very last moment so that she will not be able to get her load of wood to compete at the summer festival. But then Kateni goes to fulfill the norms of that day.

Kateni carrying her father’s axe went to her father’s forested land to get her basket load of firewood. As she started to chop the wood, she heard her father shouting at the top of his voice ‘whose household and whose children are gathering wood from the nearby wooded area’, not realizing that it was his dearest daughter Kateni. When he approached the place from where the wood was cut, to his utter consternation and shock it was his dearest daughter who
was cutting the wood. Heart wrenching at what he saw, he asked Kateni what made her to do this. Kateni with tears in her eyes, pour her heart out;

‘ ... lehe apfū soru orakobo paino
zhō kotoō ho zho kotoō she kelu-u tto
zhō kotoō shelu oso she lu etto
oso shelu morū atto lao
pipule obu pfuli ano apiputtoo
choro rezū tu akhumai vu loti esū ... ’

Translation

‘... when I was about to leave for the forest along with my friends, my mother said there is no rice for today’s meal and she asked me to pound the paddy, when the paddy was pounded she asked me to pound the flour and when the flour was pounded she asked me to feed the animals and when the animals were fed she asked me to take a stool and pick lice from her head. By the time it was over the cowherds were back home meaning it was in the late afternoon or early evening that she was allowed to leave. So, I carried your axe and came to our forested land to get my basket load of firewood for the festival …’

Hearing the dismal plight of his daughter Kateni’s father said;

‘... Kateni ano marai kate de tho pile-e
Kateni ano marai kose so shepi le-e
Osa kodai t thu obu khru lo-e maraiko se kolai ki odo azūro sū ... ’
Translation
‘… I will chop the lover’s wood for your basket load and I will arrange the lover’s basket load of firewood for you. Now fold your shawl to make it your seat and watch at the lover’s load my dearest loving one …’

Now as the summer evening approaches Kateni’s step-mother stepped out of the house and made her enquires as to who is the most spoken about by people going and coming from the field and the farmland, from the orphan and the villagers,

‘ … Morona tto arumamai apeni-o sire kopfū maisū
Maisū zho athimai ko yire tto kakri-e vu nho …’

Translation
‘…O! Little orphan, who is spoken about as the most beautiful of the village girls who went to gather firewood for the summer feast?’

To her enquiry the orphan replied;
‘ … Arunamai apeni-o sire kopfū maisū
Maisū ezho-o le Kateni sū adai nodu …’

Translation
‘… of the girls who went to gather wood for the summer feast, today who can be better than Kateni …’
Not convinced by the statement of the orphan, Kateni’s step-mother continued to ask;

‘… Moronatto khelo-sa ba-e khelosa no-a kalai mai yi tino tthu yi tili choha Choha mara saba-e marasa no-a kalai mai ti no tthu yi tilimono …’

Translation

‘…O! Little orphan, should a person who wears Khelo shawl be spoken as the beautiful one, shouldn’t one who wears Mara shawl be spoken about as the beautiful one?’

To her enquiry the orphan again replied;

‘… Kadjüni lemai sü yi sano mana Kateni sü adai nodu Nodu khelosa ba-e ekali no chinolu kalai tina ezü Ezü zho ole mana Kateni sü dulai more …’

Translation

‘… Kajüni is good but who can be better than Kateni. The wearing of one Khelo clothe as a shawl and another as a sarong it suits beautifully. Today no one can be better than the loving Kateni …’

The mother of Kateni made her inquiries from the orphans for the reasons that they get to know what people talk from every part of the village as they roam the whole village. The orphans also spread words very fast as they go about everywhere in the village. So had Kajüni been spoken about as
the best, Kateni’s mother would have been well satisfied that the whole village
knows about it, and words could have gone out to whoever have not heard
about the beauty of Kajüni as the best. But contrary to her belief it was Kateni
who was spoken about as the best and not Kajüni that infact back-fired on her
motive.

In the summer evening when the bachelors come on visit to the girls’
dormitory, the step-mother of Kateni served Kajüni with the best rice-beer in
her bottle-gourd for her drink and meaty curry dish, but Kateni was served
with after-wash-rice-water in her bottle-gourd for her drink and dried cow-
dung beneath the bones curry dish. Kajüni saw what was served for her and
what was served for her elder sister Kateni, and feeling sorry Kajüni too
refused to consume the best rice-beer in her bottle-gourd and the meaty curry
dish. So Kateni said:

‘... Kajüni ne atooli-e iatoole
Kajüni ne too moli-e itoo lemo...’

Translation

‘... Kajüni if you eat I will also eat
Kajüni if you don’t eat I will not eat...’

In despair Kateni muttered out; ‘... with what do I eat and with what
do I give to the dormitory hostess to taste. Today the knowledgeable good
mannered hostess filled my bottle-gourd with rice-beer and meat curry dish.’ It
was with this food that Kateni joined her friends in the dormitory. Thereafter Kateni unable to withstand the ill-treatment of her step-mother any longer decided to go in search of an aunt who was married into the Shina community.

On this night itself Kateni decided to leave for the land of her aunt at the break of early dawn. Kateni’s final moment with Kajüni can be seen in the form of a soliloquy;

‘... odzü shethu opra vupi-e sü kai motu
Kajüni lemai mitho ku lu-a bazho lesü thopi esü kai motu
Kajüni lemai otomu pfü ozhe mu pfü zhe phinhie –e tichu...’

Translation
‘...I splash water on the face of Kajüni but she was so soundly asleep that it does not wake her up. I picked up a live fire and put it into her palm but that does not wake her up. Kajüni is deeply asleep under the deep influence of the food and the drink…’

Kateni thereafter left for the land of her aunt without been able to bid farewell to her younger sister Kajüni for one last time.

The following two songs are versions of the same song. These songs are also clubbed together under the category Others. The song is titled as Chite Bu Ttheni Lo meaning Song of the Chite bu genna.
Chite Bu Ttheni Lo - I

Hoe chi chite bu ttheni so kapi nisü
Nisü shi kohu tto modzü sa velu nhopra
Nhopra khe no raipi-e oshi no hu
Nohu kheno io maino noli nhopra
Nhopra ni lue le shudzü kalai pai no
Shi kohu khu hi cho ikhru lako chomore
More nheidzü zheko osa epue lo
Ilo nheidzü zheko neva do hi vuhr
Vuhri nheidzü hi hreu tthu ikhru chiku
Mozhu-e siu leshi yi ama cha nittomai

Translation

The day the Chite genna is observed at the place Chite bu

With the dog infront we go to the forested land

The tiger was ahead and the dog chased

If man was behind it goes on

Your work way that lady who went outsider

Heard the dog chased but did not hear the bachelor’s voice

The tear fell onto the apron

The maiden’s tear fell on you and made you feel lively

The tear taken off glanced towards the bachelor’s side

Glanced, wasn’t it loving, young lady?
Analysis of the Text

The song relates to the activity that takes place on a not restricted genna day proclaimed from the land of where the Chite tree grows. On this unrestricted genna day people go about doing their daily chores on their own. On this day a lady with her dog ventured out into the forested land. The animal was in the front and so the dog kept on chasing and they went on. And this is the road of the lady who happened to be from another place. The lady hears the dog chasing the animal but did not hear any man. The lady scared of the animal, tears fell from her eyes. And at that moment the tears so happened to fall onto the apron of a bachelor. Seeing this makes the bachelor realize the fear of the lady and thereafter active and lively shields the lady to his side. The act of the bachelor reveals that he was there all the while but was not acting like a man who is to protect and safeguard the lady. But when he sees the softer and emotional side of the lady, he tries to protect the lady and gain her love and affection. ‘Loving’ the act of the man, wasn’t it? The lady questioned.

Chite Bu Theni Lo -II

Hoe chi Chite bu ttheni so kapi nisü

Nisü shi kou tto modzü soa vehu nhopra

Nhopra kheno raipi-e oshi nohu

Nohu ttheno io maino noli nhopra

Nhopra evele khe siu adai khe kote lere sacho

Evele khesü le siibu va kate Opakhe kose
Kheno tto kophibe krie pfü-e adai ikhru no

Lokrie sū tthu-a maishumai ve lu chowa adai ikhru.

Translation

The day my place of Chite observed the genna
With the dog infront we go to the forested-land
The animal was ahead and the dog chased
If man was behind, it goes on
What is the forested-land animal, what is it?
The forested animal is the animal Opakhe that cling to the tree
The animal that has a hundred legs and what bachelor?
Knows the lady’s smell and steal other’s what bachelor?

Analysis of the Text

The song is sung about the chores that take place on the day the genna was proclaimed from the land of the Chite tree. On this unrestricted day people go about doing their chores on their own. On this day a man ventures out into the forested land along with his hunting dog. The animal was ahead and so the dog kept on chasing if the man was right behind it. It is asked, what is the animal that lives in the forested land? The forested animal is the hundred legged Opakhe that stay clinging to trees. The last sentence;

‘… adai ikhru no lokrie sū tthu-a maishumai velu chowa …’

Translation

‘… what bachelor knows a lady’s smell and steal them from others…’
The sentence is a paradox, a reflection of the man who is supposed to know the animals in the forest. But here, the bachelor does not know the animals living in the forest and yet knows a lady’s smell and steals them from others which is a case of womanizing.

2.8 References


