

Glossary

<i>Cieve Kümüla</i> :	Place where Cievo slipped away
<i>Dziecharü</i> :	A mountain hill
<i>Dzüguo</i> :	Blessing or luck of water spirit
<i>Dzüpfu</i> :	Mother of water
<i>Ei-ho ei-hi</i> :	A words/sentence usually used for the melody in a folk songs
<i>Gadzüsi</i> :	Bitter eggplant
<i>Genna</i> :	Community rites performed by a village
<i>Hedzüra / Whetzüra</i> :	A place where the sky could not cover the earth
<i>He-ya ya lie a huo-o</i> :	A words/sentence usually used for the melody in a folk songs
<i>Japan nha</i> :	Crofton weed
<i>Kayie</i> :	Inheriting ancestral property by a heir or relative
<i>Keshüni</i> :	Kilt worn by man as a traditional attire
<i>Kesüdi</i> :	An evil spirit believed to be a giant
<i>Kesia Merochü</i> :	Honouring the dead ones
<i>Kezeirü</i> :	Dark river
<i>Kichüki</i> :	Dormitory
<i>Kikru</i> :	Family
<i>Kikrü</i> :	Name of a village

<i>Kimhoza-o</i>	:	Name of a place
<i>Kizhie</i>	:	Ritual performed before the celebration of any festival
<i>Kukhie</i>	:	Plant that is light to carry and burns easily
<i>Liedepfu</i>	:	The old woman in the village who first performs any agricultural activity first so the villagers can begin the agricultural activity.
<i>Mechiemo</i>	:	The gatekeeper of <i>Kezeirü</i>
<i>Mükhrüra</i>	:	Place of gurgling water
<i>Melino Tsiepe</i>	:	Memorial sitting place constructed in memory of Melino son from Pfuchama village.
<i>Nyieso</i>	:	Traditional earring
<i>Penie</i>	:	Non-working day
<i>Pfhenyü-o</i>	:	Name of a bull
<i>Phichü Pelhie</i>	:	Feast of the elders
<i>Rüzazo</i>	:	Name of the place where the plantation is located
<i>Shiga gei</i>	:	Feast of below hundreds
<i>Terhoma</i>	:	Spirit which was feared and given reverence in the olde days
<i>Theguo</i>	:	Luck object
<i>Thehu mhoso</i>	:	Pride of the meeting house
<i>Thehuba</i>	:	Gathering place

<i>Thenupfüdi-ü</i> :	Name of the woman in the poem
<i>Theyu Khutie</i> :	Toads meal
<i>Thezukepu</i> :	Driving out rats
<i>Tierhü tiepfu</i> :	Amaranth
<i>Tithu</i> :	Sky ceremony
<i>Tsieüno</i> :	Swift bird
<i>Tsomhou</i> :	Nutgall tree
<i>Tso-o</i> :	Name of the man in the poem
<i>Ukepenuopfü</i> :	She who bore us
<i>Vilhü nha</i> :	Redflower Ragleaf
<i>Vükriüno</i> :	Name of a person
<i>We-he he-ya lie-o</i> :	A words/sentence usually used for the melody in a folk songs
<i>Zu, Khe, Ruhi</i> :	Intoxicated drinks produced from rice
<i>Zievomia or Kemevo</i> :	Village priest
<i>Penie</i> :	Bitter Wormwood

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RELATIONSHIP BETWEEN THE ANGAMIS AND THE NATURAL ENVIRONMENT AS DISPLAYED IN FOLKSONGS

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Abstract: The transmission of the oral folktales, folksongs and material culture which has been passed down through ages has kept the culture of the Nagas alive. The Nagas are known to have a very rich heritage of music and there is barely any occasion where songs are not in use. The Nagas, and the Angamis in particular are fond of singing. The songs are thematic in nature and there are different songs for different occasions with themes dealing in war, love, reminiscences of the departed heroes etc. Music has played a significant role at ushering life and expression in most of the festivals and events. Folksongs are also used to disseminate the heroic history of the past, the culture and tradition. It also exposes the importance of nature in the life of the Angamis and their relationship with the natural environment.

Keywords: Folksongs, religion, rituals, belief, nature, themes

I. Introduction

Nagaland, the state in the North east region of India, is also known as the land of festivals. The state of Nagaland is surrounded by green vegetations forming irregular plateau with high ridges and peaks. The state shares borders with China, Myanmar, Bangladesh and Bhutan of Asia at the international level and Assam, Manipur and Arunachal Pradesh inside India. It lies in the Eastern side of North-East India. The capital of Nagaland is Kohima with Dimapur being the centre of the commercial hub. There are fifteen districts in Nagaland namely Kohima, Phek, Mokokchung, Wokha, Zunheboto, Tuensang, Mon, Peren, Longleng, Kiphiri, Dimapur, Noklak, Tseminyu, Niuland and Chümoukedima. Nagaland is inhabited by sixteen major tribes consisting of Angami, Ao, Chakesang, Chang, Kachari, Khamniungan, Konyak, Kuki, Lotha, Phom, Pochury, Rengma, Sangtam, Sumi, Yimchunger and zeme-Liangmai (Zeliang) and some other sub-tribes. The people residing in Nagaland are known as Nagas and they form one large ethnic community among many in Northeast in India.

Each tribe in Nagaland has a vernacular term for itself. The Angamis and some other allied tribes call themselves as the Tenyimia, the Ao call themselves Aos, the Lothas are known as Kyong, and the Semas are called as Sumi. The tribes have been distributed in different geographical areas. Kohima is the home of the Angamis, Rengmas and some other tribes. The Chakesang, Pochury and group of the Sangtam occupy Phek. Zunheboto is inhabited by the Semas and Wokha is home to the Lothas. Longleng is of the Phoms. The Zeliang, Liangmei and Kuki inhabit Peren with the Sangtam, Yimchunger, Khamniungan and the Chang residing in Tuensang.

Modern scholars view the word 'Naga' as a common name being used by the people of Mongoloid stock. The most reliable theory is that the word 'Naga' has been derived from a Burmese word 'Naka' which means people with pierced ear-lobes. It is a widespread practice among the Naga tribes. Each tribe of the Nagas has a language of their own and therefore speaks a multitude of dialects. (Zetsuvi, 6)

Nagaland attained statehood on the first of December, 1963 with Dr. Sarvepalli Radhakrishnan, the then President of India formally inaugurating it as the 16th state of the Indian Union. The Nagas are known to possess a rich cultural heritage which have been preserved and passed down in the various forms of oral tradition. They have no written script or written history and the myth goes that their history was actually recorded on an animal skin which was unfortunately eaten up by a dog and that is how they started preserving it in their memories and passed down from person to person in the forms of folktales, folksongs, culture, tradition and communal rites. Thus cultural memory plays a significant part in the process of transmission and sustenance of the oral tradition as it has helped in retaining the folk traditions of the Nagas.

The Angami-Naga is one of the major tribes in Nagaland. They have a common language called *Tenyidie* which is understood by every Angami. The arrival of the British government in the region in the 19th century created four divisions in the Angami region such as the Western Angami, Southern Angami, Northern Angami and Chakhroma. The Angamis are known to themselves as



WEAVING REALITY INTO FICTION: A STUDY OF THE TREATMENT OF WOMEN IN EASTERINE KIRE'S *A TERRIBLE MATRIARCHY*

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Abstract: Easterine Kire's work lays emphasis on the history, culture and tradition of her native people as well as addressing various social and political issues through her writings. In her novel *A Terrible Matriarchy*, she narrates the story of Dielieno or the errand girl. The novel does not only center on the story of the protagonist, Dielieno but it also talks about the patriarchal set-up of the Tenyimia society. *A Terrible Matriarchy* gives a glimpse of how the colonizers had left Nagas handicapped after ruling over them for so long. It also shows how the political conflict deteriorated the mind of the Nagas by leading many youths into consumption of alcohol. The result of the consumption was death for many. The novel is rooted in the history of stern Naga matriarchal attitudes and discrimination of the girl child, not by men of the family but by women themselves. She presents the case from Nagaland where women suffer under terrible matriarchy.

Index Terms - Matriarch, Patriarchy, gender inequality

I. INTRODUCTION

Easterine Kire's *A Terrible Matriarchy*, a girl coming of age story, revolves around the three generations of Naga women which is comprised of grandmother, mother and Dielieno, the protagonist of the novel. The novel can be categorized under the bildungsroman for it tells the story of Dielieno from being a girl to a woman.

Dielieno is the narrator in the novel and she interpreted things as she sees it but her experiences are epitome of a people undergoing transition and changes. The novel contains a lot of themes which is related to the Naga society. The most important theme in the novel is about being a woman in the tradition-loving patriarchal society of Tenyimia. The novel is set in the 1950's and 1960's and Kire finely weaves the story to suit the present day life wherein the characters in the novel find real life parallel in the society. The novel also portrays how women can be the chief advocates of traditional status of male superiority over women. The matriarch in the novel is grandmother Vibano who believes that her principle purpose is to remind the younger generations that boys will be boys. The portrayal of the conflict between grandmother and Lieno is not just misunderstandings caused by generational gap but more of ideological.

The story in the novel is about how Dielieno fought against all odds and restrictions put up by her grandmother to stand up for herself. Dielieno is seen as the 'little errand girl' who has to toil hours doing household chores to impress the matriarch. In the course of the story being narrated, it is soon revealed that the male's only inheritance system is the only reason behind Grandmother's biased behavior. However, economic insecurity becomes probable for the causes behind the suppression of the Naga women. The study shows the treatment of women in the period between 1960s and 1970s. The battle of Kohima and the Indo-Naga conflict can also be another cause which led the women more vulnerable to live in double jeopardy.



Studying Medusa from a Feminist Perspective

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Abstract

The mythic figure of Medusa is inherently linked with the idea of transformation, both her transformation from a beautiful woman to a monsters as well as her ability to transform all who meet her gaze into statues have become the central element of her story. This paper will deal with the transformation of the figure of Medusa from the ancient Greek period to the modern period. Her evil looking figure which was used as an apotropaic statues and objects to ward off evil has changed throughout the ages. She was later portrayed as a victim of rape and this became an important icon of the feminist. She became an object or symbol for women to expose the oppression of women in a male-centric society. Medusa was also used as an object to scare off or warn powerful women who posed a threat to men even in the postmodern world. Her image has been interpreted in several different ways by feminist writers and artists. Today her image has become a strong symbol of women's rage against patriarchy or sexual harassment.

Keywords: Patriarchy, Oppression, Suppression, Rage, Women Empowerment, liberation

Introduction

The word feminism was derived from Latin and Greek word. "Femin" is derived from the Latin word "femina" meaning women and "ism" is a suffix derived from the Greek word "ismos" that turns the preceding noun into a verb implying a belief, practice or worldview.

The French philosopher Charles Fourier first used the word "feminisme" in 1837 to describe the emancipation of women he envisioned for his utopian future. In the words of Dr Susan Currie Sivek "feminism is a movement that seeks equality for people of any gender. It is founded on the belief that people should be able to pursue any opportunity and demonstrate any characteristic regardless of gender."Feminism favors equality between men and women and not dominance of women over men. The word feminism became popular in the late 1800's and early 1900's during the US women's suffrage movement which mainly focused on achieving the women's right to vote.¹

Feminism comprises of political, social and cultural movements, moral philosophies and theories regarding gender inequalities and equal rights for women. It is said that women are oppressed and discriminated and the sole purpose of feminism is to promote the interest of women. The main aim and purpose of feminism is to provide a rightful place to women as a sex in the society and not to substitute women from men. Feminism as a movement to assert the interest of women as a sex does not mean that feminists are anti-men or want to dominate men. It is rather a demand to restore to women their humanity, it is liberation. The goal of feminism is gender equality which means that women do what men does and vice versa, example women as

¹(Michelle Potter, *The Etymology of "Feminism"* (2017), <https://medium.com/media-theory-and-criticism-2017/the-etymology-of-feminism-4ca3caec9ad0>)