

GLOSSARY

<i>Bakhrav</i>	Elders
<i>Choker and Khonopad</i>	Jewellery worn on the necks
<i>Dhulias</i>	Traditional drummers / musicians
<i>Dorbar Shnong</i>	Traditional administrative bodies
<i>Halre</i>	Birth songs of Rajasthan
<i>Hynniewtrep</i>	Seven families
<i>Iaid Pyni Riti</i>	Cultural procession
<i>Ing Sad</i>	King's House
<i>Jainboh</i>	Dhoti
<i>Jainphong</i>	Sleeveless jacket
<i>Jainspong</i>	Turban
<i>Jerkhunor</i>	The naming ceremony
<i>Jingrwai Iawbei</i>	A song (Jingrwai) in honour of the (Iawbei) root ancestress
<i>Jingkieng Ksiar</i>	Golden ladder
<i>Jingsneng Tymmen</i>	A set of maxims that has been orally passed on through generations
<i>Ka Blei Synshar</i>	Goddess
<i>Ka Bom or Ka Nakra</i>	Big drum
<i>Ka EitIawbei</i>	Ancestress stool
<i>Ka Hukum</i>	Mother decree
<i>Ka Iawbei Tynrai</i>	Root ancestress
<i>Ka Ing</i>	Domestic group of matrilineal kins
<i>Kamai Ing</i>	Property earned by an individual
<i>Ka Jing Im Ka Bakhuid Ka Ba Suba</i>	Accomplishing a life that is immaculate and unblemished
<i>Ka Khadduh</i>	Youngest daughter
<i>Ka Kmie Kaba Ai Ia Ka Doh Ka Snam</i>	Flesh and blood to the child is provided by the mother
<i>Ka Kynthei Ka Khyannah</i>	Woman can be paralleled with a child

<i>Ka Leilong Kur Ka LeilongJait</i>	Goddess of clan preservation
<i>Ka Nongbat Ka Non Glum</i>	Women as the receptacle and the care giver
<i>Ka Padiah</i>	Small drum
<i>Ka Ramew</i>	Nature
<i>Ka Thei Shibor</i>	Woman has one power
<i>Ka Trud Iawbei</i>	Ancestress scratch
<i>Kamai Ya Ka Hok</i>	Earn (<i>Kamai</i>) righteously (<i>Hok</i>)
<i>Kamai Iing Kur</i>	Property acquired while living with his clan
<i>Kha</i>	Paternal clan
<i>Khanatang</i>	Sanctified stories
<i>Khad Hynriew Trep</i>	Sixteen heavenly families
<i>Khana Pateng</i>	Legends
<i>Khana Pharshi</i>	Parables
<i>Khoh</i>	Conical cane basket
<i>Khilaunaor Khelauna (toy), Sohar and Badhai</i>	In Uttar Pradesh and Bihar, it means birth songs
<i>Ki Nongduwai Phirat Bad Ki Nongsaid –Nongthew</i>	The spiritualists and the pleaders
<i>Kni</i>	Maternal uncle
<i>Krong</i>	An open casket for transporting the body to the cremation ground
<i>Ksing</i>	Drum
<i>Ksing Kynthei</i>	Female drum
<i>Ksing Shynrang</i>	Male drums
<i>Kur</i>	Maternal clan
<i>La Jait Bynriew Ban Kyntiew</i>	To uplift the Khasi community
<i>Long Jaid Na Ka Kynthei</i>	From the woman sprang the clan or species
<i>Lukhimai</i>	The guardian spirit of the house
<i>Mawshyieng</i>	Transitory storehouse for the bones
<i>Mawba</i>	Permanent clan ossuary
<i>Mawniam</i>	Religious stones

<i>Mawshynrang</i>	Male stones
<i>Mawkynthei</i>	Female stone
<i>Mohu</i>	Armlet
<i>Meikha</i>	The paternal grandma
<i>Nam Blei</i>	God
<i>Nam Iawbei</i>	First maternal ancestress
<i>Niam Khasi</i>	Traditional faith
<i>Nongknia</i>	A religious specialist
<i>Nam Thawlang</i>	First paternal ancestor
<i>Pansngait</i>	The crown traditionally decorated with the aromatic cactus flower
<i>Phawars</i>	Ancient poetic tradition, generated from the game archery
<i>Pomblang:Pom</i>	Cutting
<i>Blang</i>	Goat
<i>Purinam</i>	Fairy tales
<i>Puriskam</i>	Fables
<i>Lla Ka Por</i>	Custom ought to amend along with changing times
<i>Rangbah Shnong</i>	Village headmen
<i>Rang She Khadar Lama</i>	Male launch 12 flag
<i>Rishot Blei</i>	Oak pillar
<i>Rkhie Iawbeior Iarain Iawbei</i>	Smile as a response to the fondling of the ancestress
<i>Sang</i>	A forbidden act
<i>Sa Ia Ka Kynthei</i>	Merely a woman
<i>Seng Kut Snem</i>	A calendar event celebrated every year on the 23 rd of November, organised by Seng Khasi
<i>Shad Kynthei</i>	Dance of the virgins
<i>Shad Kwei Iing</i>	Dance that takes place when a person enters a new house
<i>Shad Mastieh</i>	A dance by the men
<i>Shi Kpoh</i>	One womb

<i>Syiems, Lyngdohs and Dollois</i>	Traditional administrative heads
<i>Syiem Sad</i>	Chief priest
<i>Taad</i>	Bracelet
<i>Tangmuri</i>	Pipes
<i>Tang Jait</i>	A ceremony that is performed when men marry outside Khasi community; then the family is assimilated back to the society through the <i>Tang Jait</i>
<i>Ki Nongbtinlynti</i>	Communicators or guide
<i>Thuia</i>	Feathers of birds
<i>Tiewlasubon</i>	This flower blooms with an uncommonness which is an indicator of its refinement
<i>Tlieng</i>	Cane mat
<i>Tip Brew Tip Blei</i>	Know man (<i>Brew</i>) know god (<i>Blei</i>)
<i>Tip Kur Tip Kha</i>	Know your maternal (<i>Kur</i>) and paternal (<i>Kha</i>) kins
<i>U Blei</i>	The creator- God
<i>U Khun Ki Briew</i>	Child of another person
<i>U Kpa Uba Ai Ka Long Rynieng</i>	Stature and form to the child is provided by the father
<i>U Niuhiawbei</i>	The hair that one is born with is considered to the ancestress hair
<i>U Nongbsa U Nongbtiah</i>	Man as the protector and provider
<i>U Rang KhatarBor</i>	A man has twelve powers
<i>U Star</i>	Cane head band
<i>U Suidnia</i>	Brother of root ancestress
<i>U Thawlang</i>	Husband of root ancestress
<i>Wat Ai Lad ĩa U Mynder</i>	Do not encourage non-tribal men

INTERVIEW PROFORMA I: ACADEMICIANS

1. Is the folk tradition a representation / mirror of the Khasi culture?
2. Are there any significant changes / alterations in the traditional practices or *Niam Khasi* after Christianity came?
3. Are you aware of any patriliney movement among the Khasis?
4. Has Christianity played a role in promoting the movement for patriliney?
5. Is Khasi culture and traditional religion the same thing?
6. Do you think there has been an impact on the Khasi society owing to the movement for patriliney?
7. Do you agree that Khasi women are in a deprived position as compared to the Khasi men?
8. Do you know of the Khasi Lineage Bill and what are its implications?
9. Can the ties of matriliney be broken?
10. Can Khasi matriliney be understood with the help of oral narratives and customs?
11. Is matriliney ingrained in the Khasi society with the help of folk practices?
12. Can matriliney continue to exist or will it succumb at some point?
13. Are the followers of *Niam Khasi* at loggerheads with the Christian missionaries in a process of preserving Khasi identity?
14. Is Khasi society is patriarchy in principle and matriliney in operation?
15. Does Khasi society nurture patriarchy in the guise of matriliney?
16. What are the symbol/representation of Khasi identity in the present day?

INTERVIEW PROFORMA II: OLD PEOPLE/VILLAGE ELDERS

1. In general what do you understand by communication?
2. How is traditional knowledge handed down to younger generation?
3. Can the first genesis of the folk media of the Khasis be traced?
4. Who are the caretakers/custodians of the folk traditions among the Khasis?
5. Have the new forms of media like television/internet influenced the traditional means of communication of the Khasis?
6. Are there any steps being taken to preserve the folk practices?
7. Traditionally where were the oral narratives told to the people?
8. Once the older generation is no more, can the new generation Khasi, practice the folk traditions?
9. Can you recall / narrate any tales which talks about Khasi matriliney?
10. Do women individually contribute towards the narration or preservation of the folk traditions?
11. Is there any connection between Niam Khasi and the folk media?
12. Are there any significant changes/alterations in the traditional practices or *Niam Khasi* after Christianity came?
13. Are the Christian Khasis forbidden from taking part in the traditional folk practices?
14. Do you see any change in the practice of matriliney post the coming of Christianity?
15. Do you think western culture has had any influence on the folk traditions?

16. Do you feel folk traditions need to be commercialised and glamorised in order to make it appealing to the younger generation?
17. Is there any difference between folk traditions practiced earlier and now?
18. Do you think there has been an impact on the Khasi society owing to the movement for patriliney?
19. Is there any significance of the oral narratives, customs, and ritual performances in the life of a Khasi?
20. Is there any link between matriliney, folk narratives and the associated rituals?
21. Can you give any example when the traditional practices have been questioned?
22. According to traditions, who is considered to be a 'Pure Khasi'?
23. Has the idea of 'Pure Khasi' changed over a period of time?
24. Can Khasi matriliney be understood with the help of oral narratives and customs?
25. Has any change taken place in the folk practices?
26. Can the source for the start of matriliney be traced?
27. Is there any function allotted to the women in the folk practices?
28. Have the folk forms undergone any change owing to modernisation, legal system, Christianity, etc.?
29. Is it possible that the style, content of the folk traditions have undergone changes?
30. Is there any relation between Khasi religion and Khasi folk practices?
31. What do the folk traditions mean to the Khasis?
32. For the younger generation of the Khasis, has the folk tradition remained merely as a source of entertainment?

33. Who are the performers in *Shad Sukh Mynsiem* and *Nongkrem* Dance?

INTERVIEW PROFORMA III: *SENG KHASI*

1. Who are the caretakers of the folk traditions among the Khasis?
2. Have the new forms of media like television/internet influenced the traditional means of communication of the Khasis?
3. Are there any steps being taken to preserve the folk practices?
4. Are the folk practices still popular among the Khasis?
5. Is there any systematic method of training/teaching the young generation the folk traditions?
6. Once the older generation is no more, would the new generation Khasi, practice the folk traditions?
7. Is there any connection between *Niam Khasi* and the folk media?
8. Do you see any change in the practice of folk traditions post the coming of Christianity?
9. Are the Christian Khasis forbidden from taking part in the traditional folk practices?
10. Has the practice of Christianity interfered with traditional practices?
11. Are there any significant changes/alterations in the traditional practices or *Niam Khasi* after Christianity came?
12. Has Christianity brought about any change in the matriliney set-up as practiced by the Christian Khasi?
13. Has Christianity played a role in promoting the movement for patriliney?
14. Do you think western culture has had any influence on the folk traditions?
15. Do you feel folk traditions need to be commercialised and glamorised in order to make it appealing to the younger generation?

16. Has western music, dressing style, etc. has taken away the interest of the new generation from the traditional Khasi culture?
17. Do you feel sending young people out for job/education outside the state, alienates them from traditional practices?
18. Do you think inter-community marriage has introduced the notion of patriliney in the Khasi society?
19. Do you think there has been an impact on the Khasi society owing to the movement for patriliney?
20. Does the Khasi Lineage Bill have any role in strengthening or weakening the Khasi matriliney set up?
21. Can the ties of matriliney be broken?
22. What are the roles assigned to man and woman in the Khasi society as per folk narratives?
23. Has the role of man and woman in the Khasi society changed, in relation to what has been defined in the folk narratives?
24. Can you list few factors that according to you helped sustain matriliney?
25. Has the folk tradition become the exclusive property of a few?
26. According to traditions, who is considered to be a 'Pure Khasi'?
27. Is there any link between *Niam Khasi*, matriliney and folk practice?
28. Is there any relation between Khasi religion and Khasi folk practices?
29. What do the folk traditions mean to the Khasis?
30. For the younger generation of the Khasis, has the folk tradition remained merely as a source of entertainment?
31. What are the symbol/representation of Khasi identity in the present day?
32. Can religion be separated from the culture, for the Khasi community?

INTERVIEW PROFORMA IV: *SENG KYNTHEI*

1. Can you recall any tales which talks about Khasi matriliney?
2. Do women individually contribute towards the narration or preservation of the folk traditions?
3. Does the *Seng Kynthei* organisation play any role in the preservation of the Khasi folk practices?
4. Broadly what is the role of the *Seng Kynthei* in the Khasi society?
5. Have you heard of *Mait Shaphrang* or *Syngkhong Rympei Thymmai* (SRT) movement?
6. Do you think there has been an impact on the Khasi society owing to the movement for patriliney?
7. Traditionally does any oral narrative or practice talk about patriliney?
8. Do you think inter-community marriage has introduced the notion of patriliney in the Khasi society?
9. Do you agree that Khasi women are in a deprived position as compared to the Khasi men?
10. Is there any link between matriliney, folk narratives and the associated rituals?
11. Has the Khasi Lineage Bill played any role in strengthening or weakening the Khasi matriliney set up?
12. Can the ties of matriliney be broken?
13. What are the roles assigned to man and woman in the Khasi society as per folk narratives?

14. Has the role of man and woman in the Khasi society changed, in relation to what has been defined in the folk narratives?
15. Can you list few factors that according to you helped sustain matriliney?
16. Has the folk tradition become the exclusive property of a few?
17. Is there any function allotted to the women in the folk practices?
18. Can you recount the role of women in a Khasi marriage rituals?
19. What do the folk traditions mean to the Khasi women?
20. Who are the performers in *Shad Sukh Mynsiem* and *Nongkrem* Dance?
21. Can matriliney continue to exist or will it succumb at some point?
22. Do you think the practice of matriliney has undergone any change?

INTERVIEW PROFORMA V: CHURCH LEADERS

1. What do you understand by Khasi folk media?
2. Do you see any change in the practice of folk traditions post the coming of Christianity?
3. Are the Christian Khasis forbidden from taking part in the traditional folk practices?
4. Has the practice of Christianity interfered with traditional practices?
5. Do the converted Khasis look differently at the Khasi culture?
6. Can the Christian converts relate to the Khasi folk practices?
7. Are there any significant changes/alterations in the traditional practices or Niam Khasi after Christianity came?
8. Has Christianity brought about any change in the matriliney set-up as practiced by the Christian Khasi?
9. Does a follower of Niam Khasi see matriliney differently, then a follower of Christianity?
10. Has Christianity played a role in promoting the movement for patriliney?
11. Is Khasi culture and religion the same thing?
12. Do you think there has been an impact on the Khasi society owing to the movement for patriliney?
13. Is there any significance of the oral narratives, customs, and ritual performances in the life of a Khasi?
14. Is there any relation between Khasi religion and Khasi folk practices?
15. Are the followers of *Niam Khasi* at loggerheads with the Christian missionaries in a process of preserving Khasi identity?

16. Can it be agreed upon that Christianity has played a played a role in propagating the uproar for patriliney?
17. What do the folk traditions mean to the Khasis?
18. Can matriliney continue to exist or will it succumb at some point?
19. Can religion be separated from the culture, for the Khasi community?
20. What is the opinion of the church on inheritance pattern of the Khasis?
21. What is the opinion of the church on the system of matrilineal residence of the Khasis?
22. What is the opinion of the church on the matrilineal descent of the Khasis?
23. Are the Christian Khasis allowed to take part in the traditional rituals and ceremonies?
24. Does the traditional customs of the Khasis, stand as a barrier in the practice of Christianity?
25. Is the system of family headship practiced by Khasis in opposition to what is taught in Christianity?

INTERVIEW PROFORMA VI: YOUNG PROFESSIONALS

1. Do you know about any old means of communication of the Khasis?
2. How is traditional knowledge handed down to younger generation?
3. What do you understand by Khasi folk media?
4. Western music, dressing style, etc. has moved away the interest of the new generation from the traditional Khasi culture. Do you agree?
5. Do you feel sending young people out for job/education outside the state, alienates them from traditional practices?
6. Is there any significance of the oral narratives, customs, and ritual performances in the life of a Khasi?
7. According to traditions who is considered to be a 'Pure Khasi'?
8. Have you participated in any traditional ceremonies yourself?
9. Can you name all the elements of the Khasi traditional attire?
10. Have you worn the traditional attire?
11. Which is your favourite attire?
12. What kind of music do you like?
13. Given an option what would you like to play?
14. Can you narrate any folk tale or recount the rituals of *Shad Suk Mynsiem/Nongkrem* Dance?
15. Would you volunteer to take up the task of learning and preserving the Khasi folk practice?
16. What are the symbol/representation of Khasi identity in the present day?
17. What is your understanding of Khasi matriliney? Is it different from the way the older generation understands and practice?
18. Do you think Khasi women have complete freedom in the society owing to the practice of matriliney?
19. If given an option to choose, would you like to opt for patriliney?
20. Can you recall / narrate any tales which talks about Khasi matriliney?