



**Reinterpreting manifestation of Cultural heritage, Memory, Folk tradition of Northeast indigenous Naga, Bodo and Meitei Communities: An ethnographic study of select stories of Linthoi Chanu and influence of Kokborok language**

**Susanta Nole**

*Asst. Professor, Department of English, Ramananda College, Bankura, West Bengal, India*

Received: 15.07.2025; Accepted: 25.07.2025; Available online: 31.07.2025

©2025 The Author(s). Published by Scholar Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>)

**Abstract**

*This article attempts an exploration of postcolonial issues like quest for cultural identity, past nostalgia, the process of remembering cultural past by focusing on the individual and collective memories of the characters in the short story collection Wari and Wayel kati : The Quest of Seven Gurdians by Manipuri writer Linthoi Chanu. This study seems to provide insights into the different socio-cultural sides, practices and beliefs of 'Meitei community' in Manipur, Naga and Bodo community in Nagaland and how different types of memory play an important role in the formation of emotion, identity and sense of harmonious coexistence in Indigenous tribal lives. The North-eastern part of India was the victim of double colonization; one was internal and the other was externally implemented on the people of exotic region surrounded by mountains. Consequently, people were not only exploited by European colonized power but the remaining part of India also bifurcated this literary and cultural body from its mainstream society, literature and culture for multiple socio-political and ethnic conflicts. Prospective authors from this region recently have started to reclaim their identity by revivifying their collective emotions and recalibrating their cultural memories by creative writings. The present ethnographic study seeks to explore how the functions of cultural memory, social memories are constructed through the paradigm shifts of memory and to what extent the nostalgic memory creates a space of shelter and solace to the people of present-day Manipur. The author Linthoi Chanu's intention behind implementing the sense of cultural harmony in diversity in them by introducing folklores, beliefs in myths and fantasy, individual and collective memory through her narrative technique of story to preserve the cultural glory intact. The salient purpose of reimagining the study is to examine how memory of things creates sense of emotion, passion, nostalgia and trauma within the characters of the stories. The concluding part will try to objectify how the memories of a aboriginal Tribal help to create the sense of oneness among the community to reinvigorating the quest for identity. Apart from that, another striking relevant objective of this paper is to analyse the role of Kokborok language in preserving Tipra cultural heritage and to explore how oral traditions, folklore, and rituals contribute to language retention.*

**Keywords:** Ethnolinguistic transmission, Collective emotion, Cultural memory, indigenous identity and conflict, resistance of Tribal Communities, kokborok language, Cultural preservation, Oral Tradition. Socio-cultural and geo-political ethos.

## Introduction

Northeastern Indian Literature enriched with multiple languages is characterized by voices of dissension and ethnic identity concerns that in vernacular languages like Assamese, Bengali, Manipuri, Khasi, Mizo, Kokborok. Different Tibeto-Burman linguistic people reside in Northeast states. Monpa people live near the border with Bhutan to the west, Tani people and Mishmi people in the center, Jingpo, Naga and Lisu people in the area bordering Myanmar to the east and Naga people in the area bordering Nagaland in the south. According to the celebrated author from Arunachal Pradesh Subi Taba :

The stories are rooted in the socio-cultural and geo-political ethos of Arunachali society. My stories blend myth and folklore (fantasy) with realism. The key lies in treating the fantastical with the same emotional seriousness as the real. In many Indigenous worldviews, the mythic is not a separate realm - it coexists with the tangible.

The indigenous communities such as Naga in Nagaland and Bodo in Assam are prominent field of creative writings as well. Easterine Kire's *A Naga Village Remembered* published in 2003 is a ground-breaking novel in the domain of Northeast literature authored by an indigenous Naga people. The novel was edited and reprinted in 2018 with a changed title, *Sky is My Father: A Naga Village Remembered*. The novel is historical landmark in keeping record of historical upheaval about colonial expansion to a small Naga village Khonoma during the time of 1832 to 1880 which marked the celebrated victory and defiance of British colonial invasion.

The native Naga community were enraged by the brutality of British imperial authority of occupying the Angami Hill and deforestation and put overburden Taxing on the labourers which enabled them to make violent resistance. Kire has presented the diverse rituals and myths of social structure native Naga community of Angami tribes before the arrival of British colonizers. Storytelling forms through reminiscing is an important tool of oral literature. In the story of *A Naga Village Remembered* Kire beautifully depicted about the dormitories and thehou - a community house where narrative technique of story become the touchstone for engaging the youth together. In her article "Easterine Kire's *A Naga Village Remembered: An Insight into Naga History and Culture*", Mrs. Elba Mandrelle has brilliantly summed up the critical analysis of Naga community's norms traditional history and cultural thus:

Kire's *A Naga Village Remembered* brings into advent of imperialism in Naga hills and the influence of the British on the Angami tribe of Nagaland. It foregrounds the changes in the culture and society with British colonialism, advent of Christianity, literacy and western education. (Mandrelle 134)

Memory is the faculty that enables us to form our idea about identity. Memory cannot be created in isolation. According to Maurice Halbwachs' theory, creation of memory is impossible outside the frameworks used by people living in a society to determine and retrieve their recollections. Cultural memory and communicative memory jointly build the room of collective memory.

Cultural memory questions how the sense of past is created and recreated within socio-cultural contexts through memory. Rituals, myths, fantasy and memory of things would help to create the space of memory culture. Although sensitization of past is impossible but memory can help to recreate a 'floating space' of past collectively or individually. Unity in

indigenous ecology of tribal is feasible through the reminiscing of memory. Oral narrative tradition, as a part of communicative memory, enables people to remember the nostalgic past that is completely verbal. Apart from it the practice of written narrative builds a room for communicative memory in a greater way.

Linthoi Chanu, in her short story collection *Wari*, has tried to take an attempt to remember her past, ancestral culture through different types of narratives and things related to the memory of her culture. In Manipur, the goddess Panthoibi stands for symbol of love and peace. According to Chanu the deity is representative of Shakti who fights "evil". Linthoi depicted Panthoibi, as a Meitei deity, as a child, through an elderly man – a friend of the family – whom she called "Pupu" or grandfather in context of ongoing ethnic conflict. "Those in power have failed us," said Chanu, the author of the recently published novel *Wayel Kati: The Quest of the Seven Guardians*. She has revealed that "When you have power, you can bring so much changes. But we feel a sense of betrayal." *Wari* brings a cauldron of contemporary Manipuri fiction seasoned with black art, mosaic tales of magic, deep culturally rooted beliefs of Meitei community that is unique to the state and its people. The word 'Wari' itself is a native Manipuri word which simply means 'story'. These eight stories tell the stories of various socio-cultural practices, beliefs and norms.

This article will try to focus on select short stories from the collection *Wari* – "Nearly Immortal," "The Hound", "When in War", "Hags of Mountai", "Forbidden Passion" and "The Scarlet Haophi". Old story-telling tradition which is common to all the oral cultures of indigenous people has been creatively assimilated in works of the writers of this generation who belong to such tribes but have chosen to write in the language of their colonial masters to counter narrate their story against cultural obliteration. Narratives of these writers provide insights into the world of tribal beliefs of a community and their lifestyles, thought process and ethnic identities.

The first chapter of the paper will show how oral and written narratives jointly helps in creation of collective memory and in the reconstruction the past. As the process of reconstruction itself is mimetic by nature it could lose or add something of its own to imagine a locale for cultural identity. Cultural memory transforms factual into remembered history thus turning it into myth.

The second chapter will try to shed light on how memory of things tends to recreate the 'past' from private everyday objects of the characters. As belonging reminds us of our identity, our past, our ancestors and so on. In a way it constitutes, moulds our sense of recreation and imagination.

The third chapter will try to conclude by focusing on few incidents that demonstrate how these collective cultural and social memories works as a solace for the people of new generation who are detached from their past, how the sense of oneness is generated in them and how identity is reconfigured by them by the restless attempts to reach the route through various modes and routes of memory. In her recent published book, *The Tales of Kanglei Throne*, (2020) she writes about the mythological stories of Manipur. "Wari" in Manipuri means 'Story'. The stories presented by Chanu are contemporary yet historical in taste, which is blended with tales of black magic, superstitions, and other cultural beliefs of the people of the region.

## **Ethnolinguistic transmission of Kokborok language for cultural preservation in Tripura:**

Kokborok literature, representing the literary voice of the Tripuri people in Tripura, India, has experienced significant growth, particularly in the realm of short stories. This narrative form serves as a powerful medium to convey cultural identity, social concerns, and the rich oral traditions of the community. These stories often explore the nuances of daily life, traditional practices, and the struggles faced by the Tripuri people, blending realistic portrayals with elements of folklore. The narrative techniques in Kokborok short stories are dynamic, reflecting a shift toward contemporary storytelling while still being rooted in cultural heritage. Themes of love, loss, and resilience frequently emerge, echoing the community's values and aspirations. The incorporation of local dialects enhances the authenticity and emotional depth of these stories. The evolution of Kokborok literature is also part of a broader movement within India to recognize and value indigenous literary expressions. By examining the themes, narrative styles, and influences in Kokborok short stories, one gains insight into the cultural and social dimensions of the Tripuri people and the ongoing dialogue between tradition and modernity. This literary form not only preserves cultural memory but also reflects the changing realities of the community, ensuring that Kokborok literature holds a distinctive place in the diverse tapestry of Indian literary traditions. It delves into the literary heritage of the Tripuri people, focusing on the Kokborok language as a powerful tool for expressing their cultural identity. The Kokborok language, known for its rhythmic cadence and vivid descriptive qualities, offers a distinctive linguistic lens to depict the region's landscapes and the complex social dynamics within Tripuri society.

Radhamohan Thakur wrote the grammar of Kokborok named "Kok-Borokma", published in 1900 AD. The majority of his writings in Kokborok are based in the lived realities of the people in Tripura in north-east India. His 2021 poetry *Tutankhamun ni Pyramid* won the Doulat Ahmed Award for best publication in the year 2022. Kokborok Day (Tripuri language Day) is a festival celebrated in the Indian state of Tripura to celebrate the development of the Kokborok language. It is observed on 19 January every year. The Kokborok language is an official language in Tripura. Debarma Marconi and Berolika Debarma in their research paper entitled "A study on The Role of Kokborok language in cultural preservation for The Indigenous Tipra People of Tripura" have critically estimate the challenges of cultural preservation of oral history in Kokborok language in modern Anglophone mainstream literature. "Kokborok has played a crucial role in the transmission of oral histories, traditional laws, and ceremonial practices for centuries" (Grierson, 1904).

Debarmas were arguing that the root cause of the decline of Kokborok is not simply a linguistic issue but a cultural crisis, They have more rationally elucidated that the stagnation of of Kokborok would mean the erosion of oral traditions, indigenous knowledge systems of generation:

Kokborok is not just a medium of communication; it is embedded in customs, rituals, and everyday interactions, making its preservation a matter of cultural integrity for the Tipra people. The challenges to Kokborok preservation—educational barriers, urbanization-driven linguistic shifts, and inadequate media representation—are interconnected issues that require a multi-pronged

approach...The decline of Kokborok is not simply a linguistic issue but a cultural crisis, as language is the foundation of Tipra identity, history, and worldview. The loss of Kokborok would mean the erosion of oral traditions, indigenous knowledge systems, and community bonds that have existed for generations. (Debbarma, 70-71)

### Recorded Memory: Oral and Written

Oral and written narratives are parts of the communicative memory as they are developed not from within oneself but through interchange with others. Oral literature or Orature in its very nature takes its sustenance from the collective memory and the continuity of the narration. For Halbwachs, "each memory is viewpoint on the collective memory" (Halbwachs48). This means every memory is nothing but a part of the entire memory system of a community. Halbwachs mentions that "there exists a collective memory and social frameworks for memory; it is to the degree that our individual thought places itself in these frameworks and participates in this memory that it is capable of the act of recollection" (Halbwachs38). Oral narrative culture also plays important role for the postcolonial countries as it helps the people of the land to be connected with their cultural past. So, the complete destruction of one's culture is impossible as oral story telling tradition archives past memories through myths, fables, legends and everything related to it. This protects indigenous essence of a tribe and acts as a protest against destruction of a culture.

Linthoingambi Chanu in her book *Wari*, emphasizes on oral narrative tradition mainly because plots of her stories are taken from folklores and myths of the Meitei community. As these stories are brought from generation to generation and are committed only to memory, the various stages of growth of such narratives give an account of the culture of the Meitei community.

Linthoi Chan weaves the story *Nearly Immortal* grounding its root on the theme of Khoidouwa. It originates from the ancient belief of black magic and superstitions towards older citizens who live longer than they were expected to. In the story, the protagonist Abok Tharoisan elderly lady who is alive longer than she is expected to. It is the belief of her relatives and neighbours that she possesses some supernatural powers that she has earned by practicing necromancy. Tharo, the greedy old woman, is afraid of dying, and this that insists her to steal the healthy souls of people around her to keep herself alive. The story records many incidents that support this belief. When she reaches the house of her proposed victims for snatching their souls every time, she behaves in a particular fashion:

...she crossed her fingers, murmured the words to her invisible master and pulled out what she knew had never belonged to her. She pulled out something from the family compound within the green gate. She motioned her hands pulling out something but it was not visible to the eye. (Chanu, 3)

For these unusual traits of her she becomes the reason of fear and a burden to her own family. After the death of her healthy neighbour Ta Bira, his great grandson yells: "You foul creature! I know you practice Khoidouwa" (Chanu, 9). His wife becomes terrified after thinking what could be the result of shouting on someone who possessed necromantic power and she shouts: "Aren't you scared?...think of us, your children and me, for God's sake. Please come home!" (Chanu 9). The writer has blended the unreal with the real in a such a way that it would be difficult to distinguish one from the other. At the end of the

story the death of the young doctor, Tharo's great grandson, leaves the readers bewildered about the real.

Another story "The Hound" revolves around a hardworking college student, Pirel and a dog. Pirel and his family confronted difficulty due to his father's addiction in gambling and drinks. One day a group of men come to their house for money and the situation turns worst when they make unattempt to snatch away Pirel's lovely ducks. At the heat of the moment, Pirel decides that he will end his life out of frustration and then a hound appears like a good angel to save him. This story restores the age-old faith in the security and beliefs in ancestral deity worship. The story revolves around the theme of 'Ekoukhatpa' ceremony of Manipur. At a point of the story an old man said, "EbudhouPuthiba is indeed a great deity...there are several stories of him guiding lost people and such"(Chanu,32).

This simply indicates that the hound was a deity who appeared the last night in a form of a hound to save Pirel's life. Finally, when the story comes to the end Pirel comes to know that it was the divine guardian who came near him in the shape of a hound and stopped him from committing suicide last night. He realised this fact when he hears the chants: "...health and wealth for all my devoted brood. I, as your divine guardian shall protect and watch you all just as a father follows around his toddler's first walk. It was me in the happy form of a hound..."(Chanu 33).

*Hags of the Mountain* is based on Loudraobi, a popular mythological creature from the legends of Manipur. They are known as deep forest dwellers, addicted to abducting men hunters who they hold as their captive husband. This story about the deep forest dwellers help the readers in understanding lifestyle and belief system of forest dwellers of this kind. The protagonist of the story Dr. Roderick Ferdinand reaches Manipur and comes to know about the legend of Loudraobi from the villagers. The chief of Chingshu tells them a story about a mythical creature of the deep swampy forest. He mentions "there lived a desperate creature that looked like a hag with heinous claws for nails and a slithering tongue spiked with thorn-like-bones, called the Loudraobi" (Chanu 75). Dr. Roderick gets scared of it and a part of his heart starts to believe it unconsciously. She mentions: "These legends are perhaps around to protect them from the various modern harms... they are victims of many illegal trades to be kept as exotic pets or for hunting ..." (Chanu,75).

These segments provide an insight into how orality helps the writers of new generation to remember and to remain connected with their tribal culture. In one of her interviews, Chanu says, that she used to listen to these folktales from her Pupu and later she decides to write about these socio-cultural issues in the form of stories. These stories were verbally transmitted from her Pupu to the next generation and she takes it as her duty to share these stories with the next generation to make them aware about their cultural past, tradition and tribal identity by jotting them down as literary texts. Though these stories or fables sometimes focus on superstitious, illogical ideas or concepts but in some ways, they will try assist the modern generation in searching out their cultural root. In this way social and cultural memories are retained through narratives and scatters the sense of oneness among the people of a land.

"The Scarlet Haophi" is weaved with the elements related to ancient superstitions and beliefs of the Manipuri's. In Manipur canals, lakes, rivers and other water bodies are mostly believed to be the adobe of many ancient Gods. In earlier times, people lived with the acute fear of raising the wrath of Gods in case they disturbed them by their works. The

writer has mentioned Laina Chenba, the sprinting away of children and people by wild spirits and guardian deities.

In this story, Ebehaibi, a little girl comes to her new house with her parents. The dwellers of the place warn her parents by saying that the whole area has been a sacred grove since ancient times. But Ebehaibi's parents find it only a funny superstitious belief. One day a middle-aged tribal woman with a stripped and red black robe comes to their house to sell woollen haophis for winter. It is revealed later that the deity has come down to teach lessons to Ebehaibi's parents. Ebehaibi chooses a bright scarlet haophi and carries it everywhere wherever she goes. That night the real-world change into a magical one and Ebehaibi finds out that tribal haophi seller in that new place. The woman tells her to follow and the path that opens ahead of her is beautifully described: "the vast valley was suddenly covered with scented lilies all around and a stone pavement led them to a glistening water body – a sparkling pond." (Chanu 120) . The deity plays with Ebehaibi and she gets immense pleasure out of it. Later it is said that the girl was not in her home for two days. Finally, the deity decides to return her back to her parents, she says; "they are summoning you back. They have learnt their lesson child. Return to your parents. They love you dearly" (Chanu 127).

It is located that at the end of the story Ebehaibi's father digs a pond at the edge of their courtyard and makes a wooden shrine to honour the guardian deity HaoreimaEmaShampabi. These chosen parts of the stories provide an insight into how orality helps the writers of new generation to remember and to remain connected with their tribal culture. Though these stories or fables sometimes focus on superstitious, illogical ideas or concepts but in some ways, they will try assist the modern generation in searching out their cultural root. In this way social and cultural memories are retained through narratives and scatters the sense of oneness among the people of a land.

### **Ethnocultural confluence of Personal and Collective Memory:**

From time immemorial human beings attached themselves with things from private everyday objects to occasional luxurious items. Leela Gandhi in her book *Postcolonial Theory: A Critical Introduction* quotes Bhaba. She tells, for Bhaba remembering is "...a putting together of the dismembered past to make sense of the trauma of the present"(Gandhi 9). Sometimes this trauma is generated from the presence or absence of the things that have relation with our past. Linthoi Chanu has portrayed this idea with words in her stories through the fragmented pictures of memories.

In "When in War" Chanu introduces two things; a royal race boat and a bamboo knife that are attached to the memory and emotions of a group or a particular person. The story starts with the description and function of arace boat 'Hiyang Hirel' that wails on the shore of Kanglapat during the Boat Race Festival. There is common belief about this boat among the people of the community that "the boat wailed as a sign of warning for any catastrophic event in the land"(Chanu 36).So, the history of this boat is interlinked with the history of the community. Emotions of the people have made it a token of time. In the story the boat appears as a harbinger of the destructive war. The war suddenly starts and one day Kunjabihari, the protagonist finds out a wretched, wounded soldier in his latrine. Despite of primary disapproval and the warnings of his parents, he nurses the soldier with utmost care and the soldier recovers gradually. One day the soldier opens up his eyes and becomes bewildered with the thought why a man from the other side of the world takes so

much care of him. When the soldier leaves his house, he keeps a bamboo knife on his bed as a parting gift for Kunjabihari. This bamboo knife acts as the medium through which the two men from the different parts of the world remains united with emotional memory. Kunjabihari even if in his deathbed remembers that friend. He has given the knife that he got from his friend as a token of love and friendship to his son "as a souvenir from an unexpected friend"(Chanu 52).

In the story "Forbidden Passion" revolves around a towering ancient bungalow and the memories associated with it. The old lady narrates her whole life in the story by recollecting memories from her past life. The house that is now left haunted, one it was the dwelling place of a family. It knew their secrets, happiness and sorrow. Now it is devoid of relatives, laughter and happiness. The cloud of sadness has swallowed up its sun shined face.

The story progresses with the gradual recollection of memories by the narrator and readers come to know about her early childhood days, different shades of her relationships with family members, the reason behind the sudden arrival of her brother at their ancestral house after many years of their father's death and how addiction of drugs snatches away the life of her beloved brother and leaves her orphan at twenty-five. All these incidents have different impacts on the mind of the old lady. The old haunted bungalow stands as a trace of her suffering, helplessness and solitude. Finally, at the end of the story when the lady decides to leave the bungalow "she saw a shadow: a man staring down at her from the broken windowpane, her brother as young as he was when he left"(Chanu 107). This final departure symbolises the liberation of her mind.

In "The Scarlet Haophi" the sacred pond stands for the emotion of an entire community. They believe it to be the dwelling place of their guardian deity. The people of the community still believe on the power of their guardian spirits. They believe that these deities help them in distress and show them the right path at the time of turmoil. Linthoi Chanu deals with the same thing in her book *Wayel Kati : The Quest of the Seven Guardians*. In the present text the history of the pond is related to the communal faith of Manipur. The emotion that they share with this is unscathed in any situation. They cherish their faith on their guardian deities who protect them, help them and at bring justice for them when needed.

### **Quest for unity in indigenous folklore and Cultural identity in folklores :**

Memories that are passed from one generation to the other as verbal or written help the people of a community to explore their culture, tradition and to a certain extent, their identity. Story helps the whole civilization in various ways. From the ancient time till this, stories are passed generation after generation and create a sense of oneness among the people. Linthoi Chanu in one of her interviews comments; "in our stories, especially in our folklores, we are not divided". These stories and folklores help the new generation to know their ancestral culture, origin and culture-based identity.

The story "Nearly Immortal" is grounded on the theme of Khoidouwa, a popular urban legend of Manipur. It is originated from the ancient belief of black magic and superstitions towards older citizens who live longer than they were expected to. Naval art is also mentioned in the story that might be a literal translation of Khoidouwa. It is collective belief that Khoidouwa is a foul practice of black magic by a greedy human who is afraid of dying. That's why he or she steals the healthy souls to please the spirit and keep

themselves alive. Though this could be seen as a superstitious belief of a community but it projects the sense of oneness as the question of security comes with it. In the story it is seen that all households have performed their sacred rites to protect their homes from the evil eyes of Tharo; "there were children dressed in white hovering around the tree branches and hissing at her to go away" (Chanu 10).

"The Hound" is also imagined upon a common belief of the Meitei community. It presents Lam KonbaLai, a guardian deity of the old Meitei faith. Every clan and house of the Meitei community has their guardian deity, unique banner and serpentine sigils. This faith remains unchanged over time because this belief is deeply rooted into the minds of the people and are transmitted from one generation to the other through stories, things and art forms. Chanu in her book *Wari* comments: "even after great changes in our faith and beliefs over the years, nothing can replace the profound feeling of security and beliefs in ancestral deity worship" (Chanu 34).

In the story "The Scarlet Haophi" there is another example of getting united of the tribal people for protecting the dwelling place or abode of their guardian deities. They come to warn Ebehaibi's parents about their deity and tell them to leave the locale as it was earlier. It proves the tribal people not only get united for their own purpose but they protect their deities and their belongings also.

Veysel Apaydin in his article *The Interlinkage of Cultural Memory Heritage and Discourses of Construction, Transformation and Deconstruction* quotes according to Erll and Rigney "cultural memory is an ongoing process of remembrance and forgetting in which individuals and groups continue to reconfigure their relationship to the past and hence reposition themselves in relation to established and emergent memory sites" (15).

It is often seen that the Northeast is known mostly for its folklore and myths as against, say, the more "serious" forms of writing from the subcontinent. The political nuances are often layered with mysticism rather than straightforward realism. In an interview with Ananya Nath, Subi Taba, a celebrated author of *Tales from the Dawn-lit Mountains* on writing about Arunachal Pradesh has aptly remarked:

Folklore is often seen as decorative or exotic, rather than politically potent. But for us, myth is a carrier of history, trauma, resistance. Writers from the region are reclaiming these stories and using them as subversive tools. (Interview with AN)

In her seminal article "Folklore of the Himalayan Foothills: Weaving Traditions in Bodo Folklore" by Rishma Basumatary has opined that:

Weaving is often associated with love and longing in folksongs. The process of weaving clothes for loved ones—whether spouses, kids, or distant partners—becomes a metaphor for affection and bonding. Songs about weaving can express longing for lost loved ones by making use of the rhythmic motion of weaving as a metaphor for the singer's longing to be reunited with their lover. The complex interrelationship between Bodo folklore and the practice of weaving, with the intention of providing insight into the culturally significant fabric that has been influenced by women's expertise. The dynamic relationship between women's folklore and the weaving traditions of the Bodo serves as evidence of the inherent interconnectivity of art, culture, and the human experience. (Basumatary & khawzal, 1)

## **Conclusion:**

Linthoi Chanu in her book *Wari* has projected different sides of memory. She has shown how individual and collective memory of a person or a community create emotions, traumas, beliefs and the sense of oneness over ages. Through her work *Wari*, Chanu has delved into the deep of their culture to collect her resource for writing stories based on Meitei community and their belief system. Many of these stories were part of her childhood memory. As mentioned in the chapters, Chanu has played the role of a conveyor in order to make people aware about their aboriginal culture and social beliefs. "Through language she has portrayed her individual faith and collective experience in these select stories. Above of all, she wanted to stitch these 'waris' to explore her collective identity out of it.

### Works Cited:

1. Assmann, Jan. *Cultural Memory and Early Civilization*. Cambridge University Press, Fourth Edition, 2011.
2. Assmann, Jan and John Czaplicka. *Collective Memory and Cultural Identity*. Duke University Press, pp.125-130.
3. Apaydin, Veysel. 'The Interlinkage of Cultural Memory, Heritage and Discourses of Construction, Transformation and Destruction.' *Critical Perspectives on Cultural Memory and Heritage*, UCL Press, pp.14-15.
4. Basumatary, R. & Khawzawl, T. L. (2024). 'Folklore of the Himalayan Foothills: Weaving Traditions in Bodo Folklore'. *Rupkatha Journal* 16:2. <https://doi.org/10.21659/rupkatha.v16n2.09g>
5. Chanu, Linthoi. *Wari*. Xpress Publishing, Second Edition, 2019.
6. Debabrma, Marconi & Berolika Debarma. 'A study on The Role of Kokborok language in cultural preservation for The Indigenous Tipra People of Tripura', *Indian Journal of Research*, Vol. 14, Issue. 02, February, 2025. DOI : 10.36106 [https://www.worldwidejournals.com/paripex/recent\\_issues\\_pdf/2025/February/a-study-on-the-role-of-kokborok-language-in-cultural-preservation-among-indigenous-tipra-peoples-of-tripura\\_February\\_2025\\_7008524241\\_0405130.pdf](https://www.worldwidejournals.com/paripex/recent_issues_pdf/2025/February/a-study-on-the-role-of-kokborok-language-in-cultural-preservation-among-indigenous-tipra-peoples-of-tripura_February_2025_7008524241_0405130.pdf)
7. Gandhi, Maurice. *Das Gedachtnis und seine sozialen Bedingungen*. Suhrkamp, 1985.
8. Halbwachs, Leela. *Postcolonial Theory*. Oxford India Paperbacks, 1998.
9. Mandrelle, Elba. "Easterine Kire's *A Naga Village Remembered: An Insight into Naga History and Culture*", *International Journal of English and Studies (IJOES)*, An International Peer-Reviewed Journal; Volume-4, Issue-5(May Issue), 2022. [www.ijoes.in](http://www.ijoes.in)
10. Mandal, S., & Singh, S. (2022). "Asserting Naga cultural identity and challenging colonialism in Easterine Kire's *Sky is My Father: A Naga Village Remembered*". *AlterNative: An International Journal of Indigenous Peoples*, 2022, 18(1), 203-209. <https://doi.org/10.1177/11771801221088603>
11. Mibang, Tamo and Sarit K Chaudhari. *Folk Culture and Oral Literature from North-East India*. Mittal Publications, New Delhi, pp. 18.
12. "Wayel Kati': Linthoi Chanu's book proves that conflict is not the narrative of Manipur." <https://scroll.in/article/1066796/wayel-kati-linthoi-chanus-book-proves-that-conflict-is-not-the-narrative-of-manipur>
13. "Myth is the carrier of history, trauma, resistance: Subi Taba on writing about Arunachal Pradesh", interview with Ananya Nath. <https://amp.scroll.in/article/1084145/myth-is-a-carrier-of-history-trauma-resistance-subi-taba-on-writing-about-arunachal-pradesh>