6. SHARING AND BORROWING OF ART AND CRAFT

6.1. INTRODUCTION

Why the terms “sharing” and “borrowing” are used here? By a simple definition, “sharing” is what a person has or uses with another person in time, and “borrowing” is something we use which belongs to someone else to be given back later. Different terms can also be applied for the same meaning. Instead of “borrowing” the terms like “taking” or “using” can be used. But here, my argument for using the term ‘sharing’ and ‘borrowing’ is that, in studying the changes of one’s culture it will be not be appropriate to use the terms like ‘invention’, ‘loss’, ‘taking’, or ‘using’, as these terms are too direct to be used for something which we have not yet ascertained.

Everything in this world is or can be changed except “change”. And no one culture is static. Different schools may have different definitions of the word “culture”. Tylor 1971, p.1 defines the word culture as a “complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of the society.” Cultures are always changing by sharing or borrowing, developments or revolutions, and by nature itself through all time. Sharing and borrowing of culture is always happening among different individuals or communities by way of contact. Like the changes in human development take place by various stages of evolution, the living standard may also transit with the growth of civilization. Even the most conservative society or culture is subject to change. There will be no change and development in an isolated society. We can also say that as the era changes, more development comes up and the development brings changes in human culture.

Among the various factors of cultural change, sharing and borrowing may be the most effective trait. Sharing and borrowing took place for the development of individual or society. An individual or a society benefited from sharing or borrowing. No individual or society will share or borrow for their loss or disadvantage. Institutions like schools, workplaces, communities, neighborhoods and media are some of the resources for sharing and borrowing of culture. Development takes place when we learn new things from schools, we share experiences at the workplaces, interaction within the community or with neighbors and also the works of media. Therefore, taking

advantages of the development of culture, an individual or society shares or borrows the best and most progressive culture from others.

6.1.1. Limitation and Methodology

The study of one's culture is a complex and vast one. Every ethnic culture is distinct in its own way while at the same time having similarities with that of other ethnic groups. The similarities and differences between the Kuki culture and that of other ethnic groups is the prime focus of this chapter. The study is limited to the cultural changes of the Kukis in Manipur through sharing or borrowing with other ethnic groups or neighboring countries. It is also concerned about the various factors, rationale, material culture, traditional values, customs and the present ethnic politics. The chapter will help the traditional art and crafts of the Kuki society conceptually, historically, aesthetically and culturally. Therefore, both descriptive and comparative research methods have been used.

6.2. FACTORS

Nature, topography, colonization, ethnic politics, plastic artifacts, modernization and influencing power of traditional culture are the main factors for sharing and borrowing of culture. The most important cause of sharing and borrowing of culture in the Kuki society can be considered the coming of Westerners in tribal areas of Manipur.

As mentioned in the introduction, before the coming of Christianity, the Kukis were animists. They worshipped natural things around them and appeased even the evils and spirits. Their best education was the learning of traditional art, craft, field works, custom, culture through elders from the past generation. The political administration was controlled by the Chief and his council. The social norms they followed were passed on from generation to generation by oral tradition.

During the late 1980s, the colonial or western Christian Missionaries started their mission field in the hill regions of Manipur after they abandoned Manipur valley, owing to government objection. Elungkiebe Zeliang (Zeliang 8) relates the report of Rev. W. Pettigrew's glimpse of the progress of the Manipur mission in the early years from The Assam Mission of the ABMU, 1899 that,

> "From March to October the building of the temporary Mission bungalow, out-houses, and the school, took up most of the time, with a few hours a day to study the language; from October to December a visit to Calcutta to finish off the printing of John's Gospel in Manipuri which was then going through the press; …"

Rev. Pettigrew's mission was to reach-out the Gospel of Christ to the people. During March to December of 1896, to begin his mission, Rev. W. Pettigrew studied the local language for communication. He imparted education and made them literate to read and write the Bible. Therefore, he translated the Bible and preached the Gospel to them. Besides, he studied all habits and cultural characteristics of the people to succeed in his mission. Here, Rev. W. Pettigrew applied the theory of Sharing and Borrowing so as to extend his mission field.

After the Tangkhuls of Ukhrul, gradually the Kukis also started going to Pettigrew's school and began to follow the Christians. Those first followers of the Christians were not allowed to stay in the village. According to the village elders, Christian followers got new culture which was against their culture in different aspects. In the mean time, they also considered going to school as something against their culture. Those who went to school and followed Christian religion were called wayward or idle persons by others.

6.2.1. Natural

The environment and natural resources are determining factors of culture. Depending upon the physical environment and availability of materials, changes and advancements occur in culture. It is my assumption that people in different places may simultaneously use the same material tools without knowing about each other. We can name here the Stone Age, Bronze Age and Iron Age etc. which were determined by the materials available in their environment with or without any communication.

Sharing and borrowing of culture by nature is the most natural change in one's culture. By nature people can lose or gain some customs or traditions. Different individuals or ethnic groups can also have some common culture by nature. Culture can be changed naturally by different phenomena. Unknowingly, in the process of nature, colonization, geography, ethnic politics, plastic artifacts, modernization of traditional culture, culture can be changed. These changes are due to sharing or borrowing of culture naturally.

Various ethnic groups are sound or advanced in technology. They created assorted material culture without the help of others. Some of the materials they used were made available by themselves without copying the form and technique of others. The Kukis also invented some of the cultural items without taking the format of others' culture. As they have no written history or records of the past, it will be difficult to identify and explore the cultural materials they invented. But all the materials they used in their culture might not have been taken from others.

6.2.2. Political Administrations

The political administration of the British as well as the state government and also the coming of Christianity in North East India brought changes in the Kuki culture. Before the coming of the Britishers, the Kuki culture might also have been subject to changes due to other political threats and raids in the region. For instance, in 1817, the Burmese raided and occupied Manipur for seven years which is marked as the 'Seven Year Devastation of Manipur (1819-1826)' (E-pao). The Burmese emperor was again invaded with the help of British. Raids and counter raids also took place among the different ethnic groups. Raiding the neighbors or among themselves also often happened with the Kukis. Therefore, colonization became one of the foremost factors in sharing and borrowing of culture for the Kukis. In these different forms of colonization, acculturation was very much possible. One example of its kind is O'Niel (2008) statement about the acculturation

> "A society that is militarily dominant in a culture contact situation but perveive its culture as being inferior is a likely candidate for acculturation. This was the case with the Mongols of North Central Asia under Genghis Khan after they conquered China in the 13th century AD. The Mongolian occupiers largely adopted Chinest culture within a generation. They were aculturated by the people who they had defeated in war."

The impact of British administration impinged on the culture of the region. The British administered the entire North East India after invasion of the Burmese (Myanmar) Empire in 1824-1826 (Encyclopedia) and followed by the American Christian missionaries in 1836 (Enclopedia) in which the tribal populace in North-East India was converted into Christianity. The Kukis also accepted the new religion as *"New Enlightenment".* They totally abandoned some of their indigenous culture and practices

because those were not permitted in Christian religion, but theologically not all. Therefore the new and applicable ones which they used in Christian life became common in their culture among the Christians. The new religion had more changes or effects on their culture than political administration or military rule. By receiving the Christian culture, the Kukis were not pro-British. Rather, the Kukis were against the British colonial rule and fought against them.

Acts and Provisions for the Tribal and Scheduled Area made by the state or central government also led to sharing and borrowing of culture in the region. The Acts and Provisions are a collection of different culture made for better administration. For example, the enforcement of **The Manipur (Village Authorities in Hill Areas) Act, 1956** (The Manipur (Village Authorities in Hill Areas) Act, 1956), **Article 244(1), Fifth Schedule: Provision as to the Administration and Control of Scheduled Areas and Scheduled Tribes** (Justice). These became important agencies for sharing and borrowing of indigenous culture intra and inter-ethnic group. The Manipur (Village Authorities in Hill Areas) Act mostly affected the traditional administration of the Kuki villages. Therefore, the Kukis opposed it. The Kuki villages were governed by their hereditary chief whereas the Naga villages were administrated by elected Village Authority. The said Act was made common for all and all the traditions were made the same. Thus, Colonization of the British and Indian government administration had a great impact on *Sharing* and *Borrowing* of culture in the region.

6.2.3. Topography

The geographical boundary of two states or nations is a connector, not a separator. The border line is a physically made line to demarcate the land of two different occupiers. It serves as a connector for two neighbours than a separator. The two which share one boundary line is always connected by the line. The line is a link to their relationship. North East India is bounded in the East and West by Myanmar, in the south by Bangladesh, and in the North by Nepal, Bhutan and China. The ‘Chicken Neck’ or Siliguri Corridor of 14 miles was created in 1947 after the partition of Bengal into Pakistan and India (Asia). This Siliguri Corridor connects North East India with other parts of India.

The relationship between North East India and its neighboring countries like Myanmar, Bangladesh, Nepal, Bhutan and China is marked by sharing and borrowing of culture. The instrument of the Kukis like *'gong'* is used by the Myanmarese and Chinese. Lower garment like wrapper is also common to both the Kukis and Myanmarese.

Topographically, the different communities of Manipur being mixed-up in their style of village settlement have some sharing and borrowing of art and craft with each other. The house of the Kukis and the Meiteis both face towards the east but for the Kukis, it was not mandatory. The traditional house of the Kukis in other states like Assam (Kimjalam) and Nagaland (Thomsong) is built as per convenience. The number of pillars and beams of Kuki and Meitei house in Manipur is always in even number. But the Kukis of Assam do not necessarily follow this norm. In view of the above, it is believed that the Manipur Kukis have more cultural contact with the Meiteis of Manipur than the Kukis of Assam due to the topography. It is also seen from the above point that, human culture also depends on topography.

6.2.4. Ethnic Politics

Ethnicity and its consciousness is another mechanism for natural changes in culture directly or indirectly. Darwin's 'survival of the fittest' theory like perception has become a strong issue in the present culture. Various ethnic groups do their best to conserve their own culture, which sometimes can lead to disrespect of other culture. The different groups publicly claim the same culture as their own by drawing reference to their respective legends, tales and lore. In many cases the claims are mostly based on the traditional tales and lore which have been passed down orally from the forefathers as they do not have written documents on these. Accordingly, they all have such similar culture from time immemorial. Who has invented or discovered or started the tradition first will be the main concern for originality and its historical facts if they are not from the same origin. In Manipur, the three main ethnic groups are Kuki, Meitei and Naga. The ethnicity consciousness which has turned into politics has gained precedence over cultural value and its uniqueness.

6.2.5. Modernization

Modernization takes place when development changes the living standards of the world. Everyone likes to and works for the development of individual or society. The development work without progress or improvement is dormant and invariable. Development makes us modernized i.e. makes us better than before. To develop the living standard, a transition mark from old to new tradition become modernization process.

Bearing in mind the definition of Modern Art and Modernization, the chapter is concerned with the study of Sharing and Borrowing of Kuki Art and Crafts by modernization. It is my assumption that sharing and borrowing during the process of modernization is uncontrollable. If sharing and borrowing are controlled there will be no modernization, and if the modernization is controlled, there will be no development.

6.3. SHARING AND BORROWING IN ARCHITECTURE OF HOUSE

The characteristic common to them all is the materials they use according to the availability. The Chin-Kuki house is very distinct from others. The traditional Kuki house was built in one-storey, overhung thatched roof in the front verandah, single room, hearth with three-tier hanging shelf, raised platform in front and the decorated verandah with birds, animal heads, skulls, horns All the other structures which are not mention may have been the outcome of sharing and borrowing culture with others.

The concept of fencing to protect enemy, wild animals and thieves from danger the occupants was same. Mostly the verandah of tribal house was decorated with animal skulls and heads and birds they killed. The front walls of some Nagas are decorated with carved animal heads, skulls, birds, human figure but the memento value and meaning is same with the real ones. Half of the verandah was used for keeping fire-wood and mortar for rice pounding. The front walls of some Naga houses were decorated with carved animal heads, skulls, birds, human figure but the memento value is same with the real ones used by the Kukis.

One of the interesting features of tribal house is the hanging shelf above the fireplace. Most tribal groups have this kind of hanging shelf for storing baskets and drying food grains. The Nagas have mostly one or two small shelves. The hanging shelf of the

Kukis is three-tiered, one small and the other two large, for storing all types of dried baskets and food grains.

Table 6. 1: Sharing and Borrowing in House

Common Name	Ethnic Groups	Type	Purposes or Design or Shape
House Storey	Kuki	One storey	Multi-purpose: Under for cattle and Upper for human
	Naga	No storey	Separate for cattle
	Meitei	No storey	Separate for cattle
Front wall & Verandah	Kuki	Verandah	All animal heads and skulls killed by the family are exhibited as a trophy
	Naga	No verandah	Animal heads and human figures are sculpted as a trophy
	Meitei	Verandah	No animal and human figures displayed
Hanging shelf	Kuki	Three shelf	Drying and storing of dried food grains and baskets
	Naga	One or two shelf	Drying and storing of dried food grains and baskets
	Meitei	No shelf	
Roofing	Kuki	Semi-circular roofing in front	It is called *Inchal* that means holding house as the beauty of house lies on it.
	Naga	No roofing in front	Crossing of two wooden plank
	Meitei	Straight roofing in front	
Partition or rooms	Kuki	No partition	It is single roomy structure, best accommodation
	Naga	No partition	It is single roomy structure, best accommodation
	Meitei	Partitioned	
Windows	Kuki	No window	Weather proof and for security reason
	Naga	No window	Weather proof, some Naga house have hardly a window
	Meitei	Small windows	For light and air conditioning
Door	Kuki	Two doors	One main door and one small door for security purposes
	Naga	One door	Security purposes
	Meitei	One or two doors	Main door for entrance and smaller one for security purposes

The roof of the house in most of the tribal houses was thatched. Depending on the materials available, where there was no thatch grass, people used various leaves for

roofing their dwelling. The structures for binding the thatch grass were all similar to the roofing of traditional Kuki house. According to the shape and design of the house, the system of thatching may be different. The application of sheets and modern house roofing materials are also similar among the ethnic groups today.

After completion of the house construction usually house warming was performed among the Kukis by the priest (Lenthang) with incantation before and after they became Christians. The same practice is followed by different other ethnic groups like Nagas in this Christian era. Not only the Kukis and Nagas of Manipur, the Meiteis or other ethinc groups also practice house warming ceremony according to their tradition and ritual beliefs.

6.4. SHARING AND BORROWING IN SCULPTURES AND MONUMENTS

6.4.1. Stone Sculptures

Stone sculpture and monument is one of the most enduring sculpture practised by various ethnic groups in Manipur. The monuments and monoliths in the form of sculpture are mostly related with traditional beliefs and rituals. Most ethnic groups of North East India have monuments or sculptures for memorial, achievement and border pillars.

6.4.2. Memorial Stone

Since time immemorial, the Kukis practised erection of monumental sculptures to commemorate the departed family members who have passed away. The *Khul* or *Khur* origin people began erection of memorial stone when they crossed the so called mythical cave (Koroung)[76]. The Kukis erected the memorial stone for every departed family member, be it large or small in size. The Meiteis and the Nagas also have the same practice. But the Meiteis and the Nagas construct the memorial stone to commemorate those who sacrifice their life for the society or land.

[76] According to Seikhohao Koruong, while crossing the cave, the snake and the tiger killed many among the Chin-Kukis. The Chongthu, who was the head or leader of the masses, informed all the family heads to bring one slate stone against each dead person and kept in one place to know the number of people killed by the snake and tiger. From that, the practice of erecting stones in memory of their loved ones sand also well- known persons was started.

6.4.3. Border Pillar

Erection of Border Pillar is one of the most common ways of demarcating land where there is no river or mountain range to determine the boundary of land. This is a universally practiced tradition.

Table 6. 2: Sharing and Borrowing in Sculptures and Monuments

Common Name	Ethnic Groups	Type	Design and Shape
Memorial Stone	Kuki Naga Meitei	Engraving and round sculpture	Engraving scripts and round sculpture to communicate the personal status. Kukis carved animal and human motifs.
Border Pillar	Kuki Naga Meitei	Plain stone	For demarcation of boundary of two separate land, especially whenever they have any boundary dispute issues.
Totems	Kuki Naga Meitei	Wood and Bamboo	Carving of different images, designs and patterns or without carving. Mostly culture and religion base
Monuments	Kuki Naga Meitei	Different materials	Initially it was base on culture and used wood, now it is mostly political with different material
Wood Sculpture	Kuki Naga Meitei	Carving & Engraving	The most common and easiest material for carving, it is the most used material in their traditional sculptures.

6.4.4. Wood Sculpture

Wood carving or sculpture may be the oldest style of sculpture. The art and craft of the Nagas and Kukis are mostly in wood. It is easily available in the forest. It is also easy to carve and does not require much technique and materials.

6.4.5. Totems

Totem is practiced by different ethnic groups of North East India in their respective customs and rituals. The totem of the Karbis has a five branch-tree with birds on each branch. The totems of the Kukis are decorated with leaves, carved lines, images of animals, birds and human figure erected on their court yard. The Nagas carve different images of animal, bird, human on their totems and display these at their front wall. All the totems and images are made according to their beliefs and rituals.

6.4.6. Monuments

Most of the ethnic groups of North East India follow the practice of constructing monuments for remembering historic events, persons and ritual ceremonies in stone, wood and cement. For most of the ethnic groups, the practice of monuments with scripts or human portrait may be the effect of colonization. The monuments are commemorative of events, festivals, rituals and religious ceremonies. The design, pattern, symbols and concepts may be different from each ethnic group, but the ideological purpose for the monument is same. It will be difficult to find out who first started wood and stone monuments in their region but there is no doubt it was practiced in their culture since time immemorial, or borrowed from some other ethnic groups.

6.5. SHARING AND BORROWING IN CRAFT

Craft is the most common trade in the culture of every ethnic group. The craft market entrepreneurship is huge, having the largest consumer and artist bases. It is also the most popular and used art piece. Therefore, chances of sharing and borrowing of craft in Manipur and its surrounding areas are very high. The craft made from bamboo, wood, metal and different other crafts found in the Kuki society as a part of sharing and borrowing culture are discussed in this chapter.

6.5.1. Cane and Bamboo

Cane and bamboo crafts are practiced all over North East India. Cane and bamboo crafts include baskets, furniture, decorative items, toys and household implements. Not only in material and instrument, sharing and borrowing in technique and product can also be found. Bamboo is available all over North East India. Different kinds of bamboo are used for different crafts according to the characteristics. The technique of splitting bamboo for craft, though identified by different terms, is almost the same across all ethnic groups.

One of the most popular types of cane basket, the result of sharing or borrowing of culture, is a basket used for storing valuable cloths by all ethnic groups of Manipur. Such a basket is fully crafted by cane split known as *Thul* or *Liel* by Kukis, *Phingairuk* [*luk*] by Meiteis and *Tabu* by Tangkhuls. According to Shakmacha, the Marings are specialized in this craft. He also states that such a basket is woven by hill tribes,

indispensably used by the Meiteis in their rituals and ceremonies like marriage functions etc. This age-old basket undoubtedly narrates the cultural history of harmonious social relations between the people of the hills and plains (Shakmacha).

> Every ethnic group whoever have carrying basket also have a strap made from cane for carrying basket. The traditional strap for Kuki males is very typical. It has flat band made of cane and wooden plank to support the weight at shoulder. Some ethnic groups used a strap made from simple fabric or plastic.

The traditional basket made of bamboo or cane is used for measuring, storing, and carrying purposes. In Manipur, all the ethnic groups use three different sizes of measuring basket. In Manipuri, the different capacities of measuring baskets are known as Sangpai (30 Kg), Laitang (20 Kg) and Likhai (10 Kg) approximately (N. Haokip). Again, the smallest basket used for measuring rice to be cooked is called Miluk (Lamkhotin). Besides baskets, large bamboo tube for storing water, the smaller bamboo tube for storing fermented food stuff, dry chilli, salt etc. and utensils made from bamboo like ladle, spoon, bowl and bamboo rod were also very common.

6.5.2. Wood Craft

A number of wood craft have also been shared and borrowed among the various ethnic groups. The wooden mortars for pounding rice, chilli, peeper etc. were used by all ethnic groups. The wooden mortar used in Manipur is of two types – the flat and elongated wooden mortar is used by the Kukis and Nagas while the rounded mortar is used by all ethnic groups. The wooden pestle made from solid, heavy, straight and hard wood used for pounding in a mortar is almost similar among all ethnic groups. Different types of furniture for household use are also made from wooden plank, log and wooden rod. The basic and primary musical instrument, the drum, made from round timber log is also a common cultural item, though it may vary in shape and size from one ethnic group to another. Not very common but a very old practice of wooden craft was in the form of utensils and tub used in kitchen.

6.5.3. Weaving

The weaving of cloth has varieties of technique. With the advance of modern technology every ethnic group has developed its respective technique of weaving. In Manipur, loin loom and throw fly shuttle loom are used for weaving both in the valley

and the hills. The tools, methods and techniques are also shared and borrowed directly or indirectly among them. They have their own designs, patterns, symbols and traditional cloths. But they also share some similar designs and patterns on their clothes. Designs like triangle and diamond shapes are some common geometrical designs. Patterns of flora and fauna, land and mountains are also depicted by all in their traditional cloths. The weaving implements like front bar, bamboo bar, head bar, sword, shuttle, breast bar and back strap (Bhadur) are all similar in every ethnic group's loin loom.

6.5.4. Costume and Ornaments

Every ethnic group's costumes and ornaments based on socio-culture and religion are precious. The general costumes and ornaments like necklace, headdress, earring, hair-dress, garments and footwear are all available cheaply in the market for everyone. These general costumes and ornaments are shared and borrowed throughout the world. There are also some sharing and borrowing in traditional costumes and ornaments which are used for socio-cultural and religious purpose. The Kuki's beaded necklace in red colour *Khisen* is also used by many other ethnic groups (N. Haokip). The Kuki traditional necklace has different sizes of red beads but others use the same size and shape of red beads in one necklace.

6.5.5. Musical Instruments

There are a number of musical instruments used by different ethnic groups. The traditional musical instruments of Manipur are made from wood, pipes, gourds, bamboo reeds, buffalo/*mithun* horns etc. The musical instruments like drum, solid, wind and string instruments are widely used by all (Barthakur). The similarity may not be occurring naturally and rapidly. Some of the most commonly shared and borrowed musical instruments are drum, mouth or wind instruments like flute, trumpet, gong and string instruments.

Table 6. 3: Sharing and Borrowing in Crafts

Common Name	Ethnic Groups	Design and Shape	Uses or Purposes
Carrying Basket	Kuki Naga	All square base, eye shape, sometime with four legs for	Carrying firewood and

	Meitei	stand.	
Measuring Basket	Kuki Naga Meitei	Square base, the opening is bigger in Nagas and it is Cubic and rectangle in Meiteis	For measuring food grains and all have same capacity of measured.
Weaving	Kuki Naga Meitei	Materially and technically all the designs and shapes are same.	Loin-loom and throw-fly- shuttle loom is used.
Clothes Design	Kuki Naga Meitei	Designs taken from flora and fauna in their surrounding	Traditional designs
Wood Craft	Kuki Naga Meitei	Wooden plates and bawls with handle and stand	Utensils
Musical Instrument	Kuki Naga Meitei	Drums, Wind, String, and Solid (Metal) type of musical instruments difference in sizes and shapes of the designs.	Used in all types of occasion.
Necklace	Kuki Naga Meitei	Red beads are the commonly used necklace material.	Necklace
Ornaments	Kuki Naga Meitei	The Kuki bangle is in copper and spiral design whereas it is ring type in the Naga and Meitei.	All ornaments are for attraction and decoration.

6.5.6. War Implements

Weapons like gun, spear, bow and arrow, sword and shield are one of the most shared and borrowed material culture of the world. For security purpose, every group has developed its own implements. The uses of all these war implements become sharing and borrowing to every ethnic group by the process of contact between societies through war or friendship. There is not much difference in other war equipments except the shield. The traditional shield of the Kukis is made from animal skin, some from grasses and bamboo splits.

6.6. SHARING AND BORROWING IN SYMBOL

6.6.1. House

Various ethnic groups have some symbolic representation in construction of traditional house in which we can find sharing and borrowing. Sharing and borrowing of symbolism in house can be seen in selection of site for construction, preparation of materials, decorative items and house warming. The practice may be different in nature and in terms of the materials used but the representations have the same symbolic conception. Sharing and borrowing of house symbolism may be based on regional materials and climate (Singson), not based on socio-culture and ethnic traditions. The Kukis use real animal heads killed by them on the front wall of a house as trophy, and the Nagas carve the different images like man, woman, children, various animals and birds on wood. Those who practice Christianity now have almost some common symbolic representations of house decoration and housewarming ceremony.

6.6.2. Sculptures & Monuments

The symbols represented in Kuki traditional sculptures and monuments and those represented in other ethnic groups' sculptures and monuments are all related with customary rituals, culture and religion. The only difference is in the materials, images and scripts used as per their respective beliefs, rituals, customs, culture and ethnicity.

6.6.3. Weaving and Handloom

Sharing and borrowing of symbolism in weaving and handloom is evident in the types of loom and materials, the designs and patterns inspired by flora and fauna, the physical environment etc. (Koroung). Every ethnic group of North East India has its own designs and patterns in their traditional cloths.

6.6.4. Musical Instruments

The most shared and borrowed traditional musical instrument is the drum. Most ethnic groups of North East India and those in the neighboring countries are music-loving people by nature. The sharing and borrowing symbolism in musical instrument is the playing of musical instruments in their different occasions.

6.6.5. Costume and Ornaments

The sharing and borrowing symbolism of traditional costume and ornament is the cultural value of each costume and ornaments. The present day universally used costumes and ornaments are also one of the sharing and borrowing symbolic they practiced.

Table 6. 4: Sharing and Borrowing in Symbolism

Common Name	Ethnic Groups	Design and Shape	Symbolism
Symbols in house	Kuki	The Kukis displayed the heads and skulls of animal they killed, the Nagas carved various images in wooden plank.	Both the displayed have a trophy value to represent the family status in great hunting.
	Naga		
	Meitei		
Symbols in Sculptures and Monuments	Kuki	The material, images and scripts used by all ethnic groups in their traditional sculptures and monuments is almost same.	All are related with traditional ritual, culture and religion. It is also used as communiqué of well known personal status.
	Naga		
	Meitei		
Weaving and Handloom	Kuki	The designs and patterns are all inspiration from flora and fauna.	Symbolized their fondness of their surrounding naturals and different flora and fauna.
	Naga		
	Meitei		
Musical Instruments	Kuki	Different wind, solid, string and drums are used by all.	They all are music loving society which they played in every occasion.
	Naga		
	Meitei		
Weapons	Kuki	All types of war equipments line spear, sword, bow, knife, axe, gun etc.	Symbolized advancement in war equipments bravery, warrior, hunter and freedom fighter.
	Naga		
	Meitei		

Visual 6. 1: Naga traditional front wall of house with sculpted images (Bhadur)

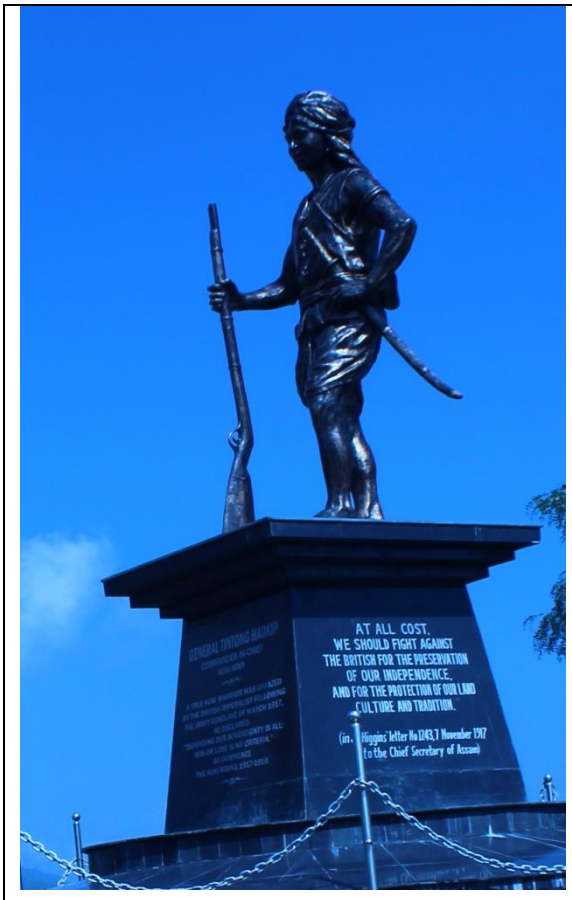
Visual 6. 2: Traditional front wall decorated with animal heads in Kuki house

Visual 6. 3: Kuki carrying basket, also used for measuring (Museum)

Visual 6. 4: Naga carrying basket which is also used for measuring

Visual 6. 5: The most common measuring basket used in Manipur (Institute)

Visual 6. 6: Rounded Mortar, used by all ethnic groups in Manipur



Visual 6. 7: Monumental Sculptures to commemorate the warriors