

# **A Life Reminiscent:**

## **Graphic Storytelling about the people of Tangkhul tribe**

### **Master Thesis Project**

Submitted in partial fulfilment of the requirement for the degree in Master of Design

by

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M.Des (2022)

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.....  
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May 2022



# Certificate

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Examiner 1 .....

Examiner 2 .....

Examiner 3.....

Guide.....



# Acknowledgement

I convey my gratitude to Prof. Sheetal M Gokhale, my Project Guide, for being extremely helpful and supportive throughout the project. Without her insightful discussions and critiques, consistent support, and the flexibility she had allowed me to work on this project, it would not have been feasible.

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# Abstract

Tangkhuls have a history of documenting their rich culture orally. The oral tradition of teaching their young ones has been a significant factor in keeping the culture alive. This reliance on disseminating information orally, in turn, made written records neglected but as soon as a generation stopped keeping the oral tradition, and hampered the next generation. And though with the advent of technology where we can all check things on the internet, the sources to get ideas of how the tribe lives are still ambiguous. There has been a resurgence of people documenting the culture through videos and other mediums in recent years. The need to produce more mediums for the tribe has become necessary to at least intrigue other people about India's vast and various tribes. Future people can know about the tribe and consume information in different mediums.

The outcome of this project is in the medium of a comic. It focuses on narratives, characters, and the information that needs to be conveyed

Keywords:

Tradition, culture, Tangkhul, visual communication, narratives, comic

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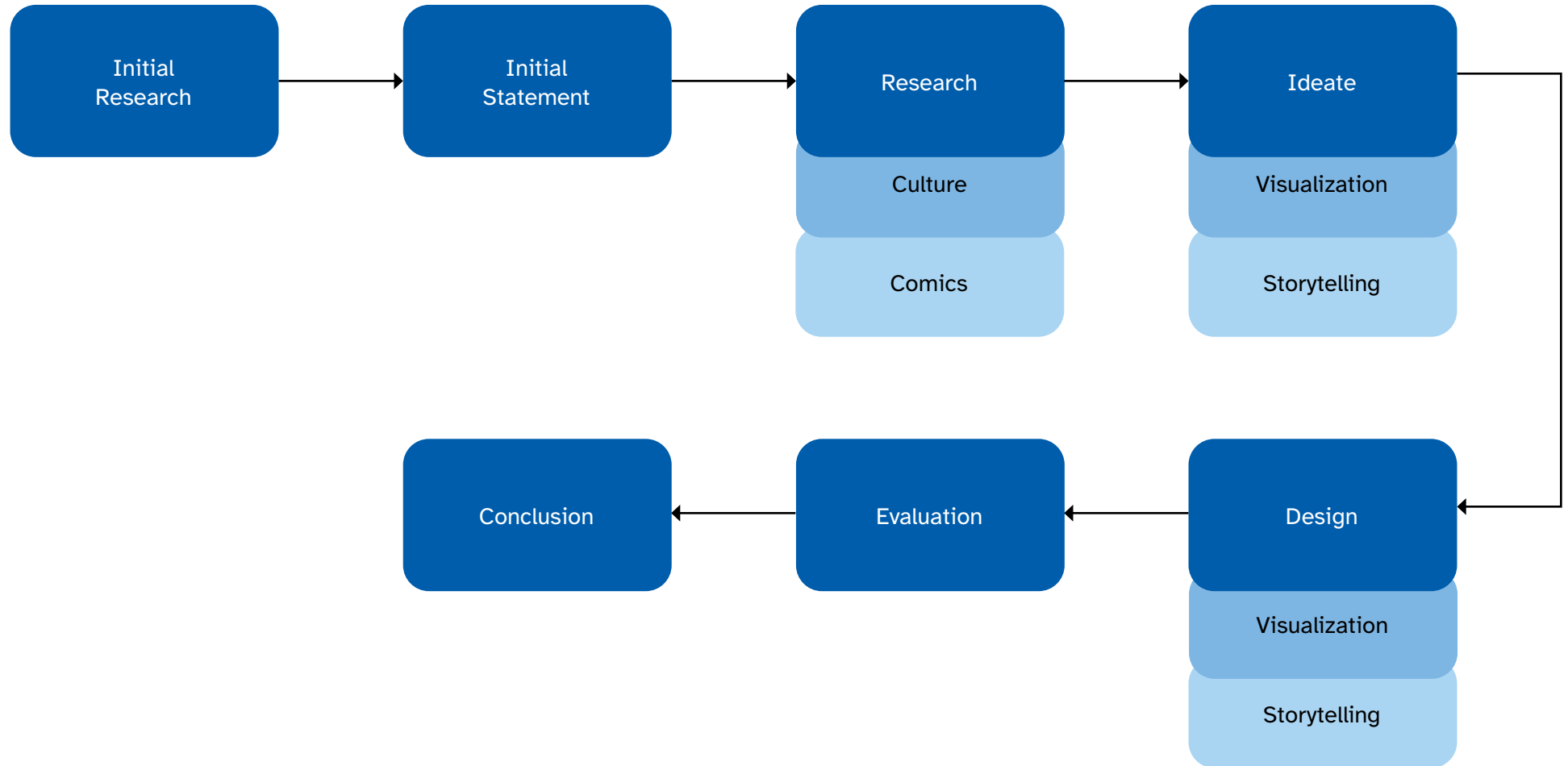
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# Introduction

The oral tradition of my tribe (Tangkhul) had been prominent in the past, with everyone who once hit puberty would be educated on the traditional practices and beliefs. Still, as modern education commenced in one's life, with the advent of contemporary religion and civilization, there started negligence and disassociation the past lives. When everyone wanted to learn newer ways of life, the tradition was only confined to bedtime stories and neglected in our day-to-day lives.

I, for one, have experienced that growing up in a family where my mother was brought up in a different tribe. Though there are similarities, the language difference was a hurdle in communicating the stories. When she could have been telling stories of the rich folklore and folktales, my grandmother had Alzheimer's disease. So instead of folklores, all we could share were experiences with the culture, our first encounters, and our lifestyles in a place where we struggle even to correct our language. My upbringing inspired me to at least find a way to preserve that culture in a written form, even if the documentation has been the greatest struggle in this process. So to invoke interest in the people, we can tell simple stories with the backdrop of our culture. And thus, this project came about for that need to explore and invoke people, to at least make them realize what stories could be used in our lives.

# Process



# Popular Media Scan

To check what was out there regarding the Tangkhul tribe, I searched popular results on the internet.

The first pages that I could get were all from Wikipedia and the state of Manipur website. Some were the publications of e-news outlets about the place. There is not much news regarding the place or Manipur as a whole right now. There were articles regarding the state when the festivals arrived or significant incidents would happen. As of now, only news from the local news outlets primarily focuses on the place's tourism.

The main keywords that emerged were of tourism, culture, tradition, and heritage.

The screenshot shows a Wikipedia article for 'Tangkhul Naga'. The article text states: 'The Tangkhuls are a major ethnic group living in the Indo-Burma border area occupying the Ukhrul and Kamjong district in Manipur, India and the Somra tract hills, Laysli township, Homalin township and Tamu Township in Burma. Despite this international border, many Tangkhul have continued to regard themselves as "one nation".' It also mentions that they are also known as Hogo Naga/Eastern Tangkhul/Somra Tangkhul. A sidebar on the left lists navigation options like Introduction, History, Language, Demographics, Culture, Music and dance, History of Christianity among Tangkhuls, See also, Further reading, List of notable Tangkhul Nagas, References, and External links. The top right shows the Wikiwand logo and browser settings.

The screenshot shows the official website of the UKHRUL DISTRICT. The header includes the district logo and name. The navigation menu has options for HOME, ABOUT DISTRICT, ELECTION, AWARDS, DIRECTORY, DEPARTMENTS, TOURISM, DOCUMENTS, and NOTICES. Below the menu is a banner image showing a traditional festival scene with people in colorful attire.

HOME / TOURISM / Culture & Heritage

## Culture & Heritage

The Tangkhul Naga Tribe lives mostly in the Indo-Myanmar border area occupying the Ukhrul District of Manipur. According to Meitei dialect, "Tangkhul" can also be interpreted as 'tasty village'. Anthropologists too understood the name and meaning of the 'Tangkhul' and their origins in different ways. Different scholars called them as Luhuppi, Luppai, Tagkhul, Thangkhum, Tangkhul etc. as their alternative names. Tangkhuls are no doubt a highly cultured people. They belong to the great Mongolian race which has now spread all over the world. They speak the Sino-Tibeto-Burman language groups. Tangkhuls are fair in complexion and colourful in terms of their traditional wears. Historically, these colourful peoples were a self-sufficient people and lived themselves independently. Tangkhuls can be classified into a number of clans. The following can be mentioned as some of its big clans; Zanik, Luikhum, Keishing, Horani, Shauza, Jajo, Kishung etc.

Tangkhuls are the village loving people. Right from the beginning, every Tangkhul village had been a well organized and independent political unit. Within its territory, every village enjoyed both internal as well as external independence. The village was self-sufficient in terms of food, shelter, protection, and traditional laws. Most of the Tangkhul villages were engaged in the trade of opium and slaves. They were a self-sufficient people and lived themselves independently. Tangkhuls can be classified into a number of clans. The following can be mentioned as some of its big clans; Zanik, Luikhum, Keishing, Horani, Shauza, Jajo, Kishung etc.

The screenshot shows an article from Outlook Traveller titled 'The Culturally Rich Tangkhul Nagas Of Manipur'. The article features a large photograph of a group of young Tangkhul women in traditional black and red attire, smiling. The text below the image reads: 'Ukhrul, home of Tangkhul Nagas, is a remarkable place where rich culture and sights come together to give an experience of a lifetime'. The article is categorized under 'All Tags' including India, Manipur, Ukhrul, and Travel. The Outlook Traveller logo and navigation menu are visible at the top of the article page.

## Popular Media Scan

As the media scan was based on the culture of the Tangkhul tribe, to understand more about the availability of information regarding the Tangkhul culture, I searched using the keywords, i.e., culture, food, tradition, with the first word being Tangkhul. Most of the articles I found were from 2015 to 2021.

### Key Findings:

The problem I faced was that I had to be precise with my keywords to get anything reliable or related.

Most of the content was in videos on Youtube and nothing much in written form.

There was nothing much from other mediums like comics regarding culture or traditions, which was available online.

Almost all the results which were picture-based did not have detailed descriptions.

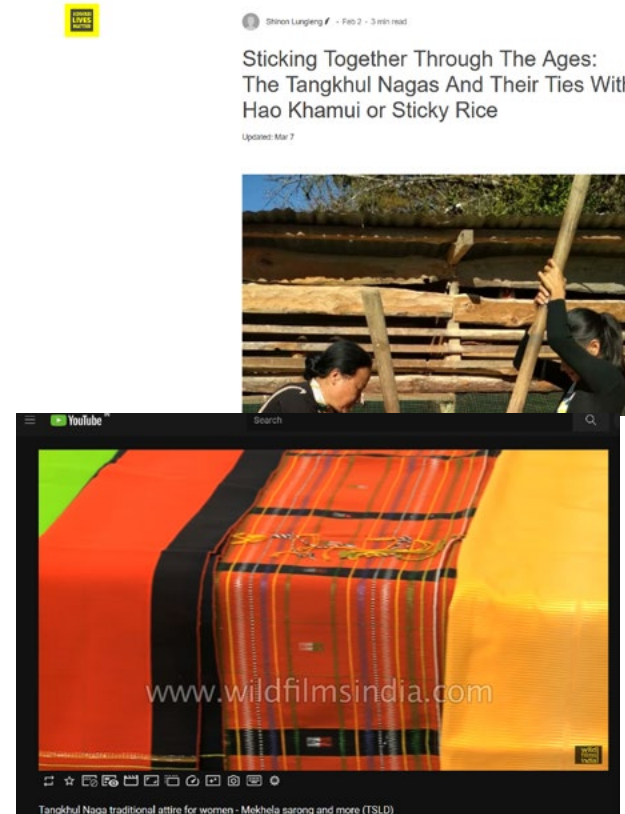


Image courtesy: [www.wildfilmsindia.com](http://www.wildfilmsindia.com), Shinon Lungleng, Lamdamba Oinam

## Literature Review

### **A study on the relationship between awareness, dissemination and sharing of cultural heritage knowledge among the youth**

Somipam R. Shimray and Chennupati K. Ramaiah

*Source: Annals of Library and Information Studies Vol. 68, September 2021, pp. 294-299*

In this study, the researchers look at the connection between cultural heritage knowledge awareness, diffusion, and sharing among Tangkhul's youth. Cultural heritage awareness and knowledge sharing are discussed, and the struggles of youth to share expertise, know-how, and skills. Then there are altruism, self-efficiency, mutual reciprocity, and trust, which all impact sharing of cultural heritage knowledge. Also, the behavioral intentions in knowledge sharing are considered, i.e., first and second-order factors. First-order factor variables are anticipated extrinsic rewards, anticipated reciprocal relationships, sense of self-worth, fairness, affiliation, and innovativeness. Second-order factors are attitude towards knowledge sharing, subjective norm, organization climate, and intention to share knowledge. According to the findings, reward is the most powerful motivation to share knowledge.

The study employed these factors, which targeted Tangkhul youth living in and outside of Manipur, India. Knowledge sharing factors are measured as an independent variable in the analysis, while cultural heritage awareness and dissemination are considered dependent variables.

They used the Cronbach and KMO reliability tests and Bartlett's test. The results revealed that the knowledge sharing factor of 'intention to share' is the most important variable influencing understanding of cultural heritage knowledge, while knowledge sharing because of 'rewards' and 'self-efficiency' are the most important variables influencing dissemination of cultural heritage knowledge.

**Inferences:** With the study, I realized that the youth of the Tangkhul tribe, even I, are doing this project because of the most vital variables mentioned earlier. As a result, it provided a good understanding of how this relationship works.

## Intent Statement

From the findings I had first received, it was clear that not much of the culture has been written in detail, nor is it easy to get the information rather than talking to a person.

And even so, the dialect differs from place to place. So to get some information that could better explain, there should be the importance of having a culture that promotes documenting and disseminating the culture of Tangkhul.

With this intent, I wanted to make something that I could do in the given time to promote this culture.

## Objectives

- To preserve culture.
- To tell stories about people and in turn inform about the culture.
- To learn the intricacies of comic book making.



## Research Methodology

To get ideas about the research and whatever there was to know more about the Tangkhul culture, I had to talk to people about their stories, experiences, and whatever they had noticed about the change in the culture through the years.

I also had to find more books or publications regarding the Tangkhul tribe.

There was also a need to know who were the target audience.

And generally, the target would be the youth of the Tangkhul tribe as there is an emergence of information seeking and the importance of cultural identity.

So a simple survey was done to know how the youth get their information about the culture.

Also, I talked to my friends of the tribe if they knew about their culture, primarily the terminology.

## Survey with interviews

A small survey was conducted to the youth of the Tangkhul tribe about how much they knew about their own culture.

I went to tuition classes held by my friend and asked the students present if they knew about their culture.

First, it was to a bunch of school students studying in high school mainly from standard 8-10.

I asked them how much did they know about hao khamui (a traditional rice cake).

All of them had eaten it in their life, but most of them didn't know how it was made. The ones who knew had seen it made by their mothers or sisters.

There was not much information out there that they could get from the internet.

The kids from different villages called the items differently in their dialects.

After that, I had personal interviews with 12 of my friends, aged 20-30 years old, about their points on the Tangkhul culture. I asked them about the language, food, traditional attire, and festivals.

They all knew about hao khamui; there was confusion in traditional attire apart from the common ones.

Same for the festivals, they remembered the ones held, whereas they had little to no idea about the festivals they had never attended.

They all had problems with the language; most of them could read it but with difficulty.

They all relied on an elder or their parents to know more about the culture.

## Literature Review

### History of Tangkhul Nagas

A.S.W Shimray

In the publication, the author talks about the history of the Tangkhul Naga Tribe. This publication is among the few books that tell the story of the culture of the Tangkhuls, which is written in English.

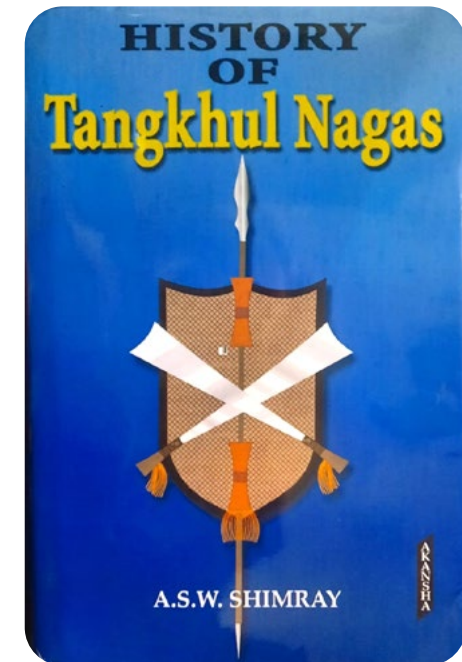
In it, the author talks about how Tangkhuls came into being. What were the economy, the social setting, and the religion that the Tangkhuls believed in? All these questions are answered quite thoroughly in the book.

The book starts with speculations about how Tangkhuls arrived in the settlement where they reside now.

There is also a description of the early village states and the economy, which includes handicrafts of the tribe. The social setting of the tribe consists of family, marriage, and festivals. The use of political and judicial organization and how important was it regarded as. The concept of religion is also briefly explained, and the state of how it began to lose its social norms and culture.

In conclusion, the author states that with the progress of education, people have started to realize the necessity and importance of their culture as their national identity.

**Inferences:** From the book, we can get a clearer picture of the Tangkhul tribe, and it is commendable that the author has made a thorough book that every chapter can be used in storytelling and should be used to paint a more vivid picture of the tribe. The only gripe about the book is that there are no pictorial references to understand better the system or the culture that is followed.



## Hao Cham

D S. Zimik

Hao Cham is a type of encyclopedia book with illustrations done by DS. Zimik. It has six sections that focus on the everyday tools of the Tangkhul culture. Mainly on the architecture, economy, attire, games and sports, and rituals.

This book is written in the Tangkhul language to make the Tangkhul people aware of their own culture. The Tangkhul language usage makes the book more inclusive of only the tribe. The book itself is a great initiative to preserve the cultural heritage of the tribe. And one can learn much more about the culture or use it as a reference for their works.

**Inferences:** The book showcases much information, mainly the terminologies of things that have not been used. Most of the games and sports referred to in the book are also not played anymore. So, this book does help in shedding some light on the past activities and helps revive interest in the cultural heritage. As the book is written in the Tangkhul language, there is a need to fact-check most of the terms. The only criticism that would be made about the book is that the illustrations are not well detailed for an encyclopedia. Also, some of the words and spellings are ignored, mainly the usage of ā and a, which is of great importance in any Tangkhul book as it hampers the phonetics terms. In turn, there can be misinterpretations in the information.



# Case studies

There have been initiatives to preserve the cultural heritage of the Tangkhul tribe.

## 1. Wikihao

Wikihao is an initiative to gather and host Tangkhul folklores through an interactive web-based application with a vision to develop into a digital encyclopedia of Tangkhul (Hao) folklores. Folklores include folksongs, oral stories, legends & mythologies, proverbs, riddles, beliefs, customs, festivals, child lore, vocabularies, idioms & phrases, etc. Wikihao envisages storing contents established by recording oral narratives, historical research, folklore collection, a gathering of resources, compiling and collecting articles from different writers, video-graphing, and audio-taping.

Wikihao operates on the fundamental principle of sharing, it commits to providing its contents freely, and at the same time, it solicits articles on various topics related to our culture. It strives for essays that explain with a neutral point of view and commits to representing fairly without editorial bias.

Wikihao is modeled to be editable and open to correction. It aspires to support itself with verifiable content through folksongs (Hao Laa). And it is devoted to safeguarding sensitive data with restricted access to such classified documents.

The screenshot displays the Wikihao website, which is dedicated to preserving cultural heritage. The header includes the logo 'wikihao' with the tagline 'Preserving Cultural Heritage' and a navigation menu with options for English, Administration, Cultural Rites, Cultural Insights, Festivals, Folktales, and a search icon. Below the header, there are three article listings:

- Sāfa Kakeiwui Ngashan**: A public article by admin, posted on August 26, 2020. It features a black and white photo of a person sitting on the ground with a dog. The text discusses the importance of preserving cultural heritage.
- Lungphawui Naakhotlaa: Pazhiko eina Reehoko**: An article by admin, posted on August 7, 2020. It features a photo of a dog. The text discusses the importance of recognizing and living with cultural values.
- Fortune favours vice**: An article by admin, posted on August 1, 2020. It features a photo of a dog. The text discusses the importance of recognizing and living with cultural values.

On the right side of the page, there are several sections: 'Categories' with a dropdown menu, 'Quotes' with a quote from Tsiyvo Kasom, 'English' and 'Administration' tabs, 'Cultural Rites', 'Cultural Insights', 'Festivals', and 'Folktales' tabs, a 'Search' box, and 'Ursula's Gallery' with a grid of small images.

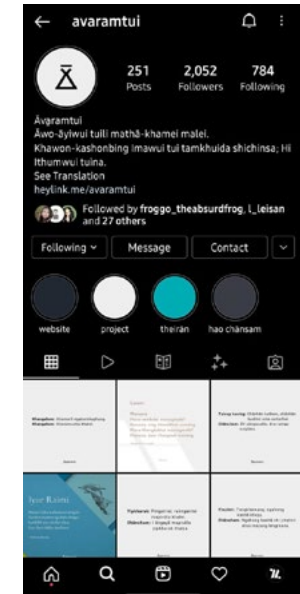
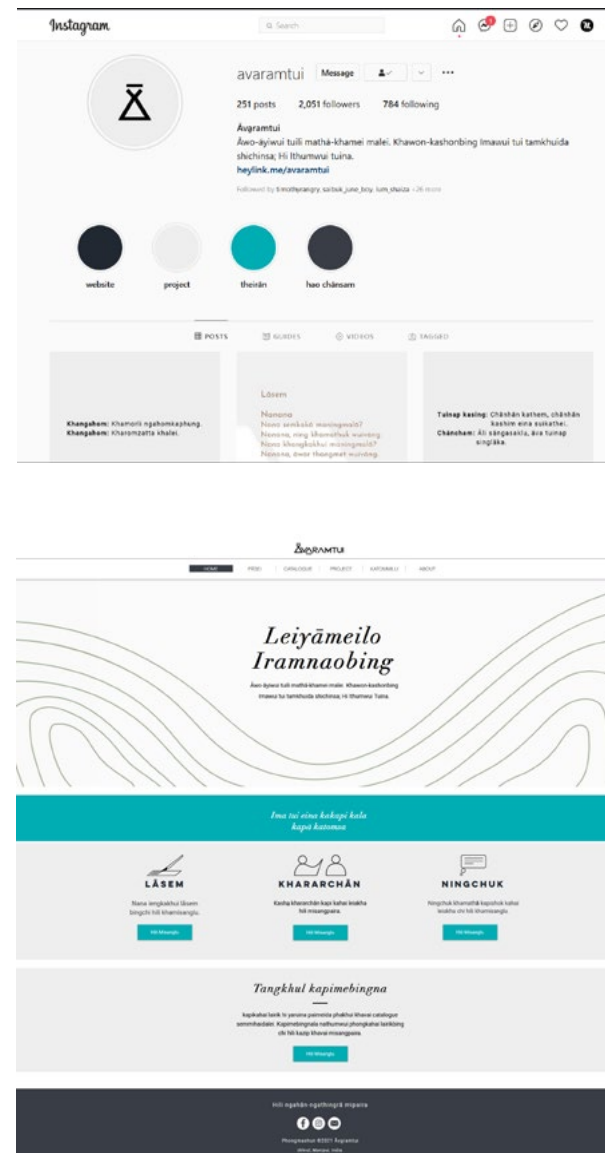
## 2. Āvaramtui

In the words of its initiator Ngashangam Zingyo, “Āvaramtui is an initiative to gather and preserve Tangkhul archaic words and Folklores and bring awareness in embracing our mother Language. UNESCO has rightly said “language is more than a means of communication; It is the very condition of our humanity. Our beliefs, values, and identity are embedded in it.”

There are researches warranting the importance of Mother Tongue which not only helps in instilling personal, social, and cultural identity but holistically helps in academia in adopting a better understanding of curriculum and richer emotional expression.”(Ukhrul Times interview 2021)

Āvaramtui started with Instagram posts and still uses the social media platform to educate the language by giving the word for the day with examples. It also has a website where people can send their poems, articles, and stories in the Tangkhul language. The website is based on creating a community where there is the dissemination of cultural language. It wants people to generate a sense of belonging with the language.

The website is mainly in Tangkhul with only the technical words used in English, and this also is a statement to enrich the use of the language.



## Research Analysis

With the research, I realized that there had been steps and initiatives to preserve the culture.

The oral tradition of Tangkhul had an immense impact on how the tribe still consumed information. There is still a dependence on information being fed orally. This confidence, or maybe the lack of, to have written records is still prominent.

Still, the more manageable pieces of information used daily are neglected, and the use of English is given greater importance. So much so that it is hard to converse without using English words. Though there has been a re-emergence of the importance of language, it will be hard to sustain if it is not used in our day-to-day lives. Also, the difference in dialects hampered making the common language Tangkhul have any progress. The only reliance is that the language is studied in high school and has prominence in the board examinations.

One significant insight from my research was that there is still a dependence on content to showcase and disseminate information to people about the culture. And usage of a common language will be helpful for this to happen easier.

There was also a lesser amount of content with pictures or graphics to convey the idea. The use of comics may be as it has been proven that comics can help teachers develop special reading literacy skills among students (Schwarz 2002). Finally, the graphic novel offers teachers the opportunity to implement critical media literacy in the classroom-literacy that affirms diversity, gives voice to all, and helps students examine ideas and practices that promulgate inequity (Schwarz 2006). And therefore, it can help disseminate culture to a broader range of consumers, and so in this project, I have tried to use this medium.

## Literature Review

### Narrative in comics

Henry John Pratt

This article aims to study the topic of narratives in comics that are so unexplored; even though comics are intriguing and increasingly prominent, in general, sustained philosophical reflection on them has been rare. The author also states that perhaps there have not been many research studies on comics. They are viewed as such a lowbrow art form.

The article investigates the questions that are primarily new to the philosophy of art, how narrative works in comics, and if comics offer distinctive narrative structures and strategies. Comics are composed of words and pictures. The pictures are crucial to the narrative construction of comics. And as words alone cannot be the narrative of a comic, suggesting that comics have both literary and pictorial narrative dimensions. The literary dimension of a comic book is that the words are found in four different forms.

- Word balloon, where speech and thoughts are presented within a panel with some pictorial indication that connects directly to the character.
- Caption outside the panel does not convey the dialogue but serves as narration, the voice of whoever is telling the story (the character or an impersonal narrator).
- Sound effects occurring inside the panel and are drawn in a typeface that reflects the timbre and volume of the sound that they are supposed to portray.
- Pictures of words occurring in a panel. For example, a street sign or book name. Words play a crucial role in determining the pace at which one reads comics and the efficiency with which it is possible. Through these words, in general, the reader can access the full potential of the medium to understand the characters and the narration in which they are embedded.



With the pictorial dimension, one initial point to note is that there is no comic without pictures. If a story could be told without pictures, there would be no point in making it a comic book in the first place.

It has straightforward narrative functions of three kinds. Firstly, a picture establishes the setting or scene of the story and guides the reader's perception of spatial relationships within it. Second, we acquire narrative information from the artist's style. They allow the artist to create mood, give an emotional context to a scene or story, and increase or decrease the drama of a moment. Third, a panel can inform the reader pictorially about the emotional and mental state of the characters

contained in it. The article then compares how comics and film have similar narrative techniques and whether comics are instead a cheaper narration method. And if there is any unique narrative and if there is any closure gained through this medium.

**In conclusion**, the film would have had a better pictorial and literary dimension; advancement in modern technology has made it more feasible to make a film. Still, filmmaking is generally the art of collaboration on a massive scale, and there is a requirement of an actor who is also not the director. At the same time, a comic artist can exert more control over the story than a filmmaker. Narratives told in comics have abundant potential to be as expressive as the artist wants them to be. The medium's simplicity entails that comics can offer an individual voice and foster a better intimacy between the artist and the reader since it has both artist's visual and verbal sensibility. Thus, the medium should be valued as its own through the merit of its narrative ability and the close connection between an artist and the reader.

## USING COMICS AND GRAPHIC NOVELS IN SCHOOL AND LIBRARIES TO PROMOTE LITERACIES

Faezal Muniran and Md Ridzal Md Yusof

The article states the importance of comics, more commonly referred to as graphic novels, have achieved in modern times and are not only used for entertainment. It also says that educators and librarians should be aware that graphic novels are a form of contemporary literature as good as any other conventional reading material (Brenner 2004). Comics and graphic novels could help build students' interest and motivation to read (Laycock 2008), as there are students who have problems reading due to a lack of attractive visual support in books. Other than improving the interest in learning, this medium has the potential to strengthen linguistic and communication skills (Lyga & Lyga 2004).

The article also states the challenges in censorship for materials deemed harmful. The obligation to restrict access or censorship should include the reader's sensitivities, location, cultures, and religions (Gorman 2003).

As the context of the article is based on Malaysia, the authors also state the importance of local titles to choose from instead of the American and Japanese titles as even though most of the themes are universal, some cultural values, social issues, and languages are still foreign to them. The authors also encourage the creators and publishers to produce more comics for educational purposes.

**Inferences:** The article cites many other works and studies done with comics at the forefront, especially Di Laycock's work in trying to improve literacy through graphic novels. The authors are pretty thorough with how comics can improve literacy. The challenges would differ from person to person as the comic is a medium as much as films or books. Controlling the content for educational purposes can be encouraged by the segregation of age groups. Furthermore, I feel that though cultural values, social issues, and languages will be foreign to people from different countries, it is also a way to introduce those in our lives to see how other people from different countries live.

## Literature Review

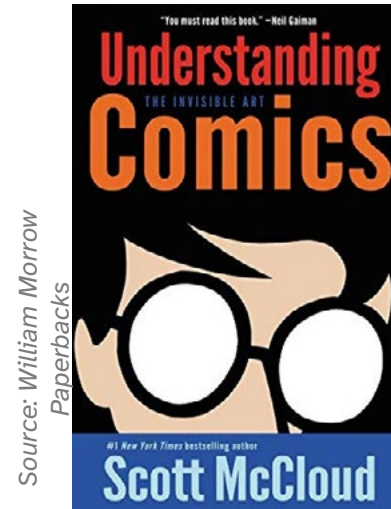
To understand more about making comics, I used references to three books. They were *Understanding Comics* by Scott McCloud, *Making Comics* by Scott McCloud and *Comics and Sequential Art* by Will Eisner. These books were crucial in doing the project as they helped me get a broader idea about making comics. Will Eisner and Scott McCloud are both well qualified in comic books, and their books are well regarded in the comics community. The books mentioned above are considered guides to understanding the philosophy of comic making. These books showcase the idea of visual storytelling and also explain how to understand the common terminologies. The way a comic book flows and interacts with the readers.

'*Understanding Comics*' is a book on the philosophy of comics and reads itself as a full-on report on how comics should be understood and read. It also delves into the many aspects of visual storytelling and the theoretical ideas of comics as an art form and medium of communication.

'*Making Comics*' talked about the intricacies of a comic book, with the process behind storytelling, character design, stylizations and other challenges that are specific to the medium.

'*Comics and Sequential Art*' is at the forefront of books that analyze the comics medium. It also showcases a series of demonstrations of principles and methods through his works.

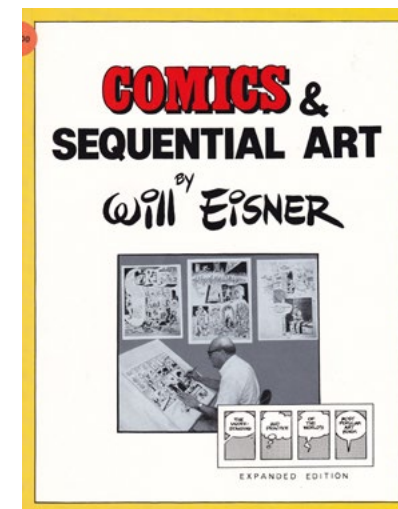
All these three books tell about the medium and how it is to be understood. These books helped in the ideating process of the project, where I had to use the forms and principles of comic bookmaking.



Source: William Morrow Paperbacks



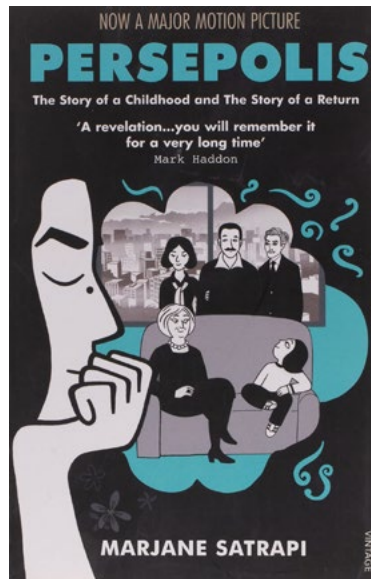
Source: William Morrow Paperbacks



Source: Poorhouse Press

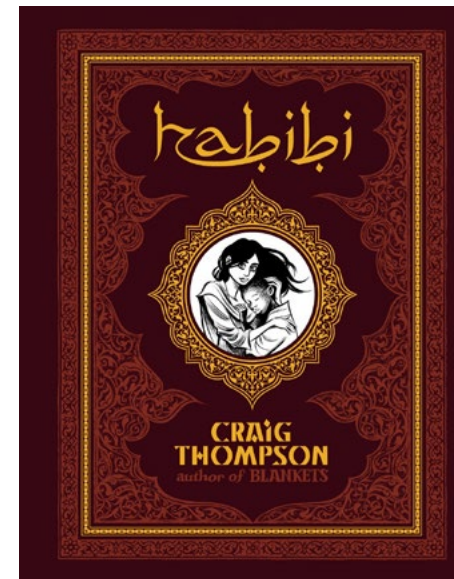
## Case Studies

These three books with a similar theme of identity and culture were read to get an idea of how other creators tell their stories.



Source: Pantheon Books

Marjane Satrapi's autobiography *Persepolis* chronicles her childhood through her early years in Iran and Austria during and after the Islamic Revolution. The book is a sincere and revealing experience about what she had witnessed in her life. There are themes of feminism in the east that are explored in the book. The book does give an insight about how the people experienced and, in these experiences, she shares about the culture that she lived through



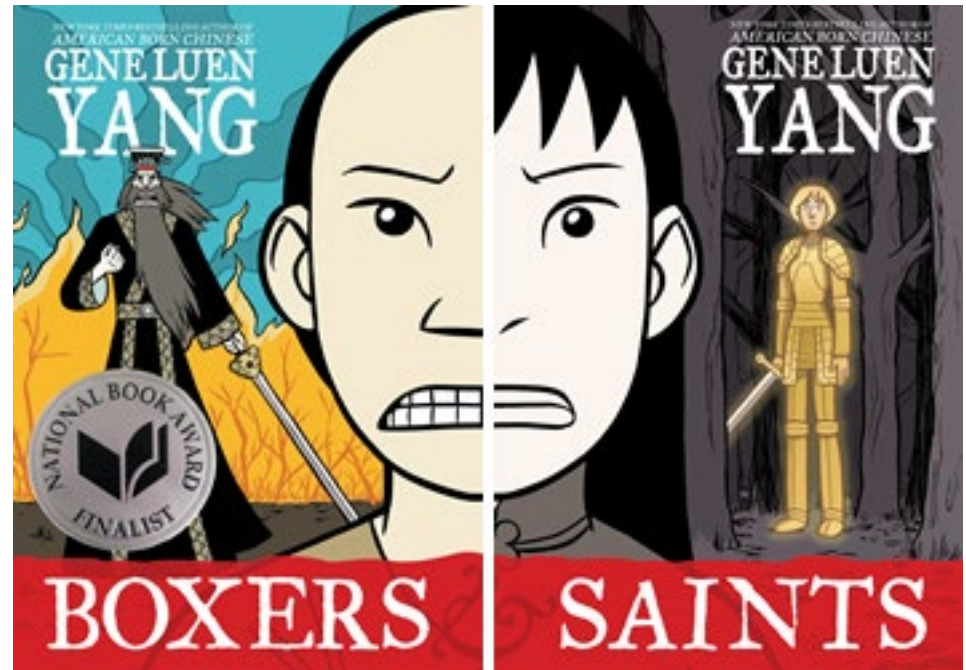
Source: Pantheon Books

*Habibi* on the other hand is set in an imaginary place inspired by Middle east and Africa. At the center, it is a love story about two people Zam and Dodola, though it is set in an imaginary setup, there are inferences about similarities in religions between Christianity and Islam. And though people are not shown in a good light in the book, one can argue that it wasn't intended to. Maybe it felt a little indulgent on the part of the author though when there is information to portray, it was shown beautifully.

Boxers & Saints is a book about two people set in the backdrop of the Boxer Rebellion (1899-1901).

The book explores identity from two different perspectives. The native culture and the new modern culture clash, and the repercussion felt by the people. However, this book is not as graphically explicit as the other two and has a broader range of readers. Though the book is quite personal and not as historic, it makes one understand a little about the Boxer rebellion and how people were in that period.

With the graphic novels that I read, I felt it was an easier way to consume information, the storytelling, and a quicker way to know what the author is trying to say. It felt that even if we write something very personal, we could still inform what we want to tell, whether it's a place, a period, or an identity.



Source: First Second Books

## List of things to be explored

To start with the contents that I wanted to tackle, I started with the essential parts that constitute a culture.

The list I had made was about the food, traditional attire, festivals, recreation, rituals, and customs.

### Food

I started with the basic rice cake available throughout the area. This topic was also chosen because most of the food that we, the Nagas, are known for is meat, and I felt that explaining a simple dish like the rice cake would be an excellent way to start. It is also a version of rice cake that can be found all over Asia. Even in South India, people make a similar rice cake called Idli.

Rice cake, or Hao Khamui as the Tangkhuls call it, is simple food made from glutinous rice called mānuī sam or mākrei.

And is wrapped around a leaf mainly of Hedychium or Elettaria cardamomum Maton, which is grown wild or with banana leaves.

The preparations are simple but can be tedious as it takes much time to make them.



Hao khamui wrapped in Hedychium leaves

*Image courtesy: Achan Mungleng*

### Attire

For attire, I felt that we need to know more about the basics of weaving. In the past years, weaving was considered taboo for men, so men had never known much about weaving.

Traditional clothes are always in demand, and it is essential in the custom to gift in times of happiness and grief.

There are some handloom factories and places where they teach you how to use those machines, which the local government initiated. Still, people swore by the handicrafts made by individuals as they are more intricate than those in factories. The quality is also not compromised when done by an individual local artisan using traditional means.



A woman weaving

*Image courtesy: Sanjiv Valsan*

### Festivals

Most of the Tangkhuls festivals have their origin in agriculture. Therefore, festivals are celebrated throughout the year about the harvest. Only Thisham is based on religion and Yarra is based on the unmarried youth of Tangkhul. With the advent of Christianity, most of the festivals were regarded as paganism. But as people started holding on to their cultural identity they are still celebrated. The biggest is Luira Phanit which is a seed sowing festival and is regarded as the Tangkhul New year festival. Also, it is celebrated in all parts of India where there is a Tangkhul community at large.



Luira Phanit celebrated in Bengaluru.

*Image courtesy: Ahor Vaashum*

## Longshim

Tangkhuls have an extensive set of customs and rituals. I wanted to focus on what was known as Longshim (Morung in other Naga languages) as the youth dormitory wherein the past, all the youths, when they reached puberty, would come there to stay and learn about the culture. It had separate dormitories for boys and girls. Longshim was back then the education system, as they were taught everything, from the art of living to the art of war to folksongs and folk dance. Stories and histories were shared and passed on from generation to generation. The longshim was the place that preserved the culture, history, and knowledge.

All of this changed after the advent of Christianity, where the newly converted started acknowledging that the longshim had become obsolete if they wanted to advance in their civilization and chose modern education. With this negligence and ignorance, there are no longshims where we go to learn rather than the judicial organization called 'long' where people learn about their customs and help in civil disputes.



Tangkhul Nagas in their traditional best

*Image courtesy: Sanjiv Valsan*



# Interview

## Hao Khamui

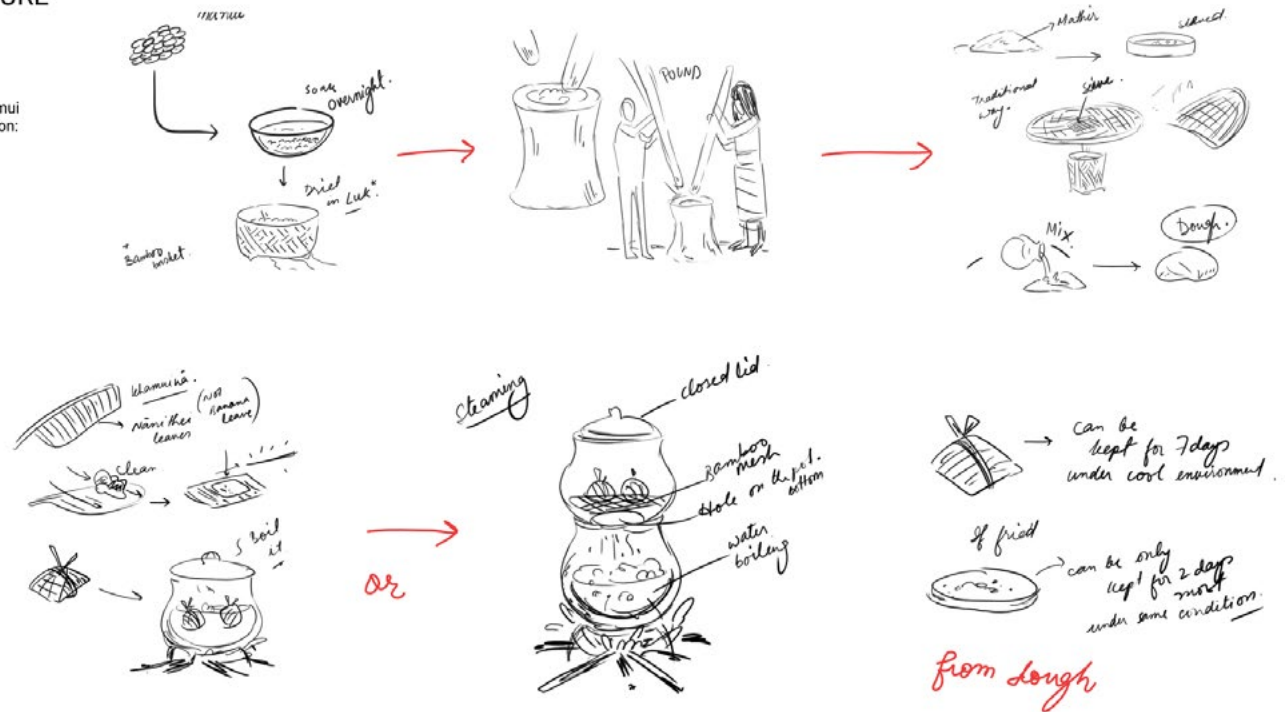
To start off, I asked my mother to describe her first experience with Hao khamui. She described how it was and I jot down the things that she saw. The story she told me about how she went to her friend's place in Ukhrul and how they made Hao khamui.

With the notes, I sketched out the process and the necessary materials that they used. After the sketches, I validated if these pictures were true to what she remembered.

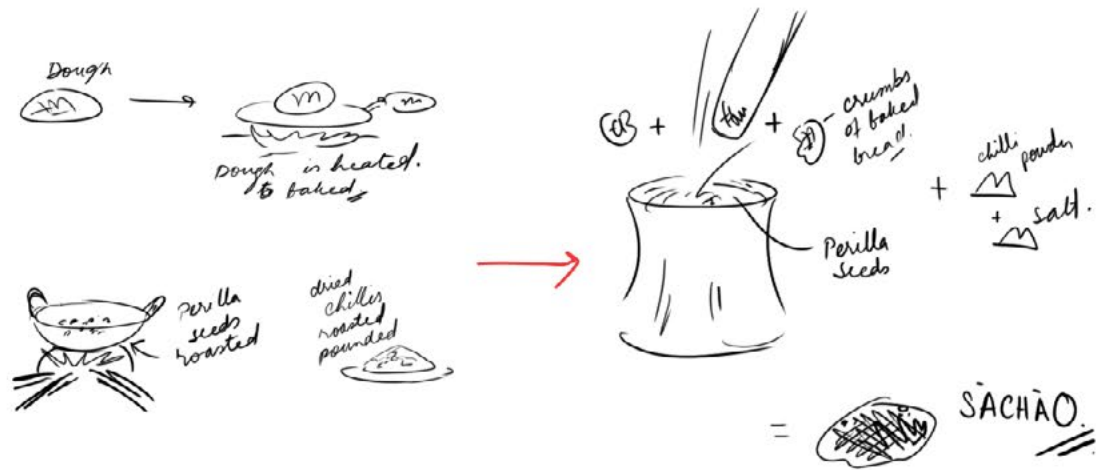
### CULTURE

### FOOD

Hao Khamui Preparation:



Sāchao



There is also another bread called sãchão which was done with the leftover crumbs after winnowing and adding more ingredients.

## Weaving

To know more about weaving, I had an observational study of my mother's friend. She is a retired government employee and now spends most of her time weaving men's shawls (haorā). She loves weaving and is quick at finishing her work.

She gets commissions every now and then and is quite self-sufficient through her skill.

After observing her and asking questions about how she started weaving, she started sharing her stories about how in the past almost all women knew how to weave. She would tell me what she knew and how she weaves. The instruments she used were also set to her liking. Though she mentioned the instruments that are essential to complete a shawl and missing one would be hard for the weaver.

She also conveyed her opinions about the handloom industry and though the shawls made there are faster and efficient, the traditional hand-made shawls are more sought after for their quality.

When asked why she didn't teach her granddaughters. She told that currently, not many girls like to weave as it requires a lot of time and attention. But did say she would teach them if they wanted to learn.

With the interview, I learned more about the intricacies of weaving and how the culture was in the past, and how it is in terms of weaving.



Ani Kasuila weaving with her set up

## Longshim

To know more about Longshim and its function, I had an unstructured interview with āwo Shangreiso.

We sat down in his son's kitchen, where his wife and daughter-in-law were also present. Āwo started telling me about his experience with longshim. There were two kinds of longshim (which would translate into dormitory). One was of the boys, and the other was of the girls (Mayarnao long and Shanao long, respectively). In the past, the longra was of great importance, where both boys and girls, when they reached the age of puberty, were told to go to the dormitories to learn about the culture, life skills, and also storytelling and were made ready to be in the society. Lessons were told through parables and stories, and with that state of oral tradition, memory was also given immense importance. However, the stories were told back and fro every day in the dormitory. These dormitories were in every leiret (locality). And there used to be an orientation festival for the male members of the male dormitory after the Chumpha festival, which was called *Longra Kashak*. And everyone who has crossed puberty is expected to come to join in the orientation, and those who could not join a longshim are heavily fined. Also, longshims are divided according to the locality, so one could not join a longshim that is not assigned to its locality and was fined as punishment. There were competitions amongst dormitories.



Awo Shangreiso, as shown in his son's kitchen.

## **Longshim**

Girl's dormitory was where women folk would learn how to weave and make handicrafts. Women were not allowed to enter male dormitories, though, at night, it was customary for youth to go to the girl's dormitory in a group for a romantic visit, where they would interact and would try to find their future mates. This visit is called meisum. These visits would also socialize the youth and prepare them for society.

And then came the advent of Christianity, and with that, there was an irrelevance of longshims. Also, the new converts would look down upon the old traditions, and thus with the reliance on modern education, people slowly started to change their course to what became the new model of education.

# Moodboard



Image courtesy: Kana Urbanowicz

Kana Urbanowicz is a visual creator living in Tokyo, Japan. Her work Edo- Old times Tokyo which is published monthly online and in Comic Ran magazine. The book is a monthly episodes showcasing everyday life through the means of illustrations and comics..

# Visualization

Initial visualization was made following the initial interview about the making of hao khamui. A story where a woman goes to her village, and her relatives make her some rice cakes. There was also the particular use of colour and the language of the comic.

For a point of reference, the stylization of Kana Urbanowicz was used. The use of grey tone and a dash of colour was added to the things that were to be the highlight.



My initial ideation was to use English as the language of the comic book; it is the most common language that is used right now, with even non-native speakers of English being in higher numbers (Berlitz, 2021). And also, it will ease the reluctant readers who find the Tangkhul language hard. Though the conversation is in English, there are terms that I have used in Tangkhul with descriptions in English.

MĀNUI SĀM: GLUTINOUS RICE

English is widely known in the Tangkhul tribe. Also, the Tangkhul language uses the same Roman alphabets, including two intonational alphabets Ā and Ă.

*Showcasing how I initially wanted the informations to be shown in the book.*





## Characterization

The Initial story came from people's interviews. While having unstructured interviews, I used the Critical Incident Technique, where I would usually ask for the time where it was the most memorable.

They would usually tell me the stories of their initial experience with the things on the content list.

So the content was food and rice cakes; most of the people who made those were women also with weaving meant only for women. Men would not know much about how to do the things on the list. With that in mind, I could initially craft out the story being women-centric. Also, as the first story was about my mother's initial experience with rice cakes, I used her as the initial character reference point.

After that, I selected why would anyone not know their own culture or neglect it? Using my experience, I came up with two reasons.

1. Maybe they had parents from different tribes.
2. Maybe they lived away from their state or hometown.

These two reasons also had to have more depth. So for the first reason, maybe if one of them passed away, there would be negligence in one of the tribal cultures. There was also a possibility that the parent was unaware of their own culture and could not impart it to their children. Also, the case of the parent not knowing about the culture because of living away from their point of context to understand their own culture. So there will be a gap in the flow of cultural knowledge and traditional practices for a generation or two. Using this generation gap, I could play around with their opinions.

Three main characters were made for the story I wanted to convey. These characters have a relationship with each other and have different perspectives about the world. And with it, a story could be told with a similar subject or setting that they are interacting with and get three different perspectives.



Chonchon's first appearance. First, thought that she should have long hair as most of the Tangkhul girls would have but thought to shorten it to show the change in generation. Used the first iteration as her friend's design. Did also iterations of her short hair which would suit her the most with her personality.

As the story was set in the early to late 90's. Checked which short hairstyles would suit her the best.



Chonchon wearing a wrap around was changed to her wearing a pant holding a bamboo carry basket, wears a shawl.

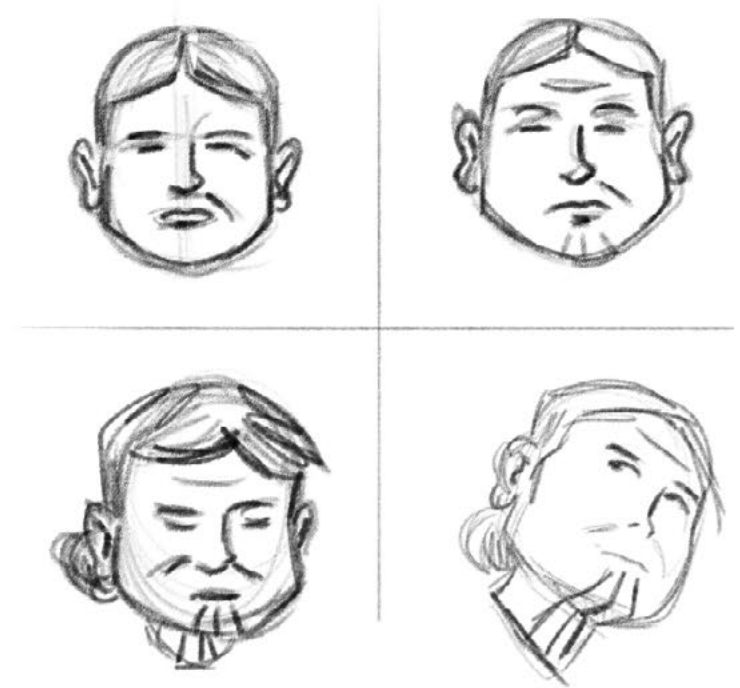


Chonchon's aunt Awon, is an unmarried woman. Tall woman tallest of the three main characters. Tried out at first to have a scrawny appearance, later tried to have a better appearance with having a sad face.

Awon's hair was something I wanted to showcase even though she is an unmarried woman, she parts her hair. Showing that she has fulfilled her vows or got tired of her customs.



Chonchon's grandma Aphi was a challenge to draw where I had to put wrinkles everywhere. Also wanted something to add as a sign of her time, necklace would have been a good choice but it is mostly worn by people of great wealth, with the story that I am following it would not make sense to wear a necklace. So, settled with tattoos on her chin that goes till her neck.



The tattoo on her neck is called Phakaroo, which is made at the attainment of womanhood and is believed to repel evil spirit while working in the fields and forest(Tennoson Pheiray, 2020).

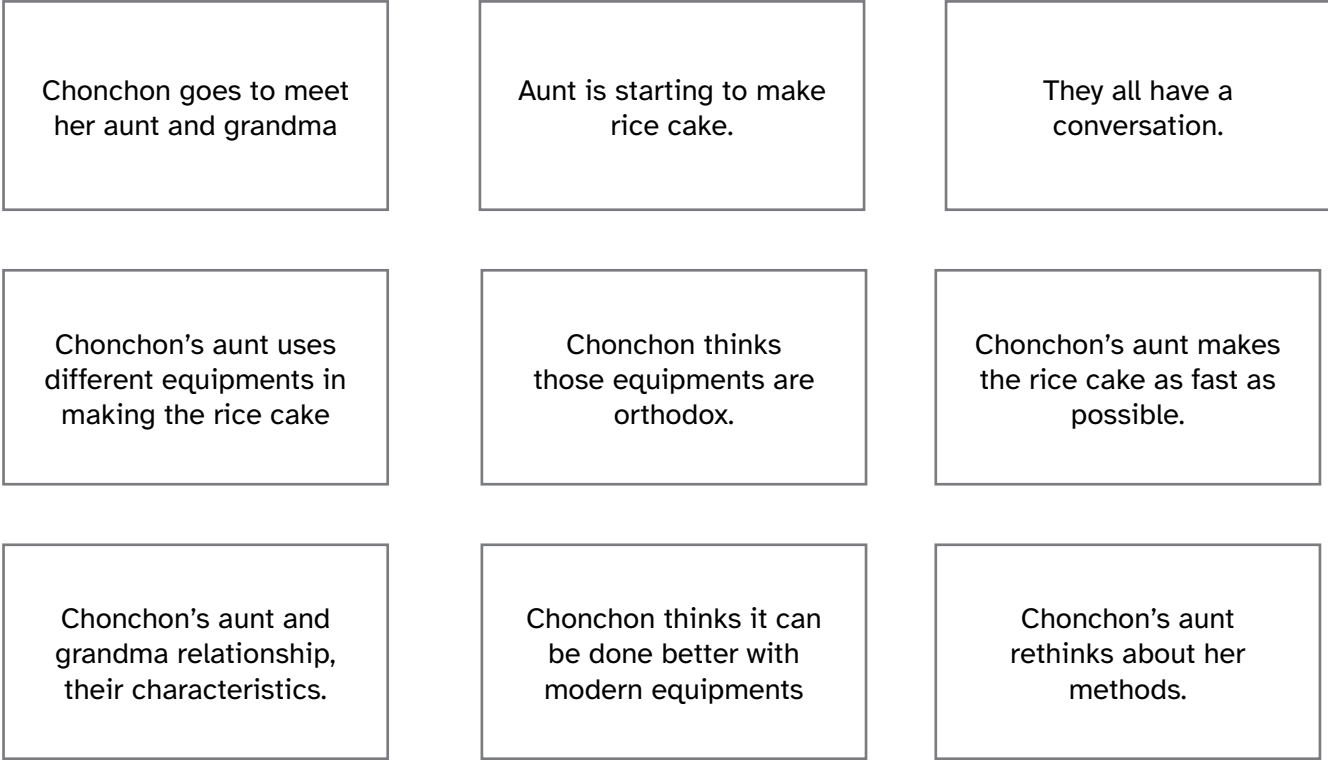


# Storyboarding

As the characters had been finalized, I had to make the story of how it would go. So, with the story that was done for visualization as reference I tried out a storyboard of how the panels will flow with additional panels. Adding what will be the gist of the conversation that they will be having (See Appendix A).



**Key inference:** From the initial storyboards with conversations were that the conversation felt a bit monotonous and robotic though it could be used for a point of reference. So, these points could be used as checkpoints where the story should be going.





## Script Writing

After the initial stages of the story, there was a need to understand how the conversations should be written. A script was written where the conversation was normal and did not lead to the process of making rice cake. The making of rice cake would be a part of replying and showing if needed. The story was fleshed out for the characters to be more relatable and complete. Conversational Language was required, with the primary reference being the way everyone talks in Tangkhul.

The writing style was a reference to DC comics' style of writing (Marx, 2007), where the writer would write like a script rather than only the plot. The script would more or less specify every element of the page.

The script is written such that it ends well enough for a page. At least have six panels on a page. The introduction of the characters, and infographics, followed the script and used it to make the initial sketches for the panels and the flow of the pages (See Appendix A. version 3).

**Page 3.**

**Panel 1: Scene of a village**

**Panel 2: Scene of a house.**

**Panel 3: A lady working outside.**

**Panel 4: Description of making hao khamui, first steps.**

In the initial story, the script would have started with what was written in page 3 but to showcase our main character Chonchon, I added two more pages to highlight that Chonchon was coming from the city to visit her aunt and grandma. Which acted as an expository scene for the differences in the places, the distance, the aim of the story in both the characters also shows the scene to scene panel transition. Depending on how the panels were to flow, there are six varieties of panel to panel transitions (McCloud, 1994, p-70-89). Here in regards to the storytelling I also used action to action.

In page 3, the fourth panel which showed the explanation of the glutinous rice was taken out in the final iteration thus leaving us the choice of moment (McCloud, 2006, p-10-14) to make the reader find more clarity in the story.



# Hao Khamui

## Page 1.

Panel 1: Scene of a bus station

Panel 2: A woman (Chonchon) getting into a bus

Panel 3: Chonchon takes her seat, the man sitting beside looks at her.

Panel 4: The person asks her, "going home?", startled she replies "oh!"

"No, no", she continues, "I am just visiting my aunt and grandma."

Panel 5: "what about you?" she asks.

"I am going home," he answers.

Panel 6: Scene of the bus going on the road.



In the script, there was a need to bring out the authenticity of the people that are in the story. As in page 1, the passenger beside Chonchon talks to her without any agenda, much to her own amusement and asks if she is going home. Which is a trait I had observed people do in the region and it shows the choice of words (McCloud, 2006, p-30-31) in the comic book.

## Page 2.

Panel 1: Bus on the road while at the distance there are hills

Panel 2: Bus is shown going up the hill

Panel 3: Bus passing through a bridge.

Panel 4: She gleams while watching through the window.

Panel 5: Bus and on a distance a village.



## Pencilling

The first step after script writing was to start pencilling the panels as envisioned. Initial sketches were made to check the flow of the script.

### Page 5.

Panel 1: Bus stops at the road.

Panel 2: Chonchon comes out and two of her friends welcome her.

Panel 3: One of her friends says, "Hey! It's been ages, the short hair suits you, I thought you'd look like a man."

Panel 4: She smirks, "hehe." "let's go to grandma's place, I'll be late."

Panel 5: Her friend asks, "why not stay the night here? You can't be that busy?"

Panel 6: She answers, "I am, now let's go to my grandma's place, she must be waiting."



Regarding page 5 of the initial script, I wanted to show that Chonchon was welcomed by her friends from the village, noting that she had been here before though they had lost touch. But they felt redundant in the later stages of the story as they didn't have much to say, so it became a surprise to meet on the road while Chonchon steps out from the bus. Thus, I could highlight what the opinions they had were and how they talked to each other, giving Chonchon more character depth.

So instead of them waiting for Chonchon, they are shown coming toward her from afar and calling out her name to be sure if it's her.

She also turns around to check if it is for her.

In panel 3, Where even though the guy friend is talking, Chonchon takes her sweet time to turn towards them. Implying that she somehow knew this was coming. So she takes in the voices first and then turns when she has to reply to that comment.

It was necessary to show differences in their mindset where opinions would clash even for the people of their age group—a sense of belonging or pride in knowledge. Chonchon's coldness towards her friends seemed like she had lost touch with them. Maybe she doesn't want to be judged according to her appearance anymore.

Though men also had a ridiculous amount of hair regarding the traditional hairdo they used to maintain, a twist in their values. The woman, her friend, says good things about the hairstyle but questions her sense of family with her life and occupation. Chonchon takes it all but moves on.



image: Page 05

## Inking

After the pencilling is done, inking is done to get an idea of what should the page look like. Inking is done on top of the sketch to outline, better interpret the drawings and finalize the page.

To get the cleaner lines from the pencils and decide which things are to highlight.

Also, the final style can be seen in the inked lines where the initial sketch layouts are, giving a definitive style that will be followed throughout the chapter.



image: Page 05

After the outlines are done, more monochromatic tones are added to give a sense of depth to the images. Following the reference I wanted to make, blacks were used when it was crucial for the image style. Other than that, most of the depth is covered by tints of black.



image: Page 05

## Colouring

For colouring, it was kept minimal, with a dash of colours where it needed to be highlighted like on Page 3 here. The wrap-around skirt is underlined in the panels to give a perception of the culture of the scene.

The wrap-around skirt is coloured, considering that most wrap-around is too elegant to be worn in the house. And also, nowadays, most people wear the cheaper Meitei wrap-around skirts. Women would make a wrap-around skirt with leftover yarn to wear in households.



image: Page 03



# Lettering

For lettering and the use of style/font, I also referred to Lettering Tips by Nate Pieko. These tips were helpful in reminding what works best for lettering in this medium.

**BETTER LETTERER!** PROFESSIONAL COMIC BOOK LETTERING TIPS BY **NATE PIEKOS** #001

## I VS. I

Traditionally, in comic book lettering, the "I" with bars is reserved for the personal pronoun, "I". (As in, "I like cookies."), or potentially in acronyms, (FBI, WW II, etc.) In almost all other cases, the single stroke "i" is correct. Professionally made fonts place the barred "I" in the uppercase key, and the single stroke "i" in the lowercase key. So do not letter comics with your caps lock on! Making this mistake is usually the first indicator of an amateur lettering attempt. You don't want that!

**CORRECT**

I HAVEN'T BEEN INSIDE THE SECRET ROOM, BUT I INTEND TO FIND OUT WHAT'S IN THERE!

**INCORRECT**

I HAVEN'T BEEN INSIDE THE SECRET ROOM, BUT I INTEND TO FIND OUT WHAT'S IN THERE!

It's worth noting that with the advent of contextual alternate features in OpenType fonts, professional comic book typographers are including features in some typefaces that automatically handle this for you!

SOURCE: NATE PIEKOS, BLAMBOT.COM

Source: Nate Pieko

A tip about lettering from the site of Blambot.

For lettering, the conversation was based on how one would actually talk in a normal conversation in Tangkhul. The conversation are somehow translated to get the impression of the way people talk in Tangkhul. The little sarcasm in the delivery was the main concern of how that would come about in English.



image: Page 05

After writing in English felt that there was a loss in translation. The words seemed off when being said out aloud. Differences in the tone and the delivery were quite pronounced. Therefore, the conversations in the comic book were changed to conversational Tangkhul with the exception of captions.

Tangkhul language is also regarded as a Major Indian Language and is taught till the 12th standard. There is also an effort to introduce the language at Under Graduate level. The language itself is pretty different when written in literature; the language in the conversation has immensely evolved, as all languages have. The comic book as a medium can be an exception for the conversation to use informal Tangkhul language. Moreover, the terminology used for the materials and objects used in the Tangkhul language will be the primary concern. (See Appendix C)



## Cover Page

For the first chapter, cover page was done with reference to the story that was being told. These were some initial iterations.

The main idea, the hao khamui is kept at the centre. And also a table with door opened.

Pic. (i) shows the use of trunk table called *khongpar* while in Pic. (ii), A cane version of *khongpar* is also shown.



Pic. (i)



Pic. (ii)



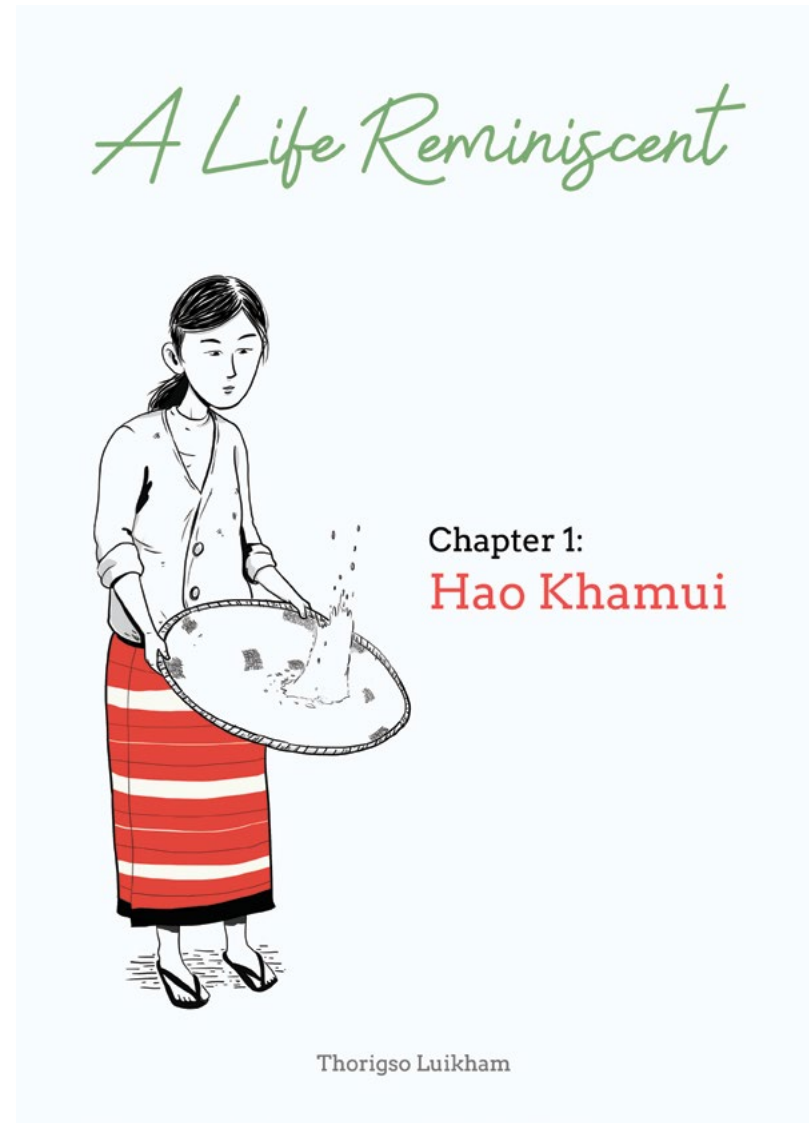
*A Life Reminiscent*



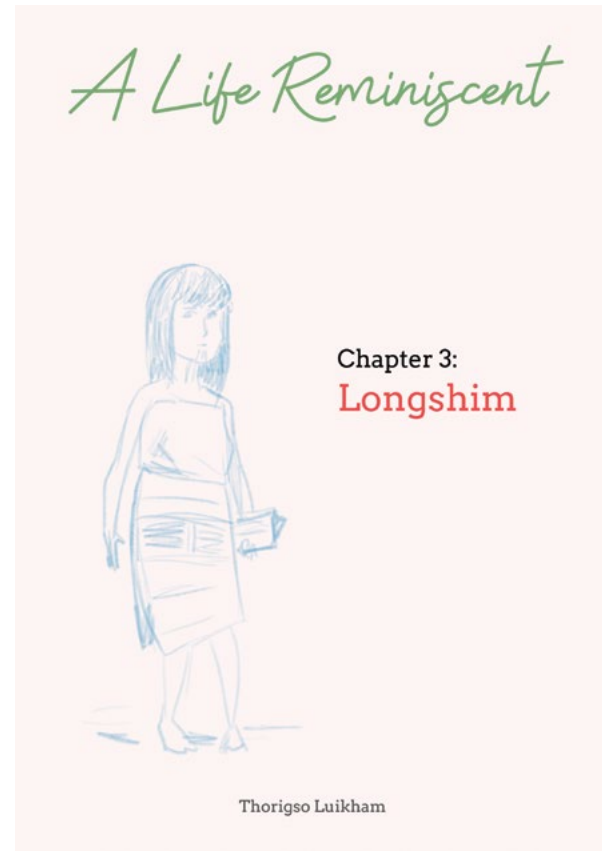
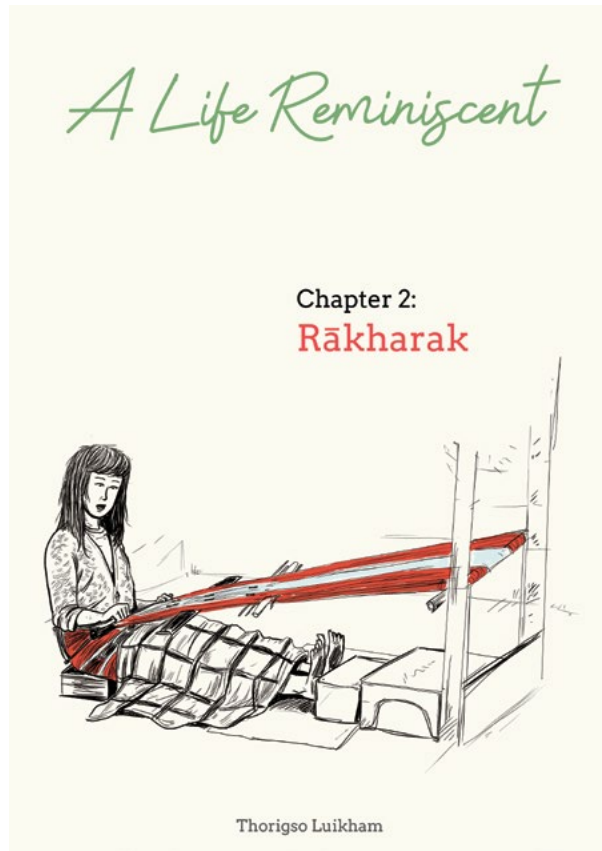
Chapter 1:  
**Hao Khamui**

The final iteration

Another cover page was also done to highlight motion in it . This felt more playful where the aunt is in the act of winnowing..



Also the idea of one of the characters doing something from the story for can be further used in different chapters as cover pages.



# Evaluation

So after the comic was made some soft copies were sent out to o to check for discrepancies as there was also documenting . There were also suggestions that was asked while reading the comic. Mostly, also suggestions if the comic book was hard to read. The conversation in the comic book was the main concern.

There was a suggestion that even though the conversations are kept informal and thus the writing, correct way o fwrtiting suffix was encouraged. The informal speech had to be constant while writing as Tangkhul as a language is formal in its grammar. There are also different pronunciations from the people of different villages as People from the north would switch the tone of R and L a lot. These were rectified to use the actual spelling so as to find a common ground.



The wrap around that the aunt was wearing created too many doubts as it looked similar to the traditional men lioncloth called Malao. So even though it could have been a wrap around that was made from leftover yarn. But still it was better to change it into a wrap around skirt that is well known so with reference to *Kongra Kashan* the wrap around was changed.



Kachama

Kachama Kongra Kashan

Image courtesy: Phalee Shānvāi Chonvāi, 2021



image: Page 05



After further evaluation by using the transliteration (see Appendix B) and the Tangkhul version (see Appendix C), an English version was also made by refining the version 4(see Appendix A) to showcase the gist of the story to a broader audience.

With the above information it was easier to translate it into other language though there will be a difference in the tone but it could be used to broaden the audience. Also, in the English version, there was more highlighting of Tangkhul words (see Appendix D).

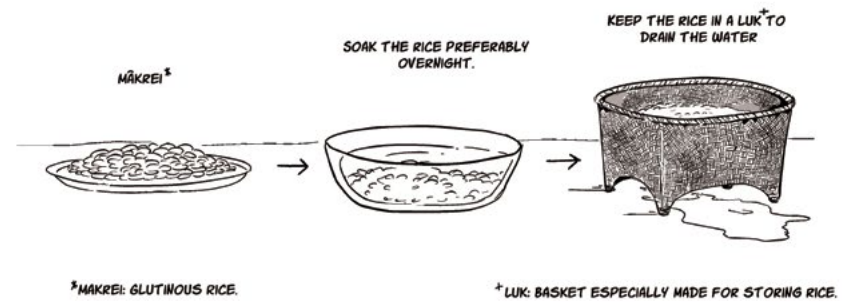


image: Page 09

## Insights

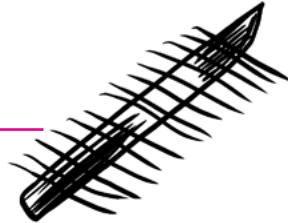
In Tangkhul, weaving is called rākharak.

The terminologies of weaving instruments was obtained from the interview with K Kasuila and also validated from the book Hao Cham.

### Instruments Involved/required in weaving.

#### Phorkhai Kapem

Aphor Khaikhavai

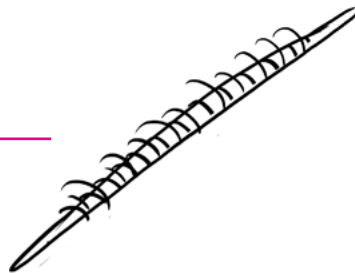


#### Kapem

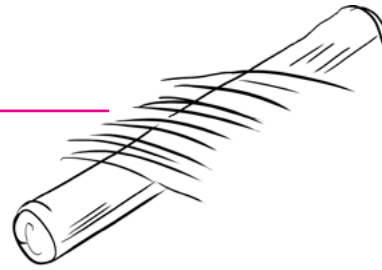
#### Runna

Hokkhavai

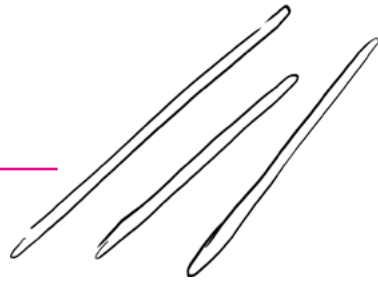
To Hold



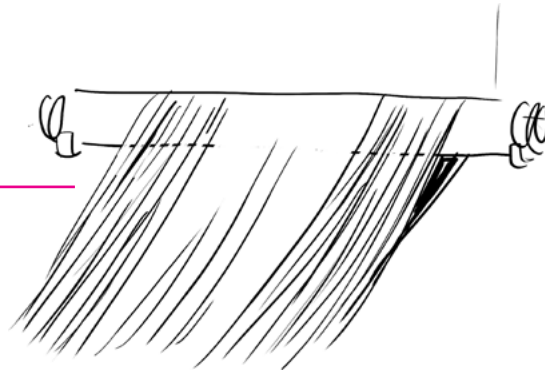
**Ruishom**  
The biggest stick used



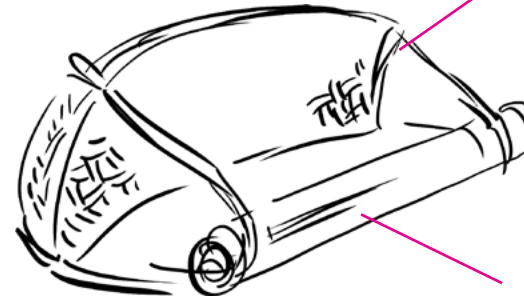
**Raithing**  
Sticks to weave



**Raiphunthing**  
Placed at the end

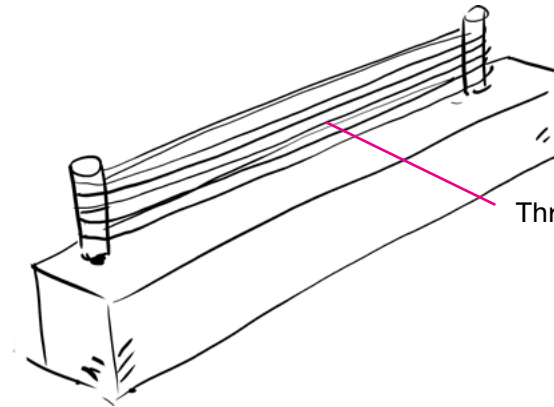


**Rāho khara**



**Rāvam thing**

Threads



**Rārānthing**

With the existing characters, There were opportunities for further stories. So in this story, the character of the aunt is th emain protagonist, the name Awon was given to her and this was her story.

While writing the story, there was an article that people from Northeast India has the highest number of cancer patients in regards to stomach cancer (A Report on Cancer Burden in North Eastern States of India, 2017). With this information in mind and the stories that were told, there was an oppportunity to show awareness about this issue.

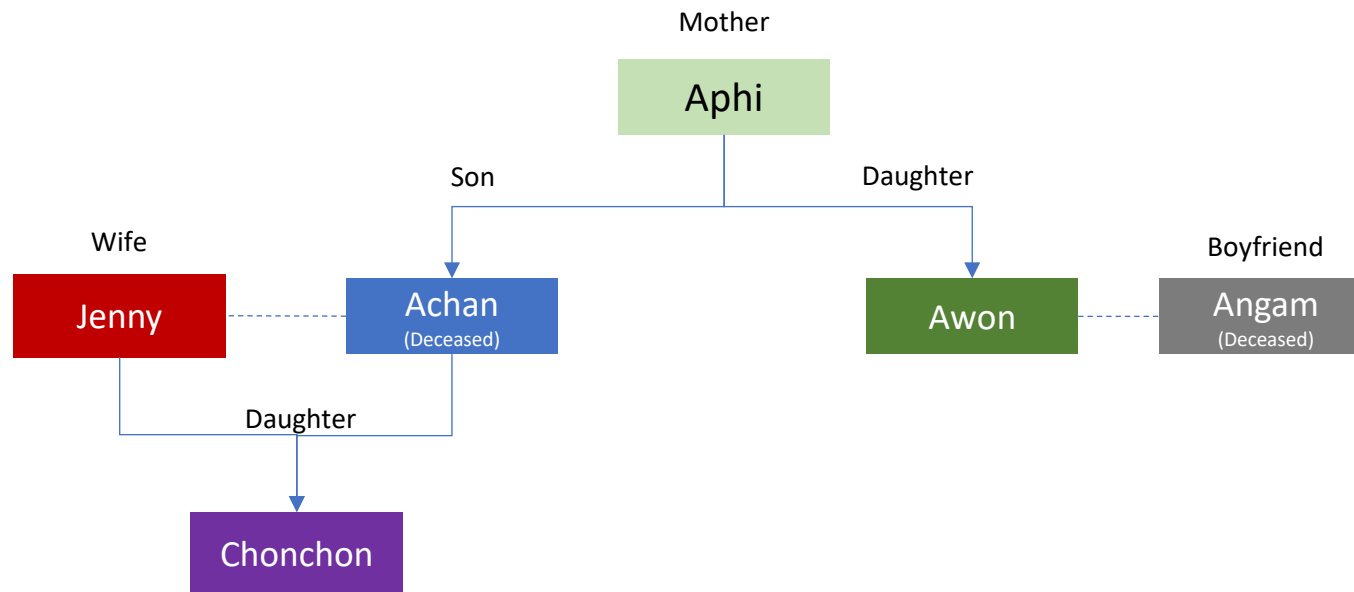


Fig: Family tree of Chonchon with her aunt and grandmother.

## Story

With the information, a story was fleshed out exploring the character of Awon(the aunt) in her youth days. The situations that made her the way she is now. The story would also dwelve more into the relationship she has with her family members.

But since the story was more to focus the art of weaving, it had to be edited out for use in future comic books. So an idea of how she was with her friends, her nature and more of the characterization is moulded.

The weaving and the information about it, showcasing attire, addition of festival and a custom were the main points highlighted in the comic book.

This story was also a further opportunity to experience a different timeline in the Tangkhul history. The hardships that the people of poor economic income would face for education. Differences in craftsmanship, work division and other traditional habits (See Appendix E).

# Script Writing

Next a script was written to visualize how much pages can be made from the story itself. The initial story had time jumps and focused on two timeline. This was simplified into one and the other timeline was visualized through glimpse of flashbacks. The initial script had 16 pages but most of them were quite redundant for a single story. This was also cleaned up in the proof reading of the script. Focusing on making the story spread out more rather than being extremely tight with informations for 16 pages.

The script was shorten focusing more on the visualization. The flashbacks were also kept to minimum (See Appendix F).

Page 01:

Scene of a house with the backdrop of the sun behind the hills coming out.

*page 2*

Awon is in her room setting up her stuff to weave a shawl, the day had just begun.

Two more panels expository of the setup.

Page 3:

The sun lights into the room through the window.

Her friend (Athing) comes to her house to ask for the shawl that she had asked for.

She asked if she was about to finish not that she doubted her capabilities.

She proclaims she would have done it herself if not for being pregnant.

Awon laughs it off and tells her she would have taken forever if she did it herself. And told her that it is done. (Pointing at a wrapped shawl.)

Page 04:

They were reminiscing of the time when they had started weaving.

*Shortening it*

The scene where every girl at that age would weave and they would make fun of people who could not do it properly.

Athing recalls everyone would race against Awon to complete their weaving shawl as she was the fastest one.

Then Awon quips that if they hadn't stopped their education, they would be doing something else.

Page 05:

Athing then recalls the time when they had to appear for their matric examination at their 8<sup>th</sup> standard.

Awon laughs out loud about that time,

Athing reminds her that Awon was a diligent student.

*+*

*connect.*

Page 06:

## Pencilling

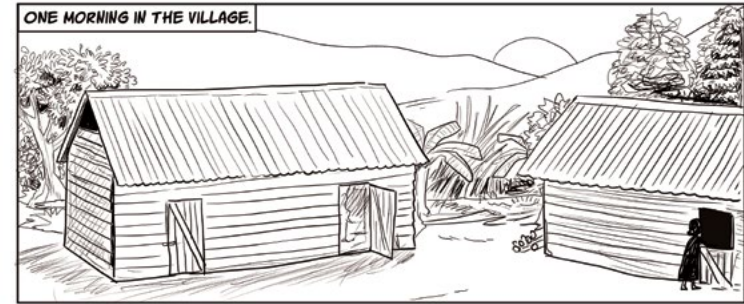
After the characterization for the new chapter (see Appendix G), which was done to get a feel of the generation. The way the characters will be in this chapter. Pencilling was done to get a visual of the story and script writing. The same house with surroundings being more greenery, the house also being newer as the timeline is based on the aunt's youth.



*Chapter 2, page 1*

## Inking

In inking, the page is detailed out In this chapter, the inking is done a little rougher than in chapter 1 for a change in stylization, and to show a change in timeline.





There was a emphasize on aspect to aspect in this chapter to show the falshbacks in the scenes.

For the Chapter 2, till inking has been done till the sbmission of the report. Colouring and lettering was later done as a part of the final deliverables (See Appendix H).



## Insights

The next chapter was based on the idea of *Longshim* which were the education system in the past for the Tangkhul tribe. With the information received from interviews and literature, there is only a vague idea of how people go about the system. Not many people that went to *Longshim* are alive right now maybe no one is, with the literature available.

For this intriguing topic of how it must have felt during the time while using the system though there was the ever changing modern civilization, religion overtaking the tribe. This would have been a good perspective to show.

A story was written to explore this change in the mindset, the change in power and the helplessness felt during this time. ( See Appendix I).

## Conclusion

The project “ A Life Reminiscent” started with an aim to invoke the habit of documenting the tribal stories from ordinary day-to-day lives into a medium one is comfortable.

Through the process of making this comic book, I was able to document a part of the Tangkhul culture and traditions. I got the opportunity to interview and learn more about the history of the Tangkhul tribe. I learned more about the intricacies of making a comic book, how visual storytelling could inform and educate and most importantly, tell a story from a different timeline. The importance of characterization can propel a story and engulf us all in their accounts. It was also an opportunity to make something different with conversational Tangkhul language in a written form for a comic book.

For future scope, I can further extend the stories into more series with the characters that were developed, highlighting the different aspects of the culture and tradition of the Tangkhul tribe. And with that, if the other youth or people of the Tangkhul tribe can be intrigued into making more visual narratives and are open to the evaluation, we could all have better documentation of the Tangkhul tribe. Furthermore, these comic books can be translated into other languages, and the illustrations in the comic can also be used as informative templates for the required product.

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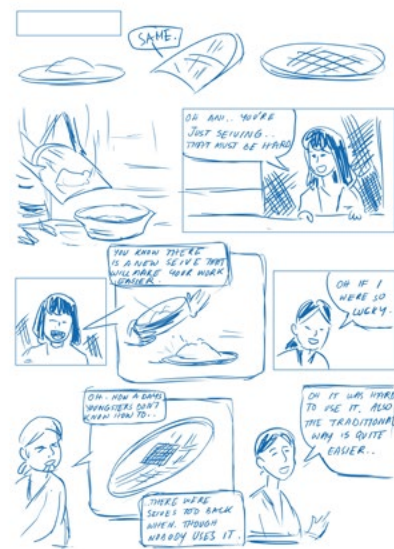
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Phalee Shanao Long, Phalee Shānvāi Chonvāi, 2021.



# Appendix A

## Version 2







## Version 3

# Hao Khamui

### Page 1.

Panel 1: Scene of a bus station

Panel 2: A woman (Chonchon) getting into a bus

Panel 3: Chonchon takes her seat, the man sitting beside  
looks at her.

Panel 4: The person asks her, "going home?",  
startled she replies "oh!"  
"No, no", she continues, "I am just visiting my aunt  
and grandma."

Panel 5: "what about you?" she asks.  
"I am going home," he answers.

Panel 6: Scene of the bus going on the road.



Page 2.

Panel 1: Bus on the road while at the distance there are hills

Panel 2: Bus is shown going up the hill

Panel 3: Bus passing through a bridge.

Panel 4: She gleams while watching through the window.

Panel 5: Bus and on a distance a village.



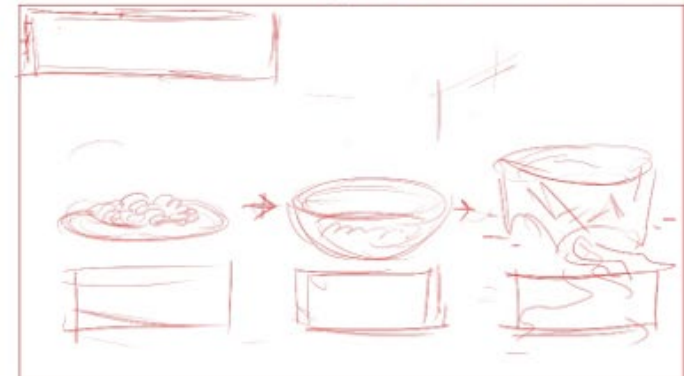
**Page 3.**

**Panel 1: Scene of a village**

**Panel 2: Scene of a house.**

**Panel 3: A lady working outside.**

**Panel 4: Description of making hao khamui, first steps.**



Page 4.

Panel 1: Introduction of another lady through the door.

Panel 2: zoom in to the lady outside filling the mortar.

Panel 3: The old lady says, "You should have started earlier"

Panel 4: She continues, "I hope the khamui is soft and chewy enough, sigh"

Panel 5: The lady does not hinder what the old lady is saying to her and keeps doing her work.



Page 5.

Panel 1: Bus stops at the road.

Panel 2: Chonchon comes out and two of her friends welcome her.

Panel 3: One of her friends says, "Hey! It's been ages, the short hair suits you, I thought you'd look like a man."

Panel 4: She smirks, "hehe." "let's go to grandma's place, I'll be late."

Panel 5: Her friend asks, "why not stay the night here? You can't be that busy?"

Panel 6: She answers, "I am, now let's go to my grandma's place, she must be waiting."



Page 6.

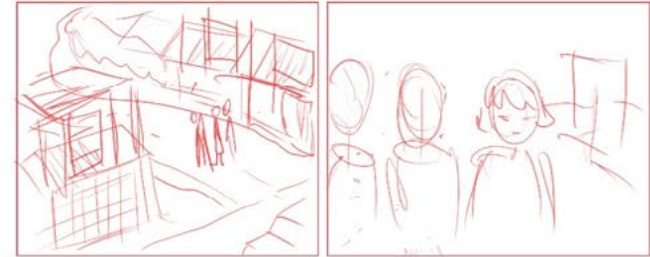
Panels highlighting Chonchon on her way to her grandma's place.

Panel 1: Chonchon and her friends go through the alleyway

Panel 2: Chonchon walks and sees the surrounding.

Panel 3: Scene of the houses becoming simpler as they walk  
Away from the main road.

Panel 4: Chonchon and her friends walking towards a house on a  
distant.



Page 7.

Panel 1: The scene of the house where Chonchon finally arrives at her grandma's place.

Panel 2: Chonchon talks to her grandma. Grandma says, "Ira, it's been a long time." "I am weary these days, I can't go anywhere these days."

Panel 3: The aunt quips, "As if you need to go anywhere."

Panel 4: Grandma ignores what her daughter said and continues "I can't even help your aunt."

Panel 5: The aunt feels a bit annoyed, but Chonchon diffuses the situation by offering some medicines and says, "Ayi, take these vitamins, it'll be good for your strength."

Panel 6: The aunt quips again, "I hope she doesn't get too much strength."

Panel 7: Chonchon laughs it off.

Panel 8: The grandma welcomes Chonchon and her friends inside her house.



Page 8.

Panel 1: They all sit around the hearth. [A bit of description of that.]

Panel 2: Chonchon and her grandma sit and talk. Chonchon asks "what's aunt doing?"  
Her grandma replies, "oh, she's making hao khamui."

Panel 3: "I'd love to help," Chonchon says. Her grandma replies  
"No need to, she has help"

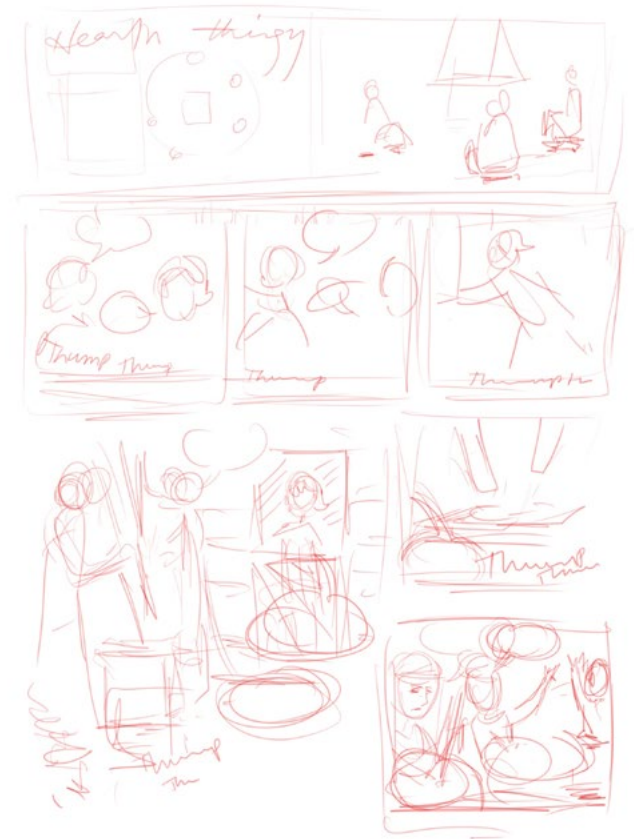
Panel 4: Chonchon ignores her grandma's words and goes to the door.

Panel 5: The two women, the aunt, and her neighbour are pounding the rice.  
The neighbour asks, "Oh, you must be Chonchon, you have grown so much."  
Chonchon answers, "Thank you so much aunty for helping out."  
She answers, "Oh, it's fine we do this every day."

The two continue pounding.

Panel 6: Zoom in to the mortar, as the pestles are pounding.

Panel 7: They stop pounding, the aunt tells her neighbour,  
"I can manage it from here." The neighbour replies,  
"Okay, do tell me when you need help." And she leaves waving at  
Chonchon. Chonchon waves back.





Page 9.

Panel 1: The rice is pounded into flour, on a Yamkok. Description of Yamkok.

Panel 2: The aunt starts sieving by using the winnowing basket[yamkok].

Panel 3: Chonchon still standing beside the door comments, "oh ani, you should use the modern sieve, that can make this work easier."

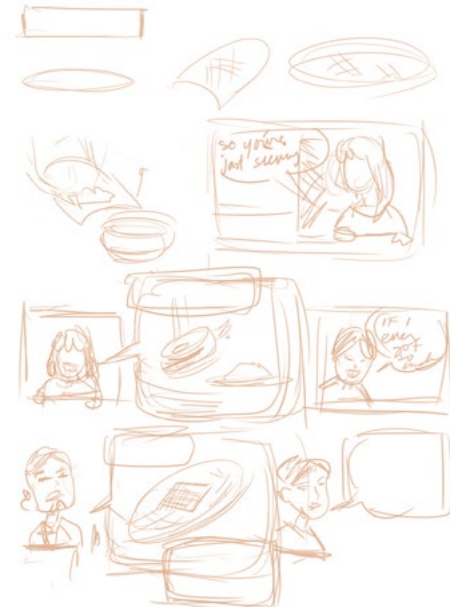
Panel 4: "I like how it's done like this though. I don't know if I can use that well" her aunt replies.

Panel 5: Chonchon replies, "oh it's a simple sieve you'll just place the flour on top of it."

Panel 6: Overhearing the conversation, the grandma also comments back, "these days youngsters don't know how to sieve with yamkok, we even use to make contraptions to sieve easier, which had a sieve in the centre of the yamkok. [image of the contraption]

Panel 7: The aunt replies, "As if, it was gifted by your friend from a different tribe."

Panel 8: The grandma shrugs off the comment.



Page 10.

Panel 1: The aunt starts pouring water on the flour.

Panel 2: The aunt continues to make the dough. The aunt asks Chonchon, "So, how are your classes going on?"

Panel 3: Chonchon replies, "yes Āni, it is okay, just a bit busy."

Panel 4: The aunt says, "Good, study well, at least your mom will be served better."

Panel 5: Chonchon complies, "oh aunt, I will try to serve everyone well."

Panel 6: The aunt smiles. Still kneading the dough.

Panel 7: The aunt says, "Bring some of those banana leaves from the tree."

Panel 8: Chonchon complies, take the knife beside her aunt.



Page 11.

Panel 1: Chonchon asks, "how much should I take?". Standing near the banana tree in the yard.

Panel 2: The aunt replies, "Umm, four-five leaves."

Panel 3: "Didn't we used to use nanithei leaves before?", Chonchon asks. While taking the leaves.

Panel 4: "Oh yes, but nowadays, banana leaves are more abundantly available." The aunt replies.

Panel 5: images and description of nanithei leaves and banana leaves.

Panel 6: The dough is done.

Panel 7: They go inside the kitchen.

Panel 8: Chonchon sits on her stool.



Page 13.

Panel 1: Chonchon is smiling while the aunt tries to sit beside her.

Panel 2: Chonchon asks, "how long will it take?"

Panel 3: The aunt replies, "oh it will be over in about 30 to 40 mins."

Panel 4: Chonchon asks, "Do you cook it some other way?"

Panel 5: The grandma interjects, "the other one takes more time to prepare."

Panel 6: The aunt smiles and says, "Ayah! The pot with the hole is broken."

Panel 7: Chonchon asks, "OH! You have a steamer?"

Panel 8: "No, no" Her aunt explains.



Page 14.

Panel 1: "We use these pots" the aunt continues.

Panel 2: Differences in pots. Description of the pots.



Page 15.

Panel 1: After some time, the cooked rice cake is shown on the banana leaf.

Panel 2: Chonchon takes a bite of it and says, "Not that chewy, the salt is a bit less."

Panel 3: The grandma comments, "I was worried about the same."

Panel 4: The aunt says, "Oh ma, I had less time to sieve and all, I could have done it better."

Panel 5: The grandma remarks, "that's why Chonchon was talking about that sieve."

Panel 6: The aunt does not reply she looks down at the rice cake.

Panel 7: Chonchon turns her head towards aunt, concerned.

Panel 8: The aunt chews with her eyes closed.

Panel 9: The aunt says, "yeah, not that chewy today."

Panel 10: Chonchon looks down eating the cake, smiling.



Page 16.

Panel 1: After some time Chonchon starts to leave for her journey back to the city.

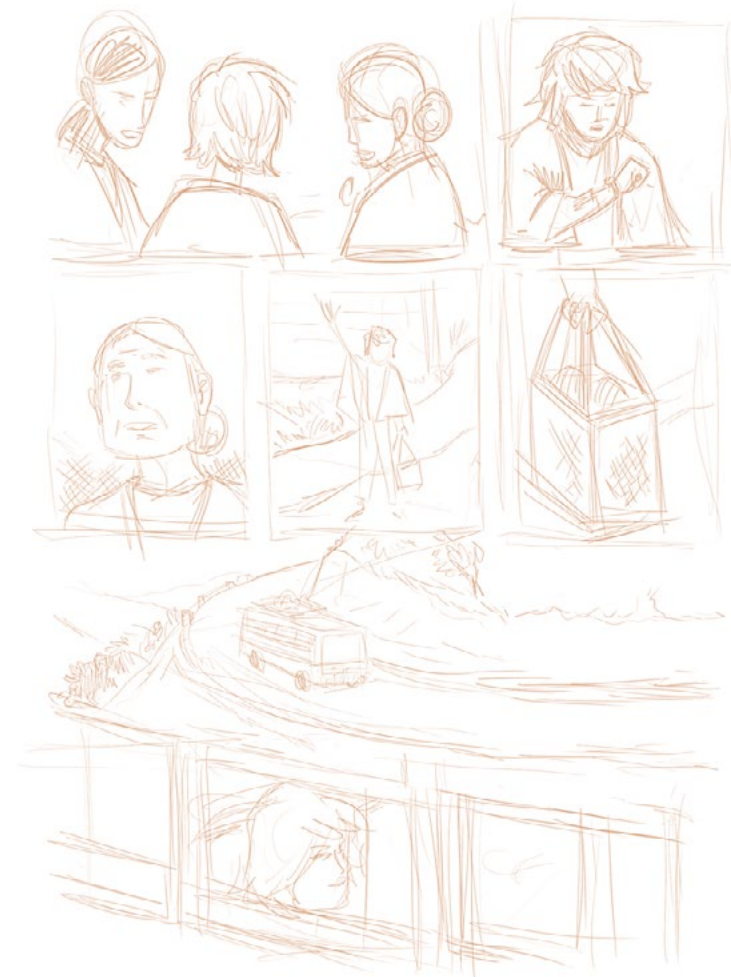
Panel 2: The grandma is a bit sad to see her granddaughter off.

Panel 3: Chonchon waves to her aunt and grandma.

Panel 4: Zooms in on the basket that was given to her by her aunt. On the packets. With other Stuff.

Panel 5: Scene of the bus on the road hills around.

Panel 6: Scene of the bus window where Chonchon is looking at the scenery with a smile.



Page 17.

Panel 1: In the city, Scene of concrete houses, Chonchon entering a house, which has a board Written outside PG Girls Hostel.

Panel 2: Chonchon is greeted by a friend of hers, "you're back. How was it?" Chonchon replies, "oh. it was wonderful"

Panel 3: "Oh you brought back a lot of stuff." Her friend says.

Panel 4: Her friend picks up a packet and says, "Oh, I have heard about this, can we eat it now?" Chonchon replies, "Let me warm those up."

Panel 5: Description that the rice cakes can be fried on a pan and can be kept for 2 days.

Pop up 1: Chonchon's friend, "mmmm... this is so chewy and nice."

Pop up 2: Chonchon comments, "next time it will be better."





Page 18.

Panel 1: Back in the village. [Ukhrul] Scene of the previous house, outside a woman sieving.

Panel 2: zoom in on the woman, it's Chonchon's aunt.

Panel 3: zoom in on the hands and the winnowing basket.

Panel 4: zoom in on the face, sweat, tired, focused face of the woman.

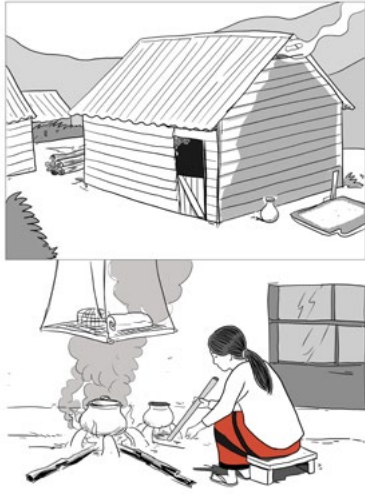
Panel 5: the sieving action of the husk and the rice.

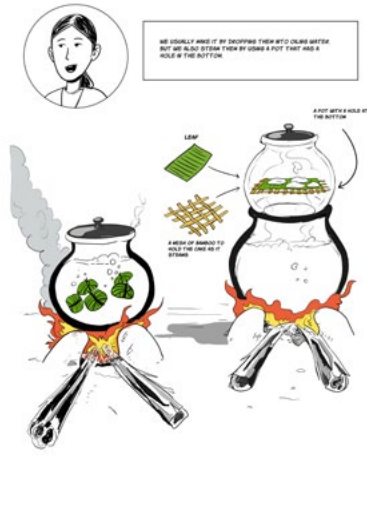
Panel 6: After-hours, "whew that took longer than I expected."

Panel 7: She smirks and thinks out loud, "maybe I do need that new sieve."



# Version 4







# Appendix B

## Final Script

### **Page 1.**

Panel 1: Scene of a bus station

Panel 2: A woman (Chonchon) getting into a bus

Panel 3: Chonchon takes her seat, the man sitting beside looks at her.

Panel 4: The person asks her, “going home?”, startled she replies “oh!” “No, no”, she continues, “I am just visiting my aunt and grandma.”

Panel 5: “what about you?” she asks. “I am going home,” he answers.

Panel 6: Scene of the bus going on the road.

### **Page 2.**

Panel 1: Bus on the road while at the distance there are hills.

Panel 2: Bus is shown going up the hill

Panel 3: Bus passing through a bridge.

Panel 4: She gleams while watching through the window.

Panel 5: Bus and on a distance a village.

### **Page 3.**

Panel 1: Scene of a village

Panel 2: Scene of a house.

Panel 3: A lady working outside.

Panel 4: The lady holding something.

Panel 5: The lady trying to pour out something..

### **Page 4.**

Panel 1: Introduction of another lady through the door

Panel 2: zoom in to the lady outside filling the mortar.

Panel 3: The old lady says, “You should have started earlier”

Panel 4: She continues, “I hope the khamui is soft and chewy enough, sigh”

Panel 5: The lady does not hinder what the old lady is saying to her and keeps doing her work

### **Page 5.**

Panel 1: Bus stops at the road.

Panel 2: Chonchon comes out of the bus, two of her friends notice her and calls out her name.

Panel 3: One of her friends says, “Hey! I thought for a moment you were a guy.”

Panel 4: She smirks, “Yeah it was hot in the city so I cut it off.”

Panel 5: Her friend asks, “It looks good on you”, “why not stay the night here? You can’t be that busy?”

Panel 6: She answers, “I am, I have to go to my grandma’s place, she must be waiting.”

### **Page 6.**

Panel 1: Panels highlighting Chonchon on her way to her grandma’s place.

Panel 1: Chonchon go through the alleyway

Panel 2: Chonchon walks and sees the surrounding.

Panel 3: Scene of the houses becoming simpler as she walk away from the main road.

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Panel 7: They stop pounding, the aunt tells her neighbour, "I can manage it from here." The neighbour replies, "Okay, do tell me when you need help." And she leaves waving at Chonchon. Chonchon waves back.

### **Page 9.**

Panel 1: Chonchon still standing at the door asks her aunt how Hao khamui was made.

Panel 2: The aunt replies that it is made from makrei.

Panel 3: Description of manui sam and the way it is soaked.

Panel 4: Chonchon adds "Then it is pounded."

Panel 5: The aunt replies. " Yes, and it is place on the winnowing basket."

### **Page 10.**

Panel 1: The rice is pounded into flour, on a Yamkok. Description of Yamkok.

Panel 2: The aunt starts sieving by using the winnowing basket[yamkok].

Panel 3: Chonchon still standing beside the door comments, "oh

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Panel 7: The aunt replies, “As if, it was gifted by your friend from a different tribe.”

Panel 8: The grandma shrugs off the comment.

### **Page 11.**

Panel 1: Bigger crumbs that are left after winnowing are shown on the basket.

Panel 2; Chonchon asks about it.

Panel 3: Aunt explains How the leftovers are used to make another type of bread called sachao.

Panel with descriptions on that.

Panel 4: Chonchon affirms her understanding.

### **Page 12.**

Panel 1: The aunt starts pouring water on the flour.

Panel 2: The aunt continues to make the dough. The aunt asks Chonchon, So, how are your classes going on?”

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Panel 4: “Oh yes, but nowadays, banana leaves are more abundantly available.” The aunt replies.

Panel 5: images and description of nanithei leaves and banana leaves.

Panel 6: The dough is done.

Panel 7: They go inside the kitchen.

Panel 8: Chonchon sits on her stool.

### **Page 14.**

Panel 1: The aunt starts cutting the banana leaves and cleaning.

Panel 2: Description of the dough being wrapped by the banana leaves.

Panel 3: The aunt goes near where Chonchon is sitting. Near the hearth with a pot on it.

Panel 4: the aunt tells Chonchon to open the lid of the hampai that was on the hearth.

Panel 5: Chonchon complies and says, "Is it ready?", the aunt smiles.

Panel 6: Dropping of two-three packets into the pot.

### **Page 15.**

Panel 1: Chonchon is smiling while the aunt tries to sit beside her.

Panel 2: Chonchon asks, "how long will it take?"

Panel 3: The aunt replies, "oh it will be over in about 30 to 40 mins."

Panel 4: Chonchon asks, "Do you cook it some other way?"

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Panel 8: "No, no" Her aunt explains.

### **Page 16.**

Panel 1: "We use these pots" the aunt continues.

Panel 2 : Differences in pots. Description of the pots.  
Pots with holes, used as steamer.

### **Page 17.**

Panel 1: After some time, the cooked rice cake is shown on the banana leaf.

Panel 2: Chonchon takes a bite of it and says, "Not that chewy."

Panel 3: The grandma comments, "I was worried about the same."

Panel 4: The aunt says, "Oh ma, I had less time to sieve and all, I could have done it better."

Panel 5: The grandma remarks, "that's why Chonchon was talking about that sieve."

Panel 6: The aunt does not reply she looks down at the rice cake.

Panel 7: Chonchon turns her head towards aunt, concerned.

Panel 8: The aunt chews with her eyes closed.

Panel 9: The aunt says, "yeah, not that chewy today."

Panel 10: Chonchon looks down eating the cake, smiling.

### **Page 18.**

Panel 1: Chonchon spends the night with her aunt and grandma.

Panel 2: The next day, Chonchon hugs grandma.

Panel 3: Chonchon waves to her aunt and grandma.

Panel 4: Zooms in on the basket that was given to her by her aunt. on the packets. With other Stuff.

Panel 5: Scene of the bus on the road hills around.

Panel 6: Scene of the bus window where Chonchon is looking at the scenery with a smile.

### **Page 19.**

Panel 1: In the city, Scene of concrete houses, Chonchon entering a house, which has a board Written outside PG Girls Hostel.

Panel 2: Chonchon is greeted by a friend of hers, "you're back. How was it?" Chonchon replies, "oh. it was wonderful"

Panel 3: "Oh you brought back a lot of stuff." Her friend says.

Panel 4: Her friend picks up a packet and says, "Oh, I have heard about this, can we eat it now?" Chonchon replies, "Let me warm those up."

Panel 5: Description that the rice cakes can be fried on a pan and can be kept for 2 days.

Pop up 1: Chonchon's friend, "mmmm... this is so chewy and nice."

Pop up 2: Chonchon comments, "next time it will be better."



**Page 20.**

Panel 1: Back in the village. Scene of the previous house, outside a woman sieving.

Panel 2: zoom in on the woman, it's Chonchon's aunt.

Panel 3: zoom in on the hands and the winnowing basket.

Panel 4: zoom in on the face, sweat, tired, focused face of the woman.

Panel 5: the winnowing action of the husk and the rice.

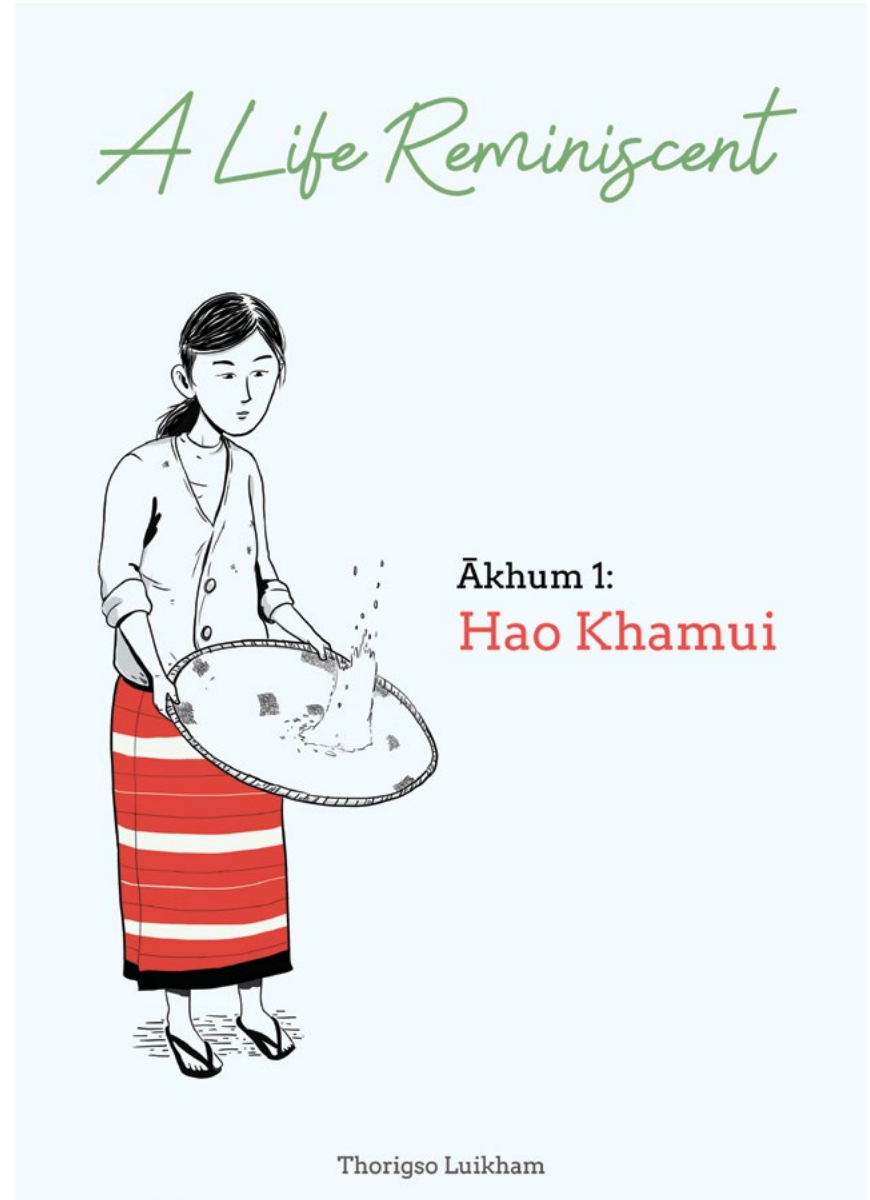
Panel 6: After-hours, "whew that took longer than I expected."

Panel 7: She smirks and thinks out loud, "maybe I do need that new sieve."

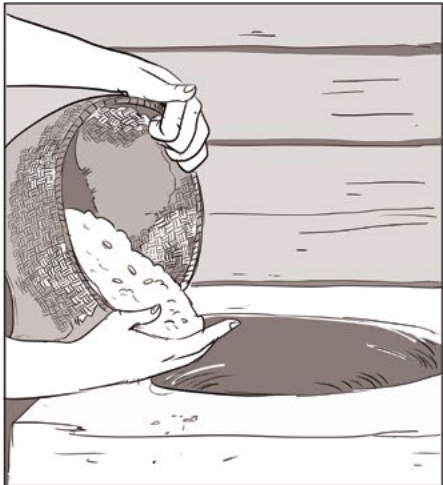
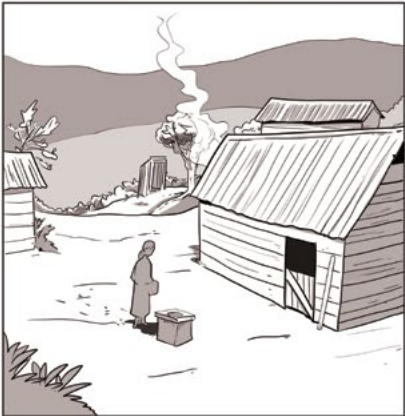
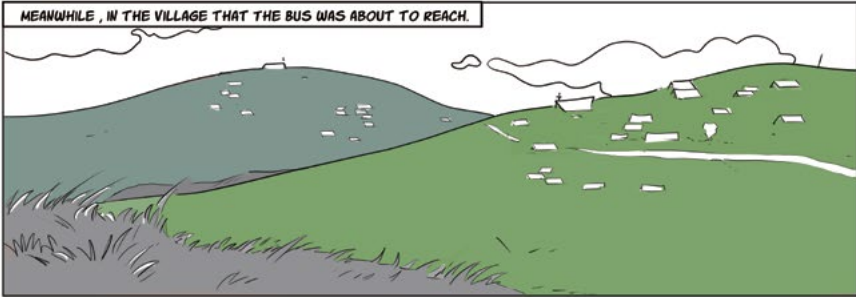
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# Appendix C

Version 5











IRA, MASAMPANG  
MADA SANGHAIKHO.  
IYĀ... NAYVA ĀRA KACHILIKHA  
MAVĀPĀITHUREI.



KACHILIKHA VĀKHAVAI  
DARKAR KASĀ  
THĀVEICHO.



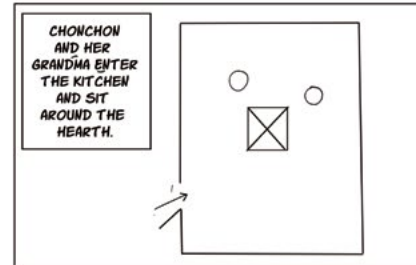
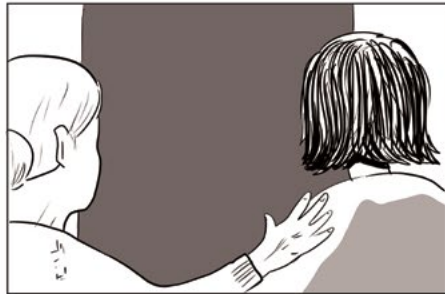
NAVILILA OT  
MASĀ NGACHONRĀR  
THURA.



ĀYI, VITAMN  
HI NAUVI VANG NEI,  
YĀNG ZANGMEI KHAVAI.



MAH! YANG MAZANGHA  
AKHA PHĀMEIREI  
CHVIDA.



CHONCHON  
AND HER  
GRANDMA ENTER  
THE KITCHEN  
AND SIT  
AROUND THE  
HEARTH.



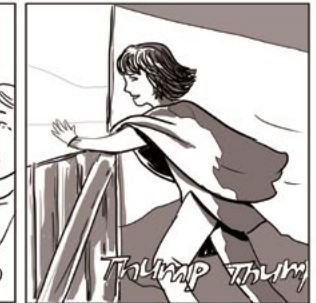
ĀNI, KHI KASĀ  
KHALEI?

OH...  
HAO KHAMUI  
SEMDALEIKHO.



NGACHON NGAMEI!

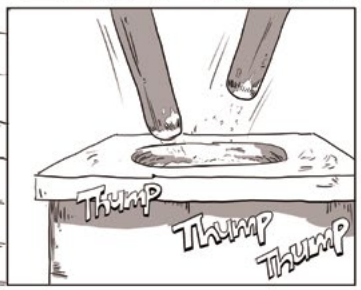
KHIKHA MATHĀMANEI  
MI OT SĀNGARUM KHAVAI  
LEIDALEIREI.



IYĀ! CHONCHON  
YAOTHUIRA CHILEI?  
RARSANGNĀ HAIRAKHO.

MEI, ĀNI NANI OT  
SĀNGARUM CHILA?

OHH...  
MEI HIVA  
THANGKACHIDAWUI  
OT NAYA.

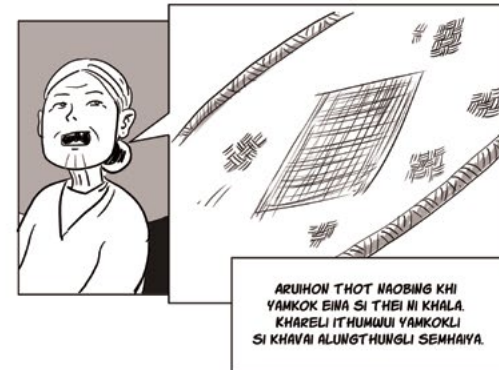


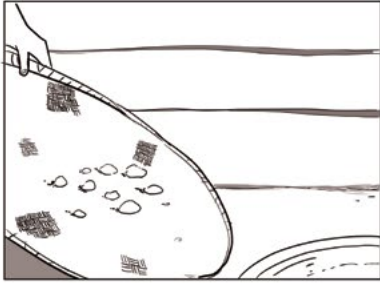
HI EINA VA INA  
SĀRĀR HAOREI.

CHO! THAKHA  
HANGRĀ SĀNAOLO  
OT LEIAKHA.



RUNG KAHAI MATHIR CHI YĀMKOKLI HAIHAOWA.





AKHA MATHADA  
MAKHARUNG THIK  
TADALEI, SHVAMMA.



TARA EINA MACHI CHANG KACHA  
YANLAGA SANGA.



KHA COLLEGE VA  
KATHADALEI?



NAI KAHAI CHI  
MEILI RUI.

HANSHO (HANSHI EINA KASATHEI KAO MANATLAGA KASA)  
KHANGLI RUIYEI.

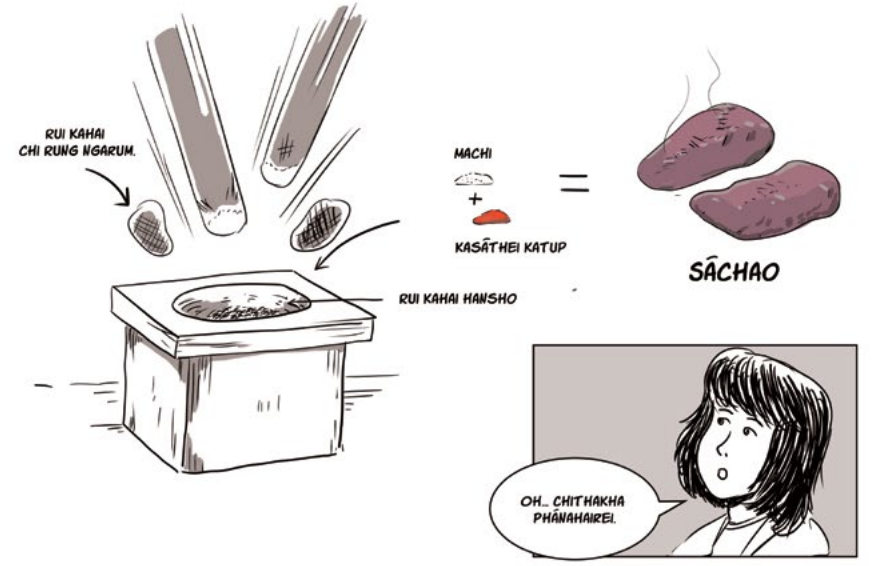
AKHA BINGCHI KAZIP KHUI LAGA  
NAIPAFAYEI.



RINGPHADALEIYEI.  
KATEOKHA  
NGALANGVA ZARYEI.



PHAVEICHO, MATHADA  
TAMLAGA NAVALI SHEBA SANO.



RUI KAHAI  
CHI RUNG NGARUM.

MACHI  
+  
KASATHEI KATUP

SACHAO

RUI KAHAI HANSHO



OH... CHIT HAKHA  
PHANAHAREI.



ANI, SHEBA VA  
KATONGALI  
MATHADA SAREI.



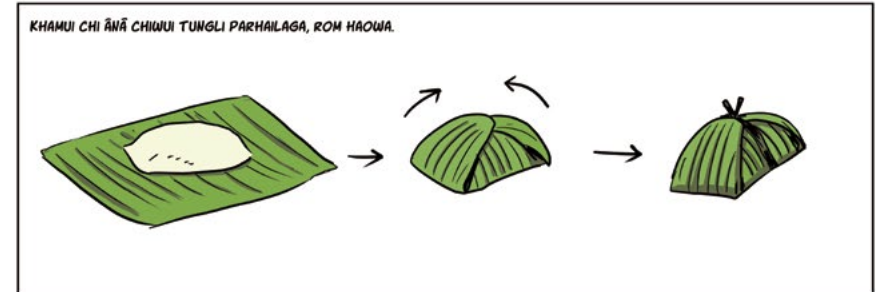
CHONCHON, KHAI HI  
KHULAGA NANANA  
KAKATAT KHUI MILU  
ARONG CHI EINA.

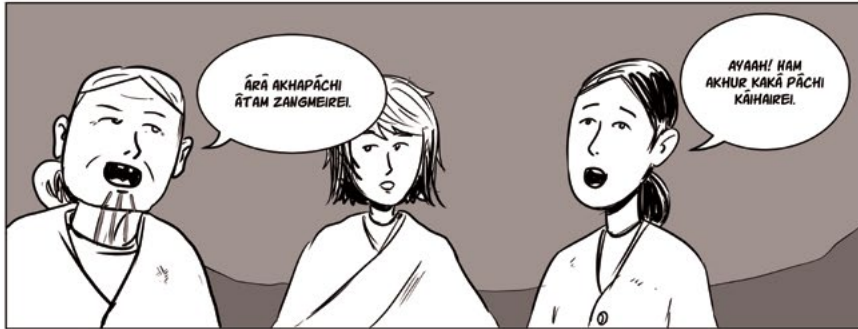
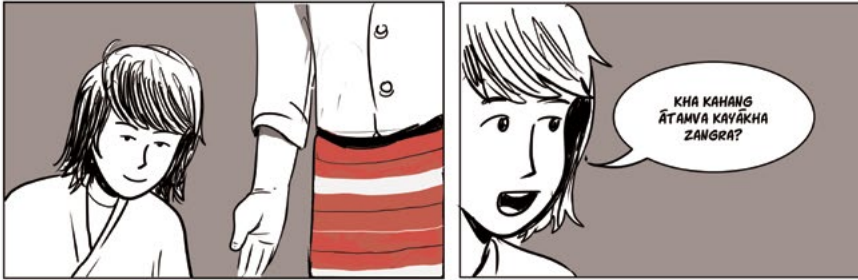




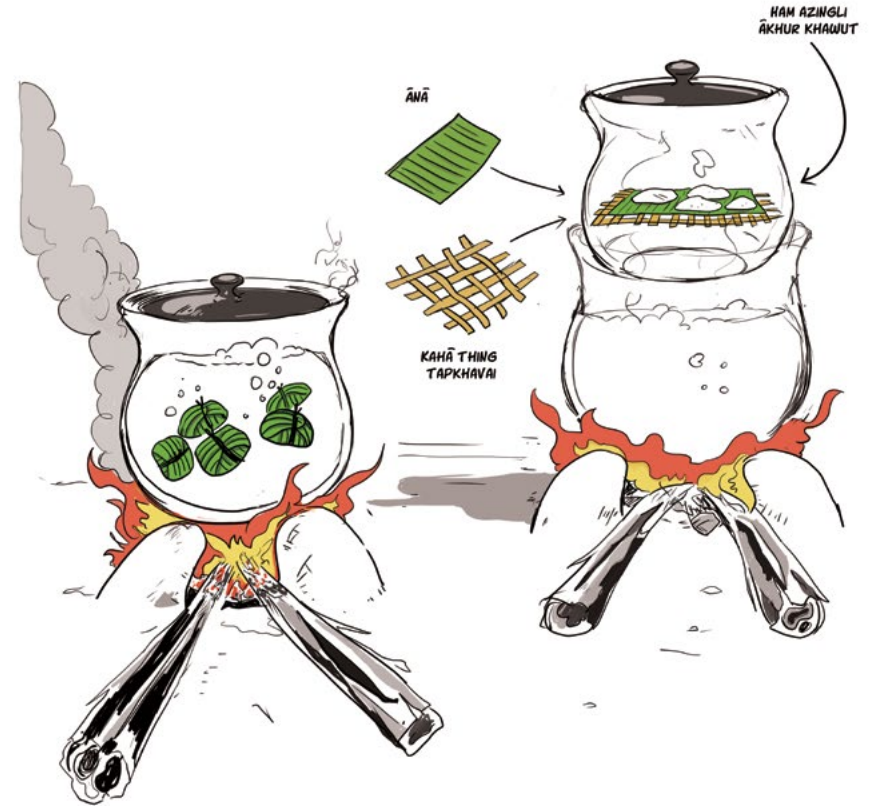


NĀNITHEI : Elettaria cardamomus is traditionally used to wrap the dough





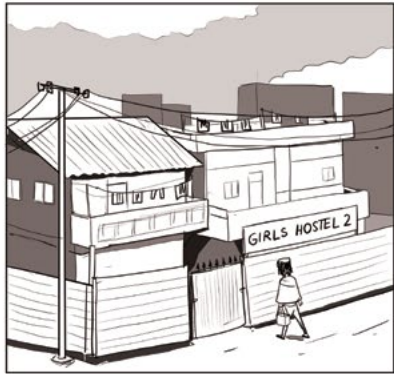
HAM LI TARĀ PHUMLĀGĀ HERSANG HAOMAEI KHA HAM ĀKHUR  
KHAUT PĀCHI LEISASHI KACHE, ĀHUR EINA SEM KHAVAI SĀVEI.





MAH, ĀJAWUI HI MAMANĀKNĀ THURA.





STEAMED RICE CAKES CAN BE KEPT FOR AT THE MOST 3 DAYS IF KEPT IN COLD CONDITIONS AND CAN BE PAN FRIED IT AND EATEN.



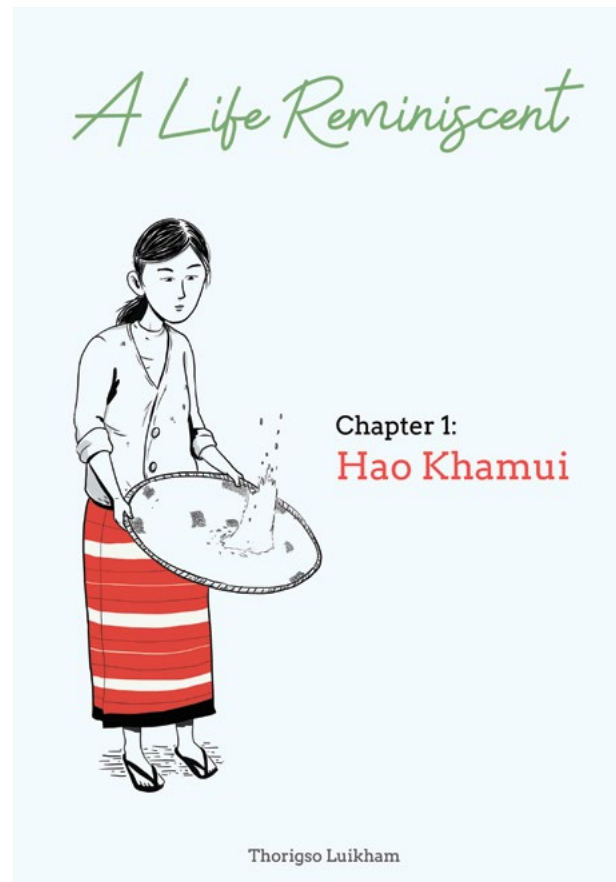
END



# Appendix D

Version 6

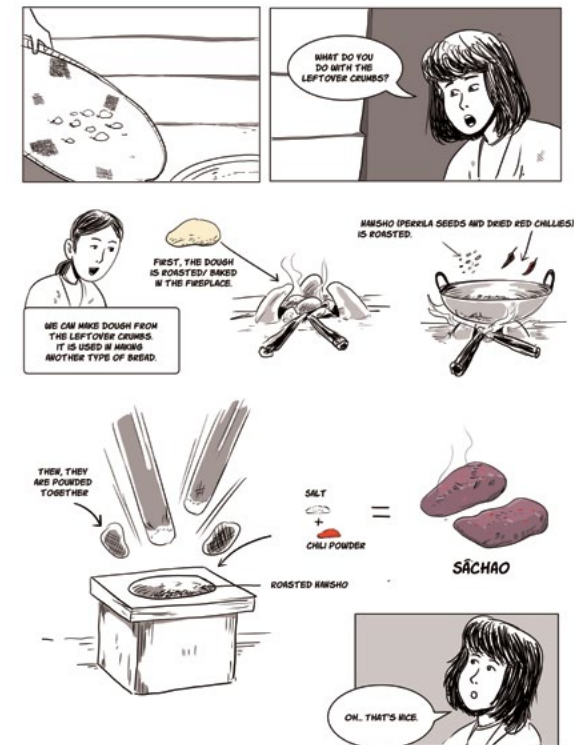
Final English version



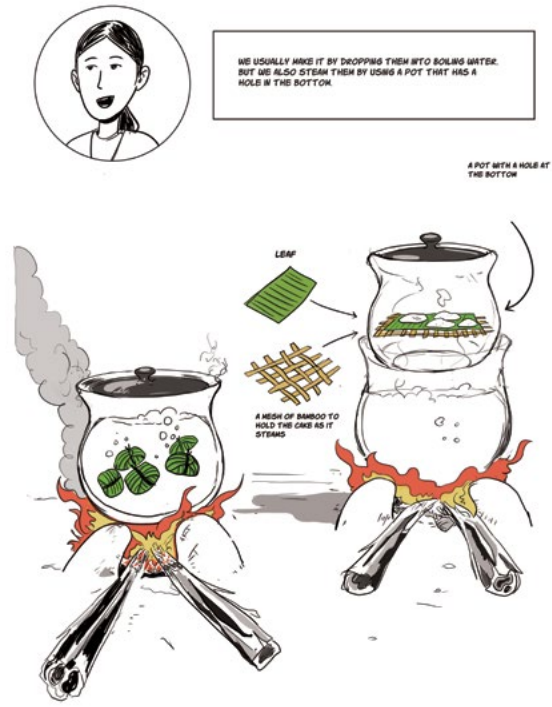




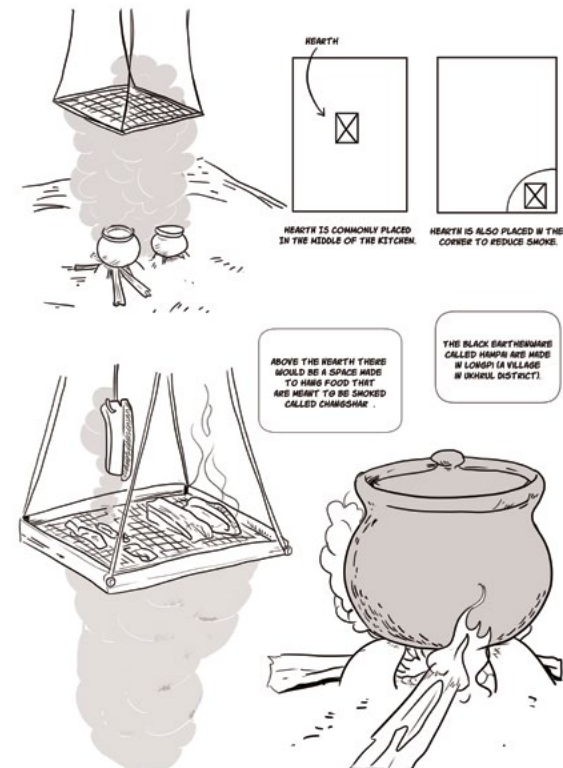












# Appendix E

## Chapter 2 Rākharak

### Initial Story

Awon starts her day by waking up early in the morning. She studies her lesson and has a glance at her schoolwork and whatever lessons will be taught that day.

She then helps her mother who is already awake and is working in the kitchen.

Then, she takes out some time to weave an unfinished shawl that she has been weaving. This is her biggest traditional attire that she has woven, and she wants to gift it to her father. All the girls in her village weave clothes, it is very unusual for a girl not to take up the practice of weaving as it makes them have something to talk about. Awon is not the most proficient weaver in her village, but she makes up for it in speed. She is among the fastest weavers in her town and people want her shawls for at least they can all rely on her to be efficient. She is content with this fact.

So, before leaving, she weaves for a time and sets out for school. Her nearest school is in another village, though the roads that connect the two villages are long, most of the kids from the school had to cross a shallow river to reach the school.

Some years later, while she was taking her matric examination which used to be held in the 8th standard, there was heavy rain and the water level of the shallow river had considerably risen. Most of her friends just told themselves they won't be taking the exam, but Awon was resolute that she had to take the exam. She thought about her family, she couldn't for some reason go home without appearing for the examination. And with that determination, she holds on to a log to swim across the river and she reached the examination centre, cleaned herself up, and appeared for the exam.

She passed her examinations; she was quite happy that she did lose any of her years as she started school quite late, and she was already 18 years when she passed the 8th standard.

Awon had no choice but to stop her education after that. Most of her friends had already been married off. Most of them were contented to being housewives, whereas she had to look after her parents. Her brother was still out of her village starting to make a living for himself, she did not resent her brother but wished he come back to the village. Maybe at the very least check on the health of their ailing father. But then again, all the medication and the monetary help were done from her brother's earnings, still, she wished one day.

That day did come when his brother returned home to visit the final resting place of their father. But she felt that was quite late to make any amends. She was already distant from her brother at that point. While her mother became quite annoyed by her daughter's behaviour and not being able to find a husband. Awon, well she did like a guy from the neighbouring village. Angam lived in the neighbouring village, which was an hour away. He first heard of Awon because of her efficiency in weaving. The men liked the Haorā (traditional attire for men) that Awon weaved.

**Awon also liked weaving Haora more than weaving Chāngkhom (traditional attire for women). Awon and Angam would meet at a sports meet that would be held by the village youths. And as the traditional festivals approached nearer, she tried to weave a Haora for Angam. The last time she gifted was for her father, she had never made one for her brother. This was the second time she was making it, and she wanted to make the best of all her haora she had ever made.**

**She presented her haora at the Yarra festival\*. Angam was ecstatic to receive such a wonderful haora from the woman he was admiring. They connected very well at the festival and exchanged their wishes and dreams. From then on, they would often meet each other at meisum\*.**

**One day, Angam came back from the city for a medical check-up because he wasn't feeling that well for a couple of months. It was found that he had been diagnosed with stomach cancer. He was quite disheartened by the fact that he was in the later stages and his health could not be improved.**

**Awon learned about cancer for the first time in her life. Her father, when he passed was an alcoholic and his liver had been damaged. She knew that Angam had no bad habits to begin with nor he was with bad company. Maybe she realized that a lot of the other people also suffered from cancer and were not even aware. Like that she bid farewell to someone she thought she would end up with.**

**As she went to his funeral, wearing the Kazik Phorei kashan\*, she contemplated what she wanted to do with her life, she thought to herself if she should even go on with her life. Her mother is also worried, but the communication had become as stale as it can be. Both mother and daughter have chosen to express their feelings as they wished them to be.**

**Awon wakes up one day and sees the rārānthing on the veranda, she picks up the things she needed to weave and started weaving again. She is relieved that she can still rely on the one thing that she can do well, so she starts weaving a haora. She also started parting her hair\* and started wearing that hairdo with much dismay for her mother but she is happy, content like she had just passed her 8th examination. While she looks back now, she laughs it off, but she still maintains it after 25 years.**

**\*Yarra festival: Festival for the youth.**

**\*Meisum: Social gathering at respective dormitory.**

**Kazik Phorei Kashan: Phorei kashan is a wrapped around used in gatherings but the black phorei kashan is usually worn at funerals.**

**\*parting of hair: In the past, only married women would part their hair in the middle.**

# Appendix F

## Script

### Awon weaves her own life

Page 01:

Scene of a house with the backdrop of the sun behind the hills coming out.

Awon is in her room setting up her stuff to weave a shawl, the day had just begun.

Two more panels are expository of the setup.

Page 3:

The sun lights into the room through the window.

Her friend (Athing) comes to her house to ask for the shawl that she had asked for.

She asked if she was about to finish not that she doubted her capabilities.

She proclaims she would have done it herself if not for being pregnant.

Awon laughs it off and tells her she would have taken forever if she did it herself. And told her that it is done (Pointing at a wrapped shawl.)

Page 04:

They were reminiscing about the time when they had started weaving.

The scene where every girl at that age would weave and they would make fun of people who could not do it properly.

Athing recalls everyone would race against Awon to complete their weaving shawl as she was the fastest one.

Then Awon quips that if they hadn't stopped their education, they would be doing something else.

Page 05:

Athing then recalls the time when they had to appear for their matric examination at their 8<sup>th</sup> standard.

Awon laughs out loud about that time,

Athing reminds her that Awon was a diligent student.

Page 06:

They recount their school which was in another village as the road that connected the two villages was long, they would usually cross a shallow river to reach the school.

Athing asks if she really did what she did that day?

Awon recalls with much embarrassment that she did.

That day on their examination the shallow river had risen considerably because of the rain.

~~The other kids went back home dejected.~~

Page 06:

Except for Awon. As she remembers she had already reached the age of 18 years. All the girls her age was already married and resigned to family life.

She started school late with respect to her classmates and she was not ready to waste one year.

She tells Athing that they have been friends, you know how her family was.

Awon understood the hardship her family had gone through to educate her elder brother. Better school. Outside the village, better opportunities.

She needed education to survive She wanted to finish matriculation no matter what.

Page 07: ~~too much can be done in two panels~~

She clings to a log to cross the river

As she clung to the log, she recounts her life.

She thinks about finishing at least matric to be able to get the respect she deserved

Maybe so that in comparison with her brother's education she won't fall short.

She recounts while in the present to Athing that she couldn't do one more year even though she enjoyed studying.

Page 08:

Athing asks if she is going to the sports moot at the neighbouring village.

Awon blushed and said that she is looking forward to it.

Athing asks about the shawl that she is weaving now.

*Adding her mother in the scene.*

Page 09:

Awon recalls the last time she was this excited weaving a shawl

The last time when she made the biggest shawl was for her father before he got seriously ill

She remembers her brother and the estranged relationship that they have.

How She had waited for her brother when her father got seriously ill

She knew that her bro had to work and all the medication and monetary help was from him.



But still, she wished he could have come back to see their father while he was alive.

Page 09:

Awon's mother comes where Awon was weaving.

Awon's mother comments that it is one of the biggest shawls that she had made since the one she made for her father.

*this is there* ← *too much for 1 chapter*

Page 10:

She remembers the funeral of her father when her brother finally came home.

Subcon as she was, she felt that she could not make amends with her brother anymore.

Her mother started to get annoyed with her behaviour towards her brother.

She also resented Awon for not being serious about starting a family.

Awon noticed it but felt futile arguing with her mother.

*Just highlight for relationship.*

Page 11:

None of it mattered for in the coming sports meet she would meet Angam.

Angam was a man that Awon admired, Angam heard about her through her weaving skills.

The men liked her proficiency in weaving the men's shawl (Haora).

She also liked weaving Haora rather than the women's shawl.

They meet at the sports meet.

*can be removed.*

Page 12:

The Yarra festival was just around the corner. (description about the Yarra Festival).

She presented her Haora at the festival to Angam.

Angam received the shawl, feeling ecstatic.

Scene of Angam and Awon hanging out together.

Sharing their dreams.

Scenes of meism and Awon and Angam.

*getting reflux. coughing. so much*  
*add the pain in the panels.*

Page 13:

As they hung out, Angam would sometimes get severe stomach pain.

Awon told maybe he should get it checked.

Angam told her he will and that it will be okay.

Angam came back from the city after a medical check-up.

*Awon insists she go see a doctor tomorrow.*

Page 14:

Awon was weaving, someone comes to tell her Angam has been hospitalised. Awon was shocked by the revelation. She throws away her stuffs and runs to the hospital.

Angam gets admitted to a hospital in the city.

When her father passed away, he was an alcoholic and started to understand the repercussion of alcohol.

Angam did not drink, nor he was with bad company.

She realized maybe a lot of us had cancer and did not have a clue.

Metaphor of passing away.

Page 15:

Funeral scene.

Awon standing at the funeral wearing kazik phoro Kashan.

Awon looking sad.

Awon's mother there also sad and worried but doesn't say anything.

The communication gap had become obvious.

*scenes of hospital she coming for him.*

Page 16:

Awon goes about her day to day. Her weaving stuffs are left the way it is in her room.

Awon wakes up one day notices her Raranthing.

Picks up her stuff and starts weaving.

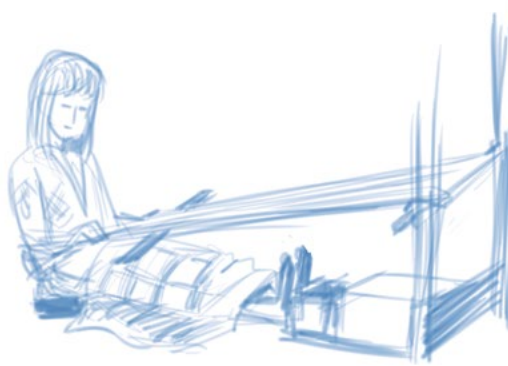
Relieved that she can still rely on that one thing that she can do.

She parts her hair\* much to the dismay of her mother.

Thinking of it, being content like she did when she passed her matric.

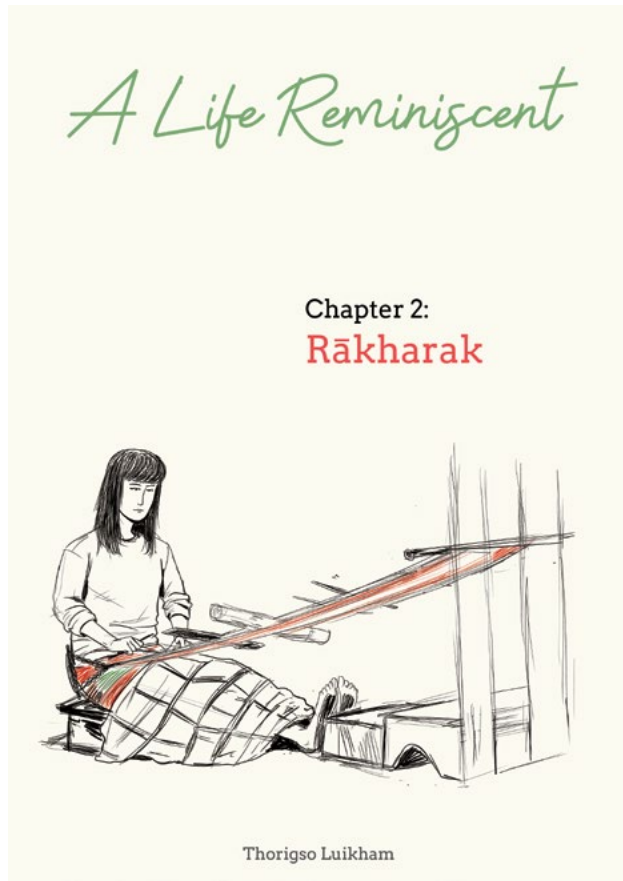
# Appendix G

## Characterization

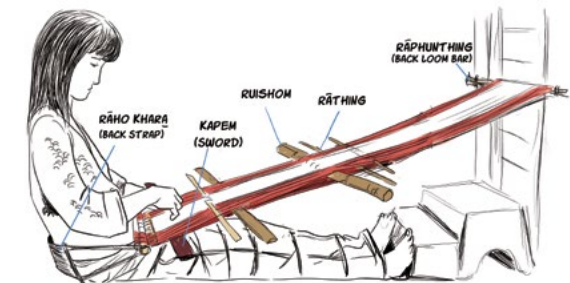
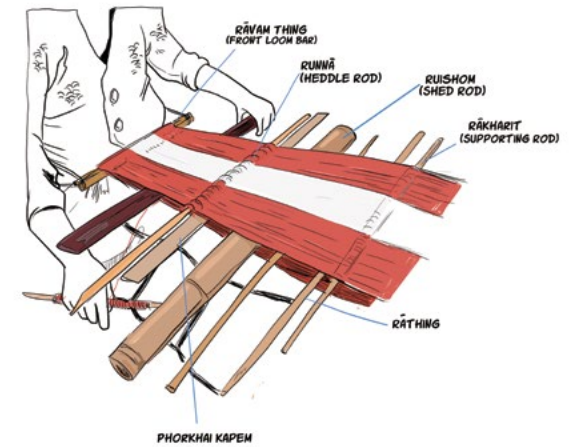
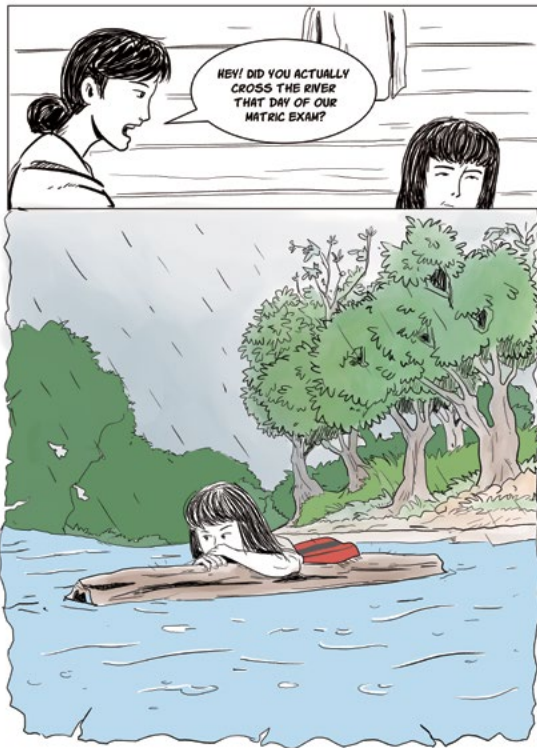


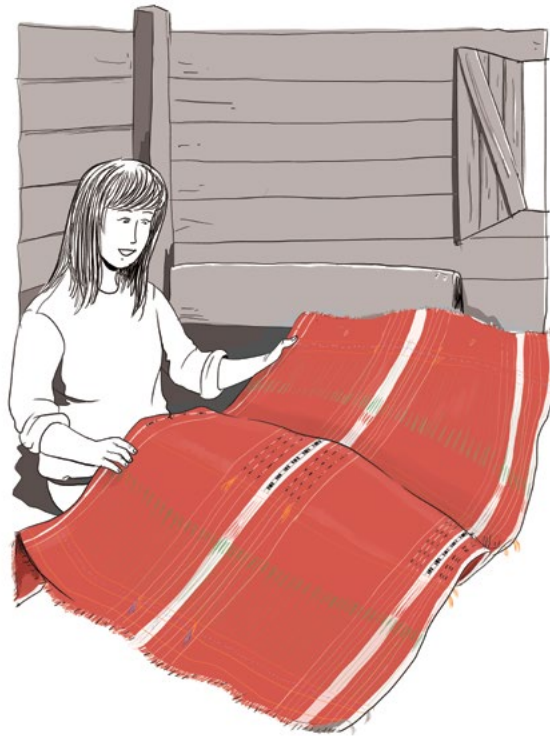
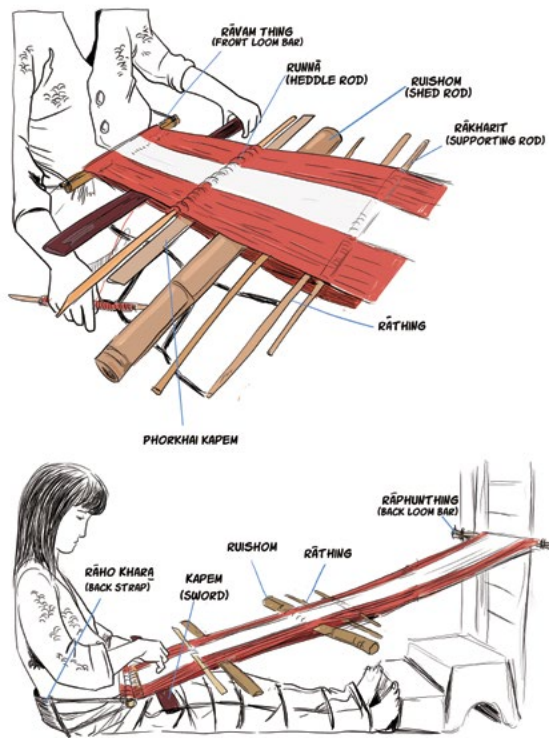
# Appendix H

## Chapter 2 Rākharak

















# Appendix I

## Initial story idea for Chapter 3: Longshim

Society has given a new perspective on what the word community is and should be. And Aphi understands what she has witnessed over the years; she has seen the world around her change right before her very own eyes. She has been at the forefront of what the change should have been in her community. Her parents loved her, so she maintained the society for what she had heard from her previous generation. When she was born, the world around her had drastically changed. The missionary had brought modern civilisation with him, and the people had slowly accepted his work to change the community. People started realising that the world, which was regarded as vast or minor in their eyes, had been shattered. Some people considered other things more precious than the things they had died for. Well, maybe it is the things they were taught, or perhaps they also realised the opportunities bestowed upon them while accepting that they had to relearn their whole lifestyle to survive.

Aphi was also one of the people for her parents were late in accepting the new things. So, the people around her were becoming more learned, overflowing with the ideas they had witnessed, disregarding the long culture they were born of. Aphi also did the same, for she noticed the aura she saw on others who accepted the new ways. She felt left out of what her parents had ignored; her parents also felt that maybe it was time for the children to follow the new ways that had swept them all. The new ways made other people from far and near come to her village. The village became a hotbed for youth swarming to learn new ways. With the new ways came new traditions, new culture, and out with the old. With the people searching for the new, the old tradition surrounded and made the people also started to deteriorate. The Longshims that once adorned every locality were unobserved as they had nothing to teach the youth in the new civilisation that had entered.

Aphi wasn't going to make the same mistake her parents had made. She forged her way to make a path for herself in the new civilisation. Her mother, who was moulded by the old ways, still wanted her daughter to learn what she had learned growing up. Still, Aphi was adamant about learning from the new civilisation whatever she could. She went to the school built near her locality but then she had little time as she now was past her teens, and girls at that stage were starting to get married and settle in their lives. She saw that she had a big challenge ahead, and she couldn't achieve it on her own.

The new ways gave the men more presence in the society as they were the ones who would start holding a govt. Job and with it came money. And the community that depended only on goods and kind had been introduced to a new way to determine riches.

Aphi also noticed that money was the new system they all had to follow and pledged that at least her children would not face what she had met. And for that life, she thought to herself that she had to find a partner that was a part of the new ways, and thus she married one.

In her eyes, there was a thought she could handle the new ways, but with the limited opportunities that life had stored for her, she did the best she could, ending up with someone who understood the new ways.

