

**ROLE AND FUNCTIONS OF RITUALS AND CEREMONIES
OF ZAIWA (AZI) NATIONAL, WAINGMAW TOWNSHIP IN
KACHIN STATE**

PhD DISSERTATION

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**DEPARTMENT OF ANTHROPOLOGY
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OF ZAIWA (AZI) NATIONAL, WAINGMAW TOWNSHIP
IN KACHIN STATE

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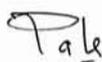
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ABSTRACT

People of Myanmar, like all other people in the world, celebrate special occasions and function according to the races and traditions they belong to. The traditions and customs that come through the generations are of much importance in those occasions and functions. *Zaiwa (Azi)* national also usually celebrates the seasonal festivals which follow presently practiced customs of their national. The title of this thesis is "Role and Functions of Rituals and Ceremonies of *Zaiwa (Azi)* National, Waingmaw Township in Kachin State." The main purposes of this thesis is to explore the roles and functions of rituals and ceremonies, especially in their socio-economic life of *Zaiwa (Azi)* national. The specific objectives are to describe traditional ceremonies of *Zaiwa (Azi)* national, to elicit the significances of process in rituals and ceremonies and to explore the interrelationships between socio-economic life and rituals and ceremonies. The study was conducted with qualitative methods. The study site is Warshaung village and Waingmaw (ward-3), Waingmaw Township in Kachin State. Key informant interview, direct observation, indirected observation, focus group discussion, and informal interview were conduct to collect data. A total of 121 informants involved in this study. *Zaiwa (Azi)* national annually celebrate traditional ceremony, among them, *Manau* festival is the largest and the most magnificent one. Study on their traditional ceremonies show that they are important events for *Zaiwa (Azi)* national's socio-economic life, socio-cultural life and socio-political life. Therefore, it can be said that *Manau* festival, despite of being a religious functions, are important for the people's socio-economic life and socio-political life. In conclusion, spirit (*nat*) worship practice remains in the past while Christianity has taken its place. This makes some changes in *Zaiwa (Azi)* national's culture, customs, belief, value standard, and ethnicity. Therefore, it is important that the heritage of generations of *Zaiwa (Azi)* national should be maintained.

Key words: role, functions, ritual, ceremony

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Zaiwa (Azi) couples

CHAPTER (1)

INTRODUCTION

1.1 Background

All people living in the world belong to different traditions and customs especially beliefs, norms, and dressing styles as they are originated and practised in different regions and belong to different races. They celebrate special occasions and functions according to the traditions and customs passed over the generations. These actions also display a symbolic, expressive element through which beliefs, emotions, and identities can be found and changed. This symbolic character, in addition to affecting individuals, also plays an important role in maintaining and reinforcing social structures and incorporating individuals into a larger social entity (Trice, Belasco, & Alutto, 1969).

Ritual contains a wealth of symbolic information about the participants' social and cultural worlds (Barfield, 1997). A ritual may best be defined, perhaps, as a prescribed way of performing religious acts, such as praying, singing sacred songs, dancing to the gods, making sacrifices, or preparing offerings. A ceremony, on the other hand, involves a number of interconnected and related rituals, performed at a given time. At one extreme are those that center about individual life crises - rituals and ceremonies that mark such occasions as birth, naming, puberty, marriage, illness, and death. These are often called rite of passage. At the other extreme are so called rite of intensification that is, rituals and ceremonies that mark occasions or crises in the life of the community as a whole, such as the need for rain, defense against an epidemic or pestilence, preparations for planting, harvests, the initiation of communal hunting or fishing activities, and the return of a successful war party (Beals & Hoijer, 1965).

Rituals are formal - stylized, repetitive, and stereotyped. People perform them in special (sacred) places and at set times. Rituals are *social* act. Inevitably, some participants are more committed than others are to the beliefs that lie behind the rites. However, just by taking part in a joint public act, the performers signal that they accept a common social and moral order, one that transcends their status as individuals (Kottak, 2009).

Ritual and ceremonies can be found in all societies. In these rituals, participants relate to one another in complex ways. A ritual is composed of a series of positions and each position is known as a status. The term status refers to a social position, not to the relative placement of each position in the society. A person performs appropriate behaviour, rights and obligations, and relationships with others in terms of he or she occupy status or position (R. L Stein & P. L Stein, 2011). Roles are rooted in an individual's status, which is often fixed and assigned. When the individuals adopt and put into effect the rights and duties that constitute their status, they are performing a role (Linton, 1936 & Parsons, 1951 a). Turner (1969) focused on this notion of ritual as a way of negotiating between stability and change. In his view, society has a need for some kind of structural differentiation (e. g. hierarchy) in which different members hold separate roles. On the other hand, there is also a need for individuals to acknowledge a fundamental bond between members, without which no society would be possible. Turner termed this bond *communitas*. Through ritual, individuals can momentarily forego social differences and reaffirm their sense of communitas, or basic, shared social membership. Present studies focused on the facts that *Zaiwa (Azi)* national in Waingmaw and Washaung Village celebrate *Manau* festivals, harvest festivals, and Christmas celebrations, and their purpose, stages included in them, things necessary, and the roles and responsibilities of participants. Studies are also made to highlight the fact that these festivals serve as a mean to create unity among *Zaiwa (Azi)* national.

The purposes of rituals are varied with religious obligations or ideals, satisfaction of spiritual or emotional needs of the practitioners, strengthening of social bonds, social and moral education, demonstration of respect or submission, station one's affiliation, obtaining social acceptance or approval for some event or, sometimes, just for the pleasure of the ritual itself. Rituals of various kinds are almost all known human societies, past or present. They include not only the various worship rites and sacraments of organized religions and cults, but also the rites of passage of certain societies, atonement and purification rites oaths of allegiance, dedication ceremonies, coronations and presidential inaugurations, marriages and funerals, school "rush" traditions and graduations, club meetings, sports events (Barnard & Spencer, 1996).

According to Kertzer (1988), ritual as "action wrapped in a web of symbolism," this assumes that ritual has a communicative role. Thus, despite the idea

that ritual denies the everyday relationship between an action and its purpose, it is assumed that this denial is not gratuitous. Accounts vary as to the purpose, function and meaning of ritual. As Kelly and Kaplan (1990) have pointed out, ritual is habitually connected to “tradition,” the sacred, to structures that have been imagined in stasis. This has led to the synchronic pursuit of an inevitable and generalized ritual form, generally seen ritual as either supporting social structure by directly representing it, or legitimizing social authority by concealing it. The terms social structure and social organization have long had slightly different implications, although the distinction between them has not always been as clear-cut as some commentators would have preferred. Social organization has tended to be used loosely to refer to the sum total of activities performed in a given social context. Social structure has usually been employed for the social context itself, or more precisely for the set of social relations which link individuals in a society.

Radcliffe-Brown (1952) saw social structure as a network of real people in a real society. Yet the definition of social structure varies according to the theoretical perspective of the writer and the degree of precision required by his or her perspective. Writers who are mainly concerned with social action tend to concentrate on social organization, which defines the roles individuals play in relation to one another. Those who are concerned more with the formal relations between people tend to concentrate on social structure, which defines the statuses of actors performing such roles. Thus, social organization is of greater interest and to some extent processualists, notably Firth (1951).

According to Rosman (1995), the relations, connections and peculiar features that express the characteristic of the group are called the social structure of the group. The idea of social structure can be explained with the idea of social organization. Structural description includes the description of the relation that exists among the units. The work is linked to how the structure works, what it does, what it aims at and what it means. The study of rituals ceremonies within an organization or group exposes the nature of cultural integration.

In the North American Plains area including the Arapaho, Blackfeet, Crow, Kiowa, Sioux, and Cheyenne, the sun dance is a major religious ritual practised by many tribal groups. Each group has its own particular variations, but there are certain elements common across the different cultures. The Sun Dance takes place near the summer solstice and represents the theme of renewal. The Cheyenne’s name for the

Sun Dance, *oxheheom*, means “New Life Lodge” or “Lodge of the Generator”. The ritual is closely tied to the creation of the earth and passages from the Cheyenne origin story. One myth tells of a famine that was afflicting the Cheyenne. In response, a culture hero named Tomsivsi (Erect Horns) took the beautiful wife of a tribal chief with him on a journey to the Sacred Mountain. Inside the mountain, they were taught the Sun Dance and were told that by performing the dance the world would be renewed (R. L. Stein & P. L. Stein, 2011).

Ceremony is sometimes used as a loose equivalent of ritual. It is useful, however, to retain a distinction between the two terms. A ceremony is a formalized or stylized performance, often public and always involving more than one participant or observer, characteristic of particular cultural tradition. The study of ceremony is thus the study of these stylized performances and their cultural, social and ritual context. The study of ritual itself is broader than the study of the ceremony which may accompany it, and includes the study of its magic-religious and symbolic aspects. There are many ceremonies which do not have a strong ritual component, in the sense that they have little or no religious significance or symbolic ramification and by the same time there are many ritual acts which are not ceremonies, in that they may be informal, private or unceremonious but still be classed as ritual because of their magic-religious and symbolic importance (Barfield, 1997).

The ceremony is pledged by an individual who is making a commitment to supernatural beings. This pledge may be made in hopes of healing a loved one, or a man may himself may be sick and vow to do the dance if he recovers. The vow may be made to avert danger in war or may be based on a dream. From the time the man makes his pledge until the end of the ritual, there is a *tabu* on sexual activity. This again references the myth in which Tomsivsi refused to have sex with his companion until after he emerged from the Sacred Mountain.

The Sun Dance takes eight days to perform, with the first four days spent building the dance lodge. The center pole for the dance lodge is cut down by a man who interacts with the tree as a warrior interacts with an enemy and it is ritually transported to the lodge by chiefs. Many ritual acts and offerings to the pole are associated with the raising of the pole. During this time, secret rites are also conducted in the Lone Tipi which symbolizes the Sacred Mountain where Tomsivsi learned the dance. Many acts symbolic of earth renewal are done at this time.

The last four days are devoted to the actual public dance, which takes place in the Sun Dance Lodge. The participants in the dance face the center pole and rise up and down on their toes while standing in one place. As they rise they blow on eagle-wing bone whistles. The dancers do this almost continuously for the entire four-day period. While there may be brief rest periods, the dancers are completely without food or water.

The most dramatic part of the Cheyenne Sun Dance, and an element not practiced by most other Plains groups, is an act of self-sacrifice known as “hanging from the central pole.” A man does this act with the help of a shaman who himself has made the same sacrifice in the past. The shaman fastens a rope to the central pole that will reach just to the chest of the man. Two holes are cut in the skin of the man’s chest, skewers are passed through, and the free ends of the rope are attached to the skewers. The man dances, fastened to the pole, all night trying to break free. If he has not done so by morning, the shaman cuts him free. Dancers who make this additional sacrifice do so in hopes of gaining pity from the supernatural beings and being rewarded with good fortune. Dancers are also rewarded with public approval and social prestige. The fasting, dancing and pain all help induce an altered state of consciousness for the dancers. Participants often report having visions during the rituals. *Zaiwa (Azi) national* in Waingmaw and Washaung Village work together when they celebrate their tradition festivals such as Manau festivals, harvest festivals, and Christmas celebrations. Their dances and songs depict their history. Present studies are attempts to highlight the dressing style of participants in these festivals, their role and functions. And these studies are made in comparison with the Sundance of Cheyenne people in the areas of North American Plains (R. L. Stein & P. L. Stein, 2011).

1.2 Rationale

Myanmar is an ethnically diverse nation with over hundred distinct ethnic groups officially recognized by the government. There are grouped into eight major national races in which the *Kachin* national belongs to six minority sub-groups: *Jinghpaw*, *Maru (Lauwaw)*, *Rawang*, *Lashi (Lachit)*, *Lisu and Zaiwa (Azi)*. Among them, the majority of the *Zaiwa (Azi)* are living in *Myitkyina*, *Waingmaw*, *Sadon*, *Mogaung*, *Moenyin*, *Tanaing*, *Bamaw*, *Momauk*, and Northern *Shan State*, part of Southwest *Yunnan* and adjacent areas of *China*. Among them, *Zaiwa (Azi) national* in

Waingmaw and Washaung Village work together when they celebrate their tradition festivals such as Manau festivals, harvest festivals, and Christmas celebrations. Their dances and songs depict their history. Present studies are attempts to highlight the dressing style of participants in these festivals, their role and functions. And these studies are made in comparison with the Sun-dance of Cheyenne people in the areas of North American Plains.

1.3 Research Questions

The main question of this study is;

Why, when, where and how do they celebrate their traditional ceremonies and what causes can be affected on their socio-economic life?

1.4 Aim and Objectives

The aim of this thesis is to explore the roles and functions of rituals and ceremonies, especially in their socio-economic life of *Zaiwa (Azi)* national.

The objectives of this thesis are as follow;

- to describe traditional ceremonies of *Zaiwa (Azi)* national;
- to elicit the significances of process in rituals and ceremonies; and
- to explore the interrelationships between socio-economic life and rituals and ceremonies.

1.5 Conceptual Frame Work

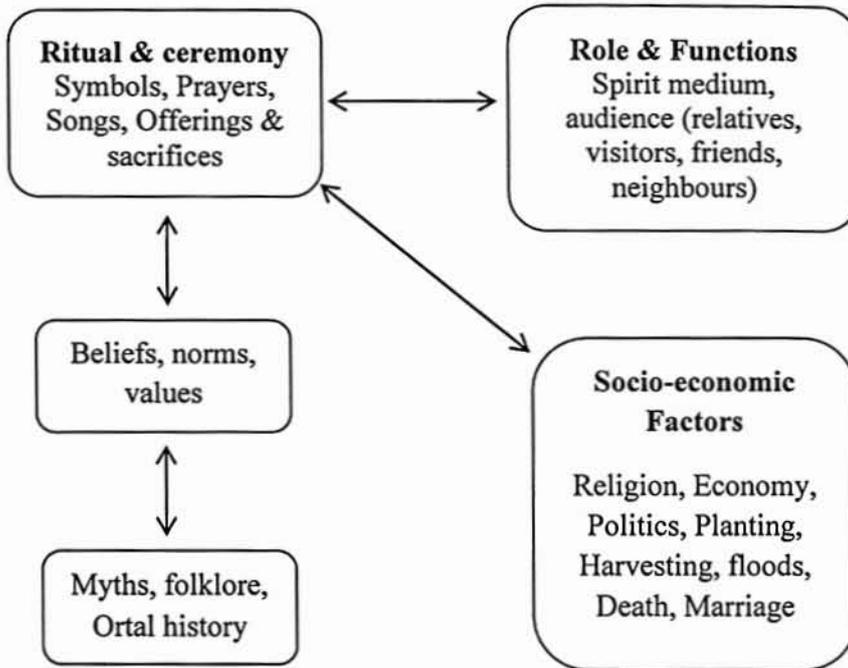


Figure 1. Contextual Factors of the Role and Function of Rituals and Ceremonies

Ritual and ceremony composed of songs, dances, offerings and sacrifices derived from beliefs, norms and values. These elements again relate to myths, folklore, and oral history. Each ritual plays a number of important functions and these functions are hold by spirit medium, and audience included in relatives, visitors, neighbours and friends. Spirit mediums perform riutuals by leading the people in worship while the people their roles as followers in the ceremonies. They celebrate ritual and ceremony because they believe these rituals influence their socio-econmic life and bind the members together. By celebrating ritual and ceremony, human beings strive for greater control over themselves and their social and natural environments.

1.6 Composition of Thesis

There are altogether six chapters in this study. Chapter I includes an introduction of the thesis including historical background, rational for the study,

conceptual framework, aim and objectives of the study, conceptual framework and composition of the study.

Chapter II is literature review collected from books, articles, research papers, dissertations related to ritual and ceremonies in general.

Chapter III describes the study design, study site, research methods form, data collection, ethnical consideration, and difficulties encountered in field study.

Chapter IV presents historical Background of Warshaung village, Waingmaw Township, and Myitkyina District, and migration of *Zaiwa (Azi)* national,

In Chapter V, role and functions of ritual and ceremonies of *Zaiwa (Azi)* national i.e., background history, procedural functions.

In chapter VI, all findings are discussed with other studies stated by scholars. Conclusion and recommendation are included in chapter VII.

CHAPTER (2)

LITERATURA REVIEW

2.1 Anthropological Perspectives on Differences between Ritual and Ceremony

A ceremony involves a number of interconnected and related rituals, performed at a given time. A ritual on the other hand, may best be defined, perhaps, as a prescribed way of performing religious acts-that is, of praying, singing sacred songs, dancing to the gods, making sacrifices, or preparing offerings. The Sunday morning service at many of our Protestant churches exemplifies a ceremony, which may include such rituals as reciting the Lord's Prayer, singing prescribed hymns, and performing the sacrament of communion (Beals & Hoijer, 1965).

A more useful distinction may be drawn, however, in terms of the functions of rituals and ceremonies. At one extreme are those that center about individual life crises-rituals and ceremonies that mark such occasions as birth, naming, puberty, marriage, illness, and death. These are often called rite of passage. At the other extreme are so called rites of intensification-that is, rituals and ceremonies that mark occasions or crises in the life of the community as a whole, such as the need for rain, defense against an epidemic of pestilence, preparations for planting, harvests, the initiation of communal hunting or fishing activities, and the return of a successful war party. Some rituals and ceremonies may serve both functions (ibid).

Present studies focuses, as the mentioned scholars stated, on marriages and funerals that are included in rituals and ceremonies, the functions of individual life crises. Studies are made to find out how wedding ceremonies and funeral ceremonies are related to rituals. Regarding community life crises, in this study, Manau festival, First crop ceremony and Christmas were explored in detail.

According to Rathwell (2007), ceremony is a time and space consciously intended to be apart from ordinary life, in which we create connection, to ourselves and to the cycle of life. Every culture in the world has ceremonies that acknowledge and incorporate the major life events of those within the community, whether it is wedding vows, funeral rites, coming-of-age rituals, or anything else they culturally value and consider important to make collectively.

Durkheim (1961) explored the creation of a mass social consensus through religious ritual and ceremony. Although Durkheim (1964) argued that modern life

was less able to establish such symbolic consensus through ritual than primitive societies, his notion of ritual as a device for social organizing has influenced many contemporary approaches in the social sciences. Studies are also made on how presently used *Manau* pole, the symbolic consensus of the festivals of *Zaiwa* (*Azi*) national, is different from previously used one. Focuses are also drawn to the fact that the dressing style of participants in *Manau* people who perform dances to Madai spirit (*nat*) has changed.

2.2 Anthropological Perspectives on Rituals

Trice and Beyer (1984, 1988, & 1993) described rites and ceremonial as discrete enactments that have a beginning and an end, and give expression to a culture's values and beliefs. The terms rite and ritual are closely related (the Latin noun *ritus*, of which the adjective form is *ritualis*), the latter being the general idea of which the former constitutes the specific instance (Grimes, 1990). Accordingly, some prominent scholars have used the terms somewhat interchangeably (Turner, 1969); although this practice has been debated (Trice & Beyer, 1984). In addition, Trice and Beyer (1984, 1993) use the term *ceremonial* to describe the contexts in which rites occur. Thus, for example, a "rite of passage" (Gennep, 1960) is an instance of ritual, which takes place within a ceremonial context (Moore & Myerhoff, 1977). Studying rituals therefore entails examining various rites and their expression in organizational ceremonies.

Rituals offer important information because of their symbolic content; however, several other elements of social organization also offer symbolic information. Trice and Beyer (1984) identified 12 frequently studied cultural forms: rite, ceremonial, ritual, myth, saga, legend, story, folktale, symbol, language, gesture, physical setting, and artifact. Each of these forms holds potentially useful information; however, to study many of these artifacts would require an in-depth, long-term research commitment in order to provide a "true ethnograph" account of their use and scope (Trice and Beyer, 1984).

Thus, a working definition of rituals may be constructed, based on its enacted nature, its symbolic content, and its discrete form. *Rituals action*, it is proposed, is a form of social action in which a group's values and identity are publicly demonstrated or enacted in a stylized manner, within the context of a specific occasion or event. Examples of these phenomena might include a formal speech, a

graduation ceremony, or a dinner for new employees. These examples are similar in that they are conventionalized enactments, rather than spontaneous behaviors, and contain clear-cut beginnings and ends (Islam et al., 2006).

Anthropologists use "ritual" to denote any activity with a high degree of formality and a non-utilitarian purpose. This usage includes not only clearly religious activities, but also such events as festivals, parades, initiations, games, and greetings. In its broadest sense, ritual may refer not to any particular kind of event but to the expressive aspect of all human activity. Ritual provides anthropologists with one of their richest sources of information about cultures. In many cases, ritual explains and dramatizes a culture's mythology. Anthropologists have developed a number of classifications of rituals, distinguishing between such phenomena as annual rituals, life cycles rituals, civil ceremonies, rituals of rebellion, and many others. Much of the anthropological study of ritual has dealt with its function, the extent to which ritual sustains and reproduces the social order (Barfield, 1997).

Ritual is behavior; it is "religion in action". It is personal and private behavior, as it is social. A sick patient praying for strength to endure pain and the soldier praying for protection while undergoing bombardment exemplify solitary ritual. Ritual may involve sacred or secular symbols. It is "stereotyped communication.... which reduces anxiety, prepares the organism to act, and (in social rituals) coordinates the preparation for action among several organisms...." (Wallace, 1966).

Ritual generally requires a sacred context, says Lessa, although the prime requisite is that it be attended by sentiments, values, and beliefs which transcend the utilitarian. Behavior is ritualistic if it is habitual, socially sanctioned, symbolic and without any practical consideration (Lessa, 1971).

Pedroza (2002) said that the different views of Rothenbuhler and Turner are sharply with regard to their views of ritual. For Rothenbuhler, ritual is a general characteristic of human behavior. In his view, events that have the appearance of ritual in modern society have the same purpose as rituals in tribal societies. In contrast, Turner, while agreeing that there is a relation between modern events and tribal events, believes that events in modern society take on a different function than those in tribal societies. This distinction turns out to be very important for the understanding of a particular event within a society.

In Rothenbuhler's view, the term "ritual" stands for a general human mechanism through which people communicate at a fundamental level, thereby

creating a sense of reality. He takes the position that ritual is a general mode of human expression. According to Rothenbuhler, the most important characteristics that emerge in discussions about ritual are action, performance, willingness and consciousness, non-instrumentality, non-recreationally, collectiveness, expression of social relations, subjunctive mode of action, effective symbolism, aesthetic behavior, customary behavior, recurring behavior, communication "without information," and concern with the "serious life". He sums up his position by noting that "ritual is the voluntary performance of appropriately patterned behavior to symbolically effect or participate in the serious life." In his view, the stability and longevity of particular rituals is affected by constant rearrangements in the fabric of political and social life.

According to him, ritual is in itself a mechanism of change, and it both produces and fall victim to the fluctuations of society. Thus, his approach explains rituals merely as volatile moments in the presumed evolution of society, that is, as organized activities that come and go along with the changes in societies. His approaches are relevant with the present study because this study was described interrelationship between socio-economic life and traditional life (ibid).

Turner, on the other hand, separates the ritual manifestations of pre-industrial societies from those of post-industrial societies, and associates the notion of change with the values of modern societies only. Unlike Rothenbuhler, Turner is reluctant to categorize the ceremonies and events of pre-industrial and post-industrial societies under the same general term, that is, ritual. Especially in earlier writings, Turner embraces the idea that a "rite of passage" in a pre-industrial African tribe is essentially a different phenomenon than a "musical event" in a modern society. These differences are not merely cultural or contextual; the events differ in function, in procedure, in motivation, in seriousness, and in many other respects. Turner's approach, then, directly confronts an event with its past, its present, and its future; his approach also sheds light not only on the format of the event itself, but on the prerogatives of the society that perpetuates it, including its social and economic mechanisms. Thus, it can support to know the question that how do they believe and celebrate about their traditional ceremonies.

2.3 Types of Ritual

R L. Stein and P L. Stein (2011) said that the term “ritual” can refer to any repetitive sequence of activities. There are two rituals: public ritual and small scale ritual. A public ritual also consists of actors (shamans and priests, for example), words (perhaps a prayer, a spell, or a sermon), sets (such as altar), and props (such as candles, religious books, or masks) and may contain music and dance as well. Smaller scale rituals, such as that performed by a shaman affecting a cure; also have many of these elements. They explained that many rituals are public rituals in which an entire community is involved to some degree. With the background of the studies made by those scholars, present studies were made to explain what are the symbols included in the festivals of *Zaiwa (Azi)* national in Waingmaw and Washaung Village, and whether these symbols are sacred symbols or secular symbols. Moreover, R L. Stein and P L. Stein (2011) said that there are generally found in human societies: public ritual and smaller scale ritual. However, in this study public rituals were emphasized.

And they describe rituals by other terms; prescriptive rituals and situational rituals. Prescriptive rituals are rituals that are required to be performed by some religious authority; for example, Sabbath day, Christmas day, and New Year day may simply be based in tradition. Situational rituals are performed because of a particular need of an individual or a community; for example, soldiers who are going off to war, and the villagers who engaging in some dangerous activity. In the United States grave rise to many situational rituals: some as simple as flying a flag, others more complex, such as the setting up of informal altars where people laid flowers, lit candles, and left photographs. Many churches and temples scheduled special situational rituals to address the concerns of the community.

Another ways of describing rituals is to identify them as being performed on a regular basis as part of a religious calendar or being performed when a particular need crises, such as a marriage or a death. The former are called periodic rituals or calendrical rituals; the latter are called occasional rituals. Thus a particular ceremony: a Sunday morning church service, for example- is both prescribed and periodic.

Periodic rituals may be performed daily or several times a day, as in the daily prayers (salaht) of Islam. Muslims pray at dawn, middle, midafternoon, sunset, and nightfall, as commanded by the prophet Mohammad, which makes prayer a prescribed ritual as well. It may be performed weekly, such as the Jewish ritual of the lighting of candles that occurs on every Friday evening to mark the start of the

Sabbath or the celebration of Sunday Mass in the Catholic Church. They also include the annual celebration of Easter, Passover, and Romandan. Another example of a periodic ritual is Diwali, the Festival of Lights, one of the most important festivals in India. It was originally a Hindu festival, but its observance has spread, and it is celebrated as a public holiday throughout India. Diwali is celebrated on the darkest night (the new moon) of Kartik. During the festival, oil lamps are lit, and firecrackers are set off. The ritual is associated with several important mythical events. The lights that are associated with this festival are said to symbolize the removal of spiritual darkness. The celebration of Diwali was probably originally related to the harvest season. Many periodic rituals are aligned with the phases of the agricultural cycle. This is the basis of the timing of many religious rituals in the Jewish and Christian religious calendars. The most important rituals are associated with the periods of sowing and harvesting. For example, Passover is a Jewish commemoration of the exodus of the Israelites from Egypt. This can be seen in many of the symbolic foods associated with the Passover Seder, or ritual meal, such as parsley. Exactly seven weeks after the Passover holiday is Shavuot. Shavuot is also known as *Yom Habikkurim*, or the Day of the First Fruits, and commandments to Moses at Mount Sinai (ibid).

Occasional rituals are rituals that are performed for a specific purpose when a situation arises that requires the ritual to be performed. Many occasional rituals are associated with nature and the impact of nature on the agricultural cycle. These include rituals to control an infestation of insect pests or to bring rain, performed when crops are threatened or when rain does not come. Occasional rituals are also associated with important events in the life of an individual. These include rituals marking birth, marriage, and death (ibid).

Miller (2011) said that many periodic rituals are performed annually to mark a seasonal milestone such as planting or harvesting or to commemorate an important event. For example, Buddha's Day, an important periodic ritual in Buddhism, commemorates the birth, enlightenment, and death of the Buddha (all on one day). On this day, Buddhists gather at monasteries, hear sermons about the Buddha, and perform rituals such as pouring water over images of the Buddha. Cylindrical events, such as the shortest day of the year, the longest day, the new moon, and the full moon, often shape ritual cycle. "Non-periodic rituals", in contrast, occur irregularly, at unpredictable times, in response to and scheduled events, such as a drought or flood,

or to mark events in a person's life, such as illness, infertility, birth, marriage, or death.

Likewise, Miller (2011) said a ritual is patterned, repetitive behavior focused on the supernatural realm. There are two types of rituals: sacred rituals and secular rituals. Such sacred rituals are the enactment of beliefs expressed in myth and doctrine. Sacred rituals are distinct from secular rituals, such as sorority or fraternity initiations, that have no connection to the supernatural realm. Some ritual events combine sacred and secular elements.

A brief outline can be made on the statements of those scholars that members of human societies celebrate festivals with the purpose of the attainment of happiness in life, and there are calendrical festivals or occasional festivals. According to the above scholars, both prescriptive and periodic or sacred rituals and situational or occasional or secular rituals were highlighted in this study.

2.4 Anthropological Perspectives on Rite of Passage

In the book of Haviland et al. (2011), anthropologists have classified several different types of ritual. These include rituals of purity, rites of passage, and rites of intensification. Rituals of purity illustrate not only how members of a social group are bound together, but also how they reinforce the boundaries between the group and outsiders by means of cultural prohibitions known as taboo. Next come rituals for when individuals change their social status within their group. And finally, they briefly discussed rituals that allow members of a social group to strengthen their common identity in times of crisis. Among them, rite of passage and rite of intensification regarding *Zaiwa (Azi)* national living in Waingmaw and Washaung village were explored. Instead of separation, transition, and incorporation he divided ceremonies for all of these status transitions or life crises into three phases: pre-liminary (of separation), liminary (of marginality), and post-liminary (of admission). In anthropology today, this scheme is presented as three stages: separation, transition, and incorporation; the first begins ritual removal of the individual from everyday society, followed by a period of isolation, and finally, formal return and readmission back into society in his or her new status. They gave examples of male initiation ceremony that belongs to the aborigines of Australians. Here, in this study, funeral functions and wedding ceremonies of *Zaiwa (Azi)* national were studied analytically in three chapters.

R L. Stein and P L. Stein (2011) explained a familiar example of a rite of passage is the wedding in the United States. It actually consists of a series of rituals performed over a period of time. Although there is considerable variation among various segments of U.S. society, there is a general pattern found in many weddings. From this, they described the structure of a rite of passage of the wedding in the United States. Their study identifies three phases in the typical rite of passage.

The first phase is called separation. In this phase the individual is removed from his or her former status. In some rituals this is an abrupt separation of the individual from the community; in others it may take place over a long period of time. For wedding ceremony in the United State, the separation phase is actually a series of events that take place over the period of time preceding the ceremony. A typical wedding cycle might begin with an engagement party. Next follows a number of planning and preparation activities, frequently involving wedding specialists. Although these are usually thought of as practical, logistical activities, they often take on the characteristics of ritual in that they consist of traditional activities. These include the selection of a wedding dress, costuming the wedding party, selecting and mailing invitations, signing up with a gift registry, attending wedding showers, the rehearsal, and the rehearsal dinner. The final event in the separation phase is when the bride walks down the aisle and bids farewell to her parents and, in some ceremonies, is formally "giving away" by her father and/or mother or other close relative.

The second step is the transition phase. During the transition phase, several activities take place that bring about the change in status. In the American wedding, this phase, which is the actual ceremony, lasts from only a few minutes to over an hour. This is relatively short when compared with rites of passage found in other societies, in which the transition phase can last months or even years.

In the incorporation phase, the person conducting the American wedding ceremony often introduces the newly married couple to the congregation as "Mr. and Mrs". Thus begins the final phase, incorporation, during which the couple reenters normal society, though in a new social relationship. This stage includes the reception or pray celebrating the marriage. After the reception there is often a display of gifts and the writing of thank-you notes.

Wedding ceremonies still reflect traditional cultural definitions of women as property. In traditional Chinese marriages, the procession was a rite of passage. The wife was carried by sedan chair from her father's household to the household of her

husband's family. In this ritual, The bride was not only relocating to live with her husband, psychologically and socially; she was also giving up her place, identity and rights as a daughter in her father's family and becoming a new person, a daughter-in-law in the family of her husband (Engle, 1982). Their studies do not explain, as the studies of R L. Stein and P L. Stein (2011) do, detail stages in wedding ceremonies. Present study, reflecting on the studies of those scholars, will be focused on these three stages and the activities included in them.

Kurihara (1997) examined in urbanization and changing funerals of Japan. He stated that one of the main problems for this study is the process of urbanization in Japanese society. Changes in social structure, social community and way of life caused by urbanization have tremendously influenced Japanese traditional forms of funeral.

In a Japan Funeral, there are 'rites of passage' with three stages - separation, transition, and reintegration. The first of the three stages include, watering in order to moisten the lips of the deceased, washing the dead body, placing the body in a coffin, reciting sutras by the side of the deceased, and "wake". A wake is a custom where a watch over the deceased is kept all the night. These are performed by the groups who undertook all the jobs concerning the funeral.

In the second stage, cremation and burial are carried out. These are rituals for sending the deceased to the afterworld. In the final service, an altar made of plain wood is set in the front of the room with white chrysanthemums surrounding it. Besides a picture of the deceased, a mortuary tablet on which a posthumous Buddhist name written down by a priest is also placed on the altar. Monks recite sutras, while people in dark mourning attire burn incense. As for the disposal of a corpse, cremation is performed, a process introduced to Japan in the 7th century, after the advent of Buddhism in the 6th century. Cremation of common people began in the 14th century. After the cremation, the bereaved family picks up the bones using chopsticks according to the traditional way. The bones are put into an urn and buried in a graveyard. A tombstone is constructed there. It is well known that the Japanese are very attached to the remains of the deceased.

The third stage continues up to 33 years after one's death. During this stage, the bereaved family holds Buddhist mass services for the dead on the seventh day after the death, on the forty-ninth day after death, on the first anniversary of the death, on the second anniversary of the death, and on the thirty-second anniversary of the

death. On memorial days, they visit the grave and set a wooden symbol of a Buddhist stupa behind the tombstone of the deceased. It is considered that during this long period, the individuality of the deceased gradually fades away. The deceased is then reintegrated into the afterworld as an 'ancestor'. These services are usually held under the watch of priests and temples. The family must donate a large sum of money to the temples.

The major cause for such attempts is the urbanization of Japanese society. Urbanization has caused many people to leave their birth places and village communities to find employment. Because of the migration of people into cities and the change of the industrial structure, the community and human relations have also changed. Consequently, traditional ways of handling funerals are hard to inherit. The problem of graveyards or cemeteries is also grounds for a change in traditional funerals. Land allotted for graveyards are also insufficient in cities. In addition, new plans to make graveyards often meet with opposition because of environmental reasons.

As the above state, the process of urbanization in Japanese society has had a considerable impact on the handling of traditional funerals. The major causes are the dissolution of a support system of Buddhist temples, the disintegration of the village community, the collapse of a traditional Japanese family system, and the problems of graveyards or cemeteries. According to those scholars, traditional Japanese funeral functions have changes due to urbanization, but present study will not pay attention to this point. The main focus of present study on this point only deals with the comparison between traditional Japanese funeral functions and those of *Zaiwa (Azi)* national. Studies were made to find out the things that family members do at a funeral function for the late one, how their religious belief has influence on the activities of the funeral functions, and how these functions are related to the people's economical and social matters.

Gannep (1960), in his key work, *The Rite of passage*, contested the purpose of these rites not simply as maintaining consensus among members of society, but as structuring the transition of individuals from one social role to another. Thus, "life crises," such as marriage, adolescence, and death, would be framed in terms of social rituals, to mark the end of one life period and the transition to the next. Thus a "rite of passage" was composed of a pre-liminal phase, in which, the individual is removed from his or her previous role, a transitional, or liminal, phase, in which, he or she

resides between roles and is temporarily devoid of a socially accepted identity, and a post-liminal phase, in which he or she is incorporated into the new role. Fundamentally, he argued that the function of this ritual framing of transitions was to restore equilibrium to the social order in the face of an ever-changing environment. Those scholars explain the rite of passage in terms of separation, transition and incorporation. On the other hand, Gannep divides the rite of passage as preliminary, liminary, and post-liminary. Present studies also, like those scholars, explained three parts of funeral functions and wedding ceremonies of *Zaiwa (Azi)* national in Waingmaw and Washaung Village.

In Cohen's perspective on death ritual (1993), in all societies, when a person dies, family, friends, and neighbors respond in structured, patterned ways to the death. Cultural guidelines determine the treatment and disposal of the body and prescribe a period of mourning for close relatives. Death ritual, like much of human behavior, is an expression of a cultural blueprint, of attitudes, values and ideals passed down by parents; and their parents, which an individual learns as a member of society. Present studies are made to find out how *Zaiwa (Azi)* national in Waingmaw and Washaung Village, when someone dies in a family, organized funeral functions with the help of relatives, friends, and neighbours, and how they follow their traditionally practised customs. Focuses of present studies were made to answer the questions: "What do *Zaiwa (Azi)* national do when someone dies in their families?", "How they bury the body?", and "What is the relationship between their religious belief and funeral functions?" Their belief concerning with the life after death was also paid attention in the studies.

The analysis of mortuary practices provides rich data on the behavior of kin and community. It leads to people's notions of gods, souls, witches, spirits and afterworld. It promises access to their belief and value systems, to their conceptions of the social and moral worlds. It informs that ritual has consequences for both the individual and society.

Gennep (1966) said that rituals performed at death resemble those played out during other critical periods in the life of the individual, e.g., at birth, social puberty, or marriage. Rite is a journey, the individual a passenger. Along the way, the individual confronts periodic challenges which he must manage if he is to move to the next social station. To help the person cope with these crises, society has developed ceremonial responses which Gennep labeled the "rites of passage."

All rites of passage follow a standard pattern. A rite of separation is followed by a rite of transition and concludes with a rite of incorporation. These themes of separation, transition, and incorporation mark every life cycle ceremony, although each is differentially emphasized depending upon the group and the occasion. Rites of separation are important in death, transition in death, pregnancy, betrothal, and initiation, and incorporation in marriage.

Separation means to relinquish a previous social status, a requisite for movement into a new social position in the social structure. To be born is to move from the world of the unborn to the society of the living. To die is to depart the world of the living, and to enter the home of the ancestors. To mourn is to detach as a wife, or husband, to become widow or widower.

Movement from one status to another is gradual. The person enters a transitional or liminal period, a sacred and dangerous time, during which normal, ordinary activities are interrupted. Now the individual is suspended between two worlds, between the past and the future, between a former condition and a new social destiny. In limen, one undergoes transformation, shedding an old social identity while molding a new social personality.

The passenger emerges from limen ready in a ritual and social sense to assume the responsibilities of a new social existence. A rite of incorporation, which includes a ceremonial meal, confirms the transformation of the individual. Each person eats of food brought by others. "All are united to all, so that a complete and profound union is affected among the members of the group".

Baum (1990) argued that in a highly fragmented and differentiated system of social groupings, ritual works to negotiate differences within unequal status groups, and that the modern corporation does not work in terms of unified consensus and values. Present studies explain how the festivals of *Zaiwa (Azi)* national reconcile the differences in their society, and how these festivals create unity among *Zaiwa (Azi)* national and among all the tribes of Kachin people.

2.5 Relationship between Rituals, Myths, Beliefs and Symbols

Rituals are also performed to influence for the sake of human beings. It differs from other sorts of behavior in three important ways: it is symbolically meaningful; There are three main roles of ritual in religion: (1) to unite a community emotionally; (2) to portray or act out important aspects of a religion's myths and cosmology; and

(3) to influence the spiritual world and thereby the natural world for human beings or, conversely, to help human beings adjust to the conditions of the natural and spiritual realms. Wallace contends that ritual is performed to bring about or to prevent changes in human beings or in nature (Crapo, 2002). Like Crapo did, present studies were made to find out whether or not the festivals of *Zaiwa (Azi)* national, especially Manau festivals, express the history of their people, whether or not the unity of all the Kachin tribe can be seen in Manau festivals, and whether or not they believe in Madai spirit (*nat*) as a god who can grant them happiness and wealth.

R L. Stein and P L. Stein (2011) also informed that rituals are often based on and are sanctioned in myths that articulate the underlying worldview of a culture, and these tenets are embedded in the rituals that are performed by a society. Ritual activities symbolize the particular beliefs and values of that community. A ritual is the vehicle by which basic ideas, such as the definition of good and evil and the proper nature of social relationships are imparted to the group. These rituals involve the manipulation of religious symbols such as prayers, offerings, and readings of sacred literature. They pointed out the audience participate an active role in religious ritual.

Ritual is a cultural phenomenon. Ritual can be found in all societies. It can be defined as a set of acts that follow a sequence established by tradition. Throughout the world, rituals reflects the fundamental cultural beliefs and values of society by giving order to important activities and particular life crises like death and birth (Miner, 1956). Besides, present studies focus on whether or not the traditional festivals of *Zaiwa (Azi)* national are formed with their standard of belief, value and characteristics.

Pratt and Rafaeli (1997) said that symbols as objects which represent organizations such as organizational dress. However, *actions* may also be considered to have symbolic functions; behaviours sets of behaviours, and occasions for behavior can act as symbols when they occur in the proper social contexts (Radcliffe-Brown, 1952 & Bandura, 1997). Islam et al. (2006) said that rituals as a form of symbolic expression that takes places in organizations.

The beliefs and rituals of a particular religion symbolically express the kinds of stresses and anxieties that are common among the members of that society. A more comprehensive, current definition says that religion consists of beliefs and behavior related to supernatural beings and forces (Miller, 2011).

Rituals are often performed in a repetitive, stereotyped, and predictable way; and it has the intent of manipulation nature through the power of symbols rather than by mechanical means (Crapo, 2002). Wallace contends that ritual is performed to bring about or to prevent changes in human beings or in nature.

Studies are also made, as those of the mentioned scholars were made, to find out how the festivals of *Zaiwa (Azi)* national, especially *Manau* festivals, harvest festivals, Christmas celebrations, weddings, and funeral functions, are organized, and how the activities in these celebrations and functions are related to symbols.

2.6 The Influence of Ritual on Solidarity within the Society

Ritual or ceremonial acts are not all religions in nature, but those that are play a crucial role in religious activity. Religious activity is the means through which people relate to the supernatural; it is religion in action. Ritual serves to relieve social tensions and reinforce a group's collective bonds. More than this, it provides a means of marking many important events and lessening the social disruption and individual suffering of crises, such as death (Haviland et al., 2011).

According to Islam *et al.*, (2006), rituals are structured to promote both stability and change, and more specifically, to allow individuals or groups to transition between organizational roles, to maintain organizational status, or to build solidarity within the organization, depending on the specific ritual involved. These outcomes are achieved with varying degrees of success, and are based on the ability to construct social meanings, values and attitudes out of an otherwise ambiguous flux of experiences with the organization. Like the studies of those scholars, present studies were made to find out how *Manau* festivals, harvest festivals, and Christmas celebrations of *Zaiwa (Azi)* national help them build up the unity among the members of their society.

The purposes of such rituals – for instance, regaining health or avoiding illness, protecting oneself in times of danger, bringing rain in times of drought, winning at gambling, or winning someone's love – are as diverse as are human needs. The role of rituals may be perceived as only mildly influential or as powerfully effective. By conducting the religious rituals of the society, the members of that society express a sense of togetherness, unity, and belonging. This group aspect of religious practice fosters deeper loyalty to one's society (Crapo, 2002).

Gluckman emphasizes the social attributes of ritual and the importance of supernatural sanction in enforcing conformity. Ritualization refers to the performance of prescribed actions with the expectation that the behavior will “express and amend social relationships” and help to secure mystical “Blessing, purification, protection and prosperity” (Gluckman, 1966).

Several features distinguish rituals from other kinds of behavior (Rappaport, 1974). Rituals are formal - stylized, repetitive, and stereotyped. People perform them in special (sacred) places and at set times. Rituals include liturgical orders - sequences of words and actions invented prior to the current performance of the ritual in which they occur. These features link rituals to plays, but there are important differences. Plays have audiences rather than participants. Actors merely portray something, but ritual performers - who make up congregations - are in earnest. Rituals convey information about the participants and their cultural traditions. Repeated year after year, generation after generation, rituals translate enduring messages, values, and sentiments into action. Rituals are *social* act. Inevitably, some participants are more committed than others are to the beliefs that lie behind the rites. However, just by taking part in a joint public act, the performers signal that they accept a common social and moral order, one that transcends their status as individuals (Kottak, 2009). The scholars' concepts were considered in this study, *Zaiwa (Azi)* national living in Warshaung and Waimaw Township, in Kachin State.

CHAPTER (3)

RESEARCH METHODOLOGY

3.1 Study Design

This study was conducted by ethnographic design, descriptive, comparative, narrative study design.

3.2 Study Area

Zaiwa (Azi) national have already had their settlements in the regions in North-west, North, and North-east of Myanmar, *Chindwin*, the upper portion of Ayeyarwady, Northern *Shan State*, *Bamaw* and *Katha* (Scott, 1997). Among them, the selected areas for this study are *Warshaung* village and Ward (3) situated in *Waingmaw* Township, Myitkyina District, Kachin State. The reason is that this village was founded about two hundred years ago and has greater *Zaiwa (Azi)* nationals than other villages. Compared with other villages, these villages lie beside Myitkyina-Ledo road-way yet they celebrate their traditional rituals and ceremonies. Almost all the *Zaiwa (Azi)* national living in these villages understands Myanmar language more than those in other villages.

3.3 Study Population

The numbers of *Zaiwa (Azi)* national from *Warshaung* are about 221,8 and ward (3) *Waingmaw* are about 155,3. Among them, the heads of two villages, the persons who have much knowledge in rituals and ceremonies, the elders, and the Christian priests were selected. They are from various posts with large extent of knowledge concerning overall activities of that society. As inclusion criteria of informant, the people who are willing to share their knowledge and experience were selected. Total study populations were (121).

3.4 Study Period

This study was conducted from 2011 to 2015 (see in Appendix -1).

3.5 Data Collection Methods

For this thesis, the data were collected by using field research. Qualitative method was used to interact within the community and to observe the behaviors of the

study population. In collecting data direct observation (DO), indirect observation (IDO), participant observation, key informant interview (KII), focus group discussion (FGD) and informal interview were used.

Manau festival, Christmas festival, New Year festival, wedding ceremony and house warming ceremony were observed by direct observation, indirect observation, and participant observation methods.

Key informants interview were conducted because they constitute a significant part of this thesis. To cover the general information and to get the core concept regarding life history, the interview was started with key informant interview. Every informant was not only being trustworthy and knowledgeable but also has influence on them. Key informants were selected and interviewed to know about *Zaiwa (Azi)*'s history, religious belief, life style, how do they celebrate their traditional ceremonies. 6 key informants; one administrative person and two persons of the elderly *Zaiwa (Azi)* males in Warshaung village, one persons of the leader of ward-3 in Waingmaw town, and 3 persons of yeoman, journal seller, and shop keeper were selected in Myitkyina. As a matter of fact cultural norms, sociocultural patterns, socio relationships, personal character, and historical condition were understood. Participants in key informant interview numbered 12, who were asked individually.

For this study, FGD was employed in each study village where group attitudes were of greater relevance than individual ones. FGD was useful to confirm the data got from the individuals and also to guess and interpret the behaviors, facial expression and speech in order to grasp the role and status of the members of the society. Focus group discussions were conducted within 2012 - 2015. (7) FGD was involved in this study. Each FGD included 5-8 persons were interviewed. At Warshaung village, three groups (8 females and 11 males), at Waingmaw ward-3, three groups (11 females and 9 males) and at *Zaiwa (Azi)* traditional cultural group a group (two females and 6 males) were interviewed for this study.

One person acted as a note taker in each FGD session. To serve as note taker and take photographic records, this field work had to acquire the services of my uncle, brother, and sister. Every focus group discussion was preceded by a training session of the note taker in his prospective tasks.

Informal interviews were number of 56 persons (maidens, bachelors, married men, and married women) who are coming from several regions in *Manau* festival,

Christmas festival, New Year festival, wedding ceremony and house warming ceremony.

Weakness of the Study

Every study trip was affected with the permission of departmental heads, Waingmaw Township so that a little inconvenience was experienced. Field areas originally planned in Warshaung village and Gwe-yut-yan village. Most *Zaiwa (Azi)* nationals were immigrated to several regions for economic and unquiet political affairs, and interviews were conducted with difficulty as a few people only were left in the village. Therefore, field areas were changed to Warshaung village and Waingmaw ward-3. Not only FGD had to make with difficulties but also in the interviewing of *Zaiwa (Azi)* national.

3.6 Sampling Methods

Purposive sampling method was used in this study (see in figure-2).

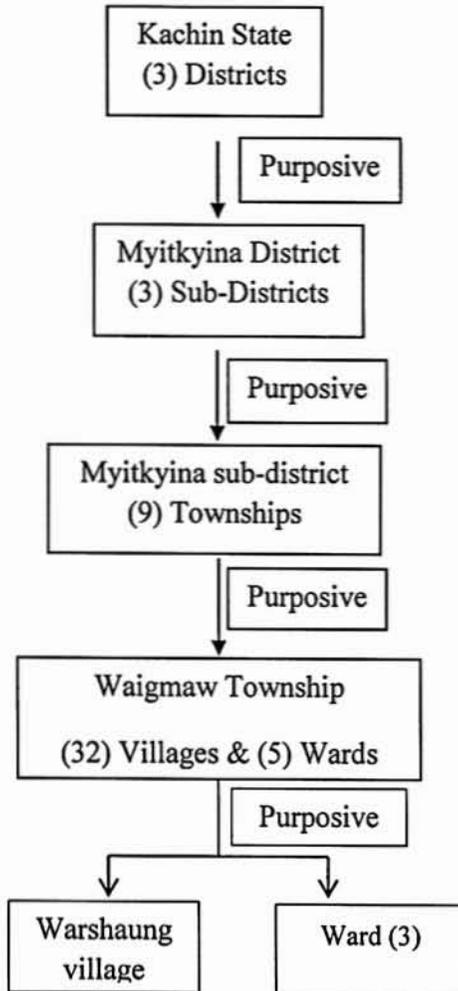


Figure 2. Sampling Procedure

3.7 Ethical Consideration

Before conducting this study, an approval was obtained from Board of Education. In addition, permission was sought from the respective authorities of Warshaung village, Waingmaw Township, and then they were explained that the description was published after obtaining approval only. All the informants were explained clear information about aims, procedures and benefits to the study. And then, all the respondents were explained that there were no affected from this study. At the same time, the respondents was ensured that the right to participate voluntarily and the right to withdrawal if they did not want to continue in the study. Participants were respected for their culture and avoided sensitive issues.

CHAPTER (4)

HISTORICAL BACKGROUND

In order to study the culture of *Zaiwa (Azi)* national from anthropological point of view, the history of those national was described first in this chapter. Especially, intends to illustrate a picture of culture practised by *Zaiwa (Azi)* national; the focus is set on how the national had their origin, legends, and location.

4.1 Background History of Myitkyina

The capital of Kachin State is *Myitkyina*. In 1894-95, the group of land surveying led by Mr.E.C.S Gorsh, Captain Harry and Area Officer made this environment to clear together with Captain Tayler and *Gorrahka* /ဂေါ်ရခါ: solders and then systemically laid out city. The city was founded near Ayeyarwaddy River. “Myitkyina” means near river (“Myit” means river, “kyi” is large and “na” is near). There were four different reasons about what it called *Myitkyina*. Firstly, reason why it is used to call as *Myitkyina* was that it was constructed near by *Myitkyina* fortress. Secondly, *Myitkyina* derived from calling as *Akeyna* /အကျဲနာ: because the city was established in paddy field of *Akey Duwa* /အကျဲဒူဝါ. As a result, it called *Myitkyina*. Thirdly, it called *Myitkyina* from *Kyinna* because it was located in place of Narrow River, which was far away about a stone’s throw or a short distance. Fourthly, *Myitkyina* was derived from *Kyinar* which means that the Crows (*kyi*) used to take a rest on tree stump by which boats and ships coming up from Bamaw dock in the middle of river (Ministry of General administration, 2012).

4.2 Historical Background of Research Area

Waingmaw is derived from a *Shan* Language word “*Wein-maung* /ဝိုင်မောင်”. “*Wein*” means “fence” and “*maung*” means “new.” Thus it means “a new town” with the fence around it. *Waingmaw* was first established at the time of Myanmar kings, there were four towns – *Khat-cho* /ခတ်ချို, *Maing-na* /မိုင်နာ:, *Maing-maw* /မိုင်မော, and *Waing-maw* /ဝိုင်မော်. *Waingmaw* had been a developed town of which beauty was perfected with its pagodas and temples because inscriptions on gold and silver plates were found at some ancient pagodas mentioned that not later than 900 ME. At present, *Maingmaw* town does not exist any longer, and *Khat-cho* and *Maing-na*

remain as the large villages. The place is not far from China and therefore people travelled to China even before the Second World War, there were Chinese merchants who came to *Waing-maw* to trade their goods with Myanmar products – cottons and cotton cloths (Min Khaung Oo, 1983).

The name of “*Warshaung*” was derived from the legend that a hunter by the name of *Madar Tu Naung* /မဒဲတွဲနောင် got to a hunt, in the forest, where a father and a son were residing, to spend the night with them. The hunter told the hosts that he had found a place with fertile soil where cultivation might be good and easy. The father, thinking that his son had grown up and one day he would be married, decided to move there to have a better easy living. The name of the father being “*War*” and that of the son “*Shaung*,” the name of the village became “*Warshaung*.”



Figure 3. Part of Warshaung Village

4.2.1 Location

Waingmaw Township is located in Kachin State. The area is 33903 square miles. The exact location is from 24° 32' to 27° 15' north latitude and from 96° to 98° 45' east longitude. It is across the river from *Myitkyina* Township (see in Appendix- 2).

Warshung is a village located 10 miles away in the east of *Waingmaw*. It is on the 25° 23' north latitude and 97° 35' east longitudes. Which is about 30720 acres (48 square miles) wide (see in Appendix- 3). It is on the bank of *Nan-myin* stream (*chaung*). The village shapes almost a rectangular. There are other villages around *Warshaung*. *Gwe-yot-yan* /ဂွေ့ဝတ်ယန် village exists in the east, *Hwle-saw* /လွှဲဆာမိတ် village in the west, *Way-ba* /ဝေဘာ village in the north, *Gaw-sat-yan* /ဂေါ်စတီယန် village in the north-east, and *Aung-ya* /အောင်ရာ village in the north-west. In the south of *Warshaung*, there are paddy fields, reserved forest area, and lines of groves. The main road of the village is lined with *Kukko* (rain trees) on each side. The trees are said to be about 125 years old. *Warshaung* village has existed for 200 years and *Warshaung* dam was built in 1966-67 and is located in the east of the village (see in figure-4) (*Wunpaung-Zaiwa* traditional cultural group, 1983).



Figure 4. Warshaung Dam

4.2.2 Climate

It has tropical weather and has rain from May to October every year. The heaviest rains usually fall from June to August. The monsoon comes from the southwest from April to September. The wind is the average of 18 miles per hour. From October to February, the wind blows at 12 miles per hour. Sometimes the area has storms and the wind is usually 40 miles per hour.

4.2.3 Population

According to the census collected in 2014, there are five quarters in *Waingmaw* town. Among them, total population of Ward (3), a place of *Zaiwa (Azi)* national is about 2630. The total number of houses is 705 and there are 2149 families living in that area. There are 625 families and the population is about 2218 in *Warshung village*.

4.3 Historical Background of *Zaiwa (Azi)* National

Every community in the world has a story of the origin of the world: these story traces how mankind comes into being and the appearance of living things. Local saga tells the stories out of their collection and of preexisting material borrowed from other communities. Traditions of origin are new accounts and they may or may not be consistent over a long period of time. Often, logical constructs are used, in many cases turn into different kinds of genealogical categorization. The traditional customs of *Zaiwa (Azi)* that belong to Kachin has existed for a long time. It is not a new culture that arises at present time.

4.3.1 Migration

Zaiwa (Azi) national originated from *Ka-ang-Shingra* or *Majoi Shingra Bum* or *Ulung Bum* (a natural table-land situated between the *Mali* and *N'Maihkas* which have their sources on opposite sides of the mountain) place in Central Asia and they migrated from Central Asia to South East Asia via Persia: *Tashkent* and *Sarmak* (Southern Russian): Mongolia: *Huhethot*, *Kansu*, and *Chinghai District Yalo Tsangpo* of Republic of China. Then they were back to the *Chinghai* District (China) and landed to the place called *Chengtuo* in China. Finally they migrated to the present occupied land called the *Kachin* land. After migrating to their land, some of them strayed away to India (*Singphos*), China (*Jingpos* or *Jinghpos*, most of them in China

speak *Zaiwa*) and most the *Zaiwa (Azi)* migrated to the Kachins live in the present land. They were explored and were moving along the river banks where they could find fertile land ([http://htoigintawng.over-blog.com/article-the kachin historical background](http://htoigintawng.over-blog.com/article-the-kachin-historical-background) 23.7. 2012).

In collecting the facts about the *Zaiwa (Azi)* ethnic group one has to rely on the knowledge of the *Zaiwa (Azi)* ancestors from generation to generation. It is a wonderful fact that they have so far preserved their ancestral history orally.

Regarding migration pattern of *Zaiwa (Azi)*, while there are different views among the scholars, one of the versions is that these *Zaiwa (Azi)*, before they got to the present regions, had settled for many years at *Assam* and border region of Myanmar and China; and again before that they had stayed in East Tibet and on Mongo Plateau which is near Setchun border area. At first, the *Zaiwa (Azi)* national founded towns and villages at the places called *Ziga /စီးဂါ/* and *Wa-mo-say-dan-ga mau /ဝမ်မော်ဆေးဒန်းဂါးဒေသ* which is located in Setchun border area. The names of some of these towns and villages are *Lazigwan-yanlan /လဒီးဂွမ်ရန်လန်းဒေသ*, *Shadandein-saga/ရှဒန်ဒိန်ဆာဂါးဒေသ* *Ma-kyan-dein-saga / မကျန်ဒိန်ဆာဂါးဒေသ*, *Mahtung-ga /မထွမ်ဂါးဒေသ*, *Mineyon-ga /မိုင်ရွှေန်ဂါးဒေသ*, *Sadon /ဆဒုံးဒေသ* etc. Then, moving eastward across *May-kha* river, along the *kolansigaung /ကိုလံစီဂေါင်း*; Mountain Ranges, they settled at several places called *Than-laung-bote /သန်လောင်ဘုတ်*, *Bote-waw /ဘုတ်ဝေါ*, *Da-gaw-bote /ဒဂေါဘုတ်*, *Jahi /ဂျဟီး* , *Ja-phwi /ဂျာဖွီ*, *War-haw-wa-phone /ဝါဟော့ဝါဖုန်ယ* *Za-yaw /ဇေယော်*, *La-phine-waw-chan /လပိုင်ဝေါချမ်း*, *Waw-chang-Laphine / ဝေါချုံးလပိုင်*, *Lu-myan-kaung /လုမြန်ကောင်း*, *Kyein taung-saga /ကျိန်ထောင်ဆဂါယ* *Bum-wa / ဘွမ်ဟွာ*, etc. (*Wunpaung-Zaiwa* traditional cultural group, 1983). They crossed the plain areas of *Khanti* to get to the *May-kha* valley and Triangle. Then they reached the place called *Nhik-lun-chying-hum mau /နိတ်လွမ်ကျုံးဟေ့ဒေသ* and *Hpol-kyul-sang-se mau /ဟေ့ကျူဆန်းဆေဒေသ* which was the Tibetan plateau. They settled at these places for many years. According to the research made by scholars it is found that they were at *Hudung-hang-dan mau /ဟူဒုံရမ်ဒမ်ဒေသ* which is now called *Himalaya* in A.D. 100; *Kyine-khu-taung/ကျိင်ခူးတောင်* which was also called *Sane-ling-jin mau/ခနဲလိန်ဂျင်းဒေသ* in A.D.200; *Khrankhu-taung /ခရန်ခူးတောင်* which was also called *Phui-wol-nghou-du mau / ဖွီဝေါငေါတော့ ဒေသ* in A.D.300; *Nein-ran-ga / နိန်ရန်ဂါ*; which was also called

Jin-lun-pyi-hpyit mau /ရှင်လွမ်းပြိုင်ဒေသ it in A.D.400. At last they got to the present area in Northern Myanmar (*Wunpaung-Zaiwa* traditional cultural group, 1983) (see in Appendix- 4).

It is still an unknown fact that exactly when *Zaiwa (Azi)* migrated into Myanmar. However, Anthropologist Dr. Leach used the Chinese records that belonged to the period between A.D-350 and A.D-1000 to argue that *Zaiwa (Azi)* have already settled down in the *Kachin* mountains by that time (Leach, 1954).

By 1850, *Zaiwa (Azi)* national have already had their settlements in the regions in North-west, North, and North-east of Myanmar, *Chindwin*, the upper portion of Ayeyarwady, Northern *Shan* State, *Bamaw* and *Katha* (Scott, 1997). The scholars say that all the ethnic groups residing in Myanmar were the descendants of the Mongoloids who had migrated in three main tribal groups called *Mon-Khamer*, *Tibet-Myanmar* and *Thai-Chinese* into Myanmar territory since the time immemorial. The *Kachins* were included in *Tibet-Myanmar* group. It is said that as it was impossible to cross the high icy mountain ranges, *Kachins* went round them, moving southward, to get to *Assam* first before entering Myanmar territory (Myanmar Socialist Lanzin Prty (MSLP), 1968). Regarding the case, an 87-year-old *Zaiwa (Azi)* national of Waingmaw said;

“During those times, there was no difference between Zaiwa (Azi) national, and kachin national who were also called Jinghpaws. But later many sub-ethnic groups with their own traditions and customs were formed and these new groups moved to several places for better living. So they had a tradition of making farewell ceremony whenever a group was about to leave a place. It is learnt that the very first kind of farewell ceremony was held by “Marip-wa-kun-jamagun”/ မရစ်ဝါကွမ်ဂါမဂမ် (name of husband) at the place called Nein-ran-ga. This ceremony is called Kwan-ran Manau /ကွမ်းရန်မနော့. At Nein-ran-ga, still we can see the compound of the house where Marip-wa-kun-jamagun and his wife Masaw-inkhwa-wa /မခော်အင်ခွမ်ဝါ (name of wife) lived. Similarly, the site of the very first farewell ceremony called “Manau Poi” still can be seen to this day with a stone pillar in commemoration of it; the area of the compound is about 15 feet and the height of the pillar is 10 feet (see in figure-5).



Figure 5. Manau Pillars of First Farewell Ceremony

According to interview, after holding the first *Manau* ceremony, each ethnic group left the place for finding a new one for better living. The *Zaiwa (Azi)* national got to *Nein-ran-ga* and after holding a farewell ceremony they moved southward. Apart of this group which would later become *Zaiwa (Azi)* ethnic group settled on the mountain ranges called *Shan-ngaw-bum* /ရှင်ငေါ်ဘွမ် and in a region called *Khakyan-bum* /ကျန်ဘွမ် which are situated in Kachin State. The region being a very peaceful one, the people living there called the people from peaceful land as *Sar-si-gar-mashar* /စာစီဂါမရှား. After that the word changed to *Kasiga* /ကစီးဂါ; and again *Kasiga* also changed to *Azigar-masher*/အစီးဂါးမရှား. The word *Azi* /အစီး came from this word *Azigar masher*. It is said that the term *Azi* became established in the year A.D.1000.

4.3.2 The Adoption of the Name Zaiwa for Azi

The name “*Kachin*” is a term that refers to some tribes such as *Jinghpaw*, *Maru (Lawngwaw)*, *Rawang*, *Lashi (Lachit)*, *Lisu* and *Zaiwa (Azi)*. This term was started to use was still known. However the word “*Kachin*” was used in *Nuññanava* /နုဉ်ဉ်နာဗာ inscription at *Shwezikhon* in *Nyaung Oo*, dated ME 804, to denote the tribal people of *Kachin* mountain ranges (Encyclopaedia, 2009). Another early record available about Kachin people was an article written in Protestant Magazine issued in February 1838 by Dr. Kincaid, an American missionary priest, who visited *Bamaw* and *Moekaung* in 1837 (Tegenfeldf, 1838).

It is said that the term “Kachin” was originally Chinese word “*Yeren*” and started to use by Myanmar. This Chinese word “*Yeren*” means “barbarian”. The word “Kachin” does not belong to Kachin language. A Kachin man would feel offended if he is called Kachin. Those people prefer to be called *Jinghpaw*. It means a human being. In Assam State, Kachin people are called *Sing-Hpo* /ဆဲးဖိုး, the word probably derived from Shan language. Siamese (Thai) people who lived in the south of *Myait* district use the word “*Sat*” to denote “people”. The word “*Sat*” can be found in Shan dictionaries that define the word with the same meaning. When Shan ruled the northern part of Myanmar, they called Kachin “*Sat Chin*”. It means “the race of Chin”. It is said that Myanmar pronounce the word “*Sat Chin*” as “Ka Chin” and thus the word “*Kachin*” becomes familiar with Myanmar people (Carrapiett, 1929).

Earlier spelling of the term “*Kachin*” varied greatly (*Ka Cheen*, *Ka-Khyen*, *Kakyen*), but by the middle of 1880s, Kachin was being used generally, and this spelling has continued to the present. Dr. Ola Hanson and H.F.Hertz thought that the name Kachin came from a combination of Shan and Chinese terms for wild men. On the other hand, out of his earlier but more limited contacts with the *Kachins*, Josiah N. Cushing wrote in 1880, the name *Ka-Khyen* is an appellation of purely Myanmar origin (Baptist Missionary Magazine, 1880; 296).

The Myanmar found the “*Kachins*” sweet to deal with Ma Khin Mya, herself a Myanmar, has proposed a theory which would find the origin in a combination of the Bamar words for ‘dance’ and ‘desire,’ reflecting a Myanmar view that the *Kachins* are happy people who like to dance. The history of Myanmar Kachin’s attitudes and relations, however, hardly supports such theory ([http://htoigintawng.over-bolg.com/article-thekachin historical background](http://htoigintawng.over-bolg.com/article-thekachin-historical-background) 25.10.2012).

Lahpai Zau Tu, a centenarian *Kachin* pastor and chief, believes that the name arose when the foreigner asked the *Kachin* chief of the *Ga-Hkyeng* /ဂါးခရံ area near Mogaung their name, and through a misunderstanding applied a corruption of this term to all *Kachins* it is not possible to verify any theory completely. Whatever the true explanation, there is no doubt that the *Kachin* national considered *Kachin* as a foreign term which was applied to them with a derogatory meaning. Only in very recent years they have been willing to accept the term and use it when speaking in Myanmar or English. However they refer to themselves *Jinghpaw* in their own tongue (<http://htoigintawng.over-bolg.com/articlethekachinhistoricalbackground> 25.10.2012).

While *Azi* nationals were living in the region of the mountain ranges called *Shan-ngaw-bum* and *Khkyan-bum*, the spirits named *Lep* /လေံ *Banum* /ဘနမ် and *Phaw-hton-lu* /ဖော်ထုံလူ residing there robbed *Azis* national of their roasted or toasted fish when they were seduced by the smell that came out from those fish while preparing. That was why they had to roast it in bamboo tubes or by wrapping it up with leaves. In carrying a child, they never put it on the back; it was always in one's lap because they believed spirits could do harm to a baby on the back. In building a house, the door was never made in the direction of the place where these spirits lived. They believed the spirits, by assuming a woman's or a man's form, seduced the youth of the village to get away with them but to give troubles to them only. They also believed the spirits could understand the language used by *Azis* of those times.

At the time, at *Warmaw-say-dum* which was the name of *Shan-gnaw-bum* and *Khkyan-bum*, one man called *Rome-mine-gum* /ရွမ်မိုင်းဂမ် who was the son of *Dant-phan-tan* /ဒန်ဖန်တန် was ruling. He introduced many riddles in *Azi* language because he thought the evil spirits understood the former *Azi* villagers. At that time, *Azi* were living, thatch was abundantly grown and because of that the *Azi* got the name *Zaiwa* also as the word *Zai* stands for **thatch** and the word *Wa* for **villages**. It was during A.D. 1200 they first got the name *Zaiwa*. Therefore, *Rome-mie-gum* was named by them the one who create *Zaiwa* language, *Lar-lut-zaw-hi* /လာလွတ်ဇော်ဟီ in Kachin language.

At *Warmaw-say-dum*, under the leadership of *Rome-mie-gum*, the *Zaiwa* population increased and the living conditions improved. To commemorate that prosperity, *Rome-mie-gum* held a festival called *Sut-Manau* /ဆွတ်မနော festival held by them under the leadership of *Rome-mie-gum* was the very first *Manau* festival they had ever held. When *Rome-mie-gum* died in old age, his daughter got married with one man called *Kyasin-gaung-naung-phone* /ကျစင်းဂေါင်နော်ဖုန် who succeeded the former leader's position to rule the land. When *Kyasin-gaung-naung-phone* died, *Duwa Laphine-a-wun-ga-raung* /လမိုင်းအဝမ်ဂါရောင် and his younger brother *Auratan* /အုတ်မိမ္မိမ္မိ who were formerly residing at *Laphine-hton-made* became leaders (*Duwa*) of *Warmaw-say-dum*. *Warmaw-say-dum* was also called *Zi-ga* /ဒီးဂါ or *Ziaran-lan-ga* /ဒီးရန်လန်ဂါ.

The changing of the name to *Zaiwa* from *Azi* can be seen officially on the order dated the 31st January 1981, letter no.25/46/*Ah-hta* (4) of Ministry of Home and Religions Affairs, Government of Union of Myanmar (*Wunpaung-Zaiwa* traditional cultural group, 1983).

4.3.3 Historical Beliefs of *Zaiwa (Azi)* National

Some *Zaiwa (Azi)* elders said that *Zaiwa (Azi)* national considered that history is important for man and especially the history of *Zaiwa (Azi)* National is the most important for them. According to *Zaiwa (Azi)*, everything has their histories. Man has their histories and every nation has their histories too. *Zaiwa (Azi)* National believed that without a history there is no nation or race. They made historical records neither by writings nor inscribing on marble slabs, but by oral tradition. Their history is recorded in poems. *Zaiwa (Azi)* national understands their history by legends handed down through oral tradition. However, poetic historical records may not be understandable for everyone. Those who have thorough understanding of those poetic historical records are *Jaiwa*, spiritual leaders. The terminology used in those poems is not common in daily life. When *Zaiwa (Azi)* celebrate *Manau*, those spiritual leaders chant those poems. Chanting is said to be lasted for four nights if they are chanted nonstop. Those poems record the detail events that began with the origin of the world up to the life of *Zaiwa (Azi)* of present days.

Those poems cover the events up to the time when *Kachin* State was established. Since writings started just after the establishment of the State, the oral tradition of poetic records ended at that time. Therefore, *Zaiwa (Azi)* national recorded their history in poems, legends and stories. Those records might not have strong facts, but *Zaiwa (Azi)* National valued their records. They had memorized those words of their forefather by heart.

4.3.3.1 Oral Tradition

The knowledge of *Zaiwa (Azi)*'s origin depends on their own traditions, since neither Myanmar nor Chinese records provides much help. The earliest Western reference to *Kachin* is primarily from the English in Assam, begins from the first half of the nineteenth century. At that time the *Zaiwa (Azi)* were already established their present location with the exception of those who have migrated to the northern part of the Shan state. The *Zaiwa (Azi)*'s accounts of their origin and movements, as well as

other aspects of their folklore are contained in the oral tradition which a professional storyteller recites of special festival. There are local variations at that time in the details of this very involved tradition is not surprising. Rather, the general agreements on major points and in most minor matter are remarkable (<http://htoigintawng.overbolg.com/article-the-kachin-historical-background>, 25.10.2012).

According to the ancients, God, *Karai Kasang* /တရိုင်းတဆန် called *Chyanun* /ကြာနွန်း, *Woishun* /ဝယ်ရွန်း created five times all organic and inorganic things, living beings and animals. At first, *Chyanun* and *Woishun* created the sky and ground. At the same time, one creator who was able to do like *Chyanun*, *Woishun* called *Hpan-Ningsang* /ဖန်နင်းဆန်, *Chye-Ningchyang* /ကြေးနင်းဆန် created messes of air and water, *Nlung-hpung-dawng* /အင်လုံဖုန်ခေါင် and *Nhtoi-gintawng* /အင်ထုံဂင်တေါင်, foods, a female bird named *Lamu Pyilan* /လမိုပီလံ, tree named *Supshin-ma-jan* /ဆွတ်ရှီမဂန်, water-creatures called *Supnang-majan* / ဆွတ်နန်မဂျန်. Secondly, after nine types (mentioned above) had created female-bees, land-creatures, salts and also reptiles again. Thirdly the east and the west, day and night, *Jiwalat spirit (nat)* /ဂျီဝါလတ်နတ်, *Jahtaung spirit (nat)* ဂျထုံနတ်, *Muk-hpungh-tingnu-dingnu spirit (nat)* /မုတ်ပုံထိန်နတ်, *Sanu-sa-pawt spirit (nat)* /ဆာဒုဆာပေါ့နတ်, *Darawng-wanu-waruwa-hka spirit (nat)* /ဒရောင်ဝနုဒရူဝနုနတ် or *Matsa spirit (nat)*/ကျိန်ဆိုနတ်, *Naingdum-kanu-kingtsa-kahku spirit (nat)*နင်ဒွန်ကနင်စာဝနူးနတ် or *Maraw-Matsa spirit (nat)* /ကျိန်ဆိုနတ် were created and then at fourth time, seven males and eight females were created. Seven sons were as follows:

1. *Padang-Ru-Gam (Gam)* /ပဒန်ဂူဂမ် (ဂမ်)
2. *Ju-Maraw (Naw)* /ဂျူမရော် (နော်)
3. *Hkala-Maraw (La)* /ခလမရော် (လ)
4. *Ningdu-Ningda-Maraw (Tu)* /နင်ဒုနင်ဒမရော် (တူး)
5. *Sinlai-Tang-Maraw (Tang)* /ဆင်လိုင်တန်မရော် (တန်)
6. *Sinlai-Yaw-Maraw (Yaw)* /ဆင်လိုင်ရော်မရော် (ရော်)
7. *Sinlai-Hka-Maraw (Hka)* /ဆင်လိုင်ခါးမရော် (ခါး)

Eight females were:

1. *Kawma-Yaw (Kaw)* /ကော့မရော် (ကော့)
2. *Luma-Yaw (Lu)* /လုမရော် (လု)

3. *Roima-Yaw (Roi)* /ရွယ်မရော် (ရွယ်)
4. *Htuma-Yaw (Htu)* /ထုမရော် (ထု)
5. *Kaima-Yaw (Kai)* /ကိုင်မရော် (ကိုင်)
6. *Khama-Yaw (Kha)* /ခါးမရော် (ခါး)
7. *Prima-Yaw (Pri)* /ပရီမရော် (ပရီ)
8. *Yonma-Yaw (Yon)* /ယွန်းမရော် (ယွန်း)

In naming their sons and daughters, Kachin nationality systematically names them. Merely by hearing name of a person, it is possible to know that he was first or eldest son and so on (Mae Zar, 1967).

Some Azi national said that *Htuma-Yaw (Htu)* /ထုမရော် (ထု) was clan's name and so someone can distinguish that she was fourth daughter by hearing word *Htu*. When *Chyanun, Woishun* continued creating in this way, at fifth time, they created once more the following:

1. *Ja-Mai-Lawn* /ကျမိုင်လောန်
2. *Shadawn-Woi-Rawn* /ရှဒေါင်ဝယ်ရောန်
3. *Mayaw-Sumdu* /မယော့ဆွမ်ဒု
4. *Shanu-Neng-Yan-Shawa-Nang* /ရှနန်နိယန်ရှဝါနန်
5. *Lamum-Nang* /လမုံနန်
6. *Ning-Gawn-Wa-Magam* /နင်ဂေါင်ဝါမဂမ်
7. *Shawn Hpung Kum Maw* /ရှဝါပုံကွမ်မောင်

Out of persons created at fifth time, *Ning Gawn Wa Magam* was half God and it said that *Shawn Hpung Kum Maw* was a leader who brought Kachin ethnic group into *Chyai Hku Majoi* state (Mae Zar, 1967). Out of that created at fifth time, Kachin people assumed that *Ning-Gawn-Wa-Magam* was as great father of human beings and also it said that *Ning-Gawn-Wa-Magam* was not ordinary man but half man and half god and he was one who had power to be able to penetrate everything which no ordinary men was able to know or do.

Ning-Gawn-Wa-Magam had ten generations of human beings after marrying female dragon called *Baring Numyaw Ma Jarking*. These ten generations were as follows:

1. *Mung kan Sumpawr* /မုန်ကန်ဆွမ်ပေင်
2. *Shingnan Lagaw* /ရှိုန်နင်လဂေင်

3. *Magaw Chyinghti* /မဂေါ့ကျိန်ထိ
4. *Magaw Shapyi* /မဂေါ့ရှပြီ
5. *Magaw Wabaw Kaba* /မဂေါ့ဝဘောဘိကဘာ
6. *Shing RA WaKumja* /ရှင်ရာဝါကွမ်ဂျာ
7. *Kaang Wa Shing Ra* /ကအံဝါရှင်ရာ
8. *Mashang Wa Labrat* /မရှန်လဝါဖြတ်
9. *Kadingnu Ning Awn* /ကဒိန်နုနင်အောင်
10. *Kin Sai Sha brang* /ကင်ဆိုင်းရှဘရန်

Out of the mentioned above, everyone gave births of many sons and daughters. But it seemed that only eldest son in each generation was recorded and described and also out of these, only names of males was mentioned but not names of their wives because of unknown names of female god, getting married them, according to oral history of Kachin nationality. It means that after *Mung kan Sumpaw* had to get married female god, gave birth *Shingnan Lagaw* and then *Shingnan Lagaw* got married female god and produced *Magaw Chyinghti*. Again *Magaw Chyinghti* got married female, gave birth *Magaw Shapyi*. Formerly male human beings and female gods get married but there was no any evidence to get married a human being by a human being nonetheless as time passed for some time, male human were getting corrupt a little by a little and committed evil deeds. Therefore, their living standard was getting down too much to be comparable with female gods. Consequently, it said that it got married only human female, without being unable to get married female gods.

“*Kin-Sai-Sha-brang*”, tenth generation of “*Ning-Gawn-Wa-Magam*” got married “*Hpung –Din- Kai -Nan*” being human clan and they gave birth three sons. Eldest son was *Shan Htoi Gam* with brown skin and elder son, *Shan ChyangNaw* had black complexion and *Shan Hkyeng La* with red skin was youngest son. It said that out of the mentioned above, it was *Shan Htoi Gam*, eldest son who produced Easterners and eldest son, *Shan Chyang Naw* from whom Africans descended as well as Europeans were generation of *Shan Hkyeng La*, youngest son.

These three brothers lived in Caucasus highland for some time and then eldest son, *Shan Htoi Gam* went to Parrame highland, eldest son, *Shan Chyang Naw* to South Africa, youngest son, *Shan Hkyeng La* to Europe respectively. Therefore, Kachin Nationality assumed that *Shan Htoi Gam* was father of Asian and *Shan*

ChyangNaw was father of African in addition *Shan Hkyeng La* was father of European. There was no mention about those who were descendants from elder and youngest sons, because there was no relationship with Kachin history. Dealing with eldest son, *Shan Htoi Gam*, after leading to Asian, he bore six sons again. They were:

1. *Mung-Hpan-Gam* /မုံဖန်ဂမ်
2. *Mung-Hkin-Naw* /မုံခင်နော်
3. *Dabam-La* /ဒဘမ်လ
4. *Mung-Lun-Tu* /မုံလွန်တူး
5. *Japan-Tang* /ဂျပန်တန်
6. *Sumpaw-Yaw* /ဆွမ်ပေါင်ယော်

Out of those, it said that White Chinese were descended from *Mung-Hpan-Gam* /မုံဖန်ဂမ် plus Red Chinese from *Mung-Hkin-Naw* /မုံခင်နော်, Shan Nationality from *Dabam-La* /ဒဘမ်လ, *ka-Tha* from *Mung-Lun-Tu* /မုံလွန်တူးယ Japanese from *Japan-Tang* /ဂျပန်တန်, and Kachin Nationality from *Sumpaw-Yaw* /ဆွမ်ပေါင်ယော် respectively. As mention above, tribes of ancient Asian had arrived in plain mountain of India. In the reign of *Shan-Htoi-Gam*'s son, White Chinese (*Mung-Hpan-Gam*/မုံဖန်ဂမ် had dispersed to Thiwone Island plus Red Chinese (*Mung-Hkin-Naw*) /မုံခင်နော် into central China, Shans (*Dabam-La*) /ဒဘမ်လ to present plain mountain of Shan, *ka-Tha* (*Mung-Lun-Tu*) /မုံလွန်တူး to Assam State, *Sumpaw-Yaw* /ဆွမ်ပေါင်ယော် to the Himalaya Mountain called *Majoi-Shinra-Bongagy* /မကြွယ်ရှင်ရာဘွမ်ကရီ respectively, *Zaiwa* (*Azi*) nationality used to call Parami Plain Mountain as *Majoi-Shinra-Bum-Gabar* /မကြွယ်ရှင်ရာဘွမ်ကဘာ and The *Himalaya* Mountain as *Majoi-Shinra-Bongagyil* /မကြွယ်ရှင်ရာဘွမ်ကရီ (*Wu npaung-Zaiwa* traditional cultural group, 1983).

As a result of this, it said Kachin Nationality were descended from *Sumpaw-Yaw* /ဆွမ်ပေါင်ယော် who had six sons knows as *Hkang Gan*/ခမ်းဂမ်, *Lawang-Naw* /လဝမ်နော်, *Nung-La* /နဲလ, *Lamun-Tu* /လမွမ်တူး, *Maru-Tang* /မရူတန်, *Ting-Li-Yaw* /တိန်လီယော်. It said that out of these six sons, Chin Nationality were descended from *Hkang-Gam* /ခမ်းဂမ် plus *Lawang* /ရဝမ် Nationality from *Lawang-Naw* /လဝမ်နော်, *Nung* /နဲ Nationality from *Nung-La* /နဲလ, *Lamun-Nung* /လဝမ်နော် Nationality from *LamunTu*, *Maru* Nationality from *Maru-Tang* /မရူတန် and *Jainghpaw* /ဂျိန်းပေါ Nationality from *Taing-Li-Yaw* respectively. *Ting-Li-Yaw*, the first of *Jinghpaw*

Nationality changed his name into *Marip-Wa-Rum-Ja* and got married *Masi-Ma-Ja - Nga* and then gave birth five sons. They were:

1. *Marip-Wa-Kum-Ja-Gam (1)* /မရစ်ဝါကွမ်ဂျာဂမ် (၁)
2. *Lahta-Naw-Lawn* /လထောင်နော်လောန်
3. *Magawng-La* /မဂေါင်လ
4. *Nhkum-Tu* or *Matsa- Mahtum-Tu* /အင်ခွန်တူး၊ အစော်မထုမ်တူး
5. *Yaw-Pan-Tang* /ယော်ပန်တန်

Later on, out of them, *Marip-Wa-Kum-Ja-Gam (1)* had become father of *Marip* people plus *Lahtaw Naw Lawn* that of *Lahtaw* people, *Magawng La*, that of *Magawng* people, *NhkumTu* or *Matsaw Mahtum Tu*, that of *Nhkum* people and *Yaw Pan Tang*, that of *Ma Yan* people respectively.

At the region of *Marip-Wa-Kum-Ja-Gam (1)*, *Jainghpaw* ethnic group had been to *Hkrang-Hku-Majoi* state. Once upon a time, *Kachin* people had gone and settled in region of *Malih-Hku-Majoi-Bum* from where river originated through *Majoi -Shinyar-Bum-Kagyi* called The *Himalaya Mountain* and from there changed into region called *Chyai-Hku-Majoi* and located between *Swan-Para-Bum* and *Putao* and again from this place, moved to a mountain called the above mentioned *Hkrang-Hku -Majoi* located in triangle region, leading by *Marip-Wa-Kum-Ja-Gam (1)*. When arriving in *Hkrang-Hku-Majoi* region, *Marip-Wa-Kum-Ja-Gam-(1)* led *Manau* to celebrate as a first time.

Marip-Wa-Kumja Gam (1) had a son named *Sut-Ma-Du* who constructed a village beside the bank and celebrated the *Manau* festival as a second time. Up to now, place celebrated *Manau* festival used to be still called as *Naura-Yang*. “*Naura*” means *Manau* plain and “*Yang*” was an even ground, plain in direct meaning of Myanmar. *Kachin* national used to name properly village where they village in, putting *Yang* at the end of village’s name, for example, *Kan-Taw-Yang*, *Swam-Pyi-Yang*, *Gar-Yar-Yang*, etc. *Sut-Ma-Du* Who celebrated second *Manau* festival gave birth *Marip-Wa-Kum-Ja-Gam (2)* from whom produced a son named as *Wa-Hkyet-Wa* and also he had a lot son because of getting married many woman. Starting from reign of his sons, it was getting confused relationship between kindred because at their reign, even *Marip* alone caused different kinds of generation. Even though *Marip* kindred must regard one another as brother and sister, it was getting into state

of wedding each other. Out of sons of *Wa Hkyet Wa* /ဝါချက်ဝါ, the most famous ones were:

1. *Dinhla-Sing-Gawng* /ဒိန်လာဆိတ်ခေါင်
2. *Maran-Dingnai-Naw* /မရန်ဒိန်နိုင်းနော်
3. *Lahpai-Dingnai-La* /လပိုင်ဒိန်နိုင်းလ
4. *Jasen-Tu* /ကျဆင်းတူး
5. *Lapyen-Tang* /လပျဉ်တန်
6. *Sumpra-Yaw* /ဆွမ်ပရာယော်
7. *Hka-Sha-Hka* /ခါးရှာခါး

In this way, a large number of sons of *Wa-Hkyet-Wa* /ဝါချက်ဝါ became increased. For that reason, now it had been reaching into countless number of generations for repeatedly they produced a great deal of people one after one. Different kinds of *Marip* /မရစ် lineages were descended from *Dingla-Sing-Gawng/ ဒိန်လာဆိတ်ခေါင်* who was one of sons of *Wa-Hkyet-Wa*. They were *Ting-mai-Shal* တိန်မိုင်ရှား from *Maran-Ding-nai-Naw* /မရန်ဒိန်နိုင်းနော်, *Lahpai* /လပိုင် lineage from *Lahpai-Dingnai-La* /လပိုင်ဒိန်နိုင်းလ, *Jasen* /ကျဆင်း lineage from *Jasen-Tu* /ကျဆင်းတူး, *Pyen-Tang-Sa* /ပျဉ်တိန်ဆာ from *La-pyen-Tang* /လပျဉ်တန်, *Hka-Hku-Marip* /ခူးမရစ် from *Sumpara-Yaw* /ဆွမ်ပရာယော်, *Hka-Sha-Marip* /ခါးရှားမရစ် from *Hka-Sha-Hka* /ခါးရှာခါး and so on. Actually, they were *Mari* /မရစ် clans. Only later on, they separately came to exist. Therefore, it assumed that *Taing-Li-Yaw* /တိန်လိယော် was a great father of lineage of *Jinghpaw* /ဂျိန်းပေါ, *Mingyi* /မင်ဂျီ, *Minla* /မင်လာ, *Zaiwa* /ဒိုင်ဝါ: (*Azi*) အဇီး, and *Gawn-ye* /ဂေါင်ရီ (*Wunpaung-Zaiwa* traditional cultural group, 1983).

CHAPTER V

PROCEDURAL FUNCTIONS OF RITUALS AND CEREMONIES

All ethnic groups in Myanmar have their traditions of seasonal festivals. *Zaiwa (Azi)* national also usually celebrates the seasonal festivals which follow presently practised customs of their national. Traditionally, they have *Manau* festival, the ceremonies of eating the first crop, Christmas festival, house warming ceremony, wedding ceremony and funeral ceremony. Among them, *manau* festival is the largest and the most magnificent one.

In this chapter, regarding seasonal festivals when and why *Zaiwa (Azi)* national celebrate these festivals; how they hold these rituals; what the significance of these festivals is; what the relationships between rituals and socio-economic life were explored.

5.1 *Manau* Festival (*Zump-Gaw-Poi* in *Zaiwa (Azi)* language)

5.1.1 Legend

In early years of the world, *Manau* festival was celebrated only by celestial spirits such as *Madai* spirit (*nat*) and other of spirits (*nats*). At that time, human beings were incapable of celebrating *Manau* dances. It has been said that *Manau* festivals only can be celebrated by spirits (*nats*). However, the generations of the son-in-law (*Dama*) of *Madai* spirit (*nat*) only had a chance to learn to celebrate *Manau* festivals.

According to *Zaiwa (Azi)* national, in the beginning years of the world, there was a creator whose name was *Ning-Gawn-Chyanun* and who were the source of man and all other things, living or non-living. He had a son named *Ning-Gawn-Magan*. Just before *Ning-Gawn-Chyanun* died, he called for his son and to organize a funeral ceremony for his body. He also gave his son a detail instruction for the funeral. Moreover, *Ning-Gawn-Chyanun* ordered that human beings, when they learn to live in families and their families start to live in settled places, must celebrate *Manau* festivals that were meant to make offerings to *Madai* spirit (*nat*), and they have to learn *Manau* dances imitating the behaviors of birds, butterflies, and fish (Min Naing, 1961).

Manau festivals are dedicated to *Madai* spirit (*nat*). The fifth son and the sixth daughter of *Ning-Gawn-Chyanun* got married, and they had two children- a son and a daughter. It was confusing to say who the children were and name them. Thus mother *Ning-Gawn-Chyanun* asked her son, *Hpan-Ningsan-Chye-Ningchyang*, who knew everything and was good at giving names. He said that the son, who was born first, should be named *Lamu-Madai* / sky spirit (*master of heaven nat*), and the daughter, who was born later, should be named *Shadip* spirit (*nat*) or guardian spirit (*nat*) of the earth. He also said that *Lamu-Madai* and *Shadip* spirit (*nat*) would be worshiped to rich by their wealth would increase, they would have good harvests, and they would be healthy, and the poor would also take refuge in them hoping that they could do offerings just like the rich were doing.

Madai spirit (*nat*) was the God who gave human beings life and wealth. For that reason, *Zaiwa (Azi)* national worship *Madai* spirit (*nat*). As the mother *Ning-Gawn-Chyuan* ordered, they celebrate *Manau* festivals dedicated to *Madai* spirit (*nat*).

As mentioned above, the *Manau* festivals and dances were inherited by human beings from *Madai* spirit (*nat*), they did not know how to celebrate festivals, nor could they dance. One day, a man called *Mardin-yaun* saw some birds enjoying the ripe fruit on banyan tree (see in figure-6).



Figure 6. Birds Enjoying the Ripe Fruit on Banyan Tree

He could imitate the movements of the birds and created the technique of *Manau* celebrations. Since then, it is said that, people have known how to celebrate

Manau festivals. A man called *Sut-madu*, once suffered from having distended stomach. He used the astrological method called *Shabawad* in *Zaiwa (Azi)* language and came to know that he must organize a *Manau* festival.

In his *Manau* festival, *Mar-dinyaun* took the position of the spirit-medium. Since then, it is said that, *Zaiwa (Azi)* national have celebrated *Manau* festival through generations as their mother *Ning-Gawn-Chyanun* ordered them.

According to Carrapiett (1929), once upon a time a banyan tree grew from seed in *Majoi Shingra Bum*, and when it bore fruit, some *Chingdum* /ချင်ဒမ်/ birds happened to alight on the tree. They ate the fruit and found it so delicious that they agreed to keep silence and tell no other birds about it. But the news leaked out to the *Wajere* /ဝါဂျီရီ/ birds, which also came and inquired about the matter. The *Chingdum* birds spoke of their discovery and the *Wajere* birds ate of the fruit with them. The former, *Chingdum* /ချင်ဒမ်/ birds leave words to the latter *Wajere* birds not to give abroad the good news. The *Shing-nyi-nyet* /ရှင်ညီညက်/, the two former habitually flying in one particular direction, inquired what they found to eat there. Promising to keep the secret, they flew with the former to the banyan tree and also ate of the fruit. Next, the *Hka-taw-nawng* /ခတော့နောင်/ birds noticed the former flying in the one direction and made inquiry. The three former denied that they went in that direction for any special food. The *Ka-taw-nawng*, however, insisted that there was some special reason and determined to follow the former. Thus it was necessary to again disclose the object of their flight and the *Ka-taw-nawng* were let into the secret.

After this the *Sha-krai* /ရှာကရိုင်/ birds, who noticed the above four flying in one direction, approached them and said: "We have formerly eaten the flower of the banyan but not its fruit. We suspect you fly to a banyan tree for its fruit. Do not deceive us." The first four denied that such was the case. The *Sha-krai* followed the first four and found their suspicions confirmed. They then disclosed the news to all the other birds. As a result, all manner of birds flew to the tree and enjoyed the fruit. Such of the fruit as fell to the ground was eaten by porcupines (*Phyu* /ဖြူ/) and other animals which could not climb. The *Ting-tu* /တိန်တု/ birds then said: "As the fruit of the banyan is joyously eaten by both the air and the animals that cannot climb, let us give a *Manau* to celebrate the discovery." The *Ting-tu* then looked around for a spirit medium (*Jaiwa* /ဂျိုင်ဝါ/) and approached the *U-yen* /အုယဲန်/. The *U-yen* said their voices were not suitable for the position of *Jaiwa* but they would carry water for the *manau*.

Therefore up to this day this bird has a black band round its neck to represent the rope holding the basket (a kind of utensil) in which water is carried. *Ting-tu* then approached the *Wuji-nawng* birds, who agreed to join the manau but declined the position of *Jaiwa* and undertook to pound the rice into flout (*shadung*) for the *manau*. Therefore the *Wuju-nawng* /ဝုဂျူနေောင် has a white patch on its crest to represent some of the white flour which fell on it while pounding. The *Wukrang* /ဝုကရန် also declined the position of *Jaiwa* but undertook the position of master of ceremonies (*Hpareng*) because the *Wukrang* is able to imitate other voices. The *Chyabyeng-bye* /ချိုင်ရာရန်ဘိုင် similarly declined to be *Jaiwa* but agreed to be bard of minstrel (*Ganghpoi* /ဂန်ပွိုင်) at the *manau*. Today therefore his tail wags prettily like the fans used by the minstrels while singing and dancing.

The *Wukala*/အုကာလ bird on declining to be *Jaiwa* undertook to taste the curries on the day of the *manau* and to see that they had relish. Therefore the call of the *Wukala* represents a man smacking his lips when anything tasty is placed before him. *Gawngtawk* /ဂေါင်တော့က် also declined to be *Jaiwa* and undertook to be a person who stir alcohol (*Hkinjawng*) at the manau. His call is therefore a gurgle resembling the stirring of liquor in a cauldron with a large ladle. The horn-bill (*Hkung-rang* /ခေါင်းရန်) declined to be *Jaiwa*. Instead the bird offered one feather from its tail to be placed on the *Jaiwa*'s hat and also its beak to be affixed to the peak of the hat. It is said that the *Jaiwa* should pay respect to the giver of the *Manau* and towards the Madai spirit (*nat*) alter with the beak on and thus ensure immunity from curses. The *Simwa* /ခိဖဝဲ; bird agreed that its voice was melodious but declined to be *Jaiwa*. It undertook to give one of its tail feathers to be worn on the *Jaiwa*'s hat. When the pigeon (*U-ra* /အုရာ) was approached, it was all along agreeable to be *Jaiwa* but did not suggest it while the other birds were being questioned. The *U-ra*'s voice is melodious and is such that it can be heard by all nats in sky and earth. Thus the *U-ra* became the *Jaiwa* of the first *manau*. The *Mang-Ning-nyiao* /မောင်နင်းညိုရူ bird who overheard the above conversation came to *Majoi Shingra Bum* and reported to a man of riches (*Sut-Wa-Madu* /ဆုတ်မဒု) that the birds had held a *manau*. *Sut-Wa-Madu* was interested and wanted to hold a *manau* of his own for human beings, but details were lacking. He therefore sent *Mang- Ning-nyiao-ba* for further information.

When the bird arrived at the banyan tree it found the earth worms (*Gajinjai* / ဂါဂျင်ဂျိုင်) and crickets (*ka-dawn* / ကခေါင်) holding *Manau*, in imitation of the birds, on the ground under the tree. These were spiral piles of earth which the worms had raised and which they explained were the shading posts of the dance. Below the surface of the ground was the cleared circular space which the crickets said was the ground of the dance. *Mang-Ning-nyiao* also ascertained that the evolutions of the dance were the same as those of a fish swimming. The bird flew back to *Majoi-Shingra-Bum* with the information which it had gained and imparted it to the *Sut-Wa-Madu*, who was the first man to hold a *manau*.

5.1.2 Oral history

Some *Zaiwa* (*Azi*) elders said that human beings learned the *Manau* dance from the birds. The reason for such early learning was they sometimes took part in the dancing group when the *Manau* Festivals were held by *Madai* spirit (*nat*) and others. One day, these birds discussed how to take ripe fruits of the banyan tree they were living in. Then one bird called *Npring-Pri* said that it would be better to for all of them to take all the ripe fruits at the same time by them. But one silly bird called *Nnyeng-Nyet* gave an advice to take all the fruits while other birds were away. After long discussion, finally, a king crow bird proposed that they all should hold a *Manau* festival and happily eat all the ripe fruits of the banyan tree because they had, at that time, already learned about the *Manau* Festival. Agreed by all, they held it and the king crow became the leader of the dancing group.

With reference to this, all the leaders of the dancing groups for the festival have worn hats with feathers of king crow and other birds to this day. In the *Manau* Festival sponsored by birds, horn-bill (*Ouk-chin*) bird was the leader of the festival and one bird called *Bawk Hkyen* / abmufcif acted as the master of ceremony; and the one who prepared foods for the spirits (*nats*) was one bird called *Kaka-La* or *U-Kala* (ကကာလ သို့မဟုတ် အုကာလ) which had a long tail. Among the bird guests that were the brothers of the birds took their place on the branches of the tree that were protruding to the east and they ate the fruits. The dancing form was called *Wasis-naud* / 0qpfaemh which performed by the lineage of brothers-in-law (called brothers / ညီအစ်ကိုမျိုး). Similarly, the lineage of the son-in-law (called *Dama* / သမင်မျိုး) took the southern branches as their place where they ate fruits happily and performed a dancing form

called *Phaw-set* /ဖေဘုဆင်. The lineage of the parents-in-law (called *Mayu*/မယာကွေ့မျိုး) took the northern branches and happily ate the fruits and made a dancing called *Madan-ga-rin* /မဒန်ဂရင်း.

5.1.3 Kinds of *Manau*

According to the interview, among the seasonal, *Manau* festival is the most popular and most grandly held one. Though musical instruments are similar to one another, though based on the aim of holding such a festival, the names of the festivals differ from one another. There are altogether eight kinds of *Manau* festival of the *Zaiwa (Azi)* national. They are *Sut Manau*, *Ju Manau*, *Padang Manau*, *Kumran Manau*, *Shadip Hpaw Manau*, *Ninghtan Manau*, *Htingram Manau* and *Hting Htang Manau*.

(1) **Sut Manau**

It refers to the kind of festival it celebrated by *Zaiwa (Azi)* national become wealthy and prosperous, and wishes to make donation to others. In other it intended to words to obtain new friends and life partners.

(2) **Ju Manau**

This is a kind of festival held after the funeral ceremonies for age-old *Zaiwa (Azi)* and grand-parents. They believe by holding such a festival, all the rests who are still alive will have long life until their hairs on heads turn white. Another aim for holding this is for getting kids who will inherit them.

(3) **Padang Manau**

This is the kind of *Manau* festival held after defeating enemies to commemorate that victory. In this festival, more number of spirits (*nats*) than in other *Manau* festivals are invited to be paid worshipped and offered foods.

(4) **Kumra Manau**

This kind of *Manau* festival is held when one of the household members who have traditionally worshipped *Madai spirit (nat)* has left the family to have separate living or to set up new village. This is meant to say by the holder that he is going to pay worship these spirits (*nats*) as a separate family in future.

(5) Shadip Hpaw Manau

This is the kind of *Manau* festival held after setting up new village and when *Madai* spirit (*nat*) and *Shadip* spirit (*nat*) have been invited to his new place to show them the place and to plead with them for protection away all those evil spirits (*nats*).

(6) Ninghtan Manau

This is the kind of *Manau* held at the time just about to wage a war, and so in dancing, the participants must hold such weapons as swords, guns and others to arouse the national spirit. This is called a *Manau* festival to mobilize the force or to declare war over the enemies.

(7) Htingram Manau

This is the kind of *Manau* festival that is held when there is misunderstanding and hostile attitude towards each group between the lineage of brothers, son-in-law, and parents-in-law. This festival is meant to be free from suspicion and to form a good relationship between the two groups. After this festival, there usually comes the ceremony of engagement for young man and woman of the two sides.

(8) Hting Htang Manau

This is *Manau* festival is significant in the duration of the festival. It usually takes eight days to be completed while others take only four days each. Among the *Manau* festivals mentioned above, *Sut Manau*, *Ju Manau*, *Padang Manau*, *Kumran Manau* and *Shadip Phaw Manau* are the most important ones.

5.1.4 Preparations for a Manau Festival

According to the interview, traditional festivals and ceremonies of the *Zaiwa* (*Azi*) national such as wedding ceremony, house-warming ceremony and food offering ceremony for traditional spirits (*nats*) except *Manau* festival are only concerned with a village or a household or a lineage or a group of relative and hence they are private in nature. If a household celebrate a *Manau* festival, the holder is the household head or the couple. But a village, the holder is the administrator / *Duwa* of the village. The duration of each ceremony also does not exceed one to two days. But a *Manau* festival is meant for all the people residing in the whole region and so it takes four to eight days and is the most grandly held festival with an expense of a lot of money.

To be grand and spectacular, preparations have to be made since many months ago because many guests are coming from several places of the whole region and they

have to be properly received and provided with accommodation and several kinds of food such as cooked rice, liquor, intoxicating brew (*khaung-ye*), etc.. Thus the holders of this festival have to collect rice, fish, meat, oil, salt, chilly, vegetables, fruits etc since months ago. The holders also build a shrine to stay Madai spirit (*nat*) and his wife. The sacrificial animals are usually buffalo, bull, chicken, pig etc. and they have to collect them. To feed the guests and to offer the spirits (*nats*) liquors and *khaung-ye* have to be made since one year ago. When these things have been collected, they have to consult the spirit medium called *Jaiwa* (saga teller; a high-priest) and *Dumsa* (a kind of priest) for choosing a date to ground plan at the site.

Choosing ground for Manau festival

Some *Zaiwa* (*Azi*) national said that according to the predictions mark by the spirit medium, on the date day a pig and an animal that was to be included are sacrificed to the guardian spirit (*nat*) and paid homage. The dancing ground has to be marked off by driving pointed sticks as stakes; the dancers on that day have to hold these pointed sticks in their hands while dancing.

After the auspicious day of the *Manau* festival has been chosen and fixed, the holders choose good wood without blemish or flaw to make pillars and to curve a big drum called *Manau* drum. For pillars, they usually use a kind of tree called cedar (*Latsail* ၵၵၵ).

Liquor and *khaung-ye*

Liquor and *khaung-ye* have been the inevitable things in *Zaiwa* (*Azi*) society. It is used to serve receiving guests coming to the *Manau* festival. These two, liquor and *khaung-ye*, are called *Chyanun-Chyu* ၵၵၵ; and it is according to their traditional belief, the milk of their mother *Ning-Gawn-Chyanun* who told her sons, just before she died, that they should drink these two when they missed her.

Manau festival is a kind of festival that calls for the use of these two more than on any other occasion. They have to prepare them in advance many months before the festival comes. Another thing they have to make in advance and collect for using these two during the festival is bamboo tubes and cups neatly made of bamboo too. Every bamboo tube has two handles, one on each side made of then bamboo strips, and it is covered with leaves of a plant called water lily /*Hpawgoi* (*Taung-zin*), tied with thin bamboo strips neatl (see in figure-7).

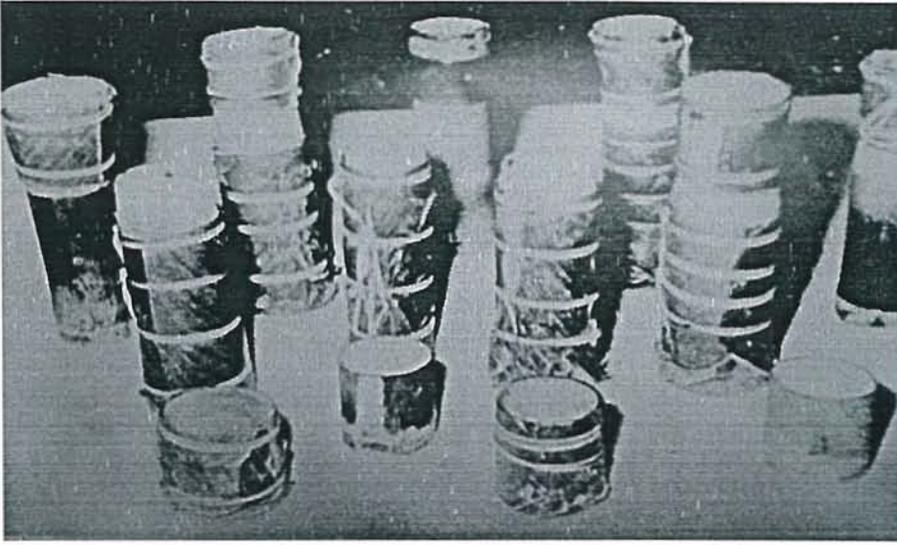


Figure 7. *Khaung-ye Tube*

There are two kinds of bamboo tube; one with lid and another is without lid. The guests coming to the festival are treated with liquor and *khaung-ye*. Even the most respectable person is given liquor or *khaung-ye* in this bamboo tube wrapped up with water lily /*Hpawgoi* (*Taung-zin*) leave the edge of which is made to look like the tail of a king crow. Along with *khung-ye*, some meat pit in a parcel is also given to be taken as appetizer.

5.1.5 Holding Ceremony of Manau Festival

A *Manau* festival lasts only four days except the one called *Hting-Htang-Manau* which lasts eight days. If a *Manau* festival lasts only four days, the first two days are devoted to the rituals of offering animals as sacrifice to the spirits (*nats*) (see in figure-8).



Figure 8. Sacrifice to the Spirits (*nats*)

During the festival days of *Manau*, though *Madai* spirit (*nat*) is the main to be propitiated, but other spirit (*nat*) believed by the *Zaiwa* (*Azi*) national, are worshipped. It included all the spirits (*nats*) are:

1. *Lamu Madai* /လမုမဒိုင် /ကောင်းကင်နတ် (*nat*)
2. *Shadip* /ရှဒစ်နတ် (ပထဝီမြေစောင့်နတ်)(*nat*)
3. *Sin Lap* spirit /ဆင်လပ်နတ်(*nat*)
4. *Mu Shi* spirit /မုရှီနတ်(*nat*)
5. *Mu Nu* spirit /မုနုနတ် (*nat*)
6. *Mu Sbe* spirit /မုရွဲနတ်(*nat*)
7. *Nbung* spirit /အင်ဘုန်နတ်(*nat*)
8. *Tingdawng* spirit /တိန်ဒေါန်နတ် (*nat*)
9. *Jan* spirit /ဂျန်နတ်(*nat*)
10. *Shata* spirit /ရှတာနတ်(*nat*)
11. *Chyage* spirit /ကျဂနတ်(*nat*)
12. *Gumgun Gumhpai* spirit /ဂွမ်ဂွန်းဂွမ် ဖိုင်နတ်(*nat*)
13. *Jahtung* spirit /ဂျထုံနတ် (*nat*)
14. *Shwn* spirit /ဆောန်နတ် (*nat*) ,
15. *Mahpung Dingnu* spirit /မဖုန်ဒင်နတ် (*nat*)
16. *Sap Pawt* spirit /ဆပ်ပေါဒ်နတ် (*nat*)
17. *Sa Nawngpawt* spirit /ဆပ်နောင်ပေါဒ်နတ် (*nat*)

18. *Shawa Nang Ningsum* spirit /ရှဝါနန်နင်ဆွမ်းနတ် (*nat*)
19. *Matsa* spirit /မခါနတ် (*nat*)
20. *Maraw* spirit /မရော်နတ် (*nat*)
21. *Chyanun Bai* /ကျွမ်းပိုင်နတ် (*nat*)
22. *Hpyi* spirit /ဖီနတ် (*nat*)
23. *Jan hku Ningsum* spirit /ကျန်ခူနင်ဆွမ်းနတ် (*nat*)
24. *Dingsi* spirit /ဒင်ဆီနတ် (*nat*)
25. *Dingwa* spirit /ကျထုံနတ် (*nat*)
26. *Sawa* spirit /ဆဝါနတ် (*nat*)
27. *Mung* spirit /မုန်းနတ် (*nat*)
28. *N-su* spirit /အင်ဆုနတ် (*nat*)
29. *Shinglin Shingtawn* spirit /ရှင်လင်ရှင်တော်နီနတ် (*nat*)
30. *Gindu* spirit /ဂင်ဒင်ဒုနတ် (*nat*)
31. *Sinyaw* spirit /ဆင်ယော်နတ် (*nat*)
32. *Tsuwa* spirit /တူဝါနတ် (*nat*)
33. *Du-Jan* spirit /ဒူကျန်နတ် (*nat*)
34. *Indan* spirit /အင်ဒန်နတ် (*nat*)
35. *Gyun-Gyan* spirit /ဂွန်ဂျန်းနတ် (*nat*)

They have traditional belief that among all these spirits (*nats*) propitiated during the days of the *Manau* festival, *Lamu Madai* spirit (*nat*), *Gyan* spirit (*nat*), *Shatar* spirit (*nat*), *Sinlat* spirit (*nat*), *Mu* spirit (*nat*), *Mushi* spirit (*nat*), *Shin-lin-shintawn* spirit (*nat*), *Gwan Gun Gun Phine* spirit (*nat*) that are called celestial beings of higher abodes can give them wealth and blessings. But they also include such spirits (*nats*) as *Gyahton*, *Saun*, *Sawa*, *Philamon*, *Kyaga*, *Maraw Masar*, *Gyun Gyan* to be propitiated on these days because they are evil spirits (*nats*); they believe unless these spirits (*nats*) are propitiated they can make many hindrances.

All the *Zaiwa (Azi)* nationals worship these spirits (*nats*) because they regard them as the most important spirits (*nats*) of all the sub-ethnic groups: *Laphi*, *Lahtaw*, *Maran*, *Marip* and *Nkhum*. These spirits (*nats*) are in reality concerned with the sub-ethnic group called *Htin-gaw*. When the festival begins first of all they offer to the

traditional spirit (*nat*), *Gwan-gun-gun-phine* as grandfather spirit, with chicken, pig etc. as sacrifices.

5.1.5.1 Propitiation of *Madai* Spirit (*nat*)

Only after paying worship to the most important spirits (*nats*), they make offering to *Madai* spirit (*nat*) who is believed to be the guardian spirit (*nat*) of the sky. In inviting these *Madai* spirit (*nat*), the spirit medium of *Jaiwa* and his assistants themselves have to take the leading role because they alone can speak the language these spirits (*nats*) understand so that their spirit have to go to the celestial abode where *Madai* spirit (*nat*) is living. The spirit medium called *Jaiwa* and his assistants leave the *Madai* spirit (*nat*) at the banyan tree near the entrance to the village and they alone come back to the house. When they get back, the holders of the *Manau* festival slaughtered a big pig that has been castrated and wash it and carry it to the banyan tree. They have to offer this pig to the *Madai* spirit (*nat*) who is temporarily living there.

In offering with the pig, the spirit medium *Jaiwa* has to mark on the two halves of the dead body of pig. The right side half is meant for the *Madai* spirit (*nat*) and the left side one is for his wife. In markings, the spirit medium use to mark the powder of grain four times each on the two halves. The place for the *Madai* spirit (*nat*) and his wife as the queen has been prepared at the house of the holder of the *Manau* festival. The spirit medium asks those spirits (*nats*) in the banyan tree to stay in the shrine where the house of the holder. He also asks these spirits (*nats*) to be, from that time onwards, the holder of the *Manau* festival.

Then they offer liquor and *khaung-ye* to these spirits (*nats*) with two bamboo tubes filled with liquor, one for *Madai* spirit (*nat*) and another for the queen. They have to fill the bamboo tubes with liquor from time to time, again and again. When they fill these tubes with liquor, they take great care not to make any noise by pouring because any noise by pouring is regarded as the sign of displeasure of these spirits (*nats*).

The young buffalo that is going to be used as sacrifice for *Madai* spirit (*nat*) and his queen is tied to a post at the centre of the festival ground. When they have to choose it, it is the size of over which a man can easily jump. It is a custom for them to jump over such a sacrifice before slaughtering.

5.1.5.2 Propitiation Sun Spirit (*Gyan nat*), Moon Spirit (*Shatar nat*) and Guardian Spirit (*Shadip nat*),

To offering a sacrifice to the sun spirit (*nat*) called *Gyan nat*, they make a sacrificial altar near the *Manau* pillars at the Centre of the *Manau* ground. *Shatar* spirit (*nat*) who is the female spirit of the moon is also offered at the same time. The spirit medium is the leader in offering a little pig as sacrifice to them. In killing the little pig for *Gyan* spirit (*nat*), a daughter of the holder of the festival or his one of the close relative must take charge of that duty by wearing jewelry such as gold, silver and pearls best dresses.

The sacrificial altar is made of four pillars and the height is to be the same with those of the *Manau* pillars. The altar has two platforms, the lower one being for *Shatar* spirit (*nat*) and the higher for *Gyan* spirit (*nat*). On these platforms, they place offertories for each of them. There are also figures of sun and moon, figures of flowers, scale, violin, cross-bow and catapult. All of them are made of bamboo and hung from that altar (see in figure-9).

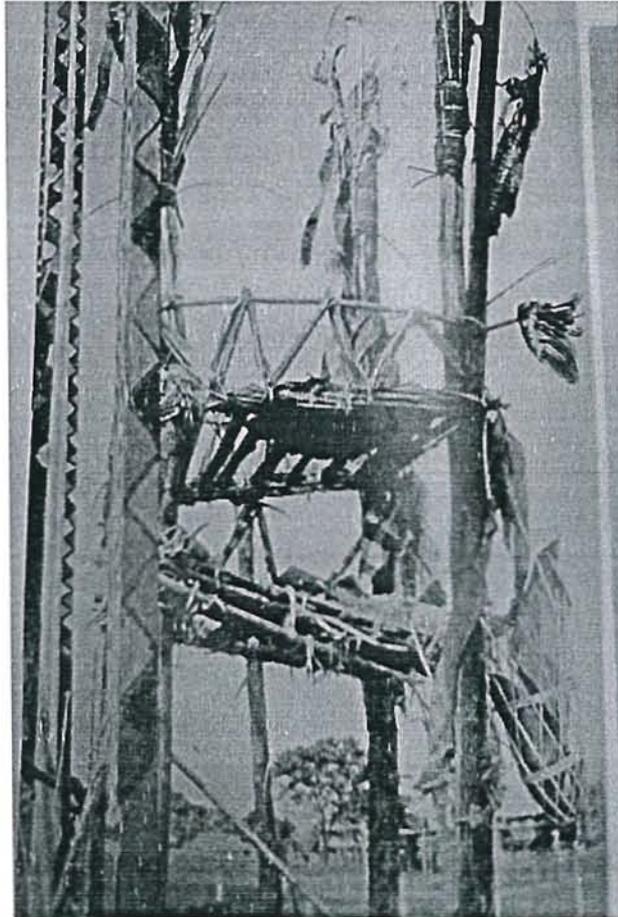


Figure 9. Altar for Sun Spirit (*Gyan nat*) & Moon Spirit (*Shatar nat*)

In offering sacrifice to the guardian spirit, *Shadip nat*, a little pig young enough not to know anything about worldly affairs must be washed with water to be will clean before slaughtered. The place of the slaughtering of the little pig is at the centre of the festival. The blood of the little pig is spread the field to clean and its well-cleaned meat is wrapped up with leaves of the plant called *Hpawgoi* (water lily) /*Taung-zin* and it is cooked and sacrificed to the spirit (*nat*).

After offering it to the spirit (*nat*), the spirit medium *Jaiwa* and his assistant bury it at the centre of the field. The meaning is that the guardian spirit was sacrificed. In burying it, no one must be present there except the spirit medium and his assistant because they are the leaders of *Manau* festival. Then the place where the meat was buried is covered by them with a stone that has no blemish and flaw for purification. This process is called *Nawra-sha-did* in their language.

5.1.5.3 Propitiation *Saline-maraw* Spirit (*nat*)

The altar for *Saline-maraw* spirit (*nat*) is made of a branch of the tree. Its length is about 15 feet and it must be in the form of a bird-trap. The off-shoots from the top portion of the branch are left intact, and it has to be set up in the ground. Then a small altar made of bamboo is hung in the top portion of the branch. The top of the branch is tied with creepers to one of the front posts of the house. This altar is called *Sinline-phun-gun* (see in figure-10).

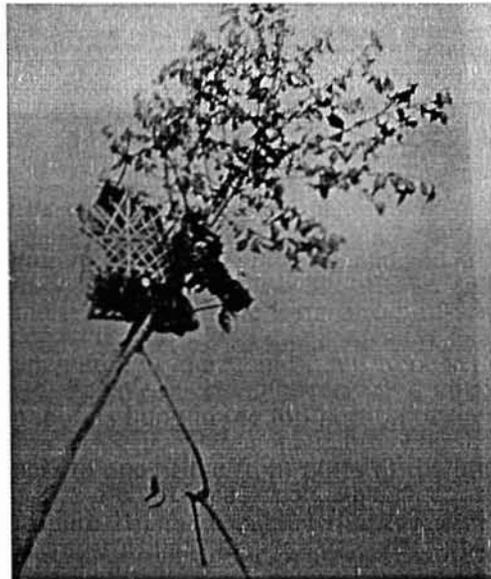


Figure 10. Altar of *Sinline-phun-gun*

When Manau festival are hold, except *Madai* spirit (*nat*), the Guardian spirit / *Shadip nat* and the sun spirit / *Gyan nat*, and the rest spirits (*nats*) are offered foods with separate altars outside the field of *Manau*. The sacrificial posts where animals are slaughtered to be offered as sacrifice are set up one at each place for each spirit (*nat*).

5.1.5.4 Dancing in Manau Festival

The next day, in the morning, the holder of the festival has to invite spirit medium and his assistant to his or her house with great respect when the time approaches to begin the rites of offering foods and paying homage to the spirits (*nats*). *Magun Lit* (sling basket) is supply food for manau festival; steamed sticky rice, sticky wine, steamed cocks boild eggs, spices that things are within sling basket (*Magun Lit*), and add other presents. If religious manau festival, unleavened bread or steamed sticky rice, tea or coffee, steamed cocks, boiled eggs, spices are within *magun lit* and add other presents (see in figure-11). It is signature of their extended welcoming and all together drink and eats for fellowship; for convincible communion; to agreement, peace and grace; for development. When *Jaiwa* master is at his proper place, another important matter for the holder and his family is to invite the executive members of the festival called *Sut-gan-shawn-ine* to the house.



Figure 11. Offering Foods and Paying Homage to the Spirits (*nats*)

After that *Jaiwa* master and his assistant *Gwi-nin-ga-rang* take their respective places and they invite *Madai* spirit (*nat*) and his queen to the house and plead with them to act as the holders of the *Manau* festival.

Then the holder and his wife of the festival have to lead these respectable people with gentle manners and steps into the *Manu* chamber. Once they are in the chamber, they have to go round the shrine for *Madai* spirit (*nat*) four times, clockwise, before taking their respective seats that are previously fixed. The executive members of the festival are *Jaiwa* (saga-teller: who was the high priests of animism) master, *Dumsa* (priest) masters, *Myihto* (prophet), *Ningwawt* (diviner), *Hkinjawng* (preparing for altar and spirit (*nat*) foods), *Hpunglun* means the man who takes charge of preparing spirit (*nat*) foods and the leaders */Kwandaw-wa* of the *Manau* dancing group */Gwi-nin-ga-rang*.

The *Manau* festival is led by the two leaders of dancing group, the holder of the festival with his wife accompanied by others, walk out of the chamber to the field of the festival called *Nawra /aemif&m* (*Manau* dancing ground), gently dancing. Once they all are in the dancing ground previously marked off with shakes, they approach the manau posts, keeping their faces in the direction of the posts, move forward and backward dancing, from four to eight times, in the form of paying respect to them (see in figure-12).



Figure 12. Manau dancing patterns

After that, they move round the ground four to eight times, in the form of fencing it. This first item of dance denotes the declaration of the opening of the festival and it is called *Naw-baw-ine / နော့ဘော့အိုင်*. As it has been opened, anyone who likes to participate in the dancing group is welcomed. Nowadays, there are some changes in dresses; people wear creative designs in performing dances. It is possible that, by these dresses, they are trying to identify themselves as Kachin, a unique tribe of Myanmar. This kind of change belongs to general consensus of the tribe. They are making changes in symbols that they adore (see in figure-13). Regarding the case, a 60 year old *Zaiwa (Azi)* woman said;

“Today costumes are more modernizing than in the oldern day”



Figure 13. Maiden's Manau Dances

Traditionally, the dances are performed only at day time and in the evening; it is never done until late hours because late hours is the time for spirits (nats) to dance and not for men. In performing the *Manau* dance, the dancers have to move and shake their bodies and legs in correct timing of the *Manau* drum, big gon, oboe and flute that are placed in the middle of the ground (see in figure-14).



Figure 14. Dancing in Manau festival

The dancing systems of movements for a particular type of dance of these two leaders are based on the patterns round on the *Manau* posts set up in the ground (see in figure-16). By dancing patterns, the two leaders describe the rituals of the propitiating ceremonies for the spirits (*nats*). If a group of them wants to make own dancing forms, not following the steps of the two leaders, they can do so separately. This separate dancing is called *Naw-par-par-ine* /နော်ပာပါရီနီ. Whether one is under the leadership of the two leading masters or in separate group, one must make movements in correct timing of the big drums and gongs. One of the leading masters of the dance holds a sword because they protect from enemies. The sword is an important feature for the *Manau* dance and is held upright by the ancer. In their culture the sword or knife is the most unique and indispensable tool of life (like in the case of certain Israelite peoples). With this knife, land is cleared for cultivation, trees felled for timber to build house as witness in betrothal ceremonies much as a Bible is used in Christian ceremonies. It was also with this sword that kachin nationalists revolted against, colonial rule. So it is now wonder that the kachin sword features so prominently in the most important of their *Manau* festival. The other one usually holds a triangular shape wooden stick like a four edged dagger of a Myanmar King, but nowadays, this shape disappear. The followers of these two masters usually hold fans and shawls as during the dances are meat to receive the blessings poured down by the (spirits) nats (see in figure-17).



Figure 17. Dancing with Fans, Knife and Wooden Bow

Duration being traditionally four days, on the third day, some guests go back home from faraway places. According to the tradition, on the third day, the relatives of the lineage of parents-in-laws participate in the *Manau* dance called *Madan-ga-rin*

which is a session in which those relatives give a little banyan tree (called *die-lut-gat-gu*) to the relatives of son-in-law's lineage as present. This little banyan tree is planted by the holder of the festival or the one who prepares food for spirits (*nats*) and the elders of the village at one place near the entrance to the village after the festival. This banyan tree is meant for using as ladder (*die-lun-phun*) for propitiation *Madine* spirit (*nat*) when they are invited to the human abode. Sometimes during the dance of *Madam-ga-rin* they plant these bamboo and *Hpawgoi /Taung-zin* (water lily) leaves called 'wasu' and 'phaw-su' for later use in the ceremonies of propitiating *Madai* spirit (*nat*).

On the last day of the festival, the descendants of the lineage of the son-in-law perform *Phaw-set Manau* /ဖောဆက်မနော့ dance to entertain them. During this dance, the participants hold water lily (*Taung-zin*) leaves in their hands that are to be cut by knives into pieces to cover the whole ground (see in figure-18). This is an act of showing that the festival has come to an end the dancing ground called *Nawra* is now closed.



Figure 18. Manau Dance with Water lily Leaves

After these two lineages, the brother lineage of the holder perform a closing dance called *Wa-sid-naud* /ဝါးဆစ်နော့ where each participant has to hold a bamboo tube filled with water while dancing, they hit the ground with those bamboo tubes again and again until all water go out to the ground. This acts as a symbolism that the ground is now a cready washed and no one must make any dance any more.

After washing the ground with water from bamboo tubes, as the festival has come to an end, *Jaiwa* master cut off the creeper that is tied to the sacrificial altar for *Saline-maraw* spirit (*nat*) (also called *Sin-line-phu-gun*) that was made in the form of a bird trap, at the centre of the ground. The creeper is cut off the *Manau* Festival which has to be done with months-long preparation has come to the end.

The spirit mediums called *Jaiwa* and his assistant have to send back *Madai* spirit (*nat*) and his queen to their celestial abode by accompanying them. Apart from these *Madai* spirit (*nat*), other spirits (*nats*) are not needed to be invited and sent back; just telling them where their abodes are and how to get there is enough.

The guests to the festival are relatives and friends of the holder of the festival. They go to there from several places because the *Manau* festival is very important for all the national races living in the whole region (see in figure-19). It is a great occasion for them to have a wonderful time at such a festival most grandly held, and they dress themselves well with beautiful clothes and jewellery.



Figure 19. Participations in Manau Festival

5.1.6 Symbolic Meaning Regarding Manau Festival

5.1.6.1 Manau Post

Manau post is the inevitable item in a *Manau* festival. A *Manau* post must be straight and clean without blemish or flaw. In olden days, choosing wood to be used as the posts, they must first consult an astrologer. The species of wood used for this purpose is usually cedar (*Latsail*/လနီ/တောင်သစ်). The leaders of the dancing groups at a *Manau* festival perform dancing patterns that are carved on the *Manau* posts.



Figure 20. Manau Posts

The venue of the festival is also specially arranged and decorated. The number of *Manau* posts set up in the ground for the festival is usually four to ten or twelve (see in figure-20). The whole structures of *Manau* pillars appear in such way that each particular of single pole and pillar has significant value and meaning as in the followings. The two pillars in the middle of the set represent the idea of feminine gender and called “*Dung Yi* /ဒွန်ယီ” female pillar and the other two pillars beside each of the female pillars represent masculine gender and called “*Dung La* /ဒွန်လာ” male pillar. The rest of the shorter pillars that stand around the feminine and the masculine pillars are called “*Dung Noi*” hanging pillars. At the foundation of those *Manau* pillars there is a long plank fixed across the pillars from side to side called “*Dung Bye* /ဒွန်ဘီ” or “*Dung Tawn* /ဒွန်တောင်.” Each post is in shape not at all unlike a sword, with the tip squared, and not pointed. The posts are fixed in the ground with the “hilt”

lowermost and the tip pointed skywards. One end of this plank is carved into the shape of the head of the horn bill and the other end its tail. The top and bottom of the poles are painted with pictures of the sun, moon and earth. The shape of horn bill has become a significant emblem to mark the leadership of horn bill during the first celebration of *Manau* around the banyan tree by the birds. In drawing designs on the *Manau* posts several colors such as red, black, green, purple, white etc. are used and so they are very distinct. The dancing systems around the posts are depicted by such designs as triangle and rectangular shape figures. But there are also some figures that have the designs of a coil, wavy lines like the letters "S" prolonged or the alphabet *da-yin-gawk* (၃) of Myanmar language, with diamond shaped designs continued down the length of each post (see in figure- 21).

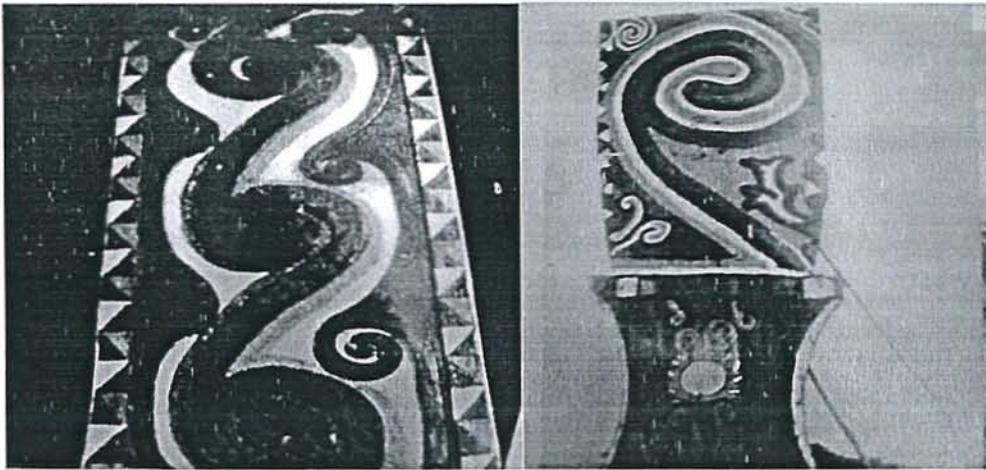


Figure 21. Design from Manau Post and Manau Design Depicting the Sun

The straight lines used in depicting figures represent the characteristics of mother *Ning-Gawn-Chyanun* and curved lines are referred to her finger-prints. These designs partly reveal the arts of drawing and carving wood of the *Zaiwa* (*Azi*) national. Though one might think that these figures carved and drawn are haphazardly done, actually, there is a good workmanship.

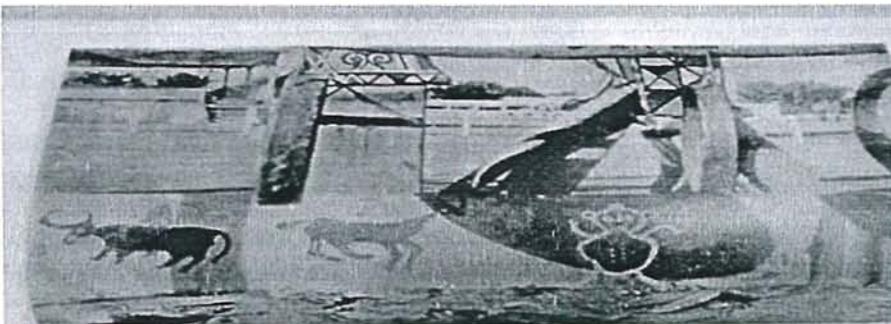


Figure 22. Manau Designs Depicting the Animals

Apart from the carved figure of 'horn bill /*Ouk-chin* on the horizontal post, there are also such figures as gibbon, dragon, fowl and other animals beautifully drawn (see in figure-22).



Figure 23. Manau Post Design in Olden Day and Recent Manau Post Design

Manau pole is more colourful than before and the number of *Manau* pillars becomes six, it represent of Kachin tribes [*Jinghpaw*, *Maru (lawngwaw)*, *Rawang*, *Lisu*, *Lashi (lachit)*, *Zaiwa (Azi)*] (Ssee in figure 23).

In setting-up of the *Manau* Posts, there are two methods applied by them. The sub-ethnic groups of *Inkhun*/ အင်ခွန် apply the method called *Dung Yan* / ဒွန်ယန် while the others use the method of *Dung Ban* / ဒွန်ဘန်. The *Dung Ban* method calls for setting up of all the posts in line with the *Manau* house while *Dung Yan* has the tradition of setting up of them face to face with the *Manau* house. *Dung Ban* was firstly used by the great grandfather of the sub-ethnic groups of *Marip* called *Marit-wakwan-gya-ma-gun* and *Dung Yan* was firstly introduced by the great grandfather of *Inkhun* ethnic group called *Masaw-wa-zin-khun*. They used to replace old *Manau* poles with ones in ancient times, but nowadays when foreigners come to there they tend to show *Manau* pole as symbol so that they modify and use it in spite of new.

5.1.6.2 Manau Drum

Manau drum is specially made for *Manau* festivals only (see in figure-24). The length of this drum is about six feet to seven and half feet while the radius of its circular surface is about one and half feet. In carving this, the kind of wood to be used

as well as the date to begin the work is chosen only by consulting an astrologer (In ancient time). The person who is skillful in carving cut down the tree according to the astrologer's prediction. But in some regions, the person who carves in wood is not given to one person only; several wood carvers have to contribute their labor with good workmanship, according to tradition.



Figure 24. Manau Drum

The *Manau* drum plays an important part by being a thing that can reveal the woodcarving craftsmanship of the *Zaiwa (Azi)* national. The pillar that supports the drum has many animal figures, like the board band added as exterior trim to conceal floor edges and joists of a house. When carved, this drum has hooks to hang the fangs of a gibbon, toe nails of a tiger and bronze gongs. Pins and feathers are also put in the drum. The reason for hanging the fangs of the a gibbon and the bronze gongs lies in their belief that the sound of this animal and these gongs can rise up to the celestial abode of the guardian spirit (*nat*) of the sun, passing through the domain of human abode. They believe that, by putting these things in it, the *Manau* drum can also gain the capacity of making a great sound that can go right up to the celestial abode of the guardian spirit (*nat*) of the sun, after covering the whole world with great sound. *Manau* drum is placed in the *Manau* chamber yet nowadays it is in national museum to observe public.



Figure 25. Traditional Spirit (*nat*) House and *Manau* House in Sitapu

The *Manau* drum is played while they are offering foods to propitiate *Madai* spirit (*nat*) in the *Manau* chamber or house (see in figure-25), and after that it is hung side by side with the *Manau* posts to be played during the time of the *Manau* dance. During the dancing session, to gain higher pitch of the music big gongs also join (see in figure-26).



Figure 26. Big gongs at *Manau* Festival

Generally, three big gongs, the circumference of the surface of each having the measurement of 15 feet, are played along with that *Manau* drum. Thus, the sound of these musical instruments can go even to far-off places, vibrating all along the way. As these two instruments are also accompanied by oboes made of buffalo antler and flutes the sounds produced by them are quite pleasant to the ear. At present, they are using more big gongs than before, and include more musical instruments such as organs in *Manau* festival nowadays.



Figure 28. Dancing Pattern in *Manau* Festival

Drums, gongs, and cymbals, and sometimes a reed clarionet make very noisy and harsh music. While each dancer is behind the other in Indian file, the evolution is something like that of the letter S- a winding in and out. The dancers proceed in slow step, first throwing the weight on one leg and then on the other and shuffling along as they move forward. Suddenly the leader decides to change from Indian file to line.

The movement is then in the shape of a semi-circle, the end dancers marking time and opening out, while those in the centre of the half circle advance into line. The whole then recede into semi-circle. When advancing, the head is thrown backward and the body forward, the women who all hold open fans in their right hands throwing their arms upwards and jerking the fans with their wrists. When receding, the head is bowed, the body bent, and fans brought down with the arms making a sweeping movement across the body. Men who have fans use them; others the Lagoi (bulrush) leaf if the dance is the Lagoi dance. The fans and grass used by the girls and men during the dance are meant to receive the blessings poured down by the nats. There is no singing or talking but from time to time some one sets up a yell in which all the others join. The dance goes on for hours and continues far into the night. It is performed nightly and during the day also if there is sufficient energy for the period set for the manau. Sometimes, there are only a small number of dancers following the two leaders, and they usually hold fans and shawls. A stranger might think that dancing patterns are so simple that he or she can learn it easily, but *Manau* dance has to be performed by dragging the legs sideward or forwards very gently

there are only a few who are experts in this. Thus it is a kind of dance one can well perform only with training and experience. Anyone who takes interest in this *Manau* dance can become a member in the dancing group irrespective of race or religion, and there is also no limitation regarding the number of participants in the dancing group; it can be as many as the number the dancing ground can hold it.

According to traditional belief, the dancing of *Manau* dance were the imitations of the movement patterns of birds, butterflies and fish when they made several kinds of movement in delights. Some movements of a dancer with both hands spread out resembles the flying of a bird while some movements going round and round resemble the movements of fish. In the same way, some movements are just like the ones made by butterflies moving here and there (see in figure-29).

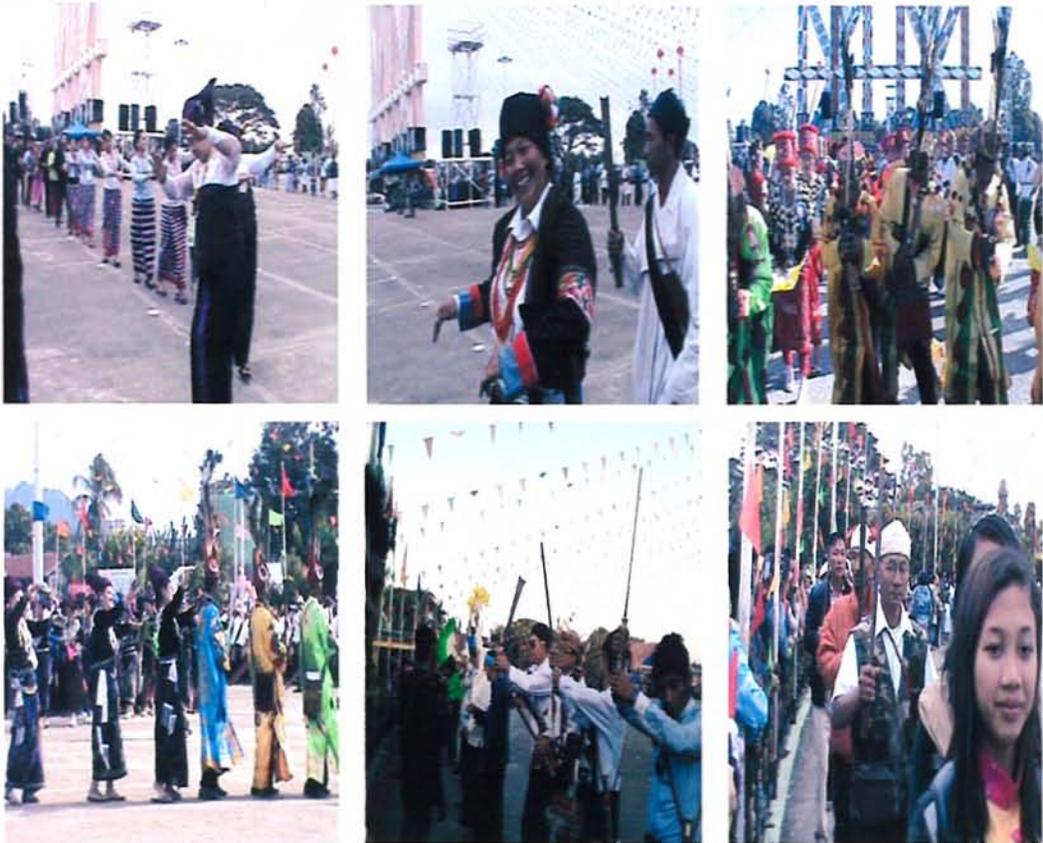


Figure 29. Several Dancing Patterns in *Manau* Festival

Among the *Manau* dances *Butterfly-Manau* dance called *Khin-Du-Tet* / ခင်ဒုတင် *Manau* is one of the famous dances, and it is an imitation of a small butterfly making delighted movements. *Manau* drum and big gongs are intermittently played and so the movements in correct timing of them are also intermittent. But it is a kind

of dance rarely to be seen nowadays because skilled dancers are very rare among them.

5.1.7 Firing of Gun-shots

Firing of gun-shots plays important role in making the festival spectacular and ever alive with a teeming crowd, and in arousing the enthusiasm of the spectators. So firing is made from the beginning to the closing day without break by groups, in competition to one another. To be able to perform this firing of gunshots without break they have to collect enough amount of gun powder beforehand (see in figure-30).



Figure 30. The Fire of Sparking

5.2 Wedding Ceremony of Zaiwa (Azi) National

Almost all the *Zaiwa (Azi)* national said that they consider marriage as a basic and important aspect in their social life. Family life, for them, connects individual life with the entire society.

5.2.1 Parents's Perception on Children

The majority *Zaiwa (Azai)* national perceive that marriage is the key factors in different lineage groups which have strong attachment towards each other. It can also make them unity and strength. Thus they are ever eager to marry their offspring once puberty. According to their traditional belief, only sons can make offering to the spirits of their ancestors. Therefore, if their offspring do not marry or if they have no

son to carry on this traditional duty, the spirits of their great grandfathers and grandfathers will become the forsaken ones with no one to offer them foods. In this situation, they will not be able to die peaceful death.

It is important for *Zaiwa (Azai)* national that the members of the family must agree their marriage. If they do not have life partner, their parents and relatives should choose suitable lifepartner for them. As family is the basic form for them and young *Zaiwa (Azai)* national have to follow the following customary rules in choosing life partner. Concerning a female life partner a 67-year-old said:

- "-The spouse must be of Mayu-Dama lineage;*
- The spouse must not be epileptic or a leper.*
- The spouse must be good at house-keeping.*
- The spouse must be honest.*
- The spouse must not be a witch".*

It is a prime duty for *Zaiwa* parents when the children puberty. Especially, parents with sons have save money for many years to get enough amounts to find suitable life partners. The son himself also has to try to be able to give the money for bride price and wedding expense to get the one he is fond off. If he cannot afford to give the help, the ones who can afford to do this such as uncles give the support. Young *Zaiwa (Azi)* takes time to make proposals for their marriage. If a proposal is accepted, there will be marriage which has to go through traditional practices. There are times when a young boy proposes a girl.

Parents of daughters are also teaching their offspring to be qualified as good housewives with good manners and behavior. There may be several reasons for them to find suitable life partners as soon as their offspring have attained puberty; but among these reasons, the reason from economic point of view may be the most important one. As for parents of daughters, they have spent much money in raising them to become well grown-up ones of puberty. Therefore, if someone proposes their daughter by giving a good bride price, they will be much recieved. There will be no more duty for her since her husband has taken the responsibility to take care of her life.

As they practise patrilineal kinship system, parents of the bridegroom regard the bride. The bride can be a housewife and at the same time she can have a hand in cultivation works. Her children will also be workers for them in cultivation and other affairs. For perpetuation of lineage group, they need children as many as possible,

especially the male ones who will remain as the members of their lineage group. Parents teach their children how they relate to the other people around. However, they do not try to stop young love.

5.2.2 Rules Concerning Marriage

There are five main Kachin tribes who may not indiscriminately marry amongst each other because it is said, of their consanguinity. *Zaiwa (Azi)* national said that the various families as follows over a generation ago: The *Marips* takes wives from the *Marans*; the *Marans* take wives from the *N'Hkums*; the *N' Hkums* take wives from the *Lahpais*; the *Lahpais* take wives from the *Lhtaungs*; the *Lahtaungs* take wives from the *Marips*. Consequently, the Kachins have clearly defined families who are said to be *Dama* /၁၇၉ or husband giving and others who are said to be *Mayu* /၁၈၃ or wife giving families. These are general rules for all the tribes of Kachin and it is still practised until today.

5.2.3 Choosing Life Partner

A visit to a girl's home, for a *Zaiwa (Azi)* man, is a subtle way of choosing his spouse and it is the same for a woman. If they are from the same village, a man and a woman can see each other when they work in the farm, cut wood, or fetch the water. Even if they are from different village, they can still see each other at the *Manau* festivals, house warmings, weddings, or funerals. If a man likes a woman, he can visit her house and propose her. In ancient time, in most houses there will be found the *N'ladap* /အင်လားဒွတ် or maidens' apartment on the left-hand side of the N'pan or front entrance of the house which is specially set apart by the parents for their daughters' use. Infrequently a house contains no N'ladap and, in lieu, a granary or a hut. The maidens of the house customarily meet the young men of the village in this dap after dark and both may remain in it all night without fear of disgrace. It is the bed room of the maidens who, on attaining the age of puberty, move from their parents' room to the *N'ladap* or maidens' apartment. According to their ideas it is a great disgrace to have unmarried daughters maturing in age, so the maidens are virtually told to find husbands for themselves as soon as possible. And parents are known to grumble and scold their upgrowing daughters because of their want of skill, artifice, and enchantment in winning husbands. If, as time goes on, no young man has come

forward the parents become greatly concerned and alarmed, and to induce a union, a gong and a dah and, if the parents can afford it, other presents are hung up in the maidens' apartment, and it is announced that the presents are intended for the first young man who offers himself. An 86-year-old man said:

"The young boy who wished to go a counting to a young girl must take liquor, 'khaung-ye', with roasted dry meat to her at about 9 o'clock in the evening. When he got to her house, he must first meet her parents and give them the liquor and betel quid which was an act of asking for the permission to meet her in her room. The acceptance of these presents by her parents meant that he was allowed to visit her. But in the room, they were not alone; there were others of the same age. The room is usually furnished with a fireplace, water, a bamboo jar, and a betel box. They talk how they relate to one another. Their conversations include making jokes, telling stories, discussing the history, singing poems and songs, by showing their expressions of love indirectly".

Consulting the Female Spirit (*nat*) of the Moon for Prediction

The youths also consult the female spirit (*nat*) of the moon for prediction. This is a festival where *Zaiwa* national invites the moon-goddess and asks for their future. They usually celebrate this festival in October or November. Especially single boys and girls enjoy in this festival. On a day under the moonlight, everyone in the village, both young and old or boys and girls, gather for this festival. Single boys and girls from other villages around are also invited. People organized it in a farm in a distance from their villages because dogs' barks and the sounds of the doors can disturb for inviting. Everyone brings something to drink or eat. A professional elderly woman or a spinster invite to the moon-goddess.

When everyone has arrived, they sing a song that invites the moon-goddess. The meaning of the song is:

"Oh the moon-goddess of the sky, its winter now, it's so beautiful here. The sky is clear of clouds. The Ground is getting dry and leaves are falling. The Paddies fields are full of ripen crops. It's a full moon right. Therefore, as we have been given permission by the elders of the

village, we'd like to invite you to be here with us since your company will make us happy."

They make a bamboo box and two people hold it together. They put bronze and silver coins in it. The mouth of the bamboo box is covered with a piece of cloth. The other end of the cloth is twisted and tied up as if it was the pony tail of a person's head. The beautiful melody of the song occupies the mind of everyone. When the song is ended, the moon-goddess arrives. When the professional woman gives a sign of the goddess's arrival, people ask what they want to know. Most questions are about love and marriage. For instance, someone asks who he would marry one day, and the professional woman answers looking the movement of the bamboo box. A man may ask a question which would let the woman he loves know about his love for her. Therefore, this festival is very popular among young single boy and girl. They put *Kaung-ye* in a cup that everyone drinks in turn. Friendship is built up and enjoyment is brought about in this festival.

There are rules to follow during this festival. The two people who hold the bamboo box must be careful not to drop the box since the box shakes up and down. If they drop the box, dangers will fall upon the tribe and it is very difficult to send the moon-goddess back to the moon. The elders of the villages must also be informed. No-light is lit during the festival. No-one should leave the place, especially if they are life partner. Any mistakes can cause dangers for the village such as fire breaking, diseases, and death. Therefore, everyone follows the rules.

The moon-goddess is sent back to the moon before dawn. The professional woman sings a song which means:

"Oh moon-goddess, you have been here with us for a long time. The mountains are now covered with snow and the water starts to freeze. Birds are also singing. You should not be here any longer. It's time for you to leave us."

They say goodbye to the moon-goddess with this song and end the festival. This festival used to be very popular and organized every year, but the tradition has slowly faded away.

Moreover, the youth also gather at a place called *Gan-Utawg-Wap* (ဂန်ထော့ဝပ်) that is in the centre of the village. They usually gather every evening. Every village has a head of bachelor and head of unmarried woman who are elected

by the villagers by general consent. Generally the leader is the oldest one among the bachelors or maidens and he or she has duties. Among the duties of the leader, raising a fund for social, economic and religious movements of the whole village is also included. They also help necessary needs for a bride and bridegroom. They control to follow young people traditional rules which must be strictly abided by. In case of breaking a rule, the offender has to admit his offence publicly and he has to give a treat to the people with *Khaung-ye*.

5.2.4 Engagement

If bridegroom finds a suitable life partner, he has to go to a spirit medium that make a prediction as to who should be chosen. If bridegroom finds a life partner from other groups, he has to get the approval from the relatives of parent-in-law. First of all he has to give *Ja-Hpaga* (ဂှုဝါ) presents (*Ja-Hpaga* means ritual wealth object: materials used for giving bride-price, present, and indemnity. *Ja-Hpaga* is a kind of device for manipulating social status and they are used in a game which proceeds according to set rules...In the theoretical system the value of any particular *jahpaga* is ritualistic and symbolic; in real life the actual *jahpaga* are only substitutes for the traditional objects) to the one from the relatives of parent-in-law, and get the permission from them. But if he marries a daughter of the parents-in-law, the *Ja-Hpaga* is not necessary. The one from the relatives of parents-in-law also gives a gong as a sign of approval. Then he must show this to his relatives of parent-in-law and carry on what he has to do.

Traditionally, for making engagement ceremony the bridegroom has to send two go-betweens called *La-Gyaw* from the side of bridegroom in their language with *Ja-Hpaga* to the brides' family as mentioned below:

- *A gong the circumference of which is about six feet;*
- *One double length nether garment worn by men;*
- *A pair of silver ear-plug;*
- *A pair of gold earring with a screw on back piece;*
- *A long silver pipe (smoking article);*
- *A beautiful bamboo basket with sling, in which there are such things as 50 eggs, two tins of condensed milk, four tins of condensed milk, two cooked fowls, sugar, coffee, liquor etc., all in pairs.*

The meaning of giving the presents as called *Ja-Hpaga* is to support to the couple in establishing new household. A 79-year-old Zaiwa woman said:

“In former days, the silver ear-plugs worn by Zaiwa women were so big that even the slaked lime and tobacco leaves for making betel quid could be carried in the hollows. The number of each item must be even. The amount of present depends on richness and fame of the family name”.

Those go-betweens must not go to the bride family directly; they must first find someone who has familiar with that family. That person must act as a go-between (*Jang Htong*) for the side of the bride. That *Jang-Htong* must first go alone to the parents of the bride. If the parents agree, the two go-betweens *La-Gyaws* and the *Jang Htong* have to send the presents to them to make an offer of marriage for the bride.

During the time of visit, the bride's family has to invite the members of brothers-in-law and the elders of the village. The marriage is not led by the parents alone. Usually, the bride's uncles from her mother side lead the meeting on behalf of her parents. First, the *La-gyaw* from the bridegroom's side proposes the marriage. He must be careful with his use of words.

A person from the bride's side asks the questions about the bridegroom's family and their relation with other groups. The go-between *La-gyaw* answers the questions and he has to prove that both sides are related as parent-in-law (*Mayu*) and son-in-law (*Dama*). If the bride's family thinks the proposal should be accepted, they accept the *Ja-Hpaga*. However, this is not the final step for the engagement. They have the right to return the *Ja-Hpaga* to the man's family if they think the engagement should be cancelled. They set a date for the confirmation from the bride's side. After that, they all enjoy the food and alcoholic drinks served by the bride's family. The bride's family gives a sword and a spear to the *La-gyaw* as a token of the acceptance of the proposal. They also tell how much dowry must be present from the man's family. This is the first step in an engagement.

The two *La-gyaws* from the bridegroom's family take the sword (ritual knife) and the spear (ritual spear) back to the bridegroom's family. They inform them how much bride price is necessary for the marriage. The bridegroom's parents call for a meeting with the members of their brother-in-law and son-in-law. On the appointed

day, the two *La-gyaws*, with the company of the *Jang Htung* from the bride's side, pay a second visit to the bride's family and give them presents as following:

- A gong the circumference of which is about seven feet;
- 144 kyat and fifty pya silver coin called "*khan-zar-kywe*";
- One nether garment worn by men;
- One shirt called *bine-chay-yaung*;
- A bamboo basket with sling with glutinous rice and all as in the first time.

The latter can either accept these presents or deny them. If they deny them, they also have to return the presents they accepted on the first visit. This means that they cancel the engagement. If everything is going well, the bride's family accepts the presents and gives back a sword and spear as a sign of approval and they carry on to negotiate for the date of the wedding. They also tell them the bride price they have fixed on that day. There could be a bargain for the bride price, and the go-between must be very patient. They have to pay a number of visits to the bride's family until the final decision is made. In many cases, this is a difficult part for the engagement and the go-between has to try to settle the agreement.

The bride price is usually sent to the bride's family before the wedding. In fixing that, the total value of the things depends upon the financial situation of bridegroom's family. It was found that the *Zaiwa (Azi)* national have the custom of giving bride price and wedding presents.

There must be the third visit to the bride's family. This time also the visit is paid with some *Ja-Hpaga*. On this visit, the bride's family returns liquors and the yeast (*Ta-say*) to be used in making rice-beer (*Kaung-ye*). This means that the bride's family wants the bridegroom's family to prepare for the wedding. And then choose of wedding date in a meeting of all the elders. The date usually falls on a day after the harvest. With this, the engagement is finally and successfully done.

5.2.5 Sending the Bride

When the wedding is closer, the bridegroom's family has to organize a ceremony to welcome the bride or the bringing of the bride to the bridegroom's house. It is usually called the ceremony of sending the bride (သတို့သမီးအပ်နှင်းပွဲ). On this day, the bride's family officially gives their daughter to the groom. One day before the ceremony, the two *La-Gyaws* from the groom's side pay a visit to the

bride's family and present the remaining bride price they have promised, and bamboo basket with sling, in which there are such things as glutinous rice, 50 eggs, two tins of condensed milk, four tins of condensed milk, two cooked fowls, sugar, coffee, liquor etc. (see in figure-31).



Figure 31. Bamboo Basket with Materials from Bride Groom's

A coral necklace must be presented to the bride's mother on that day. On their arrival at the bride's house, in the evening, a buffalo must be offered to the spirit that would take care of the bride on the journey to the groom's house. This is usually a grand function because all the relatives and friends of the bride give presents to the bride (see in figure-32). The bride's family serves the guests with food and liquors (*khaung-ye*) (see in figure-33).



Figure 32. Giving Presents to the Bride from Relatives of the Bride

Figure 33. Serving the Guests with Food and Liquors

The bride's uncles and other relatives bring their wedding presents on that day; these presents and the names of givers must be kept well recorded according to their customs (see in figure-34). This record is used when the groom family returns the presents to the relatives of the bride. If it is a bull and turban from the bride side's family, the bridegroom side must give a silk nether garment, and so on. The presents that the groom family returns must be at least of the equal value. The presents usually include big stoves, big pots, gongs, blankets, garments, swords, and spears, etc.



Figure 34. Recording of Wedding Presents with Giver Names

Nowadays, since people value gold, the presents include gold necklaces and gold rings, etc. Presents also include seeds that the couple can grow for their living. The bride's parents give their daughter a basket with a bamboo tray, a bamboo jar, a woman dress, a silk belt, a blouse with small silver gongs on it, a blouse without small silver gongs on it, a silk turban, a scarf, a silver bracelet, a pair of silver earrings, and a coral bracelet, etc. (see in figure-35).



Figure 35. Wedding Presents from Bride's Parents

They also give the bride a sword and a spear in order to cut the *Hpung Gamp* (မင်္ဂလာတိုင်းဝင်) that exists in front of the bridegroom's house before she enter it. There is a story of the *Hpung Gamp, Ning-Gawn-Wa-Ma-Gam*, the father of all human being, married *Baran-Num-Rawng-Mar-Ja-Kai* (ဘရင်နှစ်ရောင်မာဂျာတိုင်း), the dragon. The dragon smell was erased with the liquid from *Hpung Gamp*. With the belief in the story, the bride has to cut the *Hpung Gump* when she enters into the groom's house. The two messengers also received valuable presents as the token of thanks for their effort to make the wedding possible.

On next day, the people who brought the bride come back with the presents from the bride's relatives. The relatives of the bride have taken with them bamboo baskets (*shingnoi*) with slings in which are the wedding presents given by them (see in figure-36). Now the bride is with them and so they must put up at one house without going directly to the bridegroom's house. Then the relatives and friends who are going to take the bride ceremoniously to the bridegroom's house arrive to greet and treat the bride and her group with cold drinks and foods.



Figure 36. Receiving Wedding Presents and Taking Bamboo Baskets with Slings in which are the Wedding Presents

5.2.6 Wedding Reception

The wedding reception is usually held at the groom's house. If the groom's family can afford, they give a grand party at night. Even if they are poor, they at least invite everyone in the village and serve meal at their house.

According to the tradition, on the wedding day, the animals to be sacrificed for the spirit (*nat*) must be prepared at that house. There are two buffalos for the spirit (*nat*) of parents-in-law /*Mont* /*၇နံ*, and three buffalos for the mountain spirit /*Jan-*

Htong nat /၇၂၀၇နံနံ၀၅. The kinds of animals, for aunts, uncles, and the bride, and for the wedding, must be according to the predictions made by the spirit medium. Then the bride and her group must be invited to come to the bridegroom's house or the wedding place. Before taking her to the wedding place, the host of the house where she is staying now and her relatives accompanied with her must be given presents which are usually gong and a nether garment worn by men.

When she goes to the place in front of the bridegroom's house, she must stay there. Then the spirit medium begins killing animals to be offered as sacrifice and offer them to the spirits (*nats*). During the time offering is made to the spirits (*nats*), the bride, with the help of one woman from the bridegroom's house, must walk up to the bridegroom's house, passing along a specially made path with a long bamboo pole with *Hpung-Gamp* (plants) on each side. The legend regarding the bride's passing along a path plants from the farm on each side goes that in ancient days, men (the product of celestial beings and human beings) got married with female dragons, and at that time the bride (the female dragon) had to pass through the plants in the farm, to use the leaves in rubbing her body to get rid of bad smell, before she got to the bridegroom's place. This belief has become their tradition since the time of their ancient time to this day.

She must be followed by her bridesmaid and the ones who are carrying some baskets on their back walk. The baskets are special for the wedding and called *Ma-pa-laings* /မ၃လံ၅ံး (made for female with bamboo basket sling) and *Kya-pa-laing* /ကျ၃း၃လံ၅ံး (made for male with bamboo basket sling) which are also called "*nwe-yi*" (နွဲယိ) and *nwe-lar* (နွဲလၢာ). In the *Ma-pa-laing* called "*nwe-yi*" there are two pots, a sword, a spare, two plates, two spoons, two cups, two blankets, two turbans, two pieces of cloth, two pieces of lower garment, two pillows, two bed-sheets, and various kinds of seeds. In the *Kya-pa-laing*, called "*nwe-lar*" only one of each item is carried, and they do not include seeds (see in figure-37).



Figure 37. Carrying Two Baskets on Bridesmaids Back

When the bride reached into the house, women who have the most number of children must make wishes for the couple. And then the bride and groom together walking meet the groom's mother. She gives the bride a coral necklace or a gold necklace as she announces that she considers the bride as her daughter-in-law and gives the duty of the household (see in figure-38).



Figure 38. Groom's Mother Gives the Bride A Coral Necklace and *Jahpaga*

Silver bags and swords with silver scabbards are given by the bride to the bridegroom with the meaning that he must take care of her life by using this sword in finding money and in clearing the dangers for them. The meaning of giving the silver bag is that he must keep her at his side just like this bag. The bridegroom must also give the bride a gold ring (see in figure-39).



Figure 39. Silver Bags and Swords are Given by the Bride to Bridegroom and the Bridegroom also Give the Bride a Gold Ring

Gold is incomparably better than any other things. The value of it cannot be lessened and the colour will not change even if it is placed in the mud or put it in the fire. Therefore, the gold ring is a symbol of unchangeable love of the husband for the wife and it is a sign of the promise that he will devote his life to the wife and adore her for the rest of his life.

The silver bag and the sword with silver scabbard must be from the side of the bridegroom's parents-in-law and so the bridegroom must also give them a buffalo and a basket. Then after leaving the bride in the room specially arranged for her, the guests must be treated with foods. They lead the bride to her room and then the wedding feast begins.

In the evening, the bride comes out of the room and makes fire at the stove in the living room. Then she and her husband fetch the water. They make some boiled rice together. The bride has to bring some food such as rice or dry fish from her house. They offer the boiled rice to relatives and guests who wish them good luck in their life. Outside the house, the guests also enjoy meat and alcoholic drinks. The meat is from the sacrificial animal they offered to the spirit (see in figure-40).



Figure 40. Hosting with Traditional Meals

5.2.6 Admonishing the Couple and Propitiation for the Spirits (*nats*)

In the evening or the next day, the elders admonish the newly wedded couple and pray to the traditional spirits (*nats*) if they are the commoner clan. If they are *Duwa* clan, they must offer to the *Madai* spirit (*nat*) because they believe that the chief only has the opportunity to propitiate it.

If the bride and groom are the relatives of a *Duwa* family, they seat before the shrine for *Madai* spirit (*nat*); if they were of ordinary clan, they sit before the shrine of guardian spirit (*nat*) of the house. In so doing, the things brought by the bride side are placed in front of the shrine. Then the spirit medium introduces the couple to the spirit (*nat*) because the bride is member of the bridegroom's family. In informing the spirit (*nat*), he begins how human beings had begun this practice of marrying for perpetuation of human beings. Nowadays, the priest makes the duty of of spirit medium (see in figure-41).



Figure 41. Introducing the Couple to the God

Either the father or the elder brother from the bride side usually admonishes the couple. The elders sit on the chairs and the couple sits on their knees on the floor. In front of the couple, a banana leaf with two boiled eggs and liquor or plain tea on it is placed. The elders sit on the chairs holding a sword and a spear in their hands. They give the admonition, bless the couple and eat some parts of eggs and drink some portion of liquor or plain tea. They leave some eggs and drinks for the couple. After that the elders give the sword and spear to the couple and again give some good advices. This program is called by them *Wap-Daw-Nang* in *Zaiwa (Azi)* language (see in figure-42).



Figure 42. Admonishing the Couple from the Elders

After this, another program called *Htan-Taing-Pyap* is continued. This is the session of paying gift to relatives of parents-in-law with respect to be continued by the couple. The offerings usually consist of one held of the thigh of a pig (sometimes the whole pig), woolen bed sheet, a double length nether garment worn by men and traditional foods.

In the olden days, when they all were worshippers of spirit (*nat*), the bride and the bridegroom never stayed together as the same room because they believe it was a shameful act to stay together with husband beginning from the wedding day. She slept with her bridesmaids and friends after three days they sleep together. Nowadays, this habit has almost disappeared.

After breakfast time, the wedding ceremony comes to the end the next day. As the relatives and the bridesmaids of the bride have to return home on that day they all are treated with breakfast. During the meal, the couple must feed each other in the manner like that of spoon-feeding. The leader of the group who bring the bride to the groom's house gives good advices to the bride. He usually says that the bride must be faithful to her husband, follow in the instruction of her husband and be a helpful wife. Then they say goodbye.

After breakfast, the groom's parents thank the *Jang-Htung*, the go between, who has helped them from the beginning till the end. They present the *Jang-Htung* a gong with nine hand spans, and silk lower garments, etc. The bride side also returned presents. Some food including steamed stick rice, a piece of cooked buffalo's back leg, and eggs is put in a basket and give it to the guests who are going back to their village. One of the guests who are about to leave must give the host a sword as present, keeping one of his feet on the fire place. This is the meaning that they have

already made a last farewell to the bride they all had brought here. The host must give this person a silk nether garment as present. Then the wedding is over.

From that day onwards, the bride must do household duties as a member of the family. Once the guests have left them, they must cook glutinous rice by means of steam to prepare *kaung-ye*. It usually takes four days to get fermented. The woman must stay inside until the drink is ready. When *Kaung-ye* is ready, the father-in-laws give her all the possessions they have and the household duties.

Six months or a year after the wedding, the couple visits the wife's parents. They take some presents. The presents include *kaung-ye*, alcoholic drinks, eggs, steamed and pounded glutinous rice dressed with roasted sesame seeds (*khaw-pout*), and the bride price includes the double-length lower garment, and gongs. The wife's parents give their daughter a blouse with small silver gongs on it, a silver bracelet, and some necklaces and they also give the son-in-law a silver sword and things he likes. The presents for the son-in-law represent to encourage their son-in-law's fighting to the enemies bravely.

When they get a child also, they go to them to parents the gifts with respect; the gifts are usually glutinous rice, eggs, liquor, *khaung-ye*, pickled tea leaves, the meat of a fowl cooked by boiling, a double length nether garment worn by men. These things are carried by them in a basket with tumpline. If the child is a male one, the gifts from his grandparents is usually a silver scabbard and a bag with small silver gongs while for a female one the gifts are necklace, a pair of earring with a screw-on back piece, bracelet and a nether garment. They make wishes for the child.

Nowadays, most *Zaiwa (Azi)* nationals are converted into Christianity. The tradition of communicating with the traditionally believed spirits is not practised anymore except live in hill side and along the *Yunnan* border from China. The wedding is organized in front of the groom's house or at the church (see in figure-43). The ministers of the church wed the couple.



Figure 43. Wedding at the Church

During the wedding, the father of the bride walks his daughter to the groom (see in figure-44). The minister of the church prays to God for the couple (see in figure-45). The couple takes an oath before the minister. Someone also gives them good advice, and the people sing prayer songs together (see in figure-46). This is how the *Zaiwa (Azi)* national is wedded before God taking an oath.



Figure 44. Father and Bride Entering to the Church



Figure 45. Talking about Marriage



Figure 46. Praying for the couple

5.2.7 Kinship Systems

The extended family or household (*Htinggaw*), and the clan or major lineage *Mayu-Dama* are the most importance in determining one's relationships. The term "*Mayu-Dama*" means the descendants of mother-in-law and the descendants of son-in-law, refers to anyone of the exogamous marriage among the *Zaiwa (Azi)*, and it traces its descent from one of the five main sons of *Wa-kyet-Wa*. In each clan, descent is consistently traced by it and it has been sub-divided into two or more sub-clans. This represents further divisions or segregation within a clan, for which the terms lineage and sub-lineage were used. In the *Zaiwa (Azi)* national, there are five major clans such as the *Marip*, *Maran*, *Lahtaw*, *Nhkum* and *Lahpai*, yet there are also other clans that trace in our ancestry to the sons of *Wah-kyet-Wa*, rather than to the first five. It must also be painted out that each clan includes both chief (*Duwa-Laphi*) and commoners (*Dum Hpau*, *Hpukawn*, *Mahkaw*, *Myi Shi*, *Zunwa*). In ancient time, a chief of one clan may have commoner of all clans living in the villages under his control.

A certain clan belongs to the greatest importance in understanding relationships and it involves in definite responsibilities and privileges and it is very powerful factor in *Zaiwa (Azi)* social relationships. In addition to the clan, the tribe is another unit of *Zaiwa (Azi)* social structure. The term tribe is used with the simple connotation of a people who usually occupy the same general territory, commonly speak the same language, and follow the same way of life.

When two *Zaiwa (Azi)* national strangers meet together, they first introduce themselves by asking one's ruling name whether he or she is *Laphi*, *Lahtaw*, *Maran*, *Marip* or *Nkhum*. This is an important social contact with the *Zaiwa (Azi)* national. However, in terms of the relation within the tribes, there are only three groups, that

are based on family system: the first one the lineage of brothers is called in *Zaiwa (Azi)* language “*Guman*.” Its members are the descendants of the same ancestor among the great grandfathers. In other words, if two persons are the descendants of the same father, no matter that one is the male and the other is the female, they are siblings by clan (They cannot marry each other and related in brother-in-law” descent). Secondly the lineage of father-in-law is called in *Zaiwa (Azi)* language “*Mont*.” The *Zaiwa (Azi)* national regard all the relatives, male or female, of their mothers, grandmothers and the mother of their grandfather as the members of the lineage group of mother-in-law. Thirdly the lineage of son-in-law is called in *Zaiwa (Azi)* language “*Zawmowt*.” All the relatives of a husband who has married the one of their lineage group of brothers are called the lineage group of son-in-law. The ones who have married the sister of father or the sister of grandfather are also included in this lineage group.

Regarding the relationship between the two or three lineage groups, one peculiar thing is it is not a kind of relation between two families but it is a kind of relation between the two lineage groups. Thus, there are many customary rules to be followed by both sides. Most of them pay regard to these rules for the sake of the unity among the whole society. The person who neglects it is rarely.

Any male *Zaiwa (Azi)* cannot marry the one from the lineage group of son-in-law. Likewise, a female one must not marry the one from the lineage group of parents-in-law. Any *Zaiwa (Azi)* man or woman cannot marry the one among the lineage group “brother-in-law.” It was found that the two lineage groups of son-in-law and mother-in-law have very close relationship; but the lineage group of son-in-law have to pay due respect to the lineage group of mother-in-law. It was found that only a male of “son-in-law” lineage could marry to a female of “mother-in-law” lineage. It is prohibited a marriage of a male of “mother-in-law” group to a female of “son-in-law” group. Almost all the *Zaiwa (Azi)* national must know how their family relates to another family, and who they can marry to. Therefore, it can be said that the system of marriage of *Zaiwa (Azi)* national is exogamous family system.

Throughout the history of human race, in every society, there have been traditional customary rules for their own forms of family that are to be followed strictly by all the members. These rules are meant for safeguarding their forms of families and the kinship system they all have traditionally practiced. Family is a basic

social institution comprising husband, wife and their children including the ones adopted.

In *Zaiwa (Azi)* family, husband is the leader of the family and the most influential one. As he had given bride price to his parents-in-law for his wife, she now becomes his one of the “belonging”. Thus, in cultivation works or breeding business, husband is a leader and a decision maker. While his wife and children have to play the supporting roles. Though a husband takes the advice from a wife for doing something, the final decision power is in his hand only. But it is also learnt that a husband usually takes an advice more seriously from his brothers. When a leader of a family wants to marry off one of his offspring to the one suitable, he first takes advice from his uncles and then informs his wife the matter. She cannot cancel the advice given by the uncles of her husband.

In the *Zaiwa (Azi)* national, we can find that they have very strong family spirit and lineage group spirit. The word *Htin-gaw* in their language represents the parents, their offspring and all of their descendants whether they live together with them or not. A very strong kind of attachment exists among them. Therefore, the word *Htin-gaw* plays an important role in organizing the whole kinship group to become a united one because it does not refer only to the members of a certain family. Again, this word *Htin-gaw* has wider meaning. It may refer to only one family or all families in the village or all the villages in the whole region. All the ones who are paying worship to one common traditional spirit (*nat*) of paternal side are in fact the descendants of one father in the days of yore. All these descendants might be called one kinship group. Therefore, the basic social institution is family and when these families are combined it becomes one household and again, when these households are combined they become a kinship group.

They practise the patrilineal kinship system and the main duty of safeguarding the whole kinship group or the whole ethnic group goes to every male member of the society. This has been due to the fact that daughters in a family have become the members of the kinship groups of their husbands when they got married; only the sons remained to the members of their kinship group. Thus, a son has the duty to maintain the traditions of his father whether he is living in the same residence or not. As son is the prime factor of maintaining one's lineage, if a man has no son from his first marriage, he has to marry another one to adopt other person's son. In this way, the *Zaiwa (Azi)* national have maintained their lineage through many generations, and so

if a man is asked to which lineage he belongs to he will reply without hesitation with details for three to four generations back.

Their marriage system is so seriously that they favor more their tradition than love. They believe that the tradition must continue to exist so that the unity among the family groups is stronger and then only they will be invincible.

5.3 Funeral Ceremony of Zaiwa (Azi) National

Almost all the *Zaiwa (Azi)* national said before the *Zaiwa (Azi)* national become the Christian, they believe the spirit that has departed from the dead person has to go and so it must be sent to the place where the spirits of their ancestors are living. They regard this as their prime duty. If they fail to do so, they believe that the spirit may come and give them troubles.

When a person dies, to make it known to the neighbors, they fire gun-shots for three consecutive times. Then they have to beat a big gong in a special way that is customarily accepted to inform them there is a funeral case. On hearing the news, the relatives in far away areas come to the place bringing buffalo, bull, chicken, pig and other provisions with them.

5.3.1 Offering to the Guardian Spirit (*nat*)

When a person dies, they must ask the spirits (*nat*) to leave the house for a while. The reason for doing this is not to let these spirits (*nat*) see the dead body. Some said this practice has come from the belief that spirits (*nat*) might be flushed with embarrassment because they could not save his life. They wrap up all the things kept for the spirits (*nat*) at the shrine with leaves. It is put in a bamboo basket and it is hung in a tree outside the house. Before the funeral ceremony has come to an end, if there are occurs some matter, they must offer to the spirits (*nat*), they do it only there, outside of the house.

5.3.2 Washing the Body

Almost all the *Zaiwa (Azi)* national said funeral ceremony is connected with not only social matter but also a religious one. With sympathy in their bereavement, friends and relatives wash the body of the deceased; make decoration and necessary preparation for the funeral ceremony. They have the custom of fetching new to be used for washing the dead body and for the spirit medium. In fetching the water, the

spirit medium must lead the group, the players of gong, cymbals and drums. On arrival at the stream, he must say;

“May water from the river known as the Mung Shaung and Mung Nawng flow up-stream here.”

The ones who are going to fetch water from the stream must hold two bamboo tubes in one hand each and walk up to the stream and retreat for three times. Only at the fourth time of their approaching, they must take the water with bamboo tubes but with left hand following the current and right hand moving against the current. The reason is that in washing the dead body, the left hand of the deceased must be used in washing its face. The reason assigned is that in life the deceased used his right hand in eating his food; some acts are performed for the dead in a manner exactly the opposite to that followed in life, for reasons which appear to have been lost in the mists of the past.

After the spirit medium has told the dead one that he or she has already dead and so on, the corpse is transferred to the room where there is the shrine for spirits (*nats*). When it is there, by the support of the helpers, the dead body is kept on a piece of cloth in sitting position. Then the face is washed with the water from the bamboo tube or from the gong.

5.3.3 Preparing Dead Body

After that the deceased's hands and legs are washed and its hairs are combed. Then, wearing him with good dresses, his or her personal belongings are kept on the body and in the hands. If the dead person is a male one and a grown-up, when sword, lance, bag, bow, gun etc. are kept on his body, these things must be upside down, unlike the things of a living one. Besides, betel box, pin, cotton string, comb etc. are kept in the bamboo basket which he had carried during the time he was alive. But this basket must be kept beside him. If the dead one is a child, there must be toys beside the corpse. Then, a coin, usually a twenty-five-pya coin or fifty-pya coin, is kept into the mouth, as a fee for passing into the new world.

The dead person is shown to his great grandfathers and grandfathers in this position. The position of the corpse is changed so that the guests can see the face well (see in figure-47). The toes and thumbs of the corpse are tied with cotton strings. If the dead person is the head of the family, the corpse is kept right under the ridge of the roof; his personal belongings are kept hanging with a rope near him. They believe

that his spirit becomes the guardian spirit (*nat*) of the house until it is taken to the spiritual world of his great grandfathers. During this time, the spirit of the dead one is given foods made with salt and pepper.



Figure 47. Preparation of the Corpse

5.3.4 Plead with Great Grandfathers' Spirit

After the spirits (*nats*) have been informed to leave the house, the spirit medium must plead with the spirit of the grandparents for giving protection to his spirit. In informing the spirit of the great grandfather, the spirit medium must beat the gong with his left hand and tell him:

“You have already passed to the spiritual world and now your great grandchild is also following you; please you come yourself to bring him to the spiritual world of yours.”

At the end of these words, he must beat the gong with a new striker and repeat it for several times. In dealing with the dead one, when they have to use the hand in beating the gong or something, they use only left hand. But, depending on the sex and the age of the dead one, procedures vary. If the dead person is a woman, the shaman does not inform her death to her great grandfather but only her husband (if he is already dead) and his great grandfather. Gong is used for age-old people only and it is never used for young persons. After informing the great grandfather in this way, he must inform the grandfather and then the father of the dead one, one by one. In forming the spirit of the dead one their wish, the spirit medium must continue like this:

*“To save your life, we all have tried with every effort, including making offering to the spirits (*nats*) on behalf of you; yet all were in vain, and*

you have died just like your great grandfather, grandfather and your father; so you must now go to them."

In telling the dead one these words, the shaman does not use his former name but only the word "spirit" to refer him. This shows that they believe the dead person has now become a spirit and he or she is no longer a member of the living society.

5.3.5 Preparation for Disposal

At that time, friends and relatives of the deceased engaged in making a coffin. A bamboo grove is set up bamboo poles with all the leaves in the holes situated in front of the house. Before building a bamboo grove, they inform to their grate grand fathers' spirit for the dead person as traditional spirit (*nat*) and they has to be sacrificed with buffalo or bull killed. It looks like an original bamboo grove with its narrow base and spread out top portion, the shape of a wedge. The clothes of the dead one are kept hanging from the bamboo poles of this "bamboo grove". These bamboo poles are used in building a tent after burying the dead person.

The coffin is roughly fashioned out of the bole of a tree. If it is for a *Duwa* the tree is the cedar /*Latsai* (ᄇᄃᄃᄃ); otherwise the cotton or other available tree is used. To cut down the tree, they usually sacrifice the guardian spirit (*nat*) of the tree with a fowl killed at the foot of the tree for permission. To make a coffin out it, it is carved and for the lid it is cut into a layer about six inches. To beautify a coffin, redcolour is usually used with enamel paint or red ochre. The coffin is kept near the bamboo grove until the corpse is kept inside it.

In choosing a place for burying, one of them puts an egg on his palm and ask for the guardian spirit (*nat*)'s will where it is placed; he threw it away at random. If the egg broke at the place where it fell, they took it as the burial ground for the corpse. If the egg remained intact, they continued the finding until they got the proper place, in the same manner.

In digging the ground to bury the corpse, the *Mayu* kinship group of the dead person (the relatives of his wife) must begin the work. Before the digging started, a fowl was killed to offer to the guardian spirit due to permission. After that the diggers cooked it and had it. For ordinary people or class, the hole must have just three feet depth while for *Duwa* and his relatives, the depth was usually about four to five feet, and there were timber planks below it.

5.3.6 Offering to the Spirit of Great Grandfather of the Dead Person

In the evening of two days later, the family members sacrificed the spirits of the great grandfather and grandfather of the dead person with an animal to take away the spirit of the dead one with them. A fowl is usually used in this case by dividing it into four parts. One part which consists only the head is offered to the spirit of the dead person while the rest three are given to the great grandfather, grandfather and father of the dead person. But these three parts of the dead fowl are not alone to be offered; they are given together with liquor and *khaung-ye*.

5.3.7 Funeral Dance

On the day of offering of this sacrifice, in the evening, they perform a small dancing ceremony. The spirit medium has to inform the spirit of the dead person that they are going to do that. After that, they begin to play the gong and the drum with long neck hung from the bamboo poles of the “bamboo grove”. The dancing session is begun by the two dancing leaders, each holding a lance.

One of these two men represents the family and the other is for the dead person. There is a difference between the appearances of these two lances: the one held by the dancing leader that represents the family is decorated with strands of pink wool and tassels while the other one is not neatly made and it is held upside down. Men and children must follow the two leaders from the fire-place to the place where the coffin is kept. They all have to move there dancing, and slowly. But when they get near it, they return to the fire-place in the same manner, dancing. In this way, they make this going and coming back for three times. Only after that, they go outside and dance around the “bamboo grove”.

The group performs several dancing designs depicted every activity they have made from the time of death up to the present. The final pattern is to depict the picture of how they have set up bamboo poles with original leaves to create an imitated “bamboo grove”. This dancing is just the introduction for the dead ceremony and it is called “*Indaung-khran*” /အင်ဒေါင်ကဒန်.

5.3.8 Burial

The grave is a circular plot of land which is completely cleared of vegetation. The dead person is buried in the center of this spot, and at the final ceremony a ditch is dug around the grave. It is in the digging of this ditch that the dead of the relatives

must be used. The depth of the ditch is determined by the influence or importance of the deceased: the more important the deeper. Over the spot where the body is buried; earth is raised into a mound about one foot high, exactly as in the form of a Christian grave.

In the case of lay men, there is upraised over the grave a huge structure with a frame of bamboos and it is covered with thatch made (it procurable) of the leaves of the *Sumbwi* (ရှုန့်တင်) cane to protect weather condition and resembling a bee-hive. In the case of a chief (*Duwa*), the form of structure is that of a building with a tiered roof (*pja-tha* / ပြာသာဒ်).

There are two kinds of the graveyard; one is for ordinary death and another for violent death. In the olden day, some of them bury the corpse while the others cremate it. Generally, they bury a corpse if he or she had good health and many children before the death. But if it is the corpse of a person who died a violent death, or who is pregnant or who is a bachelor or a spinster, they cremate it at a place where no fire-wood or leaves collector goes. But one peculiar thing is they bury the coffin of a person who was seized with epilepsy in vertical position, in a deep hole. Then it is also covered with a broken piece of a glazed earthen jar.

The funeral ceremony usually takes place on the fourth or sixth or eighth day. A violent death is taken out of the house and the main front door of the house is never used; it is taken out through the hole made in the wall of bamboo matting (see in figure-48). Along the way of the funeral procession, two men must walk just beside the coffin and hold one sword each, the edge of which has been sharpened well. These two men must wave their swords in the air just like cutting it from time to time. The reason for such as acting is to protect the spirits of the living persons from following or from being forced to follow. Thus, they have to make gun-shots and play gong for threatening away of spirits. To threaten away spirits, the opposite sex of the dead person is usually assigned to do that duty.



Figure 48. Taking Out of the Door of Dead Person

Before the coffin is put into the hole, the family members of the dead person have the final chance of looking at the corpse. Then it is put into the ground and all the people fill the hole with lumps of earth to bury it. A stone pillar is set up near the mound, in the direction of the head of the dead body.

When all are about to return home from the graveyard, everyone takes the branches or leaves from nearby plants and bushes to strike oneself with an intention to threaten away some spirits that might cling to one. While striking, everyone must say again and again:

“Let me not come here next time”.

This is just the end of the first part of their funeral ceremony. Now, when the corpse has been buried, the dancing program continued. All people dance in correct timing of the three gongs making the traditional patterns of movement that are specially made for the purpose. Every dancing pattern has its own meaning and there are altogether about 37 kinds. They depict the pictures of how *Zaiwa (Azi)* national have struggled for their life, where they live and what they eat etc. In describing their daily life in detail, there is a particular dancing pattern for every aspect of their life such as slashing and burning wood to make a cultivation plot, planting and reaping crops, spinning and dressing cotton, weaving etc. The dancing performed from the burial day of the corpse to the final day of the funeral ceremony is called *Gabon-don / ဝဲဒဲဒဲ*.

The movements in these dances are so gentle that it is said the funeral dance are the most attractive and beautiful among all the *Zaiwa (Azi)* dances. Though generally these dances are meant for young ones, everyone, young or old, male or female never hesitate to take part in the group. As there are two leaders who are

experts in this, others have to follow his changing from time to time. The duration of this dancing program is usually from four to five days and so the ground is ever filled with villagers far and near. Dancing program begins in the evening and ends the next day when the sun appears. All the guests are treated with *khaung-ye* the whole night. Then the head of the family members must give the personal things of the deceased to the guests and relatives to keep them in remembrance of the dead one.

5.3.9 Cutting the Relation of the Spirit and the Corpse

The second part of the *Zaiwa (Azi)* national funeral ceremony is devoted to cutting the relation between the dead one and the living group, hiding the corpse (*Man-ma-khoi*) and sending the spirit of the dead person back to the spiritual world.

Though the corpse is now already buried, the spirit is still being paid homage in the house. The reason is that they traditionally believe that spirit is still lingering near the corpse and it is necessary to cut the relation of the spirit and the corpse. It is their duty to send this spirit back to the spiritual world of his or her great grandfathers. These two duties are regarded by them as the most important ones for them. Only after these activities, *Zaiwa (Azi)* funeral ceremony can be concluded.

The second part of the funeral ceremony begins in the morning after funeral ceremony. A pig is killed to be sacrificed to the guardian spirit for permission. Then the dancing is performed in the house. During that time, some go to the “bamboo grove” in front of the house to dismantle it and carry the bamboo poles to the burial mound. And they build a tent with them over the burial mound. This building of a tent over the mound is meant to live the dead person in there, to protect to the deceased’s spirit from rain and to give him happy. This is called by them *Guat-pa-daund / ဂွတ်ပဒေါင်*.

When the tent is completed, they keep several household goods and the pictures of animals along with the models of the sun and the moon, hanging from its posts (see in figure-49). The reason for keeping these models of the sun and the moon is said to be their wish for the spirit of the dead one to have sun light at daytime and moon light at night time.

To cut off the relation between the spirit of the deceased person and the living, the spirit medium has his own tactics; he keeps a seed of the grain called *Shin-myan*



Figure 49. The Pictures of Animal Along with the Models of Sun and Moon on Graveyard

/ ရှင်မြန် in the bamboo clappers, and burn it with fire until half of it breaks away to fall to the ground; he then picks up the burnt half of the seed and gives it to the spirit to plant; he tells him:

“If he can grow a plant with that seed, he can come back to the living world. If he cannot do it, he must stay in the spiritual world forever. This in fact is to terminate the relation between the spirit and the family members.

5.3.10 Hiding the Corpse

Then trenches are dug around the tent because the spirit of the dead person differs from the world and it is not needed for him or her to come hear them. As soon as the digging of the trenches is complete, six dancers without upper garments whose bodies are smeared with soot make dancing movements by threatening the spirit away. This is meant to prevent the spirit from coming and giving troubles to them, and it is called *Kyin-kyaing-kyaing* / ကျင်းကျိုင်းကျိုင်း.” Then the door of the tent over the burial mound is closed four times and the funeral ceremony is concluded then and there. This is the end of the program of hiding the corpse.

Just like the first time, the men and women who built a tent have to strike themselves with branches and leaves to threaten away the spirits that might have clung to their bodies. On their way back home, they have to pass through the plants grown on the land. When they get home, they have to be spread with water by someone waiting at home to threaten away the spirits.

Then a bull is killed somewhere in the west of the village and it is cooked to be offered to the village spirit (*nat*) to permit dancing. During that time, the two villagers dressed like comedians perform humorous and amusing to entertain the family members as well as the villagers, in front of the house of the family members. The reason is that they comfort to the family members of the deceased.

At sun-set, the final session of dancing programs is begun in front of that house. The number of members in this dancing group is eight, including the two dancing leaders. But there leaders are now not holding lances in their hands like the first time. During that time, other people are filling the holes in the ground with earth where formerly the bamboo posts of the "bamboo grove" were set up.

5.3.11 Sending of the Dead Person's Spirit to the Spiritual World

First, the spirit medium destroys the temporary shrine for the spirit of the deceased person made in the house. The wood and bamboo used in building the shrine are taken by a group of people to the graveyard to be disowned there. The next day, villagers go to the tent built over the burial mound to take the household goods formerly hung there. Then a man must throw a nether garment of the deceased person onto the mound whole, and another person must take it back and hand it over to another person. This giving and taking back process of the nether garment goes four times before finally they return home. But on their way back home, all along it, they must spread the rice powder. This is meant to show the way clearly to the spirits who are fond of the recently dead one. Only after these, the spirit medium begins his final work of sending the spirit to the spiritual world. Then, the spirit medium verbally issues an order for the deceased one in announcing the termination of the relation between the spirit and the living members of the family as well as the whole village. He also tells him:

"You precede the journey to the spiritual world of his great grandfather".

This process of sending the spirit to the spiritual world takes the whole night time and hence it comes to an end only the next day when the sun-light appears. It is said that there are altogether ten ways that lead to the spiritual world.

1. The way to be used for the deceased person who was killed by something that had a pointed end;
2. The way used for the dead person who died because of falling to the ground;

3. The way to be used for the dead one who was killed by a weapon such as gun, sword etc.;
4. The way used for the one who was drowned to death;
5. The way used for the one who was pressed to death under a tree or something of the sort;
6. The way used for the one who died of abortion;
7. The way used for the woman who died during the confinement period;
8. The way used for the one who was burnt to death;
9. The way used for the one who was murdered;
10. The way used for the one who died because of old age;

As the case of death mentioned above differ from one another, the worlds they are entitled to live in also differ from one another. For example, in sending the spirit of a *Zaiwa (Azi)* national who died in china, the spirit medium has to say:

“You have no more luck to stay in this world; you have carried out all your duty in your previous life and so cut off your attachment to your parents and relatives; I will show you the way and the place where you must stay; keep your eyes open and strain your ears, I will send you to a paradise full of bliss where you grandparents are living; take heed of my words.”

But this is only his introduction; he carries on to say the way he must take to get there, in detail.

“Big son, if you leave Yunan in China and pass Tarhaw Stream and cross over Yinswe Mountain you will get to the mountain pass called Lon-chain-chet that is the meeting point of Monlibwum in Myanmar and China-Myanmar border area. From there you will get to Bumwa, and then Mon-jan-chet which is the junction point of four ways, and then Sadon, Wuzechet that is in the south.”

And, spirit medium said him how to go to grandfather's said:

Now, your legs might be stiff and so, to get to your grandfather's place, to be able to continue your journey from Wuzechet, make leaves your wings and make branches of trees your walking sticks and then ride clouds. When you get to Gyi-bwe and then Gyi-hi, you must cross the Maykha River to meet your grandmother weeding in the farm land at the place which is in the upper reached of the junction point of nine

branch lines of the roads. You will find your grandfather fishing at a place where there are nine dams. When you get to them, they will be glad and hug you on their backs to go to the place which is a paradise and it is ever blissful."

To this day, spirit medium are directing the spirits to get to the paradises using these kinds of phraseology. They believe if a spirit is neglected and not directed in this way to get to his paradise, it will wander all over the region after becoming a ghost. This directing of a spirit takes the whole night-time and so it is concluded only in the next morning.

It shows they have traditional belief that the spirit as well as the dead body of a deceased person must be removed from the living world. But even after directing by spirit medium, a spirit sometimes comes back because he or she has died a violent death. In such a situation, that spirit is given a shrine at home as the guardian spirit (*nat*) of the house. In this way, the number of traditional spirits (*nats*) is ever increasing.

5.3.12 Plead Guardian Spirit (*nat*) for Coming Back

After clearing off the spirit as well as the corpse, the house is washed with perfume and the family members and guests are also spread with it. In the house, fate spirit (*Kyamar nat*) was sacrificed with a fowl because sometimes someone whose spirit follow to the spirit of the deceased person so that the spirit medium must call it back in the same way, using the same text and phraseology. In directing such a spirit to come back, the journey is the reverse course of the spirit of the dead one. After all these, all the relatives and friends pray for good dreams regarding the deceased person. After that the traditional spirit (*nat*) formerly living in the shrine of the house pleads for coming back. It is also offered a fowl. There is a small ritual to offer foods to the spirit (*nat*) to sing the praises of them.

But a funeral ceremony depends upon the weather as well as the economic situation of the family; if it occurs during the cultivation season, it is postponed until rain is gone. In the same way, if the family has no enough money to celebrate funeral it only takes two-day. It is done to be complete with a small number of relatives. The spirit of the deceased is not transferred to the grandparents; the corpse is washed and taken into the coffin after offering a fowl or a pig. Then the spirit medium takes it to the cemetery and builds a tent over the burial mound. These spirits have been never

invited when their grandchildren die. The spirit of the deceased person is regarded as one of the family members. His or her personal belongings are kept hanging in the room where he or she died. Foods are also given daily to the spirit. But when the foods are disowned, children must abstain from eating it because they worry the spirit disturbs to the children. Only adults can have it.

If a member of a poor family dies at a place outside the village compound, and if it is not far away from the village, it is carried back to his house. If the place of death is at a far-off spot, the corpse is buried there. But in such a case, the personal belongings of the deceased person such as sword, bag etc. must be brought back home. If he has no sword or bag, one thing must be brought back instead of that. At home, the thing must be kept along with a sword as his personal belonging. Then the spirit medium is invited to the house to carry on the duties.

5.3.13 Funeral of Christians

Among the *Zaiwa (Azi)* national Christians, in a case of funeral ceremony, it is found that there is a mix of their former traditional practices and the new Christian ones. According to Christian belief, when a person dies, the spirit goes up to the heaven. When it is informed to the church that a Christian has died, the priest or some leader of it comes to the house of the family and he prays for the deceased to be accepted by God and to be given a place in the heaven for him or her (see in figure-50).



Figure 50. Praying for the Deceased in the House

Other rituals are done under the sponsorship of the church leaders. Washing the dead body, wearing it with clean clothes, preparing the place for the corpse are carried out by the young members of the church and the relatives from paternal side.

Guests are served with food and they make contributions in return for the expense. The priest also makes a contribution on behalf of the church.

Before they go to the cemetery they go to the church for prayer. The reason for taking the corpse first to the church is to create an occasion on which others can have remorse. After that singing by choir, sermon by the priest, narration of the biography of the deceased, thanking etc were done. Then they proceed to the cemetery where before the corpse is buried, the priest prays for the deceased to be accepted by God (see in figure-51).



Figure 51. Praying for the Deceased in Cemetery

Once again, when they are back at home, prayers are done for three days continuously in the evening, for the spirit to be able to be in peace at the heaven. From the beginning to the end, all these rituals of the funeral ceremony are done under the guidance of the priest. The grave digger has to be given a certain amount of money fixed by him also. There are sometimes memorial services on the exact date of after one month or one year. Generally, after making prayers for three consecutive nights at home, formal rituals of a funeral ceremony are regarded complete. The guests are served with rice and curries that are prepared with buffalo, bull, pig, chicken etc.

5.4 House Warming Ceremony

Housewarming ceremonies are also important social functions for *Zaiwa (Azi)* national. Some people give the house warming party as soon as they have built a new house and some postpone the party for a year or so. Usually, the ceremonies are given in March or April.

In ancient times, house warming ceremonies are usually given on the date chosen by spirit-medium. The spirit-medium also suggests which one among fire, pots, stove, and trunks must be taken into the house. First, the elders of the village

enter into the house and take the seats prepared for them. Then, the husband of the household, fully dressed and carrying the sword and bags, and the wife carrying the pots, rice, salt, and other necessary items on her back, enter into the house. The lighted torches they used at the old house must also be moved to their new house. Their children carry other items. When they arrive at the door, they stop to answer the questions asked by the elders in the house. The questions and answers are:

"Why are you here?"

"I'm here to live in my new house."

"What are the things with you?"

"I have come with lots of gold, silver, and many other things."

"All right, then. Come in."

When they are given the permission by the elders, the wife goes to the kitchen and, with the lighted torch they have brought, make fire at the new place. Then she starts cooking the first meal at the new house.

The guests also bring food and presents for the family. The members of the lineage of son-in-law of the man bring valuable presents. The wife's parents also give the family what they have been keeping for them since she got married.

Traditionally, *Zaiwa (Azi)* national do not live in a new house without giving a housewarming party. They at least give a small party before they live at the new house. The people of ordinary family make offerings to their ancestors, (but e.g the *Duwa* makes offerings to the sky spirit (*nat*). The spirit-medium talk about the house warming ceremony, give good advices and make good wishes for the family.

Anyone, young or old, man or woman, can attend the party. All the guests are served as the family can afford. Rich families celebrate house warming *Manau* festival where only men dance to commemorate happy life. Ten to twenty men dance holding sticks in their right hands. They touch the floor with the end of the stick when they put down the foot. They go round and round the living room. The first man holds a stick has small hooks where the guests can place their presents. The sticks are about three cubits and one hand span long. They sing the songs depicting the life of their ancestors, who lived in forests, lived on gardening or hunting, and how they fetched the wood and bamboos from the forest, how they brought them to the place where they built their houses and how they built their houses. They dance sometimes in a circle and sometimes in a line. The meaning for performing these styles of dancing is to depict their life. The dance is so amusing and so encouraging.

Although *Zaiwa (Azi)* national are converted into Christianity, the traditional house warming ceremonies are still alive. However, the role of spirit medium is replaced with the ministers of the churches to bless the family. A house warming party is also an occasion for the elders to discuss about their relatives, their children's marriages, and the people exchange the presents.

At the party, they can sort out remaining *Japhaga* issues. The *Japhaga* that the lineage of son-in-law has to give or the *Japhaga* that the family owes to the lineage of parents-in-law are also given on that day. If there is a single woman in the family, a man from the lineage of son-in-law can propose the marriage or the engagement with the *Japhaga*. Exchanging *Japhaga* at the house warming ceremony can strengthen the relationship among the relatives. The guests present the household items such as food, kitchenware, furniture, clothes, etc. in order to support the family at their new house.

5.5 Christmas Festival

Most *Zaiwa (Azi)* national said that they believe spirit-worship but they was converted into Christianity around 1882, and celebrates Christmas day on 25 December every year. Concerning the Christmas festival, an older Christian said: *“According to the Bible, God created light and darkness, water, earth, air, living creatures and non-living things. When he had completed the creation of the universe, he created a man and a woman that were the last creation of Him”*.

God's creation of the man and the woman was to rule the universe with everything in it, and to produce generation of human beings. God also laid down the Ten Commandments for people to abide by. As the population of human being increased, people started to behave against the commandments. God caused the flood on earth in order to purify the human, and only those who were obedient to him survived. However, God knew that there was no-one who was absolutely flawless. Out of compassion and love, he sent his son; Jesus will be forgiven by God. The message also said that anyone who follows the Bible, the teaching of Jesus, will feel safe for the time after death and are guaranteed to go to heaven.

Jesus Christ was born to Mother Mary in Berlin. He delivered the message of salvation, and his words were recorded in the Bible. God (Jesus Christ) was the Lord of Peace and for the joyous occasion of the day he was born, people celebrate Christmas day in order to welcome his coming to the human world.



Figure 52. Celebrating Christmas Festival and Reading the Bible from Priests

Every Christian celebrates Christmas day on 25 December (see in figure-52). Christians decorate to the church and their houses with beautiful pictures, Christmas wishes, and Christmas trees. They invite friends, neighbors and relatives to their house where they host the guests. People exchange presents on the occasion. Christmas celebrations are also organized in churches. The ministers and priests read the Bible and make good wishes for people. People sing religious songs, greet one another cheerfully, and read the Bible together (see in figure-53). They also make some contributions to the church and exchange presents. People enjoy the food together.



Figure 53. Reading the Bible

On the Christmas night, they have ceremonies where they perform traditional dance and music. This is a kind of gathering of friends and an event where people make new friends. It is related to social affairs. Regarding this case, a 50-year-old mother said:

“I expect my daughter to find life-partner on Christmas festival”.

Moreover, it is also considered as a social event where people in the same or different nationalities build up and strengthen unity. Christmas celebrations are

enjoyed by people of other religions. December is the month when people spend their evening donation, singing religious songs about the birth of Jesus and his salvation (see in figure-54). Youths send out Christmas cards to their friends' houses where they visit and bring the blessing of God through songs and good wishes. People happily contribute some money to the groups, and also offer food to them (see in figure-55).



Figure 54. Donation and Singing Religious Songs in Christmas Festival



Figure 55. Entertaining with a Meal at the Christmas Festival

5.6 New Year Festival (*Zan Htai Poi*)

The majority *Zaiwa* (*Azi*) national hold New Year festival in February. Olden days, before the date comes, the spirit medium has to offer the traditional spirit (*nat*) with foods. They have to prepare liquor and *khaung-ye* in advance for the festival day. For spirit (*nat*) and elderly men of the village, liquor has to be kept in pots and bury them underground for six months or one year.

The fish or the meat to be offered to the spirit (*nat*) must have no blemish or flaw. When the New Year festival day is approaching, every house prepares a kind of

snack called *khaw-poke*, noodle and chicken, pig, duck for that day. Some young men and women catch fish in streams and rivers, and collect several kinds of flower for decoration. On the festival day, after offering to the traditional spirits (*nats*) the villagers happily eat the foods they have collected for that day.

On New Year day, they have to ask for pardon from those whom they had insulted and again they have to forgive guilt. Another lovely custom is they rid of debts with kindness on this day. Those who are Christian and worship spirits (*nats*) is an occasion to ask blessing from spirits (*nats*) and God for better and happy future on this day (see in figure-56).



Figure 56. Praying Bible in the New Year Eve

5.7 Traditional Ceremony of Eating the First Crop (*Gu Sik Zaw Poi*)

One of the ceremonies that *Zaiwa* (*Azi*) national still enjoy is eating the first crop (*Gu Sik Zaw Poi*). The feasts usually fall in October and November every year. All the *Zaiwa* (*Azi*) nationals in the village organize the feast. The majority believes that the food they have now is given by the sun spirit (*nat*) called *Mahtum-Mahta* / မေတ္တမေတ္တ, and therefore, they show their thanks to the sun spirit (*nat*) by making

offerings at the feast before they eat the food. An older *Zaiwa* (*Azi*) national said their traditional oral history:

“When human beings began on earth, the rice eaten was god. It was only grown in the celestial realm called Mahtum-Mahta. The rice available on earth at that time was not really eatable. Therefore, people asked for Mahtum-Mahta god. The god gave them rice (husked paddy) for people, but it cannot be grown. The people of that time often suffer starvation. Finally, the god gave them the paddy that the people can grow. The sun god gave the people the paddy with the grain in the shape of the tail of a horse and the plant of its leg. But a chameleon's curse transformed the grain in the size of its sole and the plant of its tail. However, since then, people have been making yearly offerings to their Mahtum-Mahta god when they harvest. Later, they also celebrate the harvest feast”.

All the people clean the entire village before the feast. The streets in the village and the roads connecting with other villages or with the farms must be cleaned. The reason is that they propitiate traditional also spirits especially village, rivers, streams, forests and mountains on that day. Some rice grain for the feast is kept at the chief's house. People gather meat, fish, liquors and *khaung-ye*. They also gather leaves, wood, bamboos, and build a pavilion.

On the day of the harvest feast, every family brings their farm products such as rice, cucumbers, corns, and other kinds of vegetables and fruit (see in figure-57). The spirit-medium leads the offering to the traditionally worshipped spirits (*nats*): the guardian spirit (*nat*) of the village, rivers, streams, forests and mountains. People are happy to get their harvest, and they are thankful to the spirit (*nat*) who protect them from dangers and who help them grow the paddy. As a token of their thanks to the spirit (*nat*) they make this offering.



Figure 57. Bringing Farm Products to the Church

After sacrificial offerings to the *Mahtum-Mahta*, they cook the food and eat together. The elders, while eating, discuss about the farming they had in previous year and the one that they will have coming year. They make plans for the farming. They discuss where they make a new farm, who will work on a particular farm, and when they will start farming.

Therefore, the harvest feast is not only organized for spiritual purpose, but it is also a kind of meeting where the leaders plan for the future of their tribes.

Nowaday, most *Zaiwa (Azi)* nationals have become Christians and they propitiate *Mahtum-Mahta* spirit (*nat*) at the church. One day before the feast, everyone brings their products – rice, corns, cucumbers, taro-roots, bananas, grapefruits, gourds, aubergines (eggplants), pumpkins, etc. – to the church. They also clean and decorate the church in and out. They prepare the food for the guests.

On the day of the feast, they offer all kinds of their products to God because they are Christians. They believe that food is given to man by God. Therefore, they promise that they would always have faith in God and pray for luck and protection. Then the sermon is given and they sing the prayer songs (see in figure-58). After the prayer, the feast began. Harvest feast is in fact traditional which has a long history. It can bring about friendship among the members. It is also unity among *Zaiwa (Azi)* national. Therefore, traditional ceremony of eating the first crop (*Gu Sik Zaw Poi*) considered as a social event where people in the same or different nationalities build up and strengthen unity, enjoyed by people of other religions (see in figure-59).



Figure 58. The Ministers Read the Bible and Make Good Wishes for People in Eating the First Crops Ceremony



Figure 59. Celebration in Eating the First Crops

CHAPTER (6)

DISCUSSION

In this chapter, findings, relating to objectives of the study and research theories were presented.

6.1 Anthropological Perspectives on Differences between Ritual and Ceremony

As Beals and Hoijer said in Literature (1965), *Zaiwa (Azi)* national have public celebrations and individual celebrations. *Manau* festival is a ceremony that is publicly celebrated, and they are formed with religious acts such as praying, singing sacred songs, dancing to the gods, and making sacrifices. There are also rituals belonging to the *Manau* festival ceremony such as choosing a place for the ceremony, making offerings to the guardian spirit of the earth when they look for a tree to make *Manau* pole and *Manau* drum. There are also other rituals such as offerings to the family spirit (*nat*), inviting *Madai* spirit (*nat*) to bless at the *Manau* festival, offering pork, alcohol drinks and *Khaung-ye* to *Madai* spirit (*nat*) and his wife, making offerings to the sun- spirit (*nat*) and the moon- spirit (*nat*), dancing at the beginning of the ceremony where the dance is led by the host family and two leaders, and dance-performances of the relatives of the host family. In *Manau* ceremonies, people sometimes listen to the history of *Zaiwa (Azi)* national and watch the plays with the songs as their historical background. It seems that *Zaiwa (Azi)* national want to know people of other tribes and their younger generations about their history. At Christmas, they have some religious functions such as singing prayer songs and listening to the talks on the Bible. These scholars state that rituals are only in connection with religious acts, but the ceremonies of *Zaiwa (Azi)* national in Waingmaw and Warshaung Village are not only related to religious acts, but also to economic, social and political situations.

It was mentioned that in the marriages and funerals that are the individual life crises, rite of passage of *Zaiwa (Azi)* national belongs to the entire community, and the harvest ceremony is the celebrations where people make offerings to *Mahta-mahtar* spirit (*nat*) and other farm-related spirit (*nat*) that bless the people with good harvest. Present study does not reveal the combination of rites of intensification and rite of passage.

6.2 Anthropological Perspectives on Rituals

Baum (1990) Islam et al. (2006) and Haviland et al. (2011), in Literature, stated that *Manau* festivals, harvest festivals, and Christmas celebrations can strengthen the unity of all Kachin tribes, including *Zaiwa (Azi)* national, since people meet and work together at these festivals. The festivals are not only meant for ritual and ceremonial purposes, but also to meet and to make friends. These festivals are, in a way, meetings of the members of the tribe. They discuss different matters when they meet. From the above, it is found that ritual is a vital factor for unity between the members of its society.

6.3 Types of Ritual

R L. Stein and P L. Stein (2011) said that public ritual involves the manipulation of religious symbols such as prayers, offerings, and readings of sacred literature. The scholars explain rituals concerning with seasonal festivals and ceremonies that are celebrated for a particular need of an individual or a community. The former sort of festivals is called prescriptive rituals and the other one is called rituals.

Another ways of describing rituals is to identify them as being performed on a regular basis as part of a religious calendar or being performed when a particular need crises, such as a marriage or a death. The former are called periodic rituals or calendrical rituals; the latter are called occasional rituals. An example of a periodic ritual is Diwali, the Festival of Lights, one of the most important festivals in India. It was originally a Hindu festival, but its observance has spread, and it is celebrate as a public holiday throughout India. Diwali is celebrated on the darkest night (the new moon). During the festival, oil lamps are lit, and firecrackers are set off. The ritual is associated with several important mythical events. The lights that are associated with this festival are said to symbolize the removal of spiritual darkness (ibid). The latter includes rituals to control an infestation of insect pests or to bring rain, performed when crops are threatened or when rain does not come. These are also associated with important events in the life of an individual. These include rituals marking birth, marriage, and death (ibid).

In the same way, Miller (2011) also, agreeing with those scholars, said that there are two kinds of rituals – period rituals and non-period rituals. Many periodic rituals are performed annually to mark a seasonal milestone such as planting or

harvesting or to commemorate an important event. Non-periodic rituals, in contrast, occur irregularly, at unpredictable times, in response to and scheduled events, such as a drought or flood, or to mark events in a person's life, such as illness, infertility, birth, marriage, or death.

Similarly, period ritual or prescriptive or calendarical and non-period ritual or occasional or situational rituals are organized in Warshaung Village in Waingmaw Township where *Zaiwa (Azi)* national live. Calendarical rituals include *Manau* festivals, harvest ceremonies, New Year celebrations, and Christmas celebrations, and situational rituals include weddings and funerals. *Manau* pole and the dances at a *Manau* festival depict the history of their tribe. *Khaung-ye* is considered to be like mother's milk and people are offered *Khaung-ye* in order to remind them of their mothers' gratitude. *Manau* means "group singing and dancing" in their language. *Manau* festivals are not only for dances, but also for meeting of the members of the tribe to discuss about politics, economy and social matters. In the same way, harvest festivals are seemed as the occasions to show their gratitude towards gods, but they are, in fact, the meetings of the people. People make shelves on which they put their farm products, but it is not really a decoration. These farm products are offered to gods. When they come to the harvest ceremonies, people carry farm products in bamboo baskets called *Shingnoi* or basket (*Pa-laing/၂၀၆၆*), and it is to remind themselves of using this kind of baskets when they go to work at their hill-side farms. Christmas is a celebration when people welcome God on earth. The decorations depict the birth place of God. People decorate their houses, yards, and churches during Christmas and these decorations are dedicated to God.

Here, discussions will be made on Literature review of Miller (2011) concerning with festivals and these discussions will highlight the facts acquired in this study. *Zaiwa (Azi)* national of Waingmaw and Warshaung Village have celebrations which are basically of two kinds – sacred rituals and secular rituals. *Manau* festivals, harvest ceremonies, New Year celebrations, and Christmas celebrations are sacred rituals, and there are legendary stories concerning with these celebrations. Dances, songs and talks at these celebrations depict the history behind them. As a matter of fact, they can be considered as the combination of sacred rituals and secular rituals. It is because, these festivals are not only meant to celebrate for religious purpose, but also for secular purposes. They are in a way meeting of the members of the tribe to

discuss the economic, political, and social matters. Miller (2011) said that secular rituals have nothing to do with supernatural realm. However, this study shows that weddings and funeral functions of *Zaiwa (Azi)* national are secular rituals that are linked with supernatural matters such as making offerings to spirits.

6.4 Anthropological Perspectives on Rite of Passage

In the book of Haviland et al. (2011) and R L. Stein and P L. Stein (2011), they have classified different types of ritual. There are three stages: separation, transition, and incorporation in rite of passage. R L. Stein and P L. Stein (2011) focused on a rite of passage of the wedding in the United States. According to their findings, in the separation phase, an engagement party, and the bride walks down the aisle and bids farewell to her parents are included.

Similarly, there are also three stages in *Zaiwa (Azi)* wedding ceremony: separation, transition, and incorporation. In the wedding of the United States in the separation stage, engagements do not require go-betweens, but in the customs of *Zaiwa (Azi)* national, go-betweens play an important role when a man proposes a woman for engagement. The ability of Go-betweens may be able to reduce the cost of present items for the woman. They need to go at least three-time-visits to the woman's family and propose on behalf of the man. He has to give presents to the bride's family. On the second time, if the bride's family accepts the present from the groom's family, they know that this is a sign of agreement on the engagement. After that, two families discuss on how much the man's family has to present to the woman. It can be seen that, an engagement in the United States are not a really difficult process, but for *Zaiwa (Azi)* national it is very difficult to get agreement from the woman's family. Here, the role of go-betweens becomes more important. People select wedding dresses in the United States. *Zaiwa (Azi)* national also selects wedding dresses. Some prefer traditional wedding dresses while others prefer western wedding dresses. However, there are more stylish fashions in wedding dresses nowadays. In the United States, people mail the invitations, but *Zaiwa (Azi)* national send invitations by the bride and the groom in person. This probably shows respect for those who are invited to the wedding. Comparing the two traditions, it can be seen that people in the eastern countries show more respect on other people than those in the western countries. In the United States, people sign up with a gift registry, but *Zaiwa (Azi)* national have a systematic record for gifts. This is necessary because when they return with presents,

they have to give more valuable things. This also shows respect and appreciation for the gifts they receive. In the United States, people organize wedding rehearsals and rehearsal dinner parties. *Zaiwa (Azi)* national do not have wedding rehearsals. Instead, they make offerings to traditional spirit in order to bless the bride who is moving to the groom's house. This custom shows that *Zaiwa (Azi)* national show their care on the women in their families. They make the woman protected by the spirits when they send her to the groom's house. Parents show lots of care for their children. The differences between weddings in the United States and those of *Zaiwa (Azi)* national are due to different cultures which mold different value and areas of cares.

In the American wedding, the status is changed in the second step of transition phase. This phase is the actual ceremony, lasts from only a few minutes to over an hour. Likewise, *Zaiwa (Azi)* national, during the phase of transition, priests bless and admonish the couple, and the guests sing prayer songs. These form actual ceremonies. These similarities are due to the fact that they have the same faith in Christianity. Although *Zaiwa (Azi)* national have adopted Christianity as their belief since (about 1882), they continue to keep some of their traditional practices until now. There is a mixture of Christian belief and the practice of spirit-worship.

In the incorporation phase, the newly married couple is introduced with "Mr. and Mrs". This stage includes the reception or pray celebrating the marriage and a display of gifts and the writing of thank-you notes. In *Zaiwa (Azi)* national weddings, guests present gifts to the couple who return them with gifts as the token of their gratitude towards them. After the wedding, since the bride has become a member of the groom's family, she has to begin doing the housework at the in-laws' house. The differences between the custom of Americans and *Zaiwa (Azi)* national are due to the different criteria they use to define their customs.

Similarly, in Engle's study (1982), he reported the traditional Chinese marriages. In their marriage, the wife was carried by sedan chair from her father's household to the household of her husband's family. In this ritual, the bride was not only relocating to live with her husband, psychologically and socially; she was also giving up her status and rights as a daughter in her father's family and becoming a new person, a daughter-in-law in the family of her husband.

Regarding funeral ritual, Kurihara (1997) examined in urbanization and changing funerals in Japan. In a Japan funeral, there are 'rites of passage' with three stages - separation, transition, and reintegration. In the first stage, separation stage, at

the traditional funeral functions of Japanese people, as mentioned in Literature, they wet the lips of the dead body, clean the entire body, put it in a coffin, recite sutras near the dead body, and watch the funeral hall day and night. According to the present study, *Zaiwa (Azi)* national inform the relatives about the death of a family member immediately after the death, and when the relatives come, they clean the body. Previously, they used to make a coffin only after someone has died, and used to find a suitable tree for the coffin. They also used to inform the late ancestor-spirit (*nat*), and the house-guardian (*nat*) is requested to stay at a temporary place outside the house. The relatives and friends stay near the dead body. Nowadays, being Christians, *Zaiwa (Azi)* national invite priests to give talks on the Bible and pray to God. Therefore, it can be considered that they believe in life after death. A peculiar custom of *Zaiwa (Azi)* national is that, when an elderly person dies, they have dances performed at the funeral in order to console the late one and the family members. However, it is possible that *Zaiwa (Azi)* national are fond of dancing, and they even dance at funerals.

Studies show, as mentioned above, at the first stage of a funeral function, both Japanese and *Zaiwa (Azi)* national clean the body of the dead person and people stay near the dead body during the funeral. In Japan, they have funeral services to take care of the functions, but for *Zaiwa (Azi)* national, relatives help the family members of the late one. It can be seen, therefore, that social network is of much importance in festivals. There are some similarities among different cultures of different regions. It is probably because they have the same way of thinking. It can be said that *Zaiwa (Azi)* national rely on their relatives a lot, and they usually work together. Japanese are Buddhists and they invite monks to recite sutras at the funeral functions. On the other hand, *Zaiwa (Azi)* national used to make offerings to spirits before they adopted Christian faith. Nowadays, Christian *Zaiwa (Azi)* national invite priests to lead prayers. Therefore, it can be said that funeral functions are related to religious practices.

In the second stage, cremation and burial are carried out. These are rituals for sending the deceased to the afterworld. In the final service, an altar made of plain wood is set in the front of the room with white chrysanthemums surrounding it. Besides a picture of the deceased, a mortuary tablet on which a posthumous Buddhist name written down by a priest is also placed on the altar. Monks recite sutras, while people in dark mourning attire burn incense. As for the disposal of a corpse,

cremation is performed, a process introduced to Japan in the 7th century, after the advent of Buddhism in the 6th century. After the cremation, the bereaved family picks up the bones using chopsticks according to the traditional way. The bones are put into an urn and buried in a graveyard. A tombstone is constructed there.

According to present study, *Zaiwa (Azi)* national do not cremate the body; instead they bury it in a tomb. Some people decorate the tomb with traditional drawings and some erect a cross with the name of the dead person on it. It can be seen in the above mentioned statements that funeral functions are related to the belief and value criteria.

The third stage continues up to 33 years after one's death. During this stage, the bereaved family holds Buddhist mass services for the dead on the seventh day after the death, on the forty-ninth day after death, on the first anniversary of the death, on the second anniversary of the death, and on the thirty-second anniversary of the death. On memorial days, they visit the grave and set a wooden symbol of a Buddhist stupa behind the tombstone of the deceased. It is considered that during this long period, the individuality of the deceased gradually fades away. The deceased is then reintegrated into the afterworld as an 'ancestor'. These services are usually held under the watch of priests and temples. The family must donate a large sum of money to the temples. *Zaiwa (Azi)* national make charities in the name of the late person. They do it seven days after the death, a month after and a year after. Japanese people continue these charitable acts in the name of the late person for many years after death. *Zaiwa (Azi)* national believe that the late one has united with the late souls of the ancestors and he or she is now safe and sound, and there is no reason to worry about. Now also, they believe, being Christians, that the late soul is in Heaven with God and there is nothing to worry about. It can be noted here that people tend to believe future lives after death.

As Gennep (1966) stated in Literature, funeral functions of *Zaiwa (Azi)* national, like weddings that are individual rituals, can be seen in three separate stages – separation, transition, and incorporation. At the stage of separation, in a funeral function of a *Zaiwa (Azi)* family, people clean the body, decorate it, inform the late ancestors about the death, find a suitable tree and make a coffin, find a burial ground, and plant a bunch of bamboos. The stage of transition includes burying the body, building a temporary shelter above the tomb, hanging pictures on the poles of the shelter, dancing to console the family members and the late soul, and separating the

late soul with the family members. At the third stage, incorporation, the spirit-medium send the late soul to the ancestors. This kind of function which has these stages is called by Genep as rite of passage. Likewise, funeral functions of *Zaiwa (Azi)* national have three stages and therefore they can be considered as funeral rite of passage of *Zaiwa (Azi)* nationals.

Regarding Cohen's perspective on death ritual (1993), the celebrations including funeral functions are organized by relatives and neighbors. As Cohen mentioned, present study observes that funeral functions are organized by relatives and neighbors of the late one's family. This cooperative work of family, relatives and neighbors make funeral functions more alive. As soon as a person dies, the relatives, in order to prevent the late soul from getting lost, send spiritual information to the souls of the late elders of the family. Just after the body is buried, the relatives do spiritual things to unite the late one with the souls of the late elders of the family. Although they bury the body, they treat the late ones as if he or she were still alive. They provide the late one everything that he or she might need. This is the fact that proves that *Zaiwa (Azi)* national value their families and relatives. The family also makes the coffin and other people organize funeral dances in order to lessen the sadness of the family. This way, they show their love and cares for the late ones. *Zaiwa (Azi)* national keep a bunch of bamboos in front of their house as a sign that they have funeral function at their houses. This is also a warning for people to avoid inappropriate acts against the funerals. Therefore, it can be said that funeral functions are related to social relationships.

6.5 Relationship between Rituals, Myths, Beliefs and Symbols

Pratt and Rafaeli (1997) said that symbols as objects which represent organizations. Islam et al. (2006) said that rituals as a form of symbolic expression that takes places in organizations. This symbolic character plays an important role in maintaining and reinforcing social structures and incorporating individuals into a larger social entity (Trice, Belasco, & Alutto, 1969). Actions may also be considered to have symbolic functions; behaviours sets of behaviours, and occasions for behavior can act as symbols when they occur in the proper social contexts (Radcliffe-Brown, 1952 & Bandura, 1997). Crapo (2002) said that rituals provide definitions to symbols and they are yearly events. Haviland et al. (2011) also said that ritual involves religious activity. As Durkheim (1964) and (1961) mentioned in Literature, present

studies observe that festivals of *Zaiwa (Azi)* national become more and more colourful. Especially, *Manau* pole, the symbol of *Manau* festival is more colourful than before. Moreover, there are some changes in dresses. People now wear designers' dresses in dances. It is possible that, with these dresses, they are trying to identify themselves as Kachin, a unique tribe of Myanmar. This kind of change belongs to general consensus of the tribe. They are making changes in symbols that they adore. Symbols can be defined, in other words, symbols of a tribe represent the tribe itself. Every tribe has their unique symbol. This is seen in accordance with Durkheim's statement.

Present studies have found out that festivals of *Zaiwa (Azi)* national, especially *Manau* festivals, have dances and songs that depict the history of all Kachin tribes. People meet at the festivals and discuss about social, economic, and political matters. Working together help the problems solved well and strengthens the unity among all the Kachin tribes. *Zaiwa (Azi)* national make offerings to Madai spirit (*nat*) at the *Manau* festival that takes place every year since this is the spirit (*nat*) that grants them prosperities and happiness. These findings agree with what Crapo (2009) said in Literature. It can be seen that festivals of every tribes and races include religious symbols. Crapo also said that there are definitions to symbols in rituals and these festivals are yearly events. Haviland et al. (2011) also said that religious activity can be seen in rituals.

Wallace (1966) also defines that ritual is behavior and it is religion in action. These scholars, however, do not explain about symbols related to rituals. Wallace said ever ritual has sacred or secular symbols.

Likewise, in this study, *Zaiwa (Azi)* national annually celebrate *Manau* festival, marriage ceremony, funeral ceremony, New Year ceremony, House warming ceremony, Eating the first crop ceremony, and Christmas festival. Each of them will be discussed.

In the opening ceremony of *Manau* festival, all the *Zaiwa (Azi)* nationals sacrificed to the traditional spirit (*nat*), *Gwan-gun-gun-phine* as grandfather spirit (*nat*), with chicken, pig etc. It is probably because they believe that everything belongs to spirit (*nat*). When they choose ground for *Manau* festival, a pig and a fowl are sacrificed to the guardian spirit (*nat*) and paid homage. They also offer liquor and *khaung-ye* to them. When *Manau* festival is hold, except *Madai* spirit (*nat*), other spirit (*nats*) are offered foods with separate altars outside the field of *Manau*. Before

the opening ceremony, sun spirit called *Gyan nat* was sacrificed with a little pig but not *Shatar* spirit (*nat*) who is the female spirit of the moon. The figures of sun and moon, figures of flowers, scale, violin, cross-bow and catapult which are made of bamboo are offered to each of them. They make offerings to the sun spirit (*nat*) and the moon spirit (*nat*) probably because they believe that these spirits (*nats*) provide light to their life. Therefore, *Madai* was not the only spirit (*nat*) to whom the offerings are made at *Manau* festival, but there are also other spirits (*nats*) who they consider as their guardian spirit (*nat*). These offerings highlight the fact that *Zaiwa (Azi)* national believe that these spirits (*nats*) can cause damages in their social and economic life if they do not make such offerings.

In killing the little pig for *Gyan* spirit (*nat*), a daughter of the holder of the festival or his one of the close relative must take charge of that duty by wearing jewelry such as gold, silver and pearls best dresses. On the third day, the lineage of parents-in-laws participates in the *Manau* dance. On the last day of the festival, the lineage of the son-in-law perform *Phaw-set Manau* / မော့ဆင်မနော့ dance to entertain them. After these two lineages, the brother lineage of the holder perform a closing dance called *Wa-sid-naud* / ဝါးဆင်နော့. As it can be seen, *Manau* festivals are celebrated by the host family and joined by relatives. It is the custom of *Zaiwa (Azi)* national that the members of a family and relatives take care of one another, and co-operation among the relatives can be seen. Therefore, relatives play an important role in organizing *Manau* festivals.

Moreover, they pointed out the audience participate an active role in religious ritual. However, in this study, not only the audience but also the spirit medium, the *Duwa*, and the relatives participate in the festival. The leader or household head performing the *Manau* festival choose good wood without blemish or flaw to make pillars and to curve a big drum called *Manau* Drum.

Here, the high value they place on the *Madai* spirit (*nat*) and superstitious practices in making offerings to this spirit (*nat*) can be seen. He slaughtered a big pig and offer to the *Madai* spirit (*nat*) and his wife. Before the dancing in *Manau* festival, the holders of the festival invite spirit medium, his assistant, executive members of the festival to his or her house with great respect. The household head and his wife lead these respectable people with gentle dancing style into the *Manu* Chamber. Once they are in the chamber, they go round the shrine for *Madai* spirit (*nat*) four times,

clockwise, before taking their respective seats that are previously fixed. The *Manau* festival is led by the two leaders of dancing group, the holder of the festival with his wife accompanied by others, walk out of the chamber to the field of the festival called *Nawra / နော့ဝ်ရာ* *Manau* dancing ground, gently dancing style. It is found that Duwa, the chief of the village has to take an important role in *Manau* festivals.

The guests also participate in the dancing of *Manau* festival. In choosing the land plot, the dancers perform in holding pointed sticks in their hands while dancing. On the third day, the little banyan tree is planted by the holder of the festival or the one who prepares food for spirits (*nats*) and the elders of the village at one place near the entrance to the village after the festival. In carving *Manau* drum, the person who is skillful in carving cut down the tree according to the astrologer's prediction. All Kachin tribes from different areas meet at *Manau* festivals where they meet one another. They can find their relatives at the festivals and re-unite. One can find one's life-partner and parents can see if someone is suitable for their child. They also have a chance to discuss about their businesses and help one another. Relatives get chances to meet every year at the festivals and the unity can be built up. This can make *Zaiwa (Azi)* national more united and stronger.

All the procedure was led by the spirit medium, *Jaiwa* because they are the leaders of *Manau* festival. He predicts in choosing the ground and mark with grain powder on the two halves of the dead body of pig to sacrifice *Madai* spirit (*nat*) and his wife. He sacrifices a little pig for *Gyan* spirit (*nat*). In offering sacrifice to the earth spirit, *Shadip* spirit *nat*, he chose a young pig and kills it; the blood of the little pig is spread the field to clean; its well-cleaned meat is wrapped up with leaves of the plant called *Hpawgoi* (water lily/*Taung-zin*). It is cooked and sacrificed to the earth spirit (*Shadip nat*). After offering it to the spirit (*nat*), he and his assistant bury it at the Centre of the field. To close the festival, he cut off the creeper that is tied to the sacrificial altar for *Saline-maraw* spirit (*nat*) at the Centre of the ground. He and his assistant have to send back *Madai* spirit (*nat*) and his queen to their celestial abode by accompanying them. At a *Manau* festival, a spirit-medium called *Jaiwa* and his assistant lead all the activities. They play important roles at the festivals. Animal sacrifices are made in the name of *Madai* spirit (*nat*). It is because their ancestors were farmers or hunters.

The spirit-medium, at a *Manau* festival, read the story of the tribe while *Manau* dance is being performed. The dances depict the history of the tribe, the history of the *Manau* festivals, their traditional works on the hill-side farms, and their daily duties. Therefore, it can be said that *Manau* festivals serve as a means to hand down the culture to new generations. The dances depicting the life of *Zaiwa (Azi)* national may probably show that these people have high value on their tribe.

Studies on *Manau* festivals show that they are important events for *Zaiwa (Azi)* national's socio-economic life, socio-cultural life and socio-political life. Therefore, it can be said that *Manau* festivals, despite of being a religious functions, are important for the people's socio-economic life, socio-cultural life and socio-political life.

Duwa, the chief of a region, have a chance to meet all *Zaiwa (Azi)* national at one place. This is probably one of the reasons for celebrating *Manau* festivals. *Madai* spirit (*nat*) is believed to have influence on their economic and social matters, and *Manau* festivals are basically to make offerings to this spirit (*nat*). Obviously, they worry that failing to make offerings to this spirit (*nat*) may cause damages in their economic, social and administrative matters.

As it can be seen above, the members of this society celebrate *Manau* festivals which contain prayers, offerings and readings. Everyone at the festival takes parts to form the whole process, but especially, spirit-mediums, the village-chiefs, the host families, and their relatives play important roles.

Regarding wedding ceremony, *Zaiwa (Azi)* national have peculiar traditions. Single men and women consult with the moon-spirit (*nat*) about their life-partner. They sing songs to send the moon-spirits (*nats*) home before dawn. They make offerings to the spirits (*nats*) related to weddings. On the wedding day, the spirit (*nat*) of parents-in-law and the mountain spirit / *Jan-Htong nat* / ၵူထွန်းတော် are sacrificed with buffalos.

The spirit-medium fixes an auspicious date for the wedding, leads the offerings to family-spirit (*nat*) or ancestral spirit (*nat*), sings wedding songs to pay respect to the spirit (*nat*). In the evening on the wedding day, the spirit-medium introduces the couple to the *Madai* spirit (*nat*) or traditional spirits. In the evening or the next day of wedding ceremony, he introduces the couple to the spirit (*nat*) because the bride is member of the bridegroom's family.

Zaiwa (Azi) national practises patrilineal kinship system and weddings are led by uncles. After engagement, the relatives share their duties to help the couple. One day before the wedding, the go-between for the groom and the relatives of the groom pay a visit to the bridegroom's family and take the bride back to the groom's home. Part of the wedding ceremony is to give the bride and it is organized just before the wedding. For this, the bride's family, relatives and friends give presents to the groom's family and then they begin the wedding. On the wedding evening, the bride makes rice soup mixed with fish and serves the relatives from both side and the guests. She has to bring the rice and fish from her home. The elders from both sides admonish the couple and pray to the traditional spirits (*nats*). On next day morning, one of the bride's relatives admonishes the bride. After that, the bride, as the sign of becoming a member of the groom's family, starts doing the house works. A few days later, the couple visits the wife's parents' home to prove that their daughter is getting care and love from the husband's family. They take presents for the wife's parents who also return them some presents. *Zaiwa (Azi)* national have their faith in Christianity now and there are some changes in their customs. On the wedding day, the groom presents a gold ring to the bride as the sign of his care and love for her, and the bride presents the groom a silver sword and a bag decorated with small silver gongs as the sign of the reliance on her husband.

On the wedding day, when the bride enters into the groom's house, the groom's mother gives her a gold necklace as the sign that she accepts her as her daughter-in-law. After the wedding the groom family gives presents to the matchmaker, the relatives and guests from the bride's side as a token of their gratitude to them for the successful wedding.

A professional elderly woman or a spinster invites the moon-spirit (*nat*) and ask questions concerning with the wedding ceremony. Chaperones and the leader of the single men also help at the wedding. The go-betweens from the groom's side and the bride's side are the ones who are responsible for the entire process of a successful wedding.

The bridesmaids, when they enter the groom's house, carry two baskets (cane or bamboo basket with sling or tumpline) – one for the groom and one for the bride. The basket for the groom is called Nwe-ree and the one for the bride is called Nwe-lar. In the evening of the wedding day, there is a feast where the guests make good wishes for the couple.

Since *Zaiwa (Azi)* national are Christians now, weddings are led by ministers of the churches. They bless the couple on behalf of God, make them took oath, and admonish. It can be seen that *Zaiwa (Azi)* national make offerings to spirits. They probably believe that spirits control their lives. However, weddings are led by relatives rather than spirit-mediums. This shows that relatives play important roles in *Zaiwa (Azi)* national's life. Equally, go-betweeners from both sides play important roles in wedding.

The wedding processes of *Zaiwa (Azi)* national are unique. Many visits must be paid in order to get the couple engaged. They have a function where the bride is submitted to the groom's family. And the presents they give to the relatives must be as valuable as the ones they receive.

Regarding funeral ritual, in building bamboo grove for the deceased, they inform to their grate grand fathers' spirit for the dead person as traditional spirit (*nat*) and they sacrificed with buffalo or bull killed. When they make coffin, before cutting down the tree, they usually sacrifice the guardian spirit (*nat*) of the tree with a fowl killed at the foot of the tree for permission. Before the digging started, a fowl was killed to offer to the guardian spirit (*nat*) due to permission. In funeral ceremony, the evening of two days later, the family members sacrificed the spirits of the great grandfather and grandfather of the dead person with an animal to take away the spirit of the dead one with them. To cut the relation of the spirit and the corpse, a pig is killed to be sacrificed to the guardian spirit for permission. And they build a tent with them over the burial mound. Then a bull is killed somewhere in the west of the village and it is cooked to be offered to the village spirit (*nat*) to permit dancing. After clearing off the spirit as well as the corpse, fate spirit (*Kyamar nat*) was sacrificed with a fowl and the traditional spirit (*nat*) pleads for coming back with a fowl. There is a small ritual to offer foods to the spirit (*nat*) to sign the praises of them.

When a *Zaiwa (Azi)* dies, the spirit-medium cleans the body with water. He makes a place for the house-guardian spirit outside the house and requests the spirit to stay there during the funeral. People make offerings to the late soul, and that evening, the spirit-medium inform the dead person's soul to perform the funeral dance. The spirit-medium also chooses a place to bury the body. A bamboo shelter is built above the tomb. When the bamboos are taken for this purpose, the spirit-medium sacrifices a pig to the earth-spirit (*nat*). After the funeral dance, the spirit-medium sends the dead person's soul to the ancestors so that it will not come back to the living family. Then,

the spirit-medium sacrifices a chicken to *Krama*-spirit (*nat*) (the god that controls their fate) and also makes offerings to the house-guardian spirit (*nat*). Spirit worship is a practice important in funeral, and so is the role of the spirit-medium.

The spirit-medium informs the death of a family member to the dead ancestors, and introduces the former to the latter. With this act, here-unites the late person with the late ancestors. He also has to clean the body and makes sure that the family puts the late person's belongings with the body. They believe that, if they do this, late person, in his or her future life, can be physically pure and prosperous.

The relatives plant a bunch of bamboos for the late person. The belongings of the late person are hung on the bamboos. They also have to look for a suitable tree to make a coffin. It can be seen that all the relatives join any functions or activities of their family members.

Studies on funeral functions show that *Zaiwa* (*Azi*) national believe in the life after death, and that the role of relationship between the late one and the living family members is important. In other words, the relationship among *Zaiwa* (*Azi*) national is based on the value they place on one another, and care they show to one another.

The guests also dance funeral dances that are meant to make the dead one happy. The leader holds a spear called *Ma-hto* (မာ့တို) when they dance. The next day after the body is buried, six men dance with their upper bodies painted with soot. This is to prevent the dead person's soul from disturbing the living ones. They do not want the dead person's soul having attached to the previous life and trying to hang around the family. The dance is to drive the late soul away. After that the two villagers dressed like comedians perform humorous and amusing to entertain the family members as well as the villagers, in front of the house of the family members. People say that this dance is to console the family members who have lost their beloved one. However, it is possible that these people are fond of dancing and they always have reasons to dance. In fact, if a preacher preaches some lessons, instead of performing dances, it can be more beneficial for the living family members.

After that, at sunset time, eight people including two leaders dance the last funeral dance. At that night, while the spirit-medium is sending the dead person's soul to the ancestors, some people go to the burial ground and remove the roof above the tomb. They also throw the things that were hanging on the bamboos away. They believe that the dead person's soul has gone to a good place to meet the ancestors and

he or she should not come back to this world. However, it is possible that people worry that the dead person's soul might attach to those things and is unable to leave.

Funeral ceremonies are organized by the relatives and their friends join them. This shows that social network is of importance for *Zaiwa (Azi)* national. According to Christian belief, when a *Zaiwa (Azi)* national Christian dies, it is informed to the church. The priest or some leader comes to the house of the family and prays for the deceased. After that the priest preaches sermon, and reads the biography of the deceased. This is a better way for people than to perform dances at funerals. Before the audience go to the cemetery, they go to the church for prayer. After that singing by choir was done. They proceed to the cemetery where the corpse is buried. Once again, when they are back at home, prayers are done for three days continuously in the evening, for the spirit to be able to be in peace at the heaven. It can be seen that relatives and friends not only give helping hands at *Manau* festivals, but also at funeral functions.

When *Zaiwa (Azi)* national choose a piece of land for building their houses, they consult with the elders and the spirit-mediums. These people see signs and interpret the dreams. The spirit-medium chooses an auspicious day for building the house and for the house warming ceremony. He also chooses a person to enter into the new house first. He leads the offerings to the house-guardian spirit (*nat*) and makes good wishes for the family. It is one of the peculiar that spirit-mediums are necessary in all the functions of *Zaiwa (Azi)* national.

The people in the same village help to look for the things for the new house. Men who come to the house warming ceremony perform dances. Since every functions and festivals of *Manau* people are organized and participated by friends and relatives, it can be said that these people are very united. On the day of house warming ceremony, the village chief, although he is not supposed to ask if the owner of the house has the right to live in that new house, asks some questions anyway and let them enter the house. It is to be understood that village chief treats the villagers as if they were his own relatives. The relatives of the family of the new house also present things to the family. The elders discuss about their relatives, their children's marriages, and the people exchange the presents in the house warming ceremony. Each and every functions and festivals has various meaning behind them. Since they live on cultivation on hill-side farms, they do not usually each other while they are working. They only meet at the ceremonies and festivals. This may be the reason that

hardly anyone fail to attend the ceremonies of their friends. The couple of the new house cooks and offers the food to all the guests. They are very generous.

Nowadays, they are Christians, but they still follow some spiritual customs. However, instead of worshipping the spirits, they pray to God and the role of Christian priests become more important than that of the spirit-medium. Therefore, it can be seen that *Zaiwa (Azi)* national always look for spiritual protection for possible misfortune.

The spirit-medium choose the day for harvest ceremony. On the day of harvest ceremony, *Mathon-matha* spirit (*nat*) who is the sun- spirit (*nat*) and the guardian spirit (*nat*) of the forests, mountains, rivers, streams, and lakes are given offerings. It can be seen that offerings to spirit (*nat*) are not only a means to seek for the protection from those spirit (*nat*), but it also means that they show their gratitude towards the spirit (*nat*) who give them good harvests.

The people clean the village; collect the *Khaung-ye* and food before the ceremony. On the day of the ceremony, people bring some food produced in their farms to offer the spirit (*nat*). After making offerings to spirit (*nat*) with the food, they cook and eat while talking about their works and children's marriages. This shows that they like working together. Therefore, it can be said that festivals and ceremonies such as *Manau* festival, harvest festivals, house warming ceremonies, and New year celebrations are not only to make offerings to spirit (*nat*), but they also serve as the meetings where they discuss about their economic, social and political matters. Since they have become Christians, they say that they are praying to God, but there is not much difference between Christian God and traditionally believed spirits (*nat*) since these people look for someone above them to look after them.

Likewise this study is similar to the statement of Barfield (1997) in literature. Pedroza (2002) stated in Literature review that *Zaiwa (Azi)* national of Waingmaw and Warshaung Village organize festivals and these festivals are where the members of the tribes meet to discuss about their cultivation works, old friends reunite, make new friends, long-lost relatives meet again. The discussions at the meeting also include economic situations, health, safety, regional peace, marriages, and they are basically meant to create the unity among the members of the tribe. According to him, all these rituals have the same purpose.

In contrast, Turner argued that rituals of modern society, unlike the rituals in tribal societies, have more different functions. He focused on comparing two different

societies, but this present study tries to focus on the differences seen in the rituals of *Zaiwa (Azi)* national in Waingmaw and Warshoung Village and draw the attention to the fact that the differences are due to the time when they are organized. Since *Zaiwa (Azi)* national have become Christians, they replace *Madai* spirit (*nat*) with God when they have *Manau* festivals. They used to make a new *Manau* pole every year, but now they use the old one with some renovations on it. They also have more *Manau* drums than before, and they have added new kind of musical instruments such as organs. In cases of wedding also, they do not make offerings to spirits as they used to do before; instead, the weddings are led by the priests who ask for blessing from God on behalf of people and who give talks on the Bible. They do not make sacrifices any more. Harvest festivals are also organized at churches where they pray to God. As the time changes, according to the present study, the custom of these people also change. And time probably has changed the belief and values.

Agreeing with Rothenbuhler, this study has found out the fact that *Zaiwa (Azi)* national celebrates their special occasions through expression of social relations, philosophies, historical symbols, beautiful and artistic dances, and customary behavior. Their festivals are important for them since these festivals are places where the elders hand down their economic, social, and cultural practices to the new generations.

Miner (1956) defined rituals as customary activities or practices of members of a social organization, and said that these customs are consisted of their belief and where they place their value.

This study also shows that the customs of *Zaiwa (Azi)* national of Waingmaw and Warshaung Village are formed with *Manau* festivals, weddings, funeral functions, harvest ceremonies, and Christmas celebrations, and these special occasions are consisted of their belief, value and criteria for their judgments. Therefore, a conclusion can be drawn from the above mentioned facts that rituals are organized with belief, value-standard and criteria for things.

6.6 The influence of Ritual on Solidarity within the Society

As Gluckman (1966) stated in Literature, the present study finds that the festivals of *Zaiwa (Azi)* national, including *Manau* festivals, weddings, funeral functions, New Year celebrations, and Christmas celebrations, express social

characteristics and the role of supernatural beings. This present study has only included necessary facts concerning with the features of each festivals.

Friends and relatives who are departed throughout the year meet at *Manau* festivals, harvest ceremonies, and Christmas celebrations. They talk about economic, social and administrative matters. *Manau* dance is a kind of dance that requires unity of the dancer. This kind of dance creates unity among the people. Even shy people can make friends. People get to know one another through the practice of dances and some may even become life-partner. During Christmas, young people sing songs in groups, and make food and eat together. Everyone becomes closer to other people. Beside Christmas celebration, all other celebrations and festivals need spirit-mediums who ask for help and protection from spirits on behalf of people. Spirits, in return for the offerings made in their names, help *Zaiwa (Azi)* national prosperous and provide good things in life.

At weddings and funeral functions, relatives have chances to meet. Friends join them and the members of the society become closer. This unity helps their society become strong and long-lasting. Matchmakers are people who are good at persuading people. A successful wedding requires the skill of the go-between. It can be seen that friendship among people plays essential role in their society.

CHAPTER (7)

CONCLUSION AND RECOMMENDATION

7.1 Conclusion

One of the functions of *Manau* festivals of *Zaiwa (Azi)* national in Warshaung Village is to make offerings to *Madai*, the sky-god. They also have harvest ceremonies where they make offerings to *Mahton-mahtar*, the sun-god who has blessed them with good crops. *Zaiwa (Azi)* national allow their children to marry someone in the same tribe. The weddings are made possible by matchmakers and relatives. When a member of a family dies, they inform the late ancestors about the death so that the late soul will not get lost, but re-unite with the souls of the ancestors. Since *Zaiwa (Azi)* national have become Christians, they celebrate Christmas every year. Besides, priests have taken the place of spirit-mediums at functions. The celebrations and festivals of *Zaiwa (Azi)* national can be seen as rituals where they make offerings to gods. These rituals are not organized by individual family, but by the entire members of the tribe.

The rituals of *Zaiwa (Azi)* national are of two kinds – public rituals and individual rituals. The former one includes *Manau* festivals, harvest ceremonies, and New Year celebrations. Individual rituals include weddings and funeral functions. The peculiar feature of each festival and ceremony has been presented. *Zaiwa (Azi)* national used to have family *Manau* festivals, but now all the members of the tribe join in yearly *Manau* festivals. *Manau*, in *Zaiwa (Azi)* language, is group dance, and as it means thus, there are group dance performances at the *Manau* festival. They believe that *Madai* god make them prosperous and give good things in life, and therefore they make offerings to this god at the *Manau* festivals. However, there are also other gods being offered at *Manau* festivals. A peculiar feature of this festival is that they sacrifice animals at a marked place and offer the blood of the animals to the ground-god. That place is used for the *Manau* festivals. Another notable feature is that a spirit-medium who can speak the language of gods lead the sacrifice. Many people from different places join the *Manau* dance. *Manau* festivals are to hand the tradition over the next generation. People wear traditional dresses and dance individually or in groups. *Manau* pole is decorated with symbols depicting the history of the tribe. Dance performances are by each tribe as well as everyone together.

A notable fact about the harvest ceremonies is that on the day of ceremony, cultivators bring their crops in bamboo baskets and offer them to *Mahton-mahtar* god. After the offering, they cook and eat together. They discuss the matters concerning with their society, politics and economy. During Christmas, *Zaiwa (Azi)* national sing prayer songs composed about the birth of God. They praise God how they are saved by God. Therefore, *Manau* festivals, harvest ceremonies, and New Year celebrations are means to hand down the tradition to the new generations.

There are some peculiar features of weddings which are individual ritual of *Zaiwa (Azi)* national. One of them is the role of matchmakers who make the wedding possible, and who serve as the mediators. In *Zaiwa (Azi)* national tradition, a matchmaker has to pay at least three time visits to the woman's family. This is unique in *Zaiwa (Azi)* national tradition. Another peculiar feature of *Zaiwa (Azi)* national tradition is that all relatives participate in weddings. For instance, if a family cannot afford for the wedding, the relatives have to give helps. Before the wedding, the bride is taken to the groom's house. The relatives of the grooms and a matchmaker have to bring the bride to the groom's house. *Zaiwa (Azi)* national weddings are very different from those of other tribes. The bride and her relatives go to the groom's house, but they do not go there straight. The groom's family arranges a place for them to stay. On the wedding day, the presents from the bride's parents and relatives are carried in bamboo baskets. During the wedding process, the bride gives a bag decorated with silver gong and a sword to the groom as the symbol of her reliance on him. Therefore, it can be seen that there are many stages for *Zaiwa (Azi)* national to go thorough before a successful wedding. It is probably because, as the forming of a wedding is difficult, separation of the couple is supposed to be difficult.

When a member of a *Zaiwa (Azi)* family in Waingmaw and Washaung Village dies, the soul leaves for the realm of late souls of the ancestors. With this belief, they inform the death of their family member to the ancestors. This is rarely seen in the traditions of other tribes. It is interesting to see how they plant a bunch of bamboos as a sign of having a funeral function, perform funeral dances in order to console the family members, send the late soul to the ancestors. Therefore, it can be said that *Zaiwa (Azi)* national love their family members so much that they even take care of the dead ones.

These festivals are in a way meetings of relatives and friends from different places. Unity can be seen in these festivals. They have discussions on their economic,

social and political matters. They solve the problems together, and help one another. Besides, *Zaiwa (Azi)* national believe that marriage within the permitted tribe can enhance unity of the tribe and consequently that they can enjoy economic and social success.

7.2 Recommendations

After analyzing the findings of this study, the following recommendations emerged concerning rituals and ceremonies of *Zaiwa (Azi)* national.

- (1) Spirit-worship practice remains in the past while Christianity has taken its place. This makes some changes in *Zaiwa (Azi)* national's culture, customs, belief, value standard, and ethnicity. It is strong point to maintain continually some traditional practices which could unit the whole community.
- (2) Unity among the Kachin tribes should be built up so that all Kachin nationals can join *Manau* festivals.
- (3) Need to maintain their traditional costume entirely disappear from the view of cultural landscape.
- (4) Later researches should be done focusing on each festival of *Zaiwa (Azi)* national as well as other national's traditional of rituals and ceremonies.

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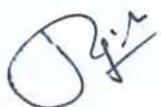
Dated Yangon, 4th August, 2015

TO WHOM IT MAY CONCERN

Ref: Thet Mar Aye's PhD thesis

**Thesis Title - Role and Functions of Rituals and Ceremonies of
Zaiwa (Azi) National, Waingmaw Township in Kachin State**

This study explores "Role and Functions of Rituals and Ceremonies of *Zaiwa (Azi)* national, Waingmaw Township in Kachin State". The candidate demonstrates although most *Zaiwa (Azi)* changed their religion from spirit (*nat*) worship to Christian, they still practise some of their tradition, custom and belief as their culture. She highlighted their culture, custom and tradition found in their rituals and ceremonies to maintain, preserve and transmit from generation to generation. Aim and objectives of the research can be accomplished clearly. She applied qualitative research method to collect the concredited data. Rituals and ceremonies are very important factors for unity of the respective tribe or people. She discussed the strong and weak points of theories by showing her findings. I heartly recommended that this thesis is suitable to award the degree of Philosophy.



ဒေါက်တာခင်ဌေးဌေး
ပါမောက္ခ/ဌာနမှူး
မန္တလေးတက္ကသိုလ်
ဒဂုံတက္ကသိုလ်

UNIVERSITY OF YANGON
DEPARTMENT OF ANTHROPOLOGY

Date: 5th August, 2015

Referee's Report for PhD Dissertation

Thesis Title: The role and functions of rituals and ceremonies of Zaiwa (Azi) national, Waingmaw Township in Kachin State

Name of Candidate: **Ma Thet Mar Aye**

Course and Year: PhD (Anthropology) (2015)

Roll No: 4 PhD Tha- 2

Department: Department of Anthropology

University: University of Yangon

This study explored the role and functions of traditional ceremonies of Zaiwa (Azi) national. The candidate was able to find out each ritual is collectively celebrated by all the Kachin tribes in which Zaiwa (Azi) national is included. She described there are symbols, beliefs, norms included in the rituals and they display their ethnic identity. She highlighted Zaiwa (Azi) national's traditional rituals tend to the unity and strength of all the Kachin tribes in which Zaiwa (Azi) national is included and relate to their socio-economic factors.

The study focused on the role and functions of relative are very important factor in the rituals and ceremonies participate by Zaiwa (Azi) national. Nowadays, they have been celebrating their traditional rituals and ceremonies although they believe Christian. This is because they believe that all the rituals they celebrate are very crucial to maintain the unity of them. The study pointed out they create colourful designs in their traditional dress because of modernization and need to maintain their traditional culture.

It is strongly recommended that the candidate is entitled to hold Doctorate Degree with this thesis.



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ကချင်ပြည်နယ်ယဉ်ကျေးမှုစာစဉ် (အမှတ်-၁)၊ ၁၉၇၃။ ကချင်လေ့ဖြတ်ထုံး၊ ကချင်ပြည်နယ်
ယဉ်ကျေးမှုဌာန၊ ယဉ်ကျေးမှုဗိမ္မာန်ဦးစီးဌာန။

ဘောက်လာ၊ မရန်၊ ၂၀၀၃။ ခေတ်အမြင်နှင့်ကချင်ယဉ်ကျေးမှု၊ သင်္ဂဟပုံနှိပ်တိုက်။

မင်းနိုင်၊ ဦး၊ ၁၉၆၃။ သွေးချင်းတို့၊ ဖျော်သည့်မြေ၊ စာပေဗိမာန်ပုံနှိပ်တိုက်။

မဲဇာ၊ ၁၉၆၈။ မနော၊ အလင်းရောင် ပုံနှိပ်တိုက်။

မြတ်ဝေတိုး၊ ၂၀၁၁။ ဂျိန်းဖောသွေးချင်းတို့၊ ၏ဘဝအလှ၊ စာပေဗိမာန် ပုံနှိပ်တိုက်။

လနန်ဘောက်၊ ဦး၊ ၂၀၁၄။ တိုင်းရင်းသားကချင်လူမျိုးများအိမ်မက်များကိုထုဆစ်ခြင်း၊ မာကျူရီပုံနှိပ်တိုက်။

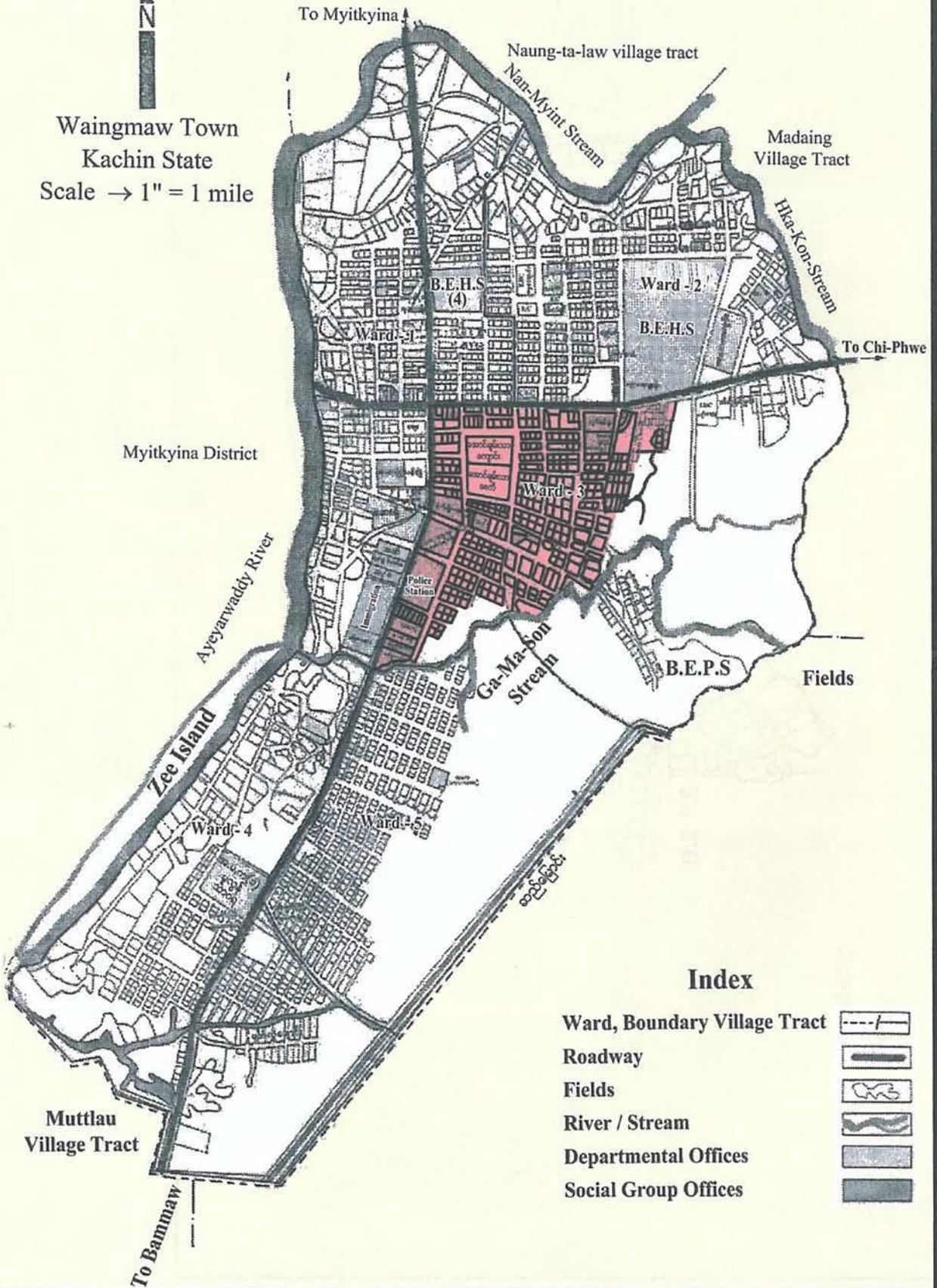
တင်မောင်ရင်၊ ဦး၊ ၁၉၆၇။ ကချင်တိုင်းရင်းသားတို့၊ ၏ရိုးရာလူနေမှုစနစ်၊ မြန်မာနိုင်ငံသုတေသနစာတမ်း။

APPENDIX - 2

The Map of Waingmaw Town



Waingmaw Town
Kachin State
Scale → 1" = 1 mile



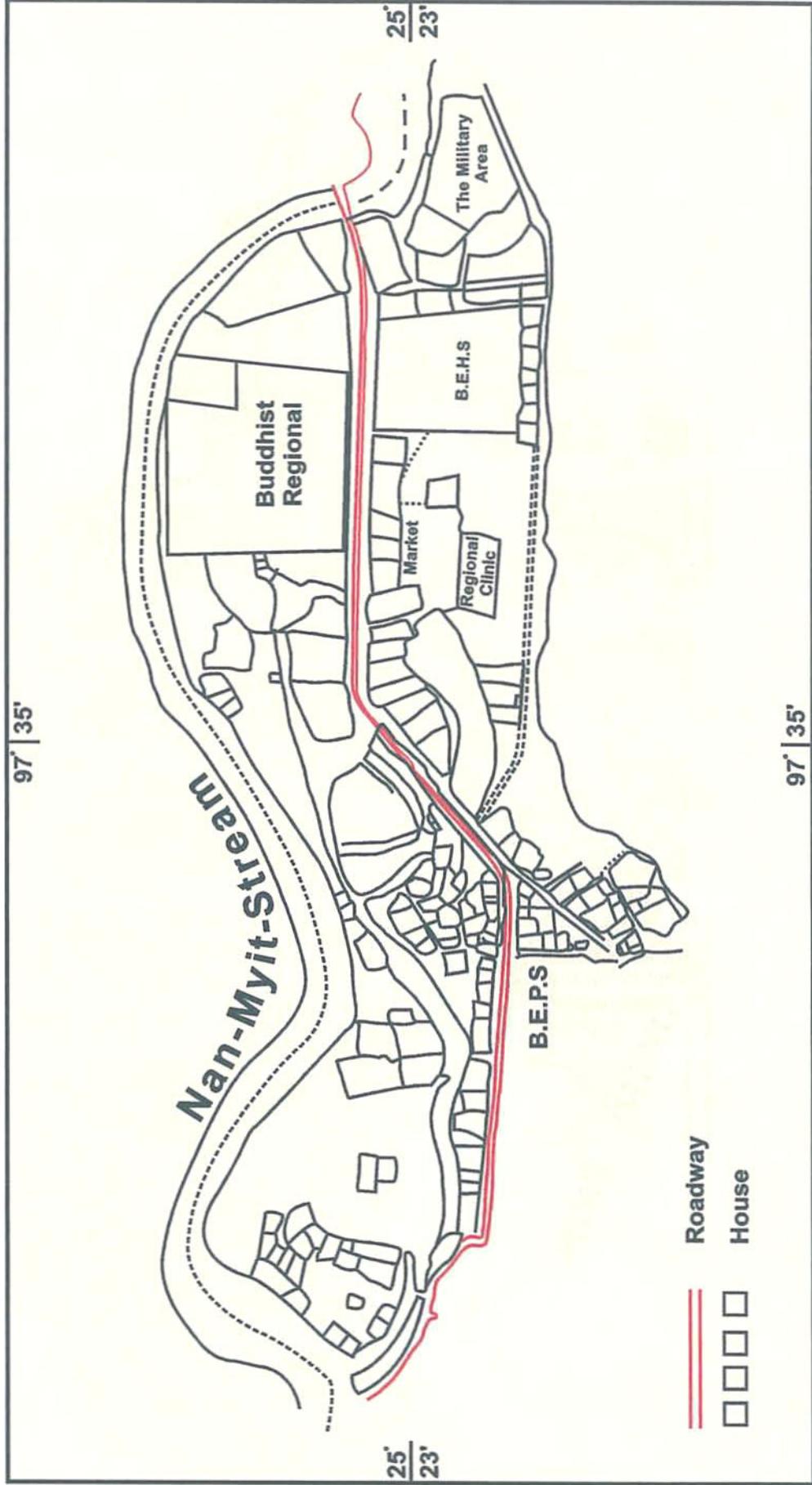
Index

- Ward, Boundary Village Tract
- Roadway
- Fields
- River / Stream
- Departmental Offices
- Social Group Offices

APPENDIX - 3

LOCATION OF WARSHAUNG VILLAGE

Scale - 4" = 1 mile



APPENDIX - 5

The Map of Migration of Ning-Gawn-Wa-Magam's three sons.

