

THE TRADITIONAL CULTURE OF MANIPUR DRAWS BY M.K. BINODINI IN THE MAHARAJA'S HOUSEHOLD

Kh. Chaobi Devi, Research scholar, Department of English, Arunachal University of Studies, Namsai, Arunachal Pradesh

Prof. Dr. Shabih Abbas Jafri, Research Supervisor, Dept. of English, AUS, A.P.

Abstract: In this research paper highlights the traditional culture of Manipur which M.K. Binodini tried to draw in her novel 'The Maharaja's Household'. Maharajkumari Binodini (1922-2011) was the rare daughter of Manipuri Sahitya like to bring the message of sweet scent of Malika flower. Not only as a literarist, she is a reputed Lady as taking leading part to lead the people by holding flag. She is a women to take the responsibility of land administration. In short, Binodini was the youngest daughter of King Churachand Maharaj and Queen Ngangbi Maharani. Wangol/ Wangol Tombi/ Wangol Sana is the family name of Binodini.

Keynote : To Show the traditions of Polo, Raas Lila, Thang Ta, Pena, Folk Song etc in Manipuri Culture.

OBJECTIVE: To study the traditional background of Manipur Polo, Raas Lila, Thang Ta, Pena, Folk Song etc.

METHODOLOGY: In the present research work both primary and secondary sources of information are used. Moreover, the research work visited to the historical places to get the first hand knowledge about the subject.

INTRODUCTION:

M.K. Binodini mentioned in her book '*The Maharaja's Household*' about traditional ancestors sports of wrestling, foot-hockey and **Polo** as a traditional sports Text 'The Maharaja's Household' Chapter 14: p.70. She picturises the styles of play "My (M.K.Binodini) father (Churachand Maharaj) was not a good player, but also a stylist one, people said. Sometimes he displayed comic talent. Crown Prince Tikendrajit also played Manipuri polo with great style." (Text Chapter 14: p.71).

"I was disappointed that they did not mention the names such as those of Crown Prince Koireng Tikendrajit, peerless at **polo**, or prince Pakasana." (Text Chapter 14: p.74) and

"But the delinquent great grandson of Maharaja Narasing gambled, bet on **horses**, smoked marijuana, wasted his fortune left and right and became a pauper." (Text Chapter 20: p. 110).

From the above scene para, we can analyse about Polo, the main source scene of religion of Meetei.

The Gods of Polo:

The games of **Polo** indicate the people of Manipur at that time and the administrator King Churachand Maharaj worship the deity of Meetei. Lord Marjing, the chieftain of the Chenglei

tribe, is recognized by the Manipurians as the deity who introduced polo to the human world (retrieved himalmag.com). According to legends, it was the Chenglei tribe that first domesticated and bred the Manipuri Ponies and encouraged the equine culture in the valley. Even today, in ritual ceremonies. Mostly during the Lai- Haraoba festival (loosely translated as ‘merry making of the Gods’), the descendants of the tribe make offerings of mallet and bamboo root to Lord Marjing. In the villages of Manipur during this religious festival, a *Maibis* (priestess in Manipuri) performs a unique dance form outlining the game of *Sagol Kangjhei* with a mallet in hand.

In ancient times, before the beginning of any Sagol Kangjhei game, woman in traditional Manipuri attire gracefully made an offering of sweets, home-grown vegetables and gifts to the kings as a mark of respect. This is a tradition that is meticulously followed even today except the king is now replaced by an important dignitary. Another of it all is mesmerizing.

Once the conch shell is blown, customary ritual still followed is the blowing of a Moibung (conch shell in Manipuri) by a priest to herald the beginning of Sagol Kangjhei. Needless to say, the pageantry players mounted on ponies slowly make it to the edge of the field. Dressed in cotton or silk knee-high pheijsoms (dhoties) with short sleeved jackets and kokyets (turbans) on heads fixed fixed on heads fixed by chin straps known as khadangchet, the players look as if they belong to another era. Interestingly, the colour of their jackets is determined by pana. Panas are translated as social strata, which are based on the nine districts from where the best players from each district are selected to play high level tournaments. The word ‘pana’ is said to be introduced during the reign of Khagemba (1597 to 1652) when the Manipuri polo flourished as a military sport and the panas represented the different administrative units. The colours green, white, red and yellow are reserved for the higher status panas while those from the lower- level wear black and blue. The winners receive jobs, lands and prize money.

The players ride barefoot holding leather whips on their left hands and mallets wrapped in colourful cotton threads on their right. Although barefoot, they do take care to adequately protect themselves. Their ankles are protected by a layer of thick cloth or a piece of leather meticulously bandaged by a narrow strip of cloth, and their shins, calves and heels are guarded with pads or thick leather straps. Since polo ponies are equally important. Manipurians suspend big soft colourful cotton balls from the ponies’ heads and backs to protect them from the mallets and the jostling among the players.

Retrieved The Editors 1 Feb, 2011 (himalmag.com)

It is a Sunday afternoon as Kolkata Polo 2010 (17-25 December) gets underway. The murmur of the crowd dwindles to near silence as the horse canter to the centre of the field with their riders restless to begin. Before you know it, the umpire throws a white ball between the two teams and there is a spurt of energy as the sounds of galloping hoofs and snapping wooden mallets ring into the air. It is hard not to be fascinated by the sheer skill, power and speed of polo – the game of kings, one of the oldest and most fast-paced team sports in the world.

Cradled in a corner of India’s northeast, the beautiful state of Manipur lays claim to being the place of origin of polo. According to the ancient scripture Kangjeirol (The Art of Polo) believed to be dated before Christ, the game was introduced at a festival during the reign of King Ningthou Kangba in 3100 B.C. The king at the grounds skillfully used his walking stick to dribble a bamboo root champ. The next day, his subjects began to play the game on horseback, as his queen Leima Tanu Sana watched eagerly from the shades of her royal canopy. The

earliest version of polo thus came to be known as Sagol Kangjei, which in loose translation means Kangba's stick on a horse or pony.

In Manipur, polo gets its charm from the legends passed from generation to generation. The indigenous people of Manipur trace their ancestral lineage to the Mongols and are today a blend of Mongoloid and Aryan cultures. Up until 6000 B.C., they made their settlements along the hills and plains of Manipur, but thereafter, they, along with other migrants from Southeast Asia, moved towards the Manipur valley, taking the game of polo along with them. There are also claims that polo originated in the harsh encampments of the nomad warriors of Central Asia and that the Persians played a similar game known as 'Pulu' ca 525 B.C., but the Manipuris' bond with the game is something special.

Sagol Kangjhei, unlike modern polo, has very few rules, with several interesting facets. The game is played on a grassy rectangular ground known as Kangjhibung, measuring about 160 sana lamjei in length and 80 sana lamjei in breadth (1 sana lamjei = 6 feet). Sometimes, the polo field may be much smaller to adapt to the local terrain. There is no goal post; the entire breadth of the ground is used as the target for scoring a goal. Interestingly, no left handed player is allowed to play the game for safety reasons as the rules are formed around right-handed players. There are no through bred horses in Manipur, but the Manipuri ponies, a cross between Mongolian and Arabian wild horses, selectively bred for centuries have their own charming legacy. At a mere height of 44-52 inches, these ponies have high endurance and a smart form of pace. Moreover, unlike the modern game where the horses are changed after every chukkers and each chukker is about 7 minutes long – a Manipuri pony plays through an entire match. The polo season in Manipur lasts for about eight months, excluding the months that fall between *Laicheppa* (June to July) and *Lai Lengkhatpa* (September to October) because of the weather conditions.

According to Guinness World Records, polo's origins in Manipur can be traced to around 3100 BC, when it was played as *Sagol Kangjei*. The game of Polo (Manipuri Sagol Kangjei) saw significant development during the reign of King Kangba 1405-1359 BC, the successor of King Tangja Leela Pakhangba.

The *Sagol Kangjhei*, the origins of modern-day polo. Legend has it that Manipur's deity king Kangba invented the game in the 14th century B.C., and that in 33 A.D., deity-king Nongda Lairen Pakhangba organized the first polo match. Mythology, Marjing, the deity invented the game of polo according to Meetei Mythology (Manipuri mythology). He rides on Samadon Ayangba, the flying winged horse, created by Sanamahi, from the moon land. It is Marjing, who laid on the rules and regulations for the game of polo according to Meetei religion (Sanamahism). Interestingly, it is notable that Marjing is the only god of polo. No other religions of the world have the god of polo except Meitei religion.

Thus, the motherland of Polo is Manipur. Polo has regularly and formally been played since 1606 A.D. in the present pologround. The present polo was introduced from Manipur to India in 1863 by the Military. Encyclopaedia Britannica says 'Polo' was first introduced to India in 1863 by Maj. General Sherar. He brought two teams of Manipuri natives from Manipur to Calcutta where they played an exhibition match. In 1869 Polo was brought to England by the 10th Hussar. In 1871 the first recorded match took place in Honuslow Heath between the 9th Lancer and the 10th Hussar. In 1886 John Watson took the first team to America and won the

Westchester cup. He taught Americans the backhand stroke and the rudiments of the combination Game. . . . (Lairenmayum Ibungohal Singh, introduction to Manipur P.225.)

‘The Cachar club in their leaflet called ‘the origin of English Polo’ says that Polo was in existence in Manipur since before 1550 A.D. as their national game.(Ibid.)

Lieutenant General Sir Geoffrey Evans, Anthony Bratte James wrote in their book “Imphal” as follows:

“When British tea planters first took up the game in the Cachar during the 19th century it was from Manipuris that they learnt to play and their Polo club at Silchar was the first of its kind in the world. . soon the Indian army followed their example.” (Ibid.)

Dance :

In the chapter of the Pavilion of the Maharani, the Lady Ngangbam shows Ngangbi was a good dancer hair styling, dressing skills. And it was usually the maharani who was the principal dancer

Raasa Lila:

A ritual dance of worship about Krishna and Radha, considered the apex of classical Manipuri dance. Some related quotations are mentioned about Raas.

“Therefore, in the reign of my sovereign father, the pavilion in the quarter of the maharani was the seat of the high culture’s rich *Raas* tradition as bequeathed by Manipur’s own king, *Maharaja Bhagyachandra*, and the seat is purity and integrity turned out to be the Lady Ngangbam’s pavilion.”

Thus M.K. Binodini’s mother *Maharani Dhanamanjuri (Ibecha @ Ngangbi Maharani)* was the Institute establisher of Raasa lila dance. So, the writer mentioned about Raasa lila always in her book.

The festival of *Raasa-Lila* is mainly celebrated at *Shri Shri Govindaji*’s temple, Imphal as it is a dance festival of *Bhagavan Krishna* with Srimati Radhika and other gopies of Brindavan. It is a dance drama (lila) about the divine love of *Shri Krishna Bhagavan* and it is inseparably associated with the life style of Manipuri *Vaishnavite*. The festival has a deep significance of *Bhakti Yoga* as it exhibits the love of Srimati Radhika and the other gopies for Shri Krishna Bhagavan. The very dances of this festival are famous as Manipuri classical dance to the lovers of music and dance of the whole world. The first observance of this Raas lila festival had been started by the *Rajshri Bhagyachandra*, (1759-62, 1763-1798 A.D. based on the 10th canto of *Shrimad Bhagabatam*) Maharaja of Manipur at Rasmandal of Kanchipur, the then capital of Manipur in front of the idol of Shri Shri Govindaji that had been installed by the *Maharaja himself*. A story goes like this that the particular fig tree was brought down through the Iril river from the Kaina hill, the offshoot of Nongmaiching, the eastern hills facing the Imphal city and out of that tree the statues of Shri Govindaji, Shri Bijoy Govindaji of Sagolband, Shri *Avdaitya* of Bishnupur, Shri *Gopinathji* of Ningthoukhong, Shri Madan Mohon, Shri *Bangshibol* of Khangabok, Shri *Arambam Nityananda*, Imphal and Shri *Anuprabhu* of Nabadwip were carved out and installed them at the said respective places. It is generally performed at night in the Mandop in front of Shri *Govindaji*’s temple or other temples and watched with a deep sense of devotion.

Raasa Leela is a classical dance in the form of *Ras Leela* and is very popular within the country as well as abroad. Their costume is peculiar and unique. In all he created three forms of *Ras Leela* i.e. i) *Maharas* which is performed on the full moon night of *Mera Wayungba* (Meral October), ii) *Kunja Ras* which is performed on the full night of *Waphukpa* (Hiyangei/November). Iii) *Basanta Raas* (Text, The Maharaja's Household p.33) which is performed on the full moon night of *Sajibu* (April). *Raasa Leela* is highly stylised and is graceful enough with thoughtful gesture. It is performed in the *Mandap* (congregation hall) throughout the night and the *Vaisnavites* witness it with great devotion. A *Ras Leela* is always preceded by *Nupa Pala* (*Nat Sankirtan* by Male singers). Later on, iv) *Nitya Ras* was developed during the reign of Chandrakirti Maharaja which can be performed on any auspicious day throughout the year. Again, v) *Diva Ras* was developed during the reign of *Churachand Maharaja* and is played only during the day time. In the time of Ngangbi Maharani, she tried to develop the *Raas Leela*. She was a teacher at that time. (Chingtham Iboton, Manipur the Glorious land. P.84). Thus, the writer M.K. Binodini shows her mother's

'The Cultural Activities of the Lady Ngangbam' (Text p.37) mentioned in one chapter. So when the Maharani led the *Raas*, there was no one else who could be the second dancer. For by tradition, the second dancer must be taller than the lead dancer in the *Raas'* line-up of gopis, a custom that is followed to this very day (Text p.87). Every *Raas* performance features dancers playing gopis, maidens from the cow herding community of Braj. Most of the senior princesses did not take part in the dance, but participated as the *sutra* singers. In an occasion, ***Moibung Khongba*** (Blowing of Conch) is compulsory as per performance timing. So, it requires to mention about this.

Moibung khongba (Blowing of Conch)

Conch is made from the shell of shellfish having a tapering spiral end. It is blown to produce a loud sound in a specific tune in some religious rituals and Sankirtans (*Nupa Pala*). An artist can blow two conches simultaneously by his mouth. It is quite unique and amazing. (Ibid p.81.) and it is used as a part of instrument at various occasion Blowing of conch may also used when someone is missed. So, it can used to blow on searching man when the disappearance of Krishna. As the memoir of M.K. Binodini, she remembered the song of Tamphasana's singing at the time of Krishna's disappearance 'When you can walk no more, Beloved Radhe, Place your feet upon my shoulder, My dear Subadani' and can used at the the ending time of the occasion. Another of it all is mesmerizing, once the conch shell is blown, customary ritual still followed is the blowing of a *Moibung* (conch shell in Manipuri) by a priest to herald the beginning of *Sagol Kangjhei*. Needless to say, the pageantry players mounted on ponies slowly make it to the edge of the field.

Pung Cholom

Pung is a kind of drum which was introduced with only one beating face during the reign of king Khuiyoi Tompok 153-264 A.D. later on it developed to the present form of Meitei Pung with two beating faces. *Pung Cholom* is a traditional dance form of drummers, usually in groups. They beat the drums in various rhythms. It is mainly performed in Sankirtan (*Nupa Pala*). They jump up in the air hanging the drums across their body by a cloth belt fixing on both sides of the drum making a certain pose by supporting the drum with hands and fall safely.

Their smart and prompt action in performing Pung Cholom attracts the viewers. It needs good health and skill (Ibid. p.85).

The **drummers** who also dance while drumming are male artists. They wear white dhoti that covers the lower part of body from waist and a white turban on the head. A shawl neatly folded adorns their left shoulders while the drum strap falls on their right shoulders.

Churachand Maharaj was also a good drummer Pung Cholom. He sometimes drums of one's swardha ceremony at Nabadwip. That shows that the king Churachand himself was a good all rounder in his life. Drum or Pung is used as an instrument in the occasion dance or music at any event. There is some different types of drums. Dholop is used in the music like Khongjom Parva, Moirang Parva, etc. The *Pung* is also used on the death ceremony as well as marriage ceremony. Another is used to search the lost man on drumming known as pung jhal yeiba.

Pena

It pleases to M.K. Binodini very much that the high culture of the Meiteis has bequeathed us from that gilded age, a creative artistic vision of the reknowned Beast of Moirang, both from the Ballad of Khongjom, and the stories of the *Pena* balladeers with their account of our devine king Maharaja Chandrakirti going to attend the District Summit of the Raj. During that event the Beast of Moirang was tethered with his trunk to the barge upon which the divine king and the British held their negotiations – so sing the balladeers. (Text, The Maharaja's Household p.98)

Pena is an indigenous musical instrument which had been in use since the ancient times. It is somewhat like violin and has two parts namely Pena Maru (main body and sound box) and Pena Cheijing (a bow like instrument to play on the main body). On playing pena a pleasant sound is produced and it can be turned on different musical notes. A Pena player has usually a sweet voice and sings in a typical style. The song is mostly based on the mythical stories and other memorable events. But as time changes, the theme also changes to serve the changing situation. It is mainly played at the rituals and religious functions. Pena is also played in waking up in the king early in the morning. When the king goes on tour on an elephant, a Pena player is seated just behind the king singing in praise of the king. It had been an inseparable musical instrument in the cultural and religious life of the Meiteis. Nowadays Pena is also played in musical concerts, social and religious functions. (Ibid. p.86).

Thang-Ta/ Martial Art

This is most probably used by the kings and authorities and even used the guards. Thang Ta dance competition was done during the time 264 A.D. It is a martial art using Thang (Sword) and Ta (Spear). In the ancient days, the people of Manipur had to depend mainly on these two weapons for their defence as well as attack, as there were no weapons better than these two weapons. They also used Arambai dart for hurling from the horse back in attacking as well as retreating from the battle. Horses (Manipuri Ponies) were abundant and most of the male members of the family could ride horse. In those days, there had been frequent attacks from the neighbouring countries like Burma, China, Takhel, etc. So, every able-bodied man in the family had to learn martial arts like Thang-Ta, Sharit Sarat, Arambai langba from horse back, etc, etc. the fighting may be in between the swords or spears or in between the sword and spear. A Thang fighter must carry a shield (chungoi) in his left hand for his self protection and a Ta fighter must accompany a Chung (a longer type of sheild) for his self protection. There are

different types of swords and spears as per their uses. There are four broad types of Thang. They are (i) Lanthang for use during the battle, (ii) Leiteng Thang for use as decoration or in showing the art of Thang Hainaba, (iii) Salai Thang for use in worshipping by the different Salais/ Clans (each salai having its own distinctive sword known as Salai Thang), and (iv) Sinsu Thang for use in daily domestic life. There are three broad types of Ta (Spear). They are (i), Thougat Ta for use in Thougat (ceremonial guard) of the king or courtiers etc. (ii) Lan-gi-ta for use in the battle and (iii) Shapha Ta for use in hunting animals. (Chingtham Iboton Singh, Manipur: The Glorious Land, p. 86.)

In learning the art of Thang -Ta fighting, strict discipline was maintained by the learners and physical exercises were regularly practised to keep them healthy, strong and agile. The Guru (Teacher) taught the disciples how to fight the enemies with these weapons and also how to protect themselves from being attacked. Thang-Ta experts give a view that in the absence of this martial art and the Arambai tradition, there would have been very little chance to survive this little land called Manipur to survive against the stronger forces around it.(Ibid).

‘There was no use calling out as the house was isolated. And who would be unafraid enough of a band of bandits armed with knives and bows and arrows, to come out in the dead of night? The bandit leader laughed and shouted, ‘Jugolsingh, Descendant of Princes, are you the one they say is valiant in battle? Come out – let us have a contest.’ They say Jugolsingh leaped out, sword in hand, and cried out to his nephew, ‘Krishnasingh, *Bring out the poisoned arrows!*’ As this was going on, my grandmother, the Maid of Yumnam, with her child on her back, grabbed a weaving pole and joined him in chasing the robbers away. The band of bandits ran away but Jugolsingh fell unconscious, with nine sword wounds. Later, his Ibemcha, who was about ten years old, would take meals to the Civil Hospital in Imphal for the wounded Jugolsingh.’ (Text Ibid p.22)

Binodini memoir explains ‘Ngangbam Jugolsing was the son of the daughter of sovereign Maharaja Marjit, the Vanquisher of Indians. They say that, at one time Maharaja Marjit’s son Prince Kanhai lost the war he waged for the throne of Manipur, and fled with his family and servants towards the Tongjei Maril pass. Then a young man, an unmarried man, the brawny Jugolsing was in service to his uncle. The road was in service to his uncle. The road was in the hills, and they travelled it in their defeat. At one point the young man Jugolsing carried his uncle on his back up a steep hill. They reached the top of hill. The defeated prince turned towards his Meitei homeland in tears, and said, ‘I am content Jugolsingh; your uncle is content. But I am not destined to serve Lord Govinda in this lifetime. So, Jugolsingh, may you be able to serve Him through children.’ And he wept aloud, the defeated prince’. (Text Ibid p. 20) This indicates Jugolsing is a bravery and well knowledge about Thang Ta and others at the time of Marjit King. To know the well knowledge he tried to defence which shows the writer itself. The fighting team killed the Britishers in 1891 at Kangla.

Manipuri Folk song :

“The folk song is a song i.e. a lyric poem with melody, which originated anonymously, among unlettered folk in times past and which remained in currency for a considerable time, as a rule for centuries.”

‘A very amusing thing happened once. Some of the Manipuris at English Bye, including even from Sovereign Father’s official staff, went on an excursion into Shillong. On the way, they ran into some English schoolgirl walking on the road. Among the Manipuris on the excursion/

expedition was a mischievous man, who suddenly decided to tease the girls, and sang at them while executing a little drum dance: (Text Ibid p. 111)

You bald girls

All covered with aroid curry

We worry for you

Your lotus-root Daddy

Has become a monk (Lukokpi pandeibi nasung langgi wabana Thambou pabung lamboire)

It was simple jest, in the Manipuri way. The song he sang did not have any meaning either – he had just made up what we might call a nonsense rhyme. That was just allit was. The girls notified the police and the party was taken straight into the police station. How mortified they all were, the office staff as well. But the funny thing was that the Englishman who was in charge of the police station was none other than the junior Mc Culloch Sahib. That made them even more embarrassed. His Highness the Sahib spoke Manipuri well and he asked, ‘What’s the matter? What is the problem?’ Shamefacedly, the Manipuris had to confess all. His Highness said, ‘The offspring of criminals!’ Actually, he used the most vulgar of Manipuri swear words but I cannot bring myself to write them here. Then he said, ‘How dare they disrespect Manipuris! Go, I’ll take care of things’.’ (Text Ibid p.111)

Thus, sometimes nonsense rhymes occurred folk song which is still used sometimes.

Actually, among the folk songs of Manipur, Khutlang Eshei, Erat Thouni Eshei, Naoshum Eshei, Folk songs of children, etc. are important and popular. Dr. Laimayum Subhadra Devi, Asst. Prof. Dept of Dance and Music, Manipur University has studied systematically the folksongs of Manipur and classified them into six broad groups. They are as follows.:

- i) Dharma amasung erat thouniga marileinaba khunung eshei (Religious and Ritual folk songs) – Such songs are abundant since the early time and are sung mainly in Lai Haraoba and other ritualistic performances such as Yakairol Eshei, Nonglao Eshei, Ougri Hoi Laoba etc. (Ibid p.82.)
- ii) Jagoiga shagonnana shapka khunung eshei (Folk song with dance) – Such songs are sung with dance. In Kanglei Haraoba, folk songs accompanied by dance are very common and they include Thougai Jagoi, Panthoibi Jagoi, Pamyanton, Phisaron, Longkhon Jagoi, Phibun Jagoi etc. (Ibid)
- iii) Nungshi nungonda yumpham oiba khunung eshei (Romantic songs)- In khunung eshei romantic songs are abundant but their composition is a bit of peculiar. They are allegorical and proverbial in nature in expressing the main theme. It is believed to have originated from the time of Haraba who was engaged in duet song with Nongthangleima, a female partner.(Ibid)
- iv) Shinsu shimbang khunung eshei (work song) – It is sung during the course of work say, during transplantation of paddy, harvesting of paddy etc. to overcome the tiredness and drudgery and to feel refreshing e.g. Hei ya hoi (Ibid)
- v) Naoshum eshei / naothem eshei (lullaby or cradle song) – The song is sung to dissuade / calm down and divert the babies from crying or to make them sleep. This is a very old practice and such songs are sung by the females like mother, sister or any elderly woman. The most common song is – (Ibid)

Tha Tha Thabungton

Nacha Morambi Pobige,

Pobi Sanam Nambige.

Heibong charong Amata Thadabirakuba (Ibid)

- vi) Angangshingna Shakpa Eshei (Folk songs of children) – In every society there is sufficient number of children whose existence cannot be denied. Playing is there is their inherent nature and they sing a number of songs in their play. A few examples are –

(a) *U . . U . . . Udagi Chaoba Khongnangni,*

Mana Pungba Heinouni, . . .

Te Te Tenouwa Keisampatki Tenouwa

Heinouna Mullaga Tenouwana Harao i

U . . . U . . . U . . .

(b) *Se Se Seboti, Laishram Macha Bhuboti,*

Nanga Eiga Kaonasi, Kanana Ngamge Yengnashi, sen swa.

(c) *Nom Nom Sagai Tong,*

Chanaba Leite Takhen Thang . . .

There are also some other forms of narrative folk songs. They include *Pena Phamsak*, *Pena Palla*, *Khongjom Parva* and *Moirang Sai*. They narrate the story in the form of songs. The important instrument used in folk song is *Pena* and *Dholok* (a kind of drum) which is used in *Khongjom Parva*. Other communities have also their own folk songs.

Thus folk songs are produced like this in a rhythm.

CONCLUSION: In this present research work discussed various background tradition of the History of Manipur and analysed the introducing period of different king of Manipur which were mention in the royal chronicle of Manipur.

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