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Dated : 21-12-2015

To

Amit Saxena
Intangible Cultural Heritage Section
Sangeet Natak Akademi
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Subject : Submission of 6-Months report on Research Orientation Creative Process On Ethno-Music Under the Format of Lai Haraoba tradition in Manipur under the scheme for 'Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India' – 2014-15.

Sir,

With due respect, as your letter No. 28-6/ICH-Scheme/37/2014-15/12753 Dt. 12/03/2015, I am submitting the 6-Months report of our project entitled **"Research Orientation Creative Process on Ethno-Music under the Format of Lai Haraoba Tradition of Manipur"** under the scheme for 'Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India'-2014-15. In this regard, you are kindly requested to do the needful.

Thanking you in anticipation.

Yours faithfully,

(Ningthouja Deepak)

Secretary

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**6-MONTHS REPORT ON
RESEARCH ORIENTATION CREATIVE PROCESS ON ETHNO-MUSIC UNDER
THE FORMATE OF LAI HARAوبا TRADITION IN MANIPUR**

UNDER THE SCHEME FOR
"SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE
AND DIVERSE CULTURAL TRADITIONS OF INDIA"- 2014-15

During the last six month, I have collected some of the important texts related to Lai Haraoba and documented some *Lai Haraoba* festivals (audio-visual) which were held in some localities of the valley. Since *Lai Haraoba* festivals are performed seasonally, it is not possible to document all in a limited time. When, investigating the texts of *Lai Haraoba*, I have found some preliminary information which is to be analysed critically before writing the final report.

Introduction:

Lai Haraoba is a religious and social festival and a repository of different facets of Manipuri culture. The generic term for deities in Manipuri is *Lai*, which is used for both male and female deities. Hence, literary meaning of '*Lai Haraoba* stands 'Pleasing of God'. Many of the local scholars believed that its antiquity goes back to mythological origin. The *Lai Haraoba* festival is held annually in every nook and corner of the valley of Manipur as well as in the neighboring states Assam, Tripura and neighboring countries, Bangladesh and Myanmar where Manipuri settlements are there. The festival

takes over several days. It has been one of the most powerful organs in the preservation of Manipuri Culture. The text of the festival was passed down by oral transmission from generation to generation. *Maibas* (high priest) and *Maibis* (high priestess) have been taking responsibility in preserving the text of *Lai Haraoba*. It may be confidently said that the basic text of the festival represents a tradition that has remained substantially unchanged for many centuries

Ngariyanbam Kulachandra, *Pandit Achouba*, describes about the origin of *Lai haraoba*. According to him, the word *Lai Haraoba* is derived from *Lai-Hoi-Laoba*, literally shouting of *hoi* by the *lais* that is a ritual performance based on Meitei myth of creation. It is a performance, re-enacting the act of creation by the Almighty. The Manipuri version in his book '*Meitei Lai Haraoba*' about the origin of the word *lai haraoba* runs as follows:

Ashiba after the creation of the earth in accordance with the instruction of Almighty was in confusion about the creation of living beings. Understanding the bewilderment of *Ashiba* almighty *Atiya Shidaba* opened His mouth widely and showed the whole world of living beings who were supposed to fill the earth. *Ashiba* was very happy to get the hint from *Atiya Shidaba* and called out the living being shouting *hoi*. Performance of the re-enactment of creation by human being on earth is known as *Lai Haraoba*. His view is shared by many of the pundits of *Meitei lai Haraoba*

The Meeteis believed that as a result of the performance of the re-enactment of creation, pleasure is evoked to the gods and in return the mortals on earth are blessed with happiness and prosperity. Hence, many of the scholars strongly believed that *Lai Haraoba* is the re-enactment of creation. The *Lai Haraoba* festival is regarded by a section of modern scholars as a fertility rite.

Meetei world view incorporates the theory of creation and in equal measure, the theory of evolution. Old manuscripts like *Leithak Leikharon* (literally, the earth and the sky), *Pudil*, *Sanamahi laikan*, describe the theory of creation. Along with the theory of creation, Meetei still carry forward the message of their folk story regarding their early settlement at Koubru hill and Langmaiching hill. The Koubru hill is adorned in the following words:

There are four major types of *Lai Haraoba*. They are:

1. ***Kanglei Haraoba***
2. ***MoirangHaraoba***
3. ***Chakpa Haraoba***
4. ***Kakching Haraoba***

The proposed study aims to document all the *Lai Haraoba* festivals performing in the state and as well as in the neighbouring states and countries. The study of *Lai Haraoba* in a systematic manner from different angles will be an immense contribution to the students and scholars of Manipuri culture. It is a must to the students of Manipuri culture to understand the different aspects of *Lai Haraoba*

The *Lai Haraoba* ritual performance may be divided into three groups:

1. *Lai Haraoba*, sponsored by the village or locality of the *lai*
2. *Lai Haraoba*, carried out by the clan concerned of the *lai*
3. *Lai Haraoba*, sponsored by the State

In the first phase, I have collected some important data about ***Kanglei Haraoba*** which has been one of the important forms of *Haraoba*. The various programmes of *Lai Haraoba* may be grouped into six. They are:

1. *Lai Phi Shetpa and Phamdengba* (to dress the *lai* and enthroned)
2. *Laihouba*, the first day of *haraoba* associated with ***lai loukhatpa or lai ikouba*** (*Lit.*, Calling the *Lai* from water)
3. Daily programme during the festival which is also known ***nongmagi thouram***
4. *Lai lam thokpa*(Outing the *Lai*)
5. *Lairoi* (end day of *Haraoba*)

Lai Phi Shetpa:

Lai phi shetpa, means dressing of the *lai* which is going to perform the *haraoba* ritual. Generally *lai phi shetpa* performs one day before the *haraoba* ritual. However, in certain cases *lai phi shetpa* is performed in the morning of the day of *haraoba*

Lai Ikouba:

Lai ikouba means bringing or calling up the *lai* from water. This is one of the most important parts of *Lai Haraoba*. Bringing or calling up of *lai* is generally done either from a river or a pond. In one sense *lai ikouba* is the invocation of the soul of the *lai* which is going to be performed *haraoba* festival.

Process of *Lai Ikouba*:

Before proceeding for invocation or calling up the *lai* from a nearby pond or river of the area where the *haraoba* is going to be held, the men and women who are going to participate will assemble in the courtyard of the shrine. The ritual objects are brought out and kept in the courtyard of the shrine, the participants who are attending the *Ikouba* process were allotted their respective roles. This is called *lai thougai*, meaning serving the *lai*, and giving devotional and humble service. After everything is arranged in order, the two men bearing the pots representing the *lais* (*ihai fu*) must also face the shrine, with each foot on a banana leaf, on which two coins made of bell-metal which is locally known as *sel* are also placed. In the meantime, the *maibi* dances *laihou jagoi* literary meaning dance to begin the *lai* accompanied by the music of fiddle *pena*. The dance form is a traditional dance form with simple hand movements. In the next step of *Laihou jagoi* the *maibi* faces the shrine and perform *jagoi okpa* means, the dance to welcome.

The *maiba* and *maibi* then turn away from the shrine towards the path to the river or pond where the calling up of *lai* is to be performed. The chief *maibi* and other *maibis* are followed by a procession. The procession has two lines, one for *lainingthou* and other for *lairembi*. A strict order is observed. Behind the leading *maibi* and *maiba* come other *maibis* and *maibas* and the *pena khongba*, and then pairs of men bearing swords and banners of the *laiare* followed by women bearing the god and goddesses, i.e. *humai* (hand fans), the *khudeisel kaosel*, and mirror-follow. After these come the bearers of the pots representing the *lais*, who must have large white umbrella with patterned fringes umbrellas which are known as *chung* and *pe* held above

them. They are followed by the men carrying *leiyoms* and then the woman bearing *isahiphu*(the water pot). The *maibi* rings her hand-bell and *penakhongba* plays the fiddle *pena* in the tune *lamyin* (*lam*=land, *yin*= to follow). The procession now arrives at the pond* or river from where the *lais* will be called up. Here, the two lines of procession face the water. The ritual at the waters is prefaced by a ritual *leirai yu khangba*, giving of *yu* (rice wine). Bamboo containers are placed on the ground by the water, nine for the male deities and seven for the female *deities*. These bamboo containers are filled with *yu*(wine). *Yam* (rice flour), *kabok* (puffed rice), fruits and flowers, *heibi mana singju* (salad of *heibi* plant leaf *meyna spinosa* plant). A *heiruk*(fruit offering consisting of banana, sugar cane, puffed rice and flowers) is also offered by the *maibi* at the embarkment place.

After *leirai yu khangba*, the ritual of *Konyai Hunba* is performed. *Konyai hunba* is the offering of silver and gold pieces to the water by the *maiba*. One piece of gold and one piece of silver are placed in the palm of each hand of the *maiba* for male and female *lais* respectively. The *maiba* utters hymns as he cast the gold and silver pieces in the water. The hymns run as follows:

Hou lo ee madombu imhalo, imurol tarukmak ingourol mangamak eekhabi eerambi, eekha eeramna tairabane. Chingu lbungo(name of the male lai) *khoyum lbemma*(name of the femal lai) *animakki harao saksem tamge thouthok kummeinage haibagi nadaiem nakhun khunbuklen achangbana sana konga konjanle lupa konga kontharakle. Lajja irronnungdagi sana sangai nungaibada hiri tongdam fanna chingu Naka phabiro haibagi korou nong lupa angoubana korou nongbu tai malem lei sana angangba sana yaiga chanlabane. Hou i fou*

Khayom lakpa

After *konyai hunba* the process of *khayom lakpa* begins. The *maibi* takes two pots (*ihai fu*) one in each hand dances with them, facing each of the four direction in turn. First she turns towards Thangjing(the regent of west), then Marjing (the regent of east), then Wangbren(regent of south) and Koubru (regent of north). The *maibi* then turn to the lai bearers. The *lais* are believed to be presenting embryo in *khayom*; these are offered so that the *lais* may come up out of the waters through the *hiri*. The *maibi* then chants the *khayomlon* hymns. After chanting *khayomlon* the process of *Lai themgatpa* continues.

***Lai Themgatpa* (Coaxing of the Lai from Water)**

Lai themgatpa means coaxing of *lai* from the waters. The *maibi* takes the two *ihai fu*s from the bearers of the *lai ihai fu*, the male *lai's ihai fu*(pot) in her right hand and the female *lai's ihai fu* in the left hand, and touches the water with them. The *maibi* then performs a dance which is known as *chafu haiba jagoi*(dance to wave the *ihai fu* pots). When the *maibi* is performing *chafu haiba jagoi*, the pen *khongba*(player of

pena fiddle) plays *pena* instrument. The *maibi* who is performing *chafu haiba jagoi* faces towards the four directions in order. First she faces towards Thangjing direction, then towards Marjing, then towards Wangbren and then towards Koubru. The *maibi* then returns the two *ihafus* to the *lai* bearers.

The *maibi* now removes the *leiyoms* from the pots, take the thread (*hiri*) from the pots and unwind them, tying the *leiyoms* to two wooden spindles which are known as *hirichei*. The *hiri* (thread) must not touch the ground, and are therefore passed over the *maibi's* shoulder. The *maibi* covers her face and head with a white cloth and crouches beside the water with knees bent in front of her. Holding the *sharik* (handbell) in her left hand, she takes the *leiyoms* in her right hand and immersed them in the water. As the *maibi* agitates the *leiyoms* in the water, she chants *leihourol* (hymns of creation). The *penakhongba* (pena fiddle player) plays the *pena* instrument and the *pung yeiba* (drummer) beats the drum. When the *maibi* reaches the last words of the *laithemgatpa* hymns, the *pena* and *pung* stop playing, and then the *maibi* delivers the *laipao* (oracle). It is believed that the *laipao* is the message of God to the people through *maibi*. After *laipao*, the *maibi* then put the hand-bell on a banana leaf. The hand-bell should not touch the ground. The *maibi* then draws her hand towards her along the two *hiris* (thread), symbolically motioning the *lais* up from the waters and into the pots through the string. This process is known as *hiri sikatpa* drawing the *lais* through the *hiri* or *lai loukhatpa* (to take up the *lai*). The *maibi* and *maiba* then disentangle the two *hiri* strings for male and female *lais*

respectively, wrap them around their *leiyoms* and replace them in the pots. This is known as *leiyom happa*. Here, ends the process of *lai ikouba* calling up lai from waters.

The maibi then takes the naheifu (the pot containing water the water for purification) and sprinkle water to the feet of the bearers of the lais. The maibi then takes the *ishaiphu* pot and collects water into it from the four directions of the tutelary lais. It is then placed on the head-pad of the woman who bears the ishaiphu pot. Special care must be taken while putting the *ishaiphu* pot on the head-pad of the woman. Putting up the *ishaphu* must be done in one action; it must not be rested on the knees of the maibi while lifting of ishaifu is done. The ishaiphu bearer then takes her place between the two bearers of the lais and in front of them. The *ishaiphu* bearer is forbidden from speaking from this point on.

Lai Higaba

Bringing of the lais to the shrine is known as lai higaba. The etymology of the word higaba implies that the lais are conveyed by boat from the water to the shrine (hi=boat; kaba=to ascend).

The procession returns slowly to the shrine, keeping to the same order. On the way back to shrine, the *maibis* perform *jagoi okpa* (welcoming dance) three times. As the procession makes its way back to the shrine, outside the courtyard of the shrine the rite of *mei okpa* takes place. *Mei okpa* literary meaning is 'greeting of fire'. The Meeteis

believed that fire can purified from defilement. Both the columns of procession symbolically crossed the fire which kept on the main gate of the shrine. Each person in the procession waves his or her foot which is furthest away from the fire over it.

At the courtyard of the shrine a further purification rite takes place. This is called *khoiju lamwok*. *Khoiju leikham* (bot.name-*plectranolius ternifolious*) is a plant whose leafs is used in expelling evil spirit by burning. Each people who participated the procession crossed the burning *khoiju leikham* as in *mei okpa*. They then approached the *foudang*, a basket heaped up with paddy, on which are also salt cakes, two sels(bell-metal coins), a piece of iron, some dried fish threaded into a garland, and then some trout in a pot. While the participants are stepping over the items, the *pena khongba* plays the *pena* instrument and the *maibi* rings the hand-bell. When the procession reaches the shrine the bearer of the *ishaiphu* passes through the two lines to the front. As she passes them each participants, beginning with the bearers of the *lais*, turns on the spot to face the shrine. The *maibi* then faces the *lais* and performs a dance which is known as *laiching jagoi* literary dance of drawing the *lai*. While dancing she makes a sign of beckoning her hands. The rite of *thawai mi happa* (placing the soul in the *lais*) now takes place.

The next step is *lailuk thaba* (placing food offering of the *lais*). After *lailuk thaba*, the *maiba* performs *anam athou laison*(cleansing hymn). Those participants who attended the calling up of the *lai* lined in two rows in front of the shrine facing each other in kneeling posture. The *maiba* then chants the hymns of *anam athou*. Throughout the utterance of *anam athou* hymns the *maibi* rings her hand-bell.

Daily Programme of *Lai Haraoba*:

The programmes commence from the day of *Lai Ikouba* to the day of *laireoi* (last day of *haraoba*), in the early morning of the day the *lai* will be invoked by singing *yakeiroi* (the awakening song) by a *pena* fiddle player. *Yakeiba* is an *aubade* which greets the *lais* as they awaken, and take place at the first light of the dawn. The *penakhongba* sings of their past deeds, especially in creation. In performance it is usually truncated. The *penakhongba* traditionally sleeps within the sacred area during *Haraoba*. He is required to be cleaned for performing the duties (Parrett, 1997:89). After the awakening song, the *maibi* sits before the shrine and rings her little hand-bell beneath her head veil; and becoming trancelike, she foretells some incidents which may occur in the lives of the people. This is known as *laipao chenba* message of God.

People bring offerings, fruits and flowers, and offer to the *lai*. This is known as *Heiruk Kaba*, offering of fruits to the *lai*. The *Maiba* or *maibi* takes the offering and spreads them before the *lai*. In the afternoon, the *maibis* perform *Laigi Jagoi Okpa* Dance before the shrine. *Laigi Jagoi Okpa* means dance of welcoming the *lai*. It is said that before *maibi* performs *Laigi Jagoi Okpa* dance, nobody is allowed to dance. After *Laigi Jagoi Okpa* dance by *maibi* anyone may dance in front of the shrine. After *Laigi Jagoi Okpa*, follows by *Lei Langba*, the presentation of the flowers. The *maibi* takes some of the flowers which were offered

to the *lairembi* (female deity) and place in a flower basket. Similarly some flowers which were offered to *Lainingthou* (male deity) are taken out and place in a basket. Some flowers which are from the *Lainingthou* side are offered to the *Chong* (conopy) of *Lainingthou* which is in the right side of the shrine. Some flowers which are from *Lairembi* (female deity) offer to the *Chong* (canopy) of the *Lairembi* which in the left side of the shrine. After offering the flowers to the canopies of *Lainingthou* to *maiba*, *pena khongba* and audience respectively in order of seniority. The flowers of *Lairembi* are distributed to the maibis and other women in order of seniority.

After the process of *Lei Langba*, the process of *Laibou La thaba* continues. The maibi now brings out from the shrine the *Laibou La*. the *laibou la* consists of the top half of three banana leaves on which is placed a white cloth, folded in three layers, with *langthrei* buds upon it.

The maibi stands facing the shrine holding, the *laiboula*; she then turns and offers it to the gods of four directions (*Thangjing*, *Marjing*, *Wangbren* and *Koubru*). Turning back to the shrine she offers it again, and then places it on the ground opposite the shrine in the centre of the centre of the courtyard. The area between the shrine and the *laiboula* is now regarded as very sacred with the presence of the deities. Thereafter no one may walk between the shrine and *laiboula*. Two maibis then enter the shrine and take one *Langthrei* bud from the *leiyoms* spread out before the *lais*. These are tied into the scarves with which the pots of the *lais* had been covered. The scarves are now placed around the neck of the two *lais pubas* (*lai bearers*). The scarves with their *langthrei* buds now symbolize the presence of the *lais*. This rite is known as *lai happa* (putting the gods). Each maibi now takes four *langthrei* buds from te *laibou* offering. The *langthreis* are placed

between the middle finger and the index and ring fingers of each hand of each hand, with buds protruding from the back of the hand, for *Khurak Lei Jagoi* meaning dance with flowers between the fingers.

Khurak Lei Jagoi and Laiching Jagoi by Maibi

This is a complex dances comprising several distinct sections which use mime to convey their meaning. The sequence symbolizes cosmic creation, and the sections of the dance are interspersed with *laiching jagoi* (Parratt, 1997:95, 96). The literal meaning of *laiching jagoi* is drawing out the lai from the shrine.s *Laiching jagoi* is followed by *Khubak jagoi*. *Khubak Jagoi* means clapping dance.

Laiching Jagoi:

Laiching Jagoi symbolizes the 'drawing of the lai out' and indicates that the deities are brought out into the courtyard, so that they can witness the events of performance. At the beginning of the dance sequence the bearers of the deities take their places inside the shrine. Before the *laiching* can be done the participants must reform in their lines, and the maibi leads them in a circular movement making three circuits of the courtyard starting from the right side. The order is very important.

After *Laiching Jagoi*, the *Pena Khongba* stands with *Laibou la* on his left facing the shrine, with the rest of the participants around him. The *maibi* takes her place to his left, and turns three times while clapping her hands. She faces the shrine and says:

Maibi - *Ho Lainingthou Lairemma madairemsa*

O you servants of the sovereign god and goddesses!

Participant - Hao (Yes!)

Maibi - '*Hoirou haya laodoure, nakhong nakhut lenganu*'

'Hoirou hay is about to be shouted! Remain still! Do not move hand or foot!

Participant - Hoi hoi (Yes! Yes!)

The *penakhongba*, then shouts *Hoirou haya*. Each phrase of *hoirou haya* is loudly in a rhythmic chant. The hymn of *hoirou haya* is difficult to translate. In brief, it is a hymn symbolizing bringing out all living beings from the sovereign god which has been conceived by the sovereign goddess.

Anoiroi dance.(pic)

After *hoirou hay* the *penakhongba* then commences the song of *Anoirol*. *Anoirol* is a long composition sung with *pena* in brisk measures, describes the evolution of dance in different ages and other short incidents related to them. The bard begins with the account that the dance now

performed has been handed down since earliest times through successive generations and it took place here on earth in the land of Meeteis.

ah hoiroune hoirou-o hoiroune
hoirou hoirounaketa hoiroune, hoirounese
haya ne se hayanese
hayingeita noypapu meina waina noiye
tangn samna noypati lamlemmata noiye
mataimata noiye

.....

hayingeita noypapu meina waina noiye
tangna samna noiye
korou tonta noiye nongmatonta noiye
khoimom pakta noiye, laireipakta noiye
nungnang konta noiye, khoimom laireipakta noiye
korou achireita noiye, wangpal achireita noiye
chingu nongkhoirenta noiye
korou nongtol nganna noiye
nongthourenna noiye sorarenna noiye
hayingetanoipapu sorarenna noipa;pu
chakparena urak-ye,
chakpa sawangpana urak-ye
sawang menongpana khanglak-ye
menang hamengmitna yaorou tanpata urak-ye
sachi tanpana khanglak-ye

yaorou sachi tengtupu lapa khumal pupa
 yangtou saram lipana koroulamta tankhatkhiye
 nongkaramta tankhatkingeita khoimom thouna noipa, lainingthouna
 noiye
 nongthourelna noingamye
 sorarena noingamye
 ahongnoipu noingamye
 pungphanapa noipu noingamye
 lumlang noipu noingamye
 yaipha noipu noingamye
 yaipha noipu noipapu korou chintaki urak-ye
 korou mathong cingtaki
 wangpal marak chingtak urak-ye
 menongmitna urak-ye
 hamengmitna urak-ye
 yaorou tanpata urak-ye
 sachi tanpata urak-ye
 kurang tanpata urak-ye
 chingu thangpa nong ningthou pakhangpana noipati yoirenpana noipa
 nongthourenna noipa
 sorarena noipapu chakpareнна tamlakye
 sawang menongpana mayim hemchengnakta
 chakpa masaikonta
 charei phisang khanna
 chakpareнна noiye
 sawanglenna noiye

menongpana noiye

menong hamenmitna una

hayi haya takcha sawang meningpana hemcheng chingta noiye

chakpa cha pakhangka

hemcheng chanuraka

chakpa yemloi houna

korou noipu noitamye

nungnang noipu noitamye

hayingeita noipapu

korou samna noiye

tangna samna noiye

meina waina noiye ngamtam houna noiye

The above stanzas of *anoirol* may be summarized as follows:

The dance of *hayi* age, handed down from one generation to another. In the hoary past, *Sawangba*, the ancestral chief of *Chakpa* group, went up to the sky in pursuit of deer on hunt. And happened to see Sorarel, god of the firmament, dance. Various were the forms performed by Him. *Chakpa Sawangba* learnt and brought them to earth. In his region a screen of cloth was put up. And there *Chakpa Sawngba* too began to dance. Then all men and women of his community joined. Thus this had been handed down through generations. While, *Anoirol* is sung by *Penakhongba*, the mimed dance by maibi, depicting the life cycle, which includes the making of

the body (*hakchang sagatpa*) takes place. The procession dances slowly around the courtyard, pausing at each corner as the *maibi* and *maiba* perform *leishi jagoi*, the turning movement in honour of the gods of directions. The creation of the various parts of the human body is depicted 364 dance movements. It is highly dramatic with mimed and antiphonal response on the part of the people (Parrat, 1997: 114)

After *Leishi Jagoi* the *maibi* shouts 'O you servants of *Lainingthou Lairemma* (sovereign god and goddess)' . People will answer 'Yes'. The *maibi* then shouts let's make humane body. People will answer 'Yes let's create. The *maibi* then announces which part of the body is being created in the womb and dances, miming the appropriate movements. Some examples are given:

In the first step of *laibou hakchang shaba* dance the *maibi* puts her hands in her hands in her naval as shown in diagram (Fig. - 1)

The *maibi* then continues the gesture of making the following parts of human body as shown in the diagrams below:

1. *Louwai* (crown of head)
2. *Chira*
3. *Kokchi* (sides of head)
4. *Laibak* (forehead)
5. *Pishum* (eyebrow)
6. *Mitchi* (end corner of eye)
7. *Mit* (eye)
8. *Nakhang* (bridge of the nose)

9. *Naton (nose)*
10. *Nakchi ani (two sides of nose)*
11. *Khajai Lengon Ani Shaba (two sides of cheek)*
12. *Naton Shumang shaba*
13. *Chimbal thak kha shaba (upper and lower lips)*
14. *Ya shaba (teeth)*
15. *khadang shaba (chin)*
16. *Nakong shaba (ear)*
17. *Nakong mayi shaba (ear hole)*
18. *Lukham shaba (back side of head)*
19. *Khoura tongdam shaba (neck)*
20. *Lengjum shaba (shoulder)*
21. *Lengdon shaba (end points of shoulder)*
22. *Lengpak shaba*
23. *Pambom shaba (arms)*
24. *Khutning shaba (heel)*
25. *Khutki khubom shaba*
26. *Khujeng sha ba (writch)*
27. *Khutnam shaba (opposite part of palm)*
28. *Khubak shaba (palm)*
29. *Khutpi khutnao shaba (thumb and fingers)*
30. *Khujil shaba (nails)*
31. *Khutpak mayi happam (line of palms)*
32. *Khudon mayi happa (lines of finger)*
33. *Yang shaba (backbone)*
34. *Thabak mihunpham shaba*

35. *Thabak shaba (chest)*
36. *Nganpham shaba*
37. *Thajil shaba*
38. *Laka shaba*
39. *chaning yapham shaba*
40. *Khwang shaba*
41. *Ningjol shaba*
42. *Leinung thonglen shaba*
43. *Mipok lambi shaba*
44. *Kamya shaba*
45. *Feigal shaba*
46. *Feiru shaba*
47. *Feibom shaba*
48. *Khuk u shaba*
49. *Khurai shabaa*
50. *Khubom shaba*
51. *Khujeng shaba*
52. *Khumit shaba*
53. *Khuning shaba*
54. *Khongnam shaba*
55. *Khongpak shaba*
56. *Khongsha shaba*
57. *Khujil shaba*
58. *Khongsha matolgi mayi happa*
59. *Khuya thambal*

60. *Hakchang langbumba*

Here completes making of human parts in the womb, which takes 10 months, i.e. 300 days, thereafter the child is ready to come on earth from the womb of mother.

The maibi then mimed begging soul from sovereign god *Atiya Shidaba*. After begging the life, the maibi mimed putting of soul to the body. This 64 gesture is known *laibou jagoi khuthek* 64.

After completion of the 64 *laibou khuthek* of making human body, the *maibi* shouts:

O servants of sovereign God and Goddess!

Now we have completed the putting in of the soul. The required seasons and months have been fulfilled, now it is declaring that it is time to come into the world.

Then the maibi shouts the following words and people answer:

Maibi: O servants of *Lainingthou Lairemma* lets' make
wangol sang (delivery hut)

People: Yes, it is built!

Maibi: Go into the delivery hut!

People: Going in!

Maibi: The baby is moving, bring the golden mat!

People: It is brought

Maibi: Let the midwife come in!

People: Coming in Coming in!

Maibi: The bleeding has started, the water has broken!

People: It is broken, it is broken!

Maibi: The head is appearing!

People: It is born, it is born!

In the meantime the maibi mimes the cutting of umbilical cord , her right hand holding a bamboo knife and the cord in the left hand.

Maibi: Bring the bath!

People: It is brought, it is brought!

Maibi: Pour in the water!

People: It is poured, it is poured!

Maibi: Let us bath the baby!

People: Let us bath, let us bath!

The *maibi* then gestures with the palm as it pouring water on the shoulder

Maibi: Let us dry the baby!

People: Ho, let us dry it.
The maibi mimes as if drying the body

Maibi: Let the baby be wrapped!

People: Let us wrap it!

The maibi then held her hands at the level of chest as if holding the baby.

Maibi: Let the father entre and give name into both ears
of the child!

People: Ho it is named!

Maibi: Let the baby have taste of mother's milk!

People: Ho, the milk has begun to flow!

The maibi then gestures as if feeding the baby at the breast

Maibi: The child grows daily; it begins to move hands and feet.

People: It is moving, it is moving!

The maibi holds her hands out at shoulder level, fingers straight and thumbs held up, making the gesture of 'throwing' the baby.

Maibi mimes as if she fondles the child and sings the song 'O son of Soraren, let you grown up rapidly as the sun is moving its zenith.

Maibi: The child has grown up and has become as tall as the father. He has the stature of his grandfather. He has said he wishes to build the house and to be dressed in clothes!

People: Ho, let us dress him, let us dress him!

The maibi dances in the gesture putting o waist-cloth

Maibi: Let us beat our thighs and leap, saying *ya ya, Ho ya ya Ho ya!*

Laibou khuthek (hand gesture of *laibou*) has 364, signifying from the birth of a child to grown up.

After this, the next section is about the construction of house which is known as *Yumsaron Khuthek* (gesture of construction of house).

Yumsaron Khuthek (gesture of construction of house)

Yumsaron Khuthek, literary meaning dance of constructing house. In this part of *laibou* the Maibi will shout Oh servants of *Lainingthou* and *Lairemma* (that mean supreme god and goddess), let's construct the house to live in, the Maibi dances the process of paring *langsang hunba*, *Yumpham Thonba* (The act of Laying the outline of the house to be constructed and to lay the foundation of the house to be constructed. The Maibi expresses the act of laying the outline of the house and the foundation of the house to be constructed in danceform.

The pena Singer will play pena instrument and

the drummer will beat the drum while the Maibi is dancing the *Yumsaron* dance. The initial dance movements portray the laying of the foundations and then the actual erection of the building.

Let us look for a good plot for the building of the royal house, let us measure it and lay the foundations! Let us measure it and lay the foundations of the house (the hands are crossed in front of the body and pushed forward to depict the plan of the house, then they mime as if hammering in the marker post). Let us seek an auspicious day and let us make the raised platform on which the house will be built! Let us raise the earth platform. (The *Maibi* dance, miming the digging of the earth, right hand in front of left, raising and lowering the "spade" she then depicts the plan of the house, then they mime as if hammering in the marker post.)

Let us seek an auspicious day let us make the raised platform on which the house will be built!

Let us raise the earth platform

(The *Maibi* dance, miming the digging of the earth, right hand in front of left, raising and lowering the "spade" she then depicts the making of the raised foundations platform, with both hands in front of the body she mimes the action of throwing the soil to her left.) Ho, your servants of the Sovereign God and Sovereign Goddess, Let us even the ground with the wooden mallet!

Let us make it even

(She dances, miming the raising and lowering of the mallet)

Ho. You servants of the Sovereign God and Sovereign Goddess!

Yes.

Let us lay the outline and build the royal house!

Let us do so.

(The *maibi* holds her palms out in front of her, right in front of
Left and dances miming the measuring of the plan of the house)

O you servants of the Sovereign God and Sovereign Goddess.

Yes.

Let us encircle the outline of the house!

Let us encircle it.

(She dance the right hand held slightly bent, thumb and little finger
close and the middle three fingers held straight, the hand is moved
from the elbow in a circular movement.)

O you servants of the Sovereign God and Sovereign Goddess!

Yes.

Let us erect the side posts!

Let us erect them.

(The *maibi* dances, forming a fist with both hands with righthand above
left, the hands are moved up and down three times)

O you servants of the Sovereign God and Sovereign Goddess!

Yes

Let us erect the centre (foundation) post of the house. Let us build the
royel house for the Sovereign God and Sovereign Goddess.

Let us do so

(The *maibi* holds the right hand above Left, the tip of the thumb touching the tip of the Little finger and the other fingers slightly bent, and moves the hands towards the ground three times, as the hands are raised the index fingers point up).

O you servants of the Sovereign God and Sovereign Goddess

Yes

Let us put the outer side posts!

Let us do so

(The fingers are held slightly bent while the index finger points straight upwards)

Ho you servants of the Sovereign God and Sovereign Goddess!

Let us put the cross-beam!

Let us put it, Let us put it.

(The hands are placed a little distance from the nose, all fingers slightly bent but the middle finger pointing upwards)

Ho you servants of the Sovereign God and Diving Queen, Let us put the bas on the six main posts and let up put the triangular bars along them!

Let us put them

(The *maibi* holds both hands at shoulder level a little way from bodyweight the thumbs and Little fingers bent but the middle three finger pointing upwards, all the fingers are then spread out)

O you servants of the Sovereign God and Sovereign Goddess!

Let us build the wall! Let us build it.

(The hands are placed opposite each other with the fingers pointing upwards)

Let us place the main beams!

Let us place them.

(Both hands are stretched out at shoulder level, and then the palms are held at chin level with the fingers touching. The placing of the beams is ended, let us put thatch.

Let us put thatch.

(The right hand is placed above the left, palms down, and the thatching is mimed).

Let us trim the thatch!

Let us do so.

(The hands are clenched, right above left, the right thumb then presses down upon the left hand).

Let us place the cross piece!

Let us do so.

(The hands are crossed at the level of the forehead, with the wrists touching)

Let us spread the plaster upon the walls!

Let us spread it.

(The hands are placed palms upwards and fingers together in the shape of a half moon in front of the body, and moved from side to side)

Let us smooth the floor!

Let us do so.

(The hands are placed in front of the body at the level of the waist, right hand in front of left, and circular movements are made).

The house for the lais has been completed, O you servants of the Sovereign God and Sovereign Goddess, let up place the cross piece! And to the sound of the *pena* let us come in procession before the gods keeping the stops of the dance and let us with folded hands offer this house to the gods!

After *yumsaroi* the process of *phibul habi*, *Lairel mathek* etc. are performed.

LAILAM THOKPA

Literally this means 'the coming out from courtyard (Kanglei) to visti' and traditionally it took place on the 5th or 11th day of the *Haraoba*

LAIROI (End Day)

There are certain programs with perform only on the concluding day of *Lai Haraoba*. The programs are:

1. *Thang Jagoi*
2. *Ougri*
3. *Sari Litpa*
4. *Khengcho*
5. *Hijing Hirao*
6. *Lai Nongaba*
7. *Lai Tethaba*
8. *Saroi Khangba*

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