

1st Project Report on

Application of Manipuri Traditional arts in Indian Mukhabhinay (Mime): An Intangible Indian Cultural Heritage

File No. 28-6/ICH-Scheme/2015-16/70

Submitted to
The Secretary

Sangeet Natak Akademi

2nd Floor Rabindra Bhawan
(Opposite Mandi House Doordarshan Kendra)
35 Feroz Shah Road, New Delhi - 110001



This picture is from "Love Your Nature" applying Manipuri Traditional art in Mukhabhinay.



Submitted by

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File No. 28-6/ICH-Scheme/2015-16/70

Dated the 1st June 2016

To

The Secretary
Sangeet Natak Akademi
2nd Floor Rabindra Bhawan
(Opposite Mandi House Doordarshan Kendra)
35 Feroz Shah Road, New Delhi - 110001

Subject :- Submission of 1st Project Report along with Blue Print and National Inventory Register .

Sir/Madam,

In response to the File No. **28-6/ICH-Scheme/2015-16/70** dated 21/04/2016, I on behalf of the Repertory to furnish the 1st Project Report "*Application of Manipuri Traditional arts in Indian Mukabhinay (Mime): An intangible Indian Cultural Heritage*" for your kind perusal and necessary action.

As per our proposal we have done research work and documentation seriously. The findings for the first report is submitting herewith. The contents of the report is given below:

SL. No	Particulars	Page
1	1st Project Report along with related photographs	1 to 29
2	Blue Print	30 to 31
3	National inventory register	32 to 35
4	Audio visual (DVD) - Submitting shortly when hard copy submission	

So, I therefore, request you to kindly release the 2nd installment for implementing the remaining part of the project.

Yours faithfully

Enclosed: as above


Y. Sadananda Singh
Secretary

**Submission of the 1st Report
on**

**“Application of Manipuri Traditional
arts in Indian Mukabhinay (Mime):
An intangible Indian Cultural Heritage”**

Introduction:

Scholars assess that Bharat Muni wrote the Natya Shastra more than two thousand five hundred years back. It is nonetheless regarded as the fifth Veda. As the Shastra was written on the basis of plays already enacted, evidently there would have been a dramatic trend at the time. In fact theatre as living art form existed in India since primitive ages, dynamically coming down to the present age. Nemichandra Jain in his book 'Indian Theatre Tradition, Continuity and Change' says:

"The roots of the theatre in our country are certainly very old and deep. Theatrical expression of some kind has been, since primitive and mythic ages, an integral part of Indian life"

In all original Indian theatre forms dramatic text was indomitable. However one can neither ignore or underestimate the mime elements or non-verbal behaviours inherent in those plays. In the Natya Shastra of Bharat Muni, the author had drawn acute elements of mime art, for example Angika Abhinaya clearly elucidates expression made by body movement and facial gestures. Further it would be worthwhile to note that in the discourse of Nirtta, Nritya, Natya; Nritya though a pure dance embodies gesture expressing feeling and emotions. Henceforth one may assess that Nritya has a close resemblance to mime. From this one can conclude that mime is not a completely new art form in India.

About Mukabhinay (Mime):

Mime, in the modern sense, means a dramatic performance or scene played with body movement and gesture and without words; thus a non-literary art. Action and feeling are expressed through gesture and movement, the meaning of which is usually very clear. Mime as an art form in the west originated from Europe. It was well practiced as a theatrical art form from as early as the Greek Classic age. The article Mime: from the Commedia Delearate to Marcel Marceau expounds that “mime is one of the oldest form of theatrical expression. It had already been developed into an art form in the classic days of Greek. Like so much of the Greek culture, it was adopted by the Romans, who added their own skills and imagination to the medium”. During the 16th and 17th century mime as a theatrical art form rooted in France and played the most emphatic role in theatre. Some worth mentioning renowned western mimist are Etinne Decroux, Jean-Louis Barrault, Charlie Chaplin etc. And it should be remembered that the most popular and highly skilled mimist was Marcel Marceau (born in 1923 and expired in 2007). During the French Revolution, the common people were forbidden the liberty to express themselves. The revolution hence spread through the country by means of the art of mime. It was in the 19th century that the Roman came to Great Britain and staged mime performances that the British developed it into their own style and gesture was given the name “Pantomime”.

Mime in India popularized around 1956-57. Shri Jogesh Dutta from Kolkata, Bengal with his skill and gifted gesture in the cult started and propagated it. He without the least acquaintance and influence from the western mime, practiced the cult in his own Indian context and concept. Then came Shri Niranjan Goswami, then a student of Jogesh Dutta and other learners. By this time mimist from the west made frequent visit to India either for seminar or for performances. However in Manipur this art

form came into being only in the 60 & 70s. The art was studied, experienced and performed with some definite rules and regulations by the theatre organisation, the Panthoibi Natya Mandir, Imphal. In 1984, this organization organized a class on mime with the then visiting artiste Miss Jetty Roel from Belgium. And in 1986, Shri Niranjana Goswami from Kolkata conducted a workshop on mime sponsored by the Manipur State Kala Akademi, Imphal. In this manner mime as a theatrical art form popularized in Manipur.

Now, let's have a look on Manipur, a small hilly state in India, known in the world for its rich cultural heritage. Abundant art forms flourish here. In many of these art forms mime elements are found inherent excessively.

In the Manipuri mythology (during the Hayichak, [satya jug] of the land) we find the description of the creation of the earth and heaven by Lai Nura Taret (seven Goddesses) and Laipungthou Mapal (9 Gods) to the many gods and goddesses through the art of imitation. This kind of expression by imitation came to be known as "Anoy". In this manner Anoy as an art form was generated and further was divided into many classes. viz: Khonthok Anoy (vocal music), Waton Tharao Anoy (flute art), Moibung Anoy (blowing conch), Laiyek Anoy (painting), Laikhot Anoy (sculpture), Thang-Ta Anoy (Martial art), Chukoi/Jagoi Anoy (Dance), Eengit Anoy (mime) etc.

One should accept the fact that each and every different art form is related to one another. Likewise Eengit Anoy/Mime is closely related to all the different kinds of traditional art forms. Mime is characterized by its typical expression devoid the vocal sound. It involves expression through body gestures. Likewise one's feeling and emotions are expressed in Engit Anoy through gestures of the eyes, facial gesture, and movements of the hands, legs, neck or any part of the body. This kind of Anoy can be traced

long back to the Manipuri myth and the traditional Manipuri Lai-Haraoba Festival, the greatest festival in Manipur which has been existing since Hayichak (Satya Yug). In this festival theatrical ingredients are found in abundance - religious ceremony, rituals, dance, mime elements, narratives, entertainments, costume decors, enough performance space etc. Now let's have a glance at the use of Eengit Anoy (mime) in the traditional Manipuri Lai Haraoba,

- 1) The hand movement of Chumsa Jagoi (Chumsa Dance) expresses the relationship between the heaven and earth symbolizing man and woman.
- 2) The hand gesture Khujeng Leibi is a very important characteristic feature of Manipuri Dance. Its essence is the intimacy of the sexual intercourse between a man and a woman.
- 3) The Champra Okpi gesture signifies the labour of the man and woman, passing and catching the building materials at the time of creation of the earth.
- 4) The different body movements involves in the Leitai Nongdai Khuthek describes the creation of the 7 layers of the earth and the 9 different layers of the heaven
- 5) The Laiching Khuthek (khuthek =hand movement) practiced by the maibis/priestesses in the Laiching Jagoi (Laiching Dance) describes the self –drawing her soul beneath her navel etc.

Moreover the well known Manipuri classical dance Raas Leela, Nata Sankirtana, Gostha, Khubak Ishei, Goura Leela, Holi, Ratha Jatra; the Manipuri Khunung Ishei (folk song); folk dances; the indigenous games of Manipur viz: Mukna (wrestling), Mukna Kangjei (hockey with wrestling), Kang, Thang-ta (Manipuri Martial Art), Sagol Kangjei are all resources for mime elements that can be codified to beautiful mime expression.

Man everywhere, in all professions, is never at rest. There is always a quest for more. Mime theatre is no exception. Directors, actors, theatre workers had done innumerable experiments, still doing and shall continue

the practice. The Kanglei Mime Theatre Repertory has endeavoured to create a typical Indianess, more particularly Manipuriness in style and technique.

Style and Technique

A clear concept of the dramatic text is put forth. Without resorting to words actors speak embodying words. Body movements and facial gestures embody the words. To enable this regular training is on the run: general mime acting technique; nava rasa; basics of Manipuri indigenous games particularly Thang-Ta; folk and classical dances of Manipur; rhythmic exercise, physical exercises; yoga, improvisation of both living and non living things; flora and fauna etc. to gain artistic speed, strength, skill, stamina and endurance. Emphatic training is on very slow, slow, medium and speed movement in acting. The performance text resorts to all forms of non-verbal behaviours in theatre viz set & props, costume, light, sound & music.

Regarding the first report of this project, the Kanglei Mime Theatre Repertory is researching, discussing and documenting to find out the intangible Manipuri performing arts in the following three Mukhabhinay (mime) plays namely:

- i) "Mirel Masingkha" (the will of soul),**
- ii) "Cheitheng" (Agony)**
- iii) "Love Your Nature"**

Intangible Manipuri performing arts, crafts in Mukhabhinay (mime) "Mirel Masingkha"

Prologue of "Mirel Masingkha" : Chaos! The scene opens with a cock-fight. A nasty stranger enters and kicks a ball hard to the audience disturbing the game. From amidst the chaos, the incorrigible events, the stink and the rot – Sharmila emerges giving her voice to the people. Good old IIB lands on the land, on his important mission, to arrest Sharmila who has committed a grave crime! For the law "Fasting is Suicide". An Iron Lady to the Core, her stance unwavered forces the IIB to listen, to the cause of her ordeal. Mirel Transformation forwarding the narrative.

Episode 1

[The episode is an arbitrary representation of all the rape cases by army personnel under AFSPA]

Ahanbi's house in the village – a shabby little cottage – Left Down stage, the side of the house to the audience. The family is working together – daughter threshing the grain in the 'sumban' (a big wooden thresher), Ahanbi winnowing the threshed grain, her husband cutting the straw; feed for the cattle. The daughter is sent away to buy 'Biri' (tobacco leaf/cheap cigarette). While upon Army enters – attacks the father – kicking, strangling, beating ; torturing him like hell. A frightened Ahanbi, knowing not what to do steps in and in vain cries to them to stop. The merciless, blood-thirsty animals push her away. The helpless father is dragged to a tree in front of the house and tied there. One of the personnel forces Ahanbi into the house and right in front of her husband rapes her. Their animal passion so satisfied, they left leaving the family to their tragedy in utter agony.

Episode II

The episode is an arbitrary representation of all the instances of shooting in public places viz: Market, Hospital complex, Check post and above all the numerous cases of fake-encounters.

Episode III

[The episode represents arbitrarily cases of torture, rape and kill in custody under AFSPA]

Army camp- Manorani in custody – An army personnel (male) drags her in – One by one the personnels interrogate her – but alas! – the beasts are after her body ! – in vain the animals try to lure her – to frighten her – they molest her – torture her - tie her up – rape her – shoot and kill her and ultimately throw her body away. Mirel (Sharmila personified) cries at Manorani's tragedy and tells the IIB that this is not all! and moves on to tell other instances of terrorism.

Episode IV

[The episode is an arbitrary theatrical representation of all the cases of terrorist activities in religious places of worship]

A 'mandali' – beautifully decorated – cultural festival – dancing – singing (the dance and music composition covers Manipur as a whole from the hills and valley; both folk and classical) - every one is enjoying – But Alas! Thunderbolt! – A bomb blast! Bodies everywhere!

A shocked Mirel now questions the IIB if his law allows such terrorism? Why does one eat? –'To live' – 'live' in the true sense of the word. But look at our predicament – Are we alive?

The story is not yet over. It continues When will it end? So, if you want me 'to eat' i.e. 'to live', here are my demands-

"Remove Black Laws"

"Stop Abuse of Power"

"Stop Killing".

Feed me my demands or arrest me

Shocked and surprised, the IIB personnel salute Sharmila; acknowledges her ordeal and the truth in her venture. He then leaves with a promise to her that he will let the world know of Manipuri's predicament. – Sound of helicopter arriving - a rope ladder drops – the play ends.

But the story continues. News of killing, bomb blast, missing children..... are still served hot on breakfast!

Manipuri traditional Dress and Costume, Make-up in "Mirel

Masingkha": The dress and costume, ornaments used in the mime play "Cheitheng" (agony) is mainly Manipuri Traditional costume. For example -

- a) Prologue scene - Character from Chanu Sharmila - pumngou phanek, inaphi; normal make up. *[picture: see on page 29]*

- b) Scene/Episode I - Chaoba wearing a Manipuri village costume, his wife wearing traditional Manipuri costume *phanek*, *kokset* (a cloth wrapped on the head that hang over the shoulders. Manipuri women wearing while workong) *khwangchet* (a cloth wrapped tightly round the waist while working) and his daughter wearing *phanek* and common shirt. *[picture: see on page 28]*
- b) In the Market scene (Episode II) - the women vegetable vendor and women buyer all are wearing Manipuri traditional costume *phanek*, *inaphi* etc.
- c) In the Cultural Festival scene (Episode IV) - the dancers wearing Manipuri traditional folk and classical dance costume. *[picture: see on page 26-27]*

Make-up: All the actors wear character make-up. However for Mirel (soul - symbol of human conscience) mask make-up is given. This is deliberate as Mirel is an abstract entity.

Manipuri Traditional movements and dance in "Mirel Mashingkha" : Manipur martial art plays a vital role in the Mirel Masingkha. Many sequences of this art form are codified into theatrical language. In every movement of the Mirel one can witness different steps of *thanglon* and *ta-khousarol*. Furthermore violence is enacted poignantly through the intricate steps of Manipuri martial art. The last scene of the Mirel Masingkha is a creative proposition of traditional Manipuri folk and classical dances. Here one witness steps from *Natsankirtana*, folk (tribal) and classical dance (*Krishna Avishar*). *[picture: see on page 26-27]*

Manipuri Traditional Music in the mime play "Mirel Masingkha" : Regarding the music the play is dominated by the Manipuri traditional music from beginning to end. Some worth mentioning

Manipuri music are: a) Maibi Laifao tune of Laiharaoba, b) Fousu eesei Manipuri folk song, c) Folk Song Shikaplon, d) Tribal and classical music etc. [*music is in DVD*]

Manipuri traditional set and props in the mime play "Mirel Masingkha": Regarding set and props in Mirel Masingkha a typical Manipuriness is vivid. The main set being Chaoba's Cottage. The other sets are bamboo and wooden platform, bamboo and wooden festoon, colourful raas mandali set, Sanabul, *Purna Patra* (rice, coconut, betel leaf, betel nut, Lafoi laphang changthokpa [a bunch banana even nos]) arranged in an earthen plate. And props are: The single stringed musical instrument innovative derivative of Pena, Shuk (wooden pastel) and Shumble (wooden big mortar) Yangkok (winnowing fan made of bamboo and reed) and paddy, Thumok (bamboo basket), Charu (straw) and Charu Kaknaba Thangol (sickle) etc. [*picture: see on 28*]

Intangible Manipuri performing arts, crafts in Mukhabhinay (mime) "Cheitheng"

About the Mime play - "Cheitheng" : The mime play "Cheitheng" (Agony) 60 minutes duration, is based on an episode of the great epic Ramayana. King Dasaratha, the renowned and mighty ruler of Ayodhya was very fond of hunting and that was his favourite past time. He was a mighty archer and a sure shot. He could not only shoot a moving target but also at the source of sound without even seeing it. He had well mastered the art of Shabdabedhan , i.e. piercing the source of sound as though by reflex action.

That day while hunting in the dense jungle, Dasaratha committed a mighty blunder by killing Shrawankumar, who was the only son of the old blind couple Shantavan and Gyanvati. He was the only light in the dark world of the blind parents. It was only on his strength that the blind parents

were surviving in the dark, barren and painful world. Grief stricken Gyanvati could not hold herself long. Shantavan too died on the spot after cursing King Dasaratha to meet the same fate.

The mime is produced by the Kanglei Mime Theatre Repertory, Imphal, Manipur and performed in Manipur (India), South Korea in 2006 and Greece in 2007.

Manipuri traditional Dress and Costume, Make-up in "Cheitheng" : The dress and costume, ornaments used in the mime play "Cheitheng" (agony) is mainly Manipuri Traditional costume -

- a) King Dasarath wearing Manipuri Koyet (head gear/turban), pheijom (dhoti), khuji popchaobi (golden big bangle), Khwangchet (a cloth wrapped tightly round the waist), khubomyai (shin guard), pambomyai (arm guard) etc. *[picture see on page 24]*
- b) Queen Keikeyi and Manthara wearing Manipuri royal phanek mapannaibi, (garment of Manipuri ladies) inaphi and traditional Manipuri women's ornaments etc. *[picture see on page 25]*
- c) The ladies chorus who performed as devotee in the Ashram of Balmiki Muni wearing Manipuri meitei devotional dress and costume (phanek, thabakyet, khwangchet)
- d) Gyanvati, the blind mother of Santaban who also wearing Manipuri devotional dress and costume in the mime play.
- e) Rama, Sita and Laxamana in the mime play Cheitheng are also dressing Manipuri traditional dress and costume. *[picture: see on page 25]*

The make-up of this mime play is normal, means according to character and role a suitable make-up is applied. So no mask-make is used in the mime play. *[picture: see on page 24]*

Manipuri Traditional body movements and dance in Cheitheng:

Manipuri Martial art and dance movements are applied in the play in different scene and actions. Graceful Manipuri dance movement is used by the chorus both male and female in the Ashram scene of Balmiki Muni. And Manipuri Martial movements used in the scene of forest. *[picture: see on page 20]*

Manipuri Traditional music in Cheitheng : About 40% of traditional Manipuri music is used in the mime play cheitheng. Some worth mentioning Manipuri traditional music are - *sikaplon* (sorrow tune) when Dasarath dei, a Kabui tribe tune used in the forest scene, Manipuri Classical Dance and folk tune in the Ashram scene of Balmiki Muni. *[music is in the DVD]*

Intangible Manipuri performing arts, crafts in Mukhabhinay (mime) "Love Your Nature"

About the Mime play "Love Your Nature": What has science given us? Comfort? May be. But look a little farther and we find UNREST. Yes incredibly science at arm's length has given us all the comforts of material world that a man can ever wish for. However in the making of a global world the relentless effort vested on the pursuit of scientific technology has resulted in a restless world with the fear of extinction of life from earth. This truthfully is the most sinister part of science and technology.

The mime play "Love your Nature" is an endeavour to reinvigorate today's dull and blind mind and enables them to reinstate an equally balanced ecological world to the relapsed environment seen today. It is a highly physical performance having educative values regarding interdependence of plants and animals, and ecology for the students,

mass and general public of this world. LET US NOT DO ANYTHING TO DAY FOR WHICH WE SHALL HAVE TO LAMENT IN FUTURE.

Scene I

Yumleppa an environmentalist, a humanitarian with his vision of an ecologically balanced green world lives with his two monkeys at a foothill in complete harmony with nature. The three work together, play together; share each other's pain, sorrow and happiness. Life is so peaceful and happy – a little paradise on earth.

Yumleppa is loved by everyone in and around the area. People come to him for his ideas of a green world. Even the indigenous tribal folk who live on the hill come down to collect drinking water. They bring fruit and vegetable for him and the monkeys.

Scene II

Postman delivers Yumleppa a letter. He comes to know that his love of nature and his endeavour to safeguard the environment is being acknowledged by the people of the world. He is awarded 'Environmentalist of the Year' and is invited to felicitation ceremony. He leaves.

Scene III

A group of strangers (industrialists) with modern sophisticated machines arrive at Yumleppa's little paradise. To utter dismay of the monkeys the strangers dishevel the place – set up tent, fall trees and organize themselves to set up a new town. The tribal folk as usual come to collect drinking water. They are confounded with what they see. On being enquired they are told of the plan of a new town in the area. The tribal folk ask them if they have their Khullakpa's

(village chief) consent. Ignoring the question the strangers try to convince them. But the tribal folk are stubborn. A hot argument follows resulting to a fight. The strangers take out their revolver and shoot. The tribal folk unaccustomed to such disturbance flee from the place.

MOTHER NATURE CRIES IN AGONY. Night descends. The monkeys come in group and attack the strangers. The strangers open fire. One of the monkeys gets hurt but escapes.

Scene IV

Next day. The strangers are working. One of them receives a distance call. Gets nervous at the news about Yumleppa. Asks his colleague to check on the internet YouTube. See the picture of felicitation ceremony on You Tube. Realize the situation. They are deadlocked. A heavy loss. Start packing with the intention to look for a new spot.

Scene IV (Act II)

People from far and near gather at Yumleppa's place to welcome him back home. Amidst the crowd Yumleppa sees the strangers. Looks around and is disturbed to see the disorder. Checks himself. Introduces himself to the strangers; show his papers. The strangers (Industrialists) acknowledge wearily and prepare to leave.

One of the monkeys attacks the strangers. Yumleppa apologizes and gives first aid to the injured. He offers them saplings – a token of his love. The strangers leave with a new light. Everybody rejoice.

'CUT ONE; PLANT TWO' REALISE NATURE'S HOLY PLAN FOR A BETTER TOMORROW.

Manipuri traditional Dress and Costume, Make-up in "Love Your Nature": The dress and costume used in the mime play "Love Your Nature" is about 50% Manipuri Traditional costume. For example - a) the tribal villagers wearing their tribal costume, b) Mother Nature wearing Maibi costume. *[pictures: see on page 15 -20]*

Manipuri Traditional movements and dance in "Love Your Nature": In this play - artistes acted powerful Manipuri martial art and dance movements.



Manipuri Traditional Music in the mime play "Love Your Nature": Regarding the music in the mime play "Love your Nature" is dominated by the Manipuri traditional music from beginning to end. Some worth mentioning Manipuri music are: a) Different pena sheishak b) Different tribal tune including kabui tribe's dance music, c) Some pieces of the Laiharaoba song *[music: is in the DVD]*

Stage set and props in the mime play "Love Your Nature": The mime play is performed in a fixed stage set of Yumleppa's Cottage. The design of the cottage is Manipuri and made of Bamboo. Original and artificial plants decorated the space. Different characters of the mime play used different Manipuri traditional props such as stool, stick etc. *[pictures: see on page 17]*

Conclusion: In fact the style and technique of Manipuri Mime is phenomenal. The efficacy of the mime plays is accountable to the chemistry of the different manifestation of non verbal behaviours. we will submit more research work and documentation in the 2nd and final report.



The action in the picture is a movement of Umang Lairembi (Nature Goddess) to protect forest from industrialist. A scene of the Mime (Mukhabhinay) "Love Your Nature", is an endeavour to show a highly physical performance and having educative values regarding ecology for the mass and general public of this world. Manipuri traditional art forms such as music, dress and costume, stage crafts applied in the Mime play. Applying of intangible Manipuri traditional art forms in mime is quite unique in the making of Manipuriness Indian Mime Mukhabhinay. This Mime (Mukhabhinay) is Produced and performed by the Kanglei Mime Theatre Repertory, Imphal.



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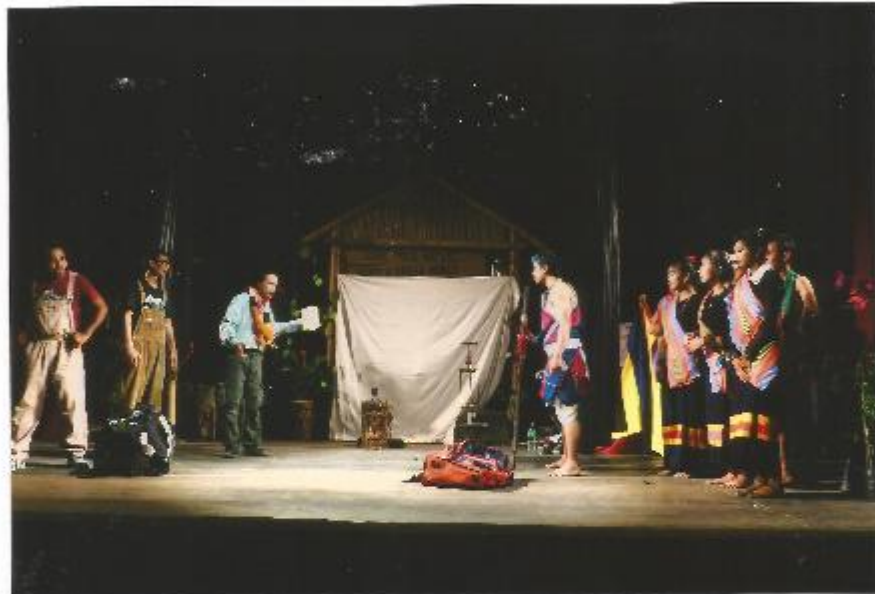


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The action in the picture is a dancing by the villagers happily after protecting their forest from industrialist. A scene of the Mime (Mukhabhinay) " Love Your Nature", is an endeavour to show a highly physical performance and having educative values regarding ecology for the mass and general public of this world. Manipuri traditional art forms such as music, dress and costume, stage crafts applied in the Mime play. Applying of intangible Manipuri traditional art forms in mime is quite unique in the making of Manipuriness Indian Mime Mukhabhinay. This Mime (Mukhabhinay) is Produced and performed by the Kanglei Mime Theatre Repertory, Imphal.



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The action in the picture is an acting - a villager and man machine.

A scene from Mime (Mukhabhinay) "Crashed but Alive", is an endeavour to show a highly physical performance. Manipuri traditional art forms such as music, dress and costume, applied in the Mime play. Example- villager wearing traditional pheijom (dhoti) and phutrit (shirt) in the play. Applying of intangible Manipuri traditional art forms in mime is quite unique in the making of Manipuriness Indian Mime Mukhabhinay.

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This Mime (Mukhabhinay) is Produced and performed by the Kanglei Mime Theatre Repertory, Imphal.



Action- a scene from the mime (mukhabhinay) "Neharu"
Application of Manipuri traditional dress and costume in the mime (mukhabhinay) "Neharu" produced and performed by the Kanglci Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh, It is an intangible Manipuriness Indian Mukhabhinay.



Action- a scene from the mime (mukhabhinay) "Neharu"
Application of Manipuri traditional dress and costume in the mime (mukhabhinay) "Neharu" produced and performed by the Kanglci Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh, It is an intangible Manipuriness Indian Mukhabhinay.



Action- a scene from the mime (mukhabhinay) *Luhongba (Marriage)*
Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Luhongba*" (Marriage) produced and performed by the Kanglei Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh. It is an Intangible Manipuriness Indian Mukhabhinay.



Action- a scene from the mime (mukhabhinay) *Luhongba (Marriage)*
Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Luhongba*" (Marriage) produced and performed by the Kanglei Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh. It is an Intangible Manipuriness Indian Mukhabhinay



Action- a scene of the Mime play
"Cheitheng" (Agony) based on the
great Ramayana

Application of Manipuri traditional
dress and costume, crafts, music, in
the mime (mukhabhinay) "Cheitheng"
(Agony) produced and performed by
the Kanglei Mime Theatre Repertory,
directed by Dr. Yumnam Sadanande
Singh, performed in the International
Mime Festival South Korea, Greece
etc. It is an intangible Manipuriness
Indian Mukhabhinay.

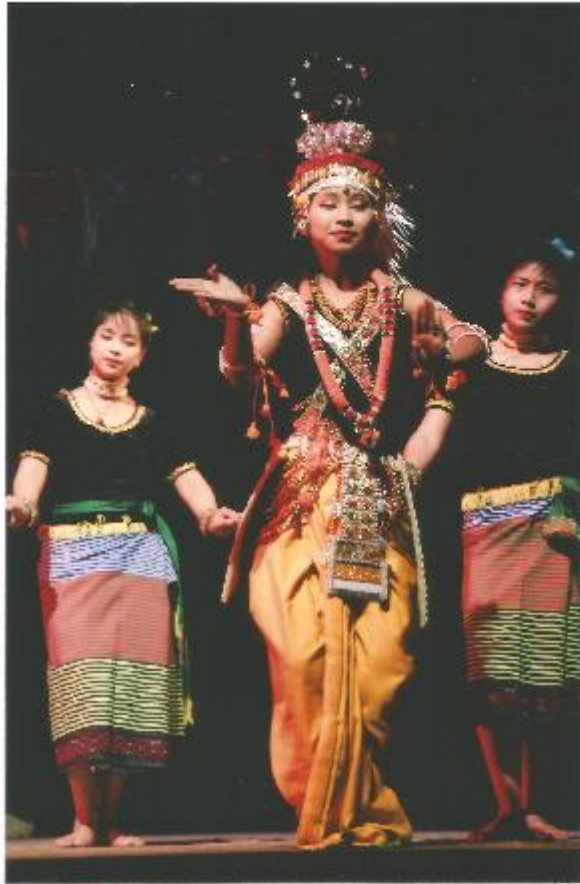




Action- a scene of the Mime play
"Cheitheng" (Agony) based on the
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Application of Manipuri traditional
dress and costume, crafts, music, in
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the Kanglei Mime Theatre Repertory,
directed by Dr. Yumnam Sadananda
Singh, performed in the International
Mime Festival South Korea, Greece
etc. It is intangible Manipuriness
Indian Mukhabhinay.





Action- Cultural Festival in the Mime play "*Mirel Masingkha*"
Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Mirel Masingkha*" (the will of soul) produced and performed by the Kanglei Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh, performed in the NSD Festival, International Theatre Festival South Korea, Kozikode National Theatre Festival -Kerala. It is intangible Manipuriness Indian Mukhabhinay.





Action- Cultural Festival in the Mime play "Mirel Masingkha"

Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Mirel Masingkha*" (the will of soul) produced and performed by the Kanglei Mime Theatre Repertory, directed by Dr. Yumnam Sedananda Singh, performed in the NSD Festival, International Theatre Festival South Korea, Kozikode National Theatre Festival -Kerala. It is intangible Manipuriness Indian Mukhabhinay.



Action- Cultural Festival in the Mime play "Mirel Masingkha"

Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Mirel Masingkha*" (the will of soul) produced and performed by the Kanglei Mime Theatre Repertory, directed by Dr. Yumnam Sedananda Singh, performed in the NSD Festival, International Theatre Festival South Korea, Kozikode National Theatre Festival -Kerala. It is intangible Manipuriness Indian Mukhabhinay



Action- Cultural Festival in the Mime play "*Mirei Masingkha*"

Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Mirei Masingkha*" (the will of soul) produced and performed by the Kanglci Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh, performed in the NSD Festival, International Theatre Festival South Korea, Kozhikode National Theatre Festival - Kerala. It is intangible Manipuriness Indian Mukhabhinay.

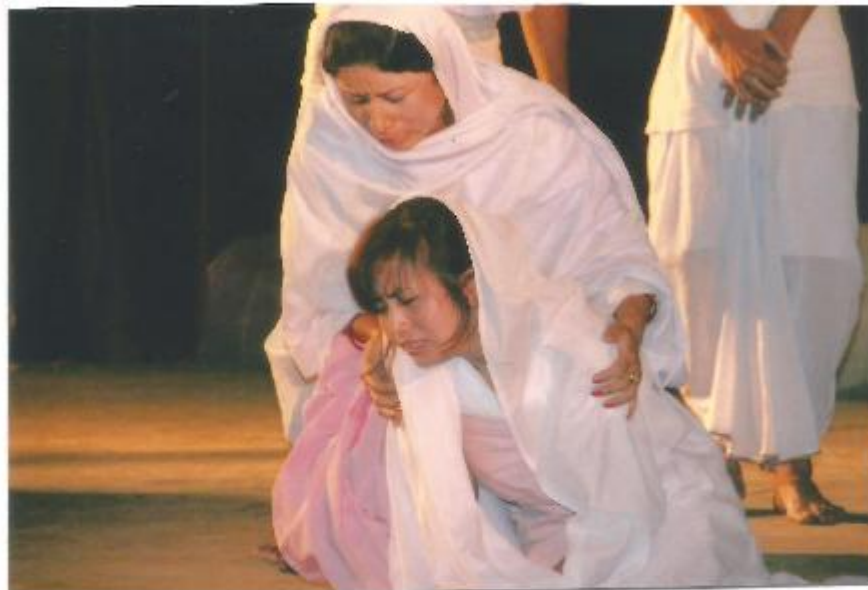


Action- house hold works in a family located in rural area of Manipur. Mime play "*Mirei Masingkha*"

Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Mirei Masingkha*" (the will of soul) produced and performed by the Kanglci Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh, performed in the NSD Festival, International Theatre Festival South Korea, Kozhikode National Theatre Festival - Kerala. It is intangible Manipuriness Indian Mukhabhinay.



Action- from Chanu Sharmila and IIB official in the Mime play "*Mirel Masingkha*"
Application of Manipuri traditional dress and costume, crafts, music, in the mime (mukhabhinay) "*Mirel Masingkha*" (the will of soul) produced and performed by the Kanglei Mime Theatre Repertory, directed by Dr. Yumnam Sadananda Singh, performed in the NSD Festival, International Theatre Festival South Korea, Kozhikode National Theatre Festival -Kerala. It is an intangible Manipuriness Indian Mukhabhinay.



Action- a scene from the mime (mukhabhinay) "*Nongmai Maru*" [Bullet]
Application of Manipuri traditional dress and costume in the mime (mukhabhinay) "*Nongmai Maru*" produced and performed by the Kanglei Mime Theatre Repertory, directed by T. Raghunani Singh. It is an intangible Manipuriness Indian Mukhabhinay.

BLUEPRINT OF THE PROJECT ON

“Application of Manipuri Traditional arts in Indian Mukabhinay (Mime): An intangible Indian Cultural Heritage”
under the scheme for Safeguarding the Intangible Cultural Heritage
and Diverse Cultural Traditions of India 2015 -16

by

Kanglei Mime Theatre Repertory, Imphal

1) Brief introduction of the Project:

Manipur, a small hilly state in India, known in the world for its rich cultural heritage. Abundant art forms flourish here. In many of these art forms mime elements are found inherent excessively. In the Manipuri mythology (during the Hayichak, [satya jug] of the land) we find the description of the creation of the earth and heaven by Lai Nura Taret (seven Goddesses) and Laipungthou Mapal (9 Gods) to the many gods and goddesses through the art of imitation. This kind of expression by imitation came to be known as “Anoy” (Mime). The Project aims research on style and techniques of Manipuri Mime by using of body movements through Manipuri traditional performing arts, dress and costume, music, set and props etc. The language of the research work will be in English and Manipuri.

2) Objective of the research, data creation or documentation of the project:

The proposed project is the part of the intangible cultural heritage of India. The main objective of the research project is to find out the Manipuri traditional art forms in contemporary Indian mime. The findings of the research work will help to know the contribution of Manipuri traditional art forms in the making of Indian Mime.

3) Implementation of the project:

For proper implementation of the project work we will initiate the following works viz:

- i) The kanglei Mime Theatre Repertory shall perform mime plays by using of Manipuri traditional performing art forms, dress and costume.
- ii) Documentation by still photos and videos for the mime plays related to the Project.
- iii) We will contact scholars of Mime artistes and directors for collection of research materials.
- iv) Findings will submit to the Sangeet Natak Akademi, New Delhi

4) Time frame of the project:

The project will take a minimum of one and half year.
The time frame of the project will be during year 2016-17

**5) Specific areas of the respective state in which the art form (s) is practiced-
Geographical, typographical and other related aspects that the project may cover:**

The respective state in which the art form Mime with traditional Manipuri traditional performing art forms is practiced in Manipur by the Manipuri Meitei Community only So the present research work is to be concentrated to the valley area of Manipur. The project is emphasizing to research and document on role of Manipuri traditional performing art forms in the making of Indian Mime.

6) Photos (preliminary level) related to the project/art form:

Attaching herewith some selected and related photos (preliminary level) to the project.

7) Conclusion of the project as you have envisioned:

The conclusion of the project as we have envision is to find out the role and contribution of Manipuri traditional performing art forms in the making of Indian Mukhabhinay (Mime). This particular subject is very important but we left it. we will submit the findings of the project to the Sangeet Natak Akademi.

Secretary,
Kanglei Mime Theatre
Repertory

Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”
Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State : **Manipur**

B. Name of the Element/Cultural Tradition (in English): **Application of Manipuri Traditional arts in Indian Mukabhinay (Mime): An intangible Indian Cultural Heritage**

B.1. Name of the element in the language and script of the community Concerned, if applicable : **(in Manipuri) Bharatki Eengeet Anoy da Manipurigi natki oiba harao kummeigi saktam amasung sijnapham**

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition) : **Manipuri Meitei Community**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present **Valley area of Manipur.**

E. Identification and definition of the element/cultural tradition of the India

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. (**no**) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (**yes**) performing arts
- iii. (**yes**) social practices, rituals and festive events
- iv. (**yes**) knowledge and practices concerning nature and the universe
- v. (**yes**) traditional craftsmanship
- vi. other(s) ()

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it: **Mukabhinay is an element discussed in detail in Bharat Muni's Natya Shastra. The proposed element is concerned with the application of Manipuri traditional performing arts most particularly eengit**

***anoy (art of gesticulation) indispensably performed in
Laihairaoba: Intangible Cultural Heritage of India.***

- G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities? : ***Mime theatre practitioner and Maibis. Their relentless effort is to promote, preserve and propagate the element.***
- H. How are the knowledge and skills related to the element transmitted today? ***Through Mime (Mukhabhinay) Theatre and traditional rites and rituals.***
- I. What social functions and cultural meanings do the element/cultural tradition have today for its community? : ***Entertainment, social media and traditional rites and rituals.***
- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others. : ***Does not arise***
- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition : ***The project shall help enhance the elements.***
- L. Information about the safeguarding measures that may protect or promote the element/cultural tradition
- a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)
- i. ("Yes") transmission, particularly through formal and non-formal education
- ii. ("Yes") identification, documentation, research
- iii. ("Yes") preservation, protection
- iv. ("Yes") promotion, enhancement
- v. ("Yes") revitalization
- b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition? : ***a few workshop,***

seminar, training, festival, performances by local organisation and private enterprises

- M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario. ***Urbanisation affects social life structurally
Laiharoba today losing its aesthetics - a major threat to the elements.***
- N. Safeguarding measures proposed
(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state) :
Scholar, non-government organisations, state governments, practioners to do research, organise workshop, seminar.
- O. Community Participation
(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project):
Resource persons, project director, mime performers, Kanglei Mime Theatre Repertory (group), from Manipuri Meitei community
- P. Concerned community organization(s) or representative(s)
(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)
- i. Name of the entity : ***Kanglei Mime Theatre Repertory***
 - ii. Name and title of the contact person : ***Dr. Yumnam Sadananda Singh***
 - iii. Address: ***Moirangkhom Makha Yumnam Leikai, Imphal -795001***
 - iv. Telephone number : ***9436030342***
 - v. E-mail: ***sadacult@rediffmail.com***
 - vi. Other relevant information
- Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.
Archival Centre for Performing Art
- R. Principal published references or documentation available on the element/cultural tradition
(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

- **Books - i) "Mime" by Joan Lawson, London, 1957 ii) Lai Haraobagi Kanglon by UTKAL iii) "Manipuri Jagoigi Wahoudok Ama" (Lai Haraoba) by Ranjit Adhikarimayum, iv) "The Indian Theatre" by Chandra Bhan Gupta, v) "Indian Theatre (tradition continuity and change)" by Nimichandra Jai, vi) "Manipuri Theatre Conference 1968" by E. Nilakanta**
- **articles - *The Origin and Development of the art of Mime by Annette Lust***
- **Audio Visual materials-**
 - a) ***<https://www.youtube.com/watch?v=a0k0ypGGYqI> - Mirel Masingkha of KMTR 58 minutes,***
 - b) ***<https://youtu.be/38bxDuHz-gA> _ My Obedient Doll of KMTR at South Korea***

Artistes/individuals for preservation of the said element -

- i) R.K. Achouba Padamashree***
- ii) Dr. Y. Sadananda Singh***
- iii) A. Devabarta Sharma***
- iv) T. Raghumani Singh***
- v) M. Inaoton Singh***
- vi) Th. Rishikanta Singh***
- vii) Y. Leeder Singh etc.***

Signature:

Name & Designation: Dr. Y. Sadananda Singh,

Secretary

Name of Institution (If applicable): Kanglei Mime Theatre Repertory

Address: Moirangkhom Makha Yumnam Leikai,

Imphal West

Pin - 795001, Manipur