

CHAPTER – I

ORIGIN OF THE MANIPUR THANG – TA

Thang-Ta has been in existence time immemorial. It originated from Theng-gou. Theng-gou means the creation of the universe. It is recorded in the old Manipuri literatures-Pudlin and Leithak-Leikharon.

Atingkok, the Immortal Lord asked his son Atiya Shidaba to create the universe. Thus Atiya Shidaba was known as Ashiba.

The Immortal Lord brings out Ashiba from his right side, Konjin Thingthokpa from left side and Leirup-kong from back side. Guru Shidaba asked Ashiba to create the universe. Accordingly Ashiba created Universe by means of Thenggou.

The outer layer of the earth was pressed hard by the kicking of the legs. The dirty liquid beneath the outer crust was drained out. The foot pressed hard the crust. The hands also used in digging out.

The legs of the three Gurus can break the stones into pieces by kicking the stones. It felt no pain while doing so. Although they worked for the whole day and night, they felt no tiredness. After creating the Universe, the Lord of the Universe came out. He took seven steps forward. It means seven days making a week was formed i.e. Mangang, Luwang and Khuman (morning, evening and night). All the living beings were born in the period of one day.

The powers of the three Gurus concede in the body of each human being. These are as fire, water and wind. Thus Thang-Ta is part of our being. We cannot part with it, while we are in the Universe.

It was used during the warfare in the ancient live. It was also used at the time of administration. It was also used in the day to day programme.

VARIOUS WEAPONS OF THE LORDS (GODS AND GODDESSES), WEAPONS INCARNATED BY THE GODS/GODDESSES.

Gurus reincarnated as Thang-Ta. It was believed that Thang-Ta (Swords-Spear) was formed from the limb/parts of the Gurus (Lords). Chakhaba was born from its teeth, Chakhaba bore Arok-Arai. Then Ngaiten Ngamba was born from Arok Arai. After the death of Ngaiten Ngamba, Kabak Thang Tensaba was formed from the right side the sword was known as Haikuplen Phirak Thang. While travelling abroad sometimes the traveller may be in a fix to find the right path, at that time the sword can be used to cut the grasses and plants to find the right path. Thus it was called 'Haikhuplen Phirak Thang". Kabak Thang was formed from

the left side of Ngaiten-Nganba. It was also called Mapa Thang Yai-Oiba because when this enemy was not seen, it can be used to kill the enemy. From his views, Kapak Thang Kairemba was formed, Pakak-thang was formed from his thigh. Tarang Thang was formed from his right arm. Thang Khoubomba Ta Khangshu-naha were formed Haikuplen Phirak Thang.

Thus Thang-Ta was formed from the various parts of Gods. Thang-Ta was a very old weapon. Thang-Ta was used from the time of Gods. Thang-Ta was believed to by the weapons of the Gods. The ancient sacred literatures of Manipur recorded in a book. It was recorded & used as follows:

1. Thangjing Lai used a sword known as Tensaba.
2. The Atingkok Kuru used a sword known as Tarang mayikaba Kabak Thang Temsaba.
3. Leimaren Shidabi used four knives known as Heijrang, Nungshamba, Naokan, Yen Thang.
4. Thangjou-the big Thang was the one used by Thongarel.
5. Atiya Shidaba used a sword known as Chakthang.
6. Koubru used two swords having two sharp teeth Kairemba Yakathang and Yarongba.
7. Ashiba use to hold a sword called Kairemba Lukakthang.
8. Loiya Lakpa used to hold a sword called Mapathang Yai-Oiba.
9. Chingkhei used to hold a sword called chiring King Naiba.
10. Nongpok Ningthou used a sword called as Lutung Kuplen Thang.
11. Wangbren used to hold Thangpum Shidaba.

Various names of swords and spears of the Kings who reigned in Manipur :

Sword used by kings of Manipur :-

From the ancient times various, Thang-Ta was used in the form of Thang (Sword), Ta (Spear), Ten (Arrow), Aranbai (a weapon used by cavalry), chung-goi (shield). In ancient literature Thanglon-Thangchat etc. it was described that knife, swords etc. was made in the form of Bamboo, trees, Blades of grass birds, fishes, and flowers. Some them noted an as follow : Cheishuthang sword as in the form of stick, Chumthang Manba (in the form of Rainbow), Tareng Thang (in the form Pongtha leave), Chaklai Thang (in the form of Leikham leave), Kabak Thang (in the form of Kabo Leiteng), Pukanba is the form of bird Chekloubi, Sairen thang in the form of Pengba fish, Laithang Nongkhamba like Leikham Tonglengba, Ningshamba like the fish Ngarin etc.

Kings of this land used to hold various types of swords.

1. Meidingu Naophangba, (428-518 AD) used a sword known as Kapsuleng.

2. Meidingu Shameirang (518-568 AD) used two swords : (1) Khomlen Tongba and (2) Mitongtup.
3. Meidingu Urakonhouba (568-658) used a swords called (1) Soise and (2) Leirukhomba.
4. Meidingu Naothingkhong (663-763) used a sword called "Ipuphaba".
5. Meidingu Irengba (984-1074) used three Khumpemiba, Chiraiba, Kanlenthang.
6. Kiyamba (1467-1508) used a sword known as Lairenbang.
7. Meidingu Khagemba (1597-1652) used swords known as Khoubomba, Khun Khomba, Loknung Lakaba, Nongthang Yeklaba.
8. Meidingu Garibaniwaj (1709-17) used a sword known as Yakhu Yekteiba.
9. Chingthangkhomba Maharaj (1759-1762) used a sword known as Changlei Meiraba.
10. Gambhir Singh Maharaj (1825-1834) used two swords (1) Khellei Meiraba (2) Yelei Meiraba.
11. Chandrakriti Maharaj (1834-1844) used Chenglei Meiraba.
12. Charairongba Maharaj (1834-1844) used to hold a sword known as Khoubomba Pukanba Cheklaobi Maongmanba –

Khoubomba Pukanba is the form of a bird called cheklaobi.

Rules to be followed by students for study of thang ta.

Initiation of learning from Guru (Obeisance Guru)

Learning Thang - Ta is a very difficult subject. It can't be learnt at random. It should be learnt on an auspicious day, good nakshatrade and tithi. One who aspired to learnt it should get permission from his or her parents or elders. Then the parents would approach a person who is an expert in this field usually it is started on a Saturday. All the materials for the purpose will be brought by the learner. The materials should consist of earthen plate, pot, Banana, Flower (Red, white and black in colour) fruit, Gauva, Tingthou Pumphai –a kind of grasses, Rice, Til, Cloth and sword and shield. These materials would be spread and the Guru after lighting a lamp and incense sticks would offer these materials to God and would seek his blessings for the mental development of his student and redressal of the evil effects of bad planetary periods. There the learner must pray, obeisance to the Guru by offering at least one piece of cloth. This is known as Boriba- offering a cloth to Guru. Guru would teach to him step by step discipline, good manners, breathing exercises, bodily movements, movement of wrist, foot, steps etc.

Discipline and good manners are very important in practicing Thang Ta. What we see to day about Thang-Ta is an outward view. There is also a hidden meaning to it. Some of the main qualities required are as follows :-

1. Perseverance
2. Mild Manner
3. Religious
4. Humbleness
5. Kindness
6. To speak the truth
7. Love of his own country
8. Respect of his teacher
9. Respect to his parents.
10. Thinking high or Noble thought
11. To eat and sleep in time
12. To wear clean cloths and to eat good food.
13. To pray due respect to the earth by offering prayer touching by fingers three times at the time of rising from bed.
14. One should not pass through the gate without opening the gate.

Thang-Ta is a very sacred thing we can't kept it any place. It should be kept at specific place as per teaching of learned gurus. It should not be kept the pointed end of sword or spear pointing towards the earth, it should not be kept on the side of the head. The pointed edge end of the sword or spear, that not be toward the God, king and nobles. The swords and spear should be kept accordingly to some specific norm.

Besides these, there are some meats which should be avoided by the learner.

1. Beef
2. Buffalo
3. Horses
4. Dog
5. Cats
6. Crow
7. Hornbill

Some vegetables which are not to be eaten are as follows:-

1. Gourd
2. Pumpkin
3. Club-gourd
4. Arum
5. Taro

We need food for our living. But if the food taken by us in day life is poisonous, the health will be affected. Therefore our elders who are expert in this field left records indicating the days in which items of food and flowers should not be taken.

These may be listed as follows :-

Name of Month	: Items of food to be avoided
1. Sajibu (April)	: Laphu tharo plant flower should not eat.
2. Kalen (May)	: Loklei Pulei should not eat.
3. Inga (June)	: Komprek should not eat.
4. Inngel (July)	: Yembum, Orange Haorei and Lotus should not be eat & put on the ear.
5. Thawan (August)	: Loklei, Pulei, Koukha, Yerumlei and Lotus should not eat & put on the ear.
6. Langban (September)	: Pangkhok, Yendrem Tekta should not eat.
7. Mera (October)	: Pumpkin bud, Toningkha, Kharam Leishok and Violet should not be eat & put on the ear.
8. Hengangei (November)	: Mustard, Peruk, Urellaba, Sunflower should not be eat & put on the ear.
9. Poinu (December)	: Shebot, Leinmanbi, Langthrei and Kaboklei should not be eat & put on the ear.
10. Wakching (January)	: Shoijin Shoibum from bamboo shoot, Tengnoumanbi should not be eat.
11. Phairel (February)	: Pheija, Phakpai, Yenpat, Phakchet / Marigold not should be eat & put on the ear.
12. Lamta (March)	: Hawaii Thangpak, Kengoi, Nongpoklei should not be eat.

These foods and flowers to be avoided according to the :-

1. 1st tithi : Hawai Thangpak ficus ania (Heirit) Gourd Chahui not to eat and put on the ear.
2. 2nd tithi : Yenkhuman, Lei Pungkhanga, Kaboklei not to put on the ear.
3. 3rd tithi : Brinjal Heitroi Magnolea (Champaka) should not be eat & put on the ear.
4. 4th tithi : Water Chestnut, Motok-hei, Radish Kaboklei should not be eat and put on the ear.
5. 5th tithi : Okchak Khombi, Heijang, Harikhagok, Kombirei should not be put on the ear.
6. 6th tithi : Kambong, Monjamhei, Neem & Nongarei should not be eat & put on the ear.
7. 7th tithi : Mushroom, Amora, Palm fruit & the flower of Leishang should not eat & put on ear.
8. 8th tithi : Loklei Coconut (no flower used this day).
9. 9th tithi : Ishing Kundon Apricot, gourd, Chingthrao should not eat & put on ear.
10. 10th tithi : Red spinach, (Kengoi), Nurahei Kolamani should not eat.
11. 11th tithi : Beans should not be eat.
12. 12th tithi : Yetlang, Mustard Theibong and Thambal should not be eat.
13. 13th tithi : Arum, Lemon, Brinjal and Hanurei Lotus, Jack Fruit should not eat.
14. 14th tithi : Kashari, Heikha, Sagol Hawaii Madolei, Lemon should not be eat & put on ear.
15. 15th tithi : Pumpkin, Garcinia/Anomala should not be eat.
16. 16th tithi : Wangal, Heimang, Torbot, Urirei should not be eat & put on ear.
17. 17th tithi : Tengoumanbi, Leipung Khanga, Awarei should not be eat & put on ear.
18. 18th tithi : Kokkan, Kangra Kaboklei should not be eat & put on ear.
19. 19th tithi : Komprek, Cucumber, Magnolia, Taothra should not be eat & put on ear.

20. 20th tithi : Yengkhuman, Harikhagok, Magnolia should not be eat & put on ear.
21. 21st tithi : Shamang Tharei, Indingo, Khumuklei should not be eat & put on ear.
22. 22nd tithi : Pea, Pea leaves / tendrih Heikha, Palm fruits Kusum flower should not eat & put on ear.
23. 23rd tithi : Chegkruk, guava, coconut, sunflower should not be eat & put on ear.
24. 24th tithi : Gourd, strawberry, sunflower, kolamni should not be eat & put on ear.
25. 25th tithi : Apple, Kolamni should not be eat.
26. 26th tithi : Broom, Averhoa / Caromhola Bean, Sunflower should not be eat & put on ear.
27. 27th tithi : Arum, Mango should not be eat.
28. 28th tithi : Brinjal, Kurao Mapal should not be eat & put on ear.
29. 29th tithi : Hongu, Banana, Sagol Hawaii, Laphurit should not be eat & put on ear.
30. 30th tithi : Sweet Potato, Yebum Violet should not be eat & put on ear.

Thus the elders/ gurus advises his pupil to avoid the food/fruits as if they have it reacted against the tithis.

In archaic Manipuri Language, Thang (Sword) is known as Kateng, Ta (Spear) as Timen and Chung-Chungoi (Shield) as Marong, in the whole sword, spear, shield, arrow, arambai all together was known as Huyen Lalong.

Identification of Thang - Ta and Chungoi (Sword, spear and Shield) :

Chung - Chungoi i.e. shield is regard as mother ; mother of the universe she is known as Chingu Ikheilen Lan Leishin Leipubi when one defends himself, sword spear and shield in his hands, it is like a mother protecting her little baby.

The sword has a hidden (secret) meaning when one marches forward without minding the consequences, good or evil effects is known as Thang. The intellientia regards the mind as naughty, greedy, proud woman. Thus sword also was regarded as female.

On the other hand Ta (Spear) is in the likeness of heavenly Father, the highest noblest thought. Thinking the pros and cones of a subject and controlling the mind, the sacred path

leading to god was dispense such a states known as Ta. In such a state, jealousy, greediness, anger, pride like, dislike etc. are controlled and inner equilibrium and nourishing them for growth, standing firming as a straight post, she is like a mother protecting her child from evil spirits. Therefore she is known as the Universal mother, Sana Chungshel Leima.

The forefathers of Meiteis used different types of swords. Therefore these swords were known by different names. These used in the battle field are known as Tikathang.

Some of the swords used by our forefather were as follows :

1. Kabak Thang Kairemba – in the form of Kabak Thang Temshaba.
2. Tarung Thang-in the form of Pongtha.
3. Chaklai Thang- a sword with a round end.
4. Ton Phang Thang- Leikam Mann Tonkakpa
5. Shirem Tham- like a Pengba fish
6. Cheishat Thang
7. Yenthang
8. Tendong Thang
9. Ten- Arrow
10. Arambai - a knife like weapon used by Meitei Cavalierly

The following knives/swords are used in our day to day life :

1. Heijrang (a small knife)- used in the cutting of vegetables.
2. Shingjang (Axe)- used in the cutting of woods for firing.
3. Sangai- used by basket makers.
4. Thangol- used in the cutting of paddy plants by farmers.
5. Yotpak (Spade)- used in the digging of earth.
6. Khujin Thang (Nail Cutter)- used for cutting of nails.
7. Thangjou (dagger big knife)- for planting seeds & cutting.
8. Fentin- An instrument used by carpenter.
9. Nahum- An instrument used by carpenter.
10. Salai Thang- used for prayer of Salai Apokpa – Lord of Salais

The Meiteis are divided into seven Salais (Clans) Ningthouja, Angom, Khuman, Luwang, Khab-nganba, Chenglei Sarang Leishangthem, Moirang. All such Salais consisted of a number of sub- groups call Yumnaks.

The seven Salais originated from different limbs/parts of the Guru, the Immortal Lord.

1. Angom- from the right eye of the Guru.
2. Ningthouja- from the left eye of the Guru.
3. Chenglei-Saran Leishangthem- from the right ear of the Guru.
4. Khaba Nganba- from the left ear of the Guru.
5. Luwang- from the right nostril of the Guru.
6. Khuman- from the left nostril of the Guru.
7. Moirang- from the teeth of the Guru.

Colour of dresses of the seven Salais :

1. Ningthouja – Red colour
2. Angom – White colour
3. Luwang – Blue colour
4. Khuman – Black colour
5. Khab-nganba – Green colour
6. Chenglei Sarang Leishangthem – Brown colour
7. Moirang – Yellow colour.

Period during which Koushaba was done by the seven Salais :-

Name of Salais	-	Manipuri Month
1. Ningthouja	-	Kalen
2. Angom	-	Wakching
3. Luwang	-	Poinu
4. Khuman	-	Mera
5. Moirang	-	Langban
6. Khab-nganba	-	Hiyanggei
7. Chenglei Sharang Leishangthem	-	Fairen

Different Salais have swords, spears and shields as follows :-

Name of Salais	-	Type of sword.
1. Ningthouja	-	Chakthang
2. Angom	-	Pukakthang
3. Luwang	-	Tonduma (Pointed one) Thang
4. Khuman	-	Tonkakpa (end bluntly) Thang
5. Moirang	-	Yendok Shaba Thang
6. Khab-nganba	-	Chinnaiba Thang
7. Chenglei Sharang Leishangthem	-	Khunthong Thang

DETAILS OF SWORD WITH PICTURES :

1. Ningthouja

2. Angom

3. Luwang

4. Khuman

5. Moirang

6. Khaba Nganba

7. Chenglei Sharang Leishangthem

THE SPEARS OF SHALAI'S

The old books and the scholars indicated the separate spears of their own Shalais in this land from the ancient period. The said spears and swords were the essential weapons in the worship of Lords of their own families. The dwelling communities providing their own Shalais and families were inhabited. In this place, the inhabitants were worshipping in the prayers and rites of their own Shalais containing their own Shalai Thang-Ta.

(SWORD – SPEAR WEAPONS) ALIKE

1. The spear of Mangang- Ningthouja Shalai was identified the Khangshunaha-Ta.
2. The spear of Luwang Shalai was identified the Tondumba-Ta.
3. The spear of Khuman Shalai was identified the Khangjengba-Ta.
4. The spear of Angom Shalai was identified the Khanning- Ta.
5. The spear of Moirang Shalai was identified the Kheremba-Ta.
6. The spear of Khab-Nganba Shalai was identified the Chinnai Lanthaba.
7. The spear of Chenglei-Sharang- Leishangthem Shalai was identified the Chikpu Lanthaba.

CHAPTER – II

DIFFERENT STEPS AND MOVEMENTS OF THANG-TA

KHURUMBA (LEITAI NONGDAI)

The Khurumba (Leitai Nongdai) means to beg salutation at the Creator Heaven God Guru Shidaba (Omnipresent, Omniscient & Omnipotent) and to the Earth Mother Goddess Malem Ima Thongaren. The performer will knock three footsteps on the Earth, jumping up three times on the above, with the gradual twisting and rounding of wrist and fist and keeping the sword beside and rounding of wrist and fist and keeping the sword beside the loin, bending the head will salute the Atiya Guru Shidaba (Immortal Heaven God).

Knocking three times to footsteps on earth, moving three times of sword, touching by the knee on earth will pray to Mother Goddess Thongaren.

TYPES OF KHURUMBA:

- i. Lai Khurumba (Praying to God)
- ii. Ningthou Khurumba (Praying to king)
- iii. Khurumba at the war or fight or hunting.
- iv. Khurumba to general peoples.

I) KHURUMBA TOWARDS GOD:

We human beings have a belief that there is omnipotent, supreme and powerful which is above all of us and we called him as God. That is why, all of us, before doing something, honestly pray to this God. By stamping thrice on the ground and jumping front, Leitai Nongdai Khurumba is to be done. In this, the above world Soraren and the beneath world Thongaren are also prayed.

Thang - Ta martial art which have been being the civilization of the main Land Manipur is the another form of Bhakti. In lack of Bhakti, there would not be courage and bravery in war. It is the reason that if one with swords must do Khurumba before he proceeds. In the

Khurumba also, first of all the supreme God is to be prayed, swords, tools are to be prayed by offering light and incences. Then, his teachers, Gurus are to be prayed. If the Guru is near or present at the spot, then the Guru is to be prayed by sitting on his knees and bowing down his body and holding all the ten nails his fingers.

II) KHURUMBA TOWARDS KINGS

The owner of the Land which is considered equal to Gods, Khurumba is with full of respect. And the tip of the sword should not point toward the king, or it should be somewhere else.

III) KHURUMBA AT THE WAR :

It should be in the strong or firm position, with pin point aiming sight or arrowing eyes sight, for enabling to see the surroundings eye sight is to be at shoulder high, and from the sword cover the sword is to be taken out the only half. The back leg must be straight and the front leg is to be bent or lowered giving body weight.

IV) KHURUMBA TOWARDS THE GENERAL PEOPLE:

Politeness is very important. By standing erect, just like that of folding both palms in Namaste, right hand above and left below, the tips of swords should point downwards in this Khurumba.

Thus, such different forms of "Khurumba" have been being in our tradition from time immemorial.

STUDY OF THREE GURUS :

It is to learn and pray the three Gurus (Gods) viz. Mangang, Luwang and Khuman. The period of rising sun (morning) before noon is named the Mangang Guru Punshiba, the period of noon upto the time of sunset is named the Luwang Guru Punshiba and the period of the whole night is named the Khuman Guru Punshiba. Today is the creation of the above three Gurus. The energy of these three Gurus are possessing to all creatures of this Universe.

KHONGPHAM & KHUTLON: The steps have three points. It is to be known as three footsteps of legs. The steps of Legs, the movements of three physical poses are the imitation of three Gurus. Three physical poses of our body are performing from legs, thigh and back parts and head. For proper three physical poses there must be proper movements of the three steps. Firstly the right leg will get up, keep forward, the knee must be bending, chest must be put forward and then right leg will move, chest must be turned sided in left and next the left leg will perform and the same footstep will tread by the left leg. Then it will do repeat. Thus the body will move at four directions and will play with sword.

KHUTLON: It is the play and exercise of the hand as well as legs. Sword is in the right hand, the right leg is up and targeted at the neck of the opponent. The shield will be hold by the left hand. The left leg will up and put forward and targeted at the neck of the opponent. The right leg will put forward and targeted on the head of the opponent. Holding sword and shield in the hands, the body will move in three steps controlling the body. Thus our Gurus have to use such practice of the hands.

The figure of steps is as follows:

1

2

3

KHONGPHAM AHUM (THREE STEPS), AND ITS CREATION THEORY :

Following the commands of the Lainingthou (The Lord), the Atiya Guru Shidava (The Lord of Universe) and Ema Leimarel Shidavi (The Universal Mother Goddess) both played with different steps and movements. Such the way of original of three Gurus step. The steps are Mangang, Luwang and Khuman powers. When the sun rises appeared red colour, in the noon appeared white colour and in the night appeared black colour on this created Earth. Thus the three Gurus have tremendous energy. It created the three stages of the days and comes the three steps of the body, the three poses of the three movements of the body.

THE CHUNGOI MAROL (THE MOVEMENT OF SHIELD) :

The Chung and Chungoi (the long shield and the shield) had appeared from the body of the Creator Mother named Palem Ema Ekheiren Lalleima Leisi Leipubi. The created Mother produced the long shield and shield as the weapon users. The weapons had been devoted to the Lord Guru Shidava. The Creator Guru Shidava has also agreed all these requests. The weapons produced should not be spoiled in vain. He, further, advised to be a weapon user of the human beings. We should never forget that we, the human beings, had a created God. The spear and products of the weapons by the Gods had been written in all the ancient books (Puyas). So the ancient Gurus used the swords, the spears, the shields and the long shields as weapons. Today we, the human beings, used the same as weapons. It was written elaborately in the ancient books named Shathokpa Puya of weapons. These were many valuable inseparable weapons of human beings as such very importance.

CHUNGOI AND ITS ORIGIN :

The Chung-goi (Shield) had been appeared from the breast of the Creator Mother. The Mother appeared the same to make the human beings and creatures safe. When using the Chung-goi, it should be thought as the actual Mother of the human beings. Our body hiding behind the Chunggoi, keeping the Creator Mother forwards as thinking in our mind, should be faced the opponents as similar hiding behind the Chung-goi. Such way should be brought our success. The Lord Father who created the Earth should not be forgotten. The weapons that the Gods produced (appeared) had been tough by all the human beings.

THE MOVEMENTS OF CHUNGOI :

The left hand holds the shield and the right hand hold the sword. The shield hold by the left hand have moved and swing (danced) protecting and hiding the body parts such as head, right and left shoulders, face, thrust (neck sides), breast, naval parts, back and waist.

THE CENTRAL IDEA (INTERNAL CONCEPT) OR THE MOVEMENT OF CHUNGOI:

The legs should be stood together in the strong position if the opponent targeted on the left face temple, our left leg marching forwards, curving the knee and pressing the thigh strongly as well as our right leg straightly, stepping our right leg carefully, pressing the rear hip, raising up the breast, pressing the neck and toe, we can defend easily. Again if the opponent targeted on the right face temple, marching the right leg forwards, curving the knee, pressing strongly the left leg backwards, we must defend the sword of the opponent with the help of Chungoi. Thus the head, the face temple, the waist, the back etc. should be kept safely with the help of Chungoi. Looking around with the right eye and ear sight should be used in the movement of Chungoi. If the opponent targeted on the left waist, hiding our body parts behind the Chungoi, looking the weapons blown by the opponent, we must jump with the body is angle, marching the right leg forwards, curving the knee, keeping the left leg straightly and usually defended. Thus the movement of Chungoi should be used as above. The breath exercises, the eye and ears sight exercises were very mainly very important. All these steps and hand movements and the poses were also used in the movement of Chungoi.

THE CHUNG AND CHUNGOI (LONG SHIELD AND SHIELD) APPEARED THE VISAGE OF THE CREATED MOTHER.

THE THANG CHUNGOI (SWORD AND SHIELD) SHALL ALWAYS PERFORM TOGETHER IN CO-ORDINATION.

PHITHUP : (POSITION)

The physical movement and poses is very important for Thang (Sword) fighting. The position of this phithup neck, breast, thigh should be kept about 4 fingers expansion and belle to be stretch out and the thigh to be pressing down

MAIN IDEA (INWARD) OF 3 PHITHUP :

The Matam ahum (three time) means three gurus i.e., The Mangang Guru, The Luwang Guru and The Khuman Guru. The tenure of Morning is regarded the Mangang Guru Punshiba. The tenure of Noon is regarded as the Luwang Guru Punshiba and the tenure of setting sun is regarded as Khuman Guru Punshiba.

SHATHEK TARET (SEVEN PATTERN) :

The style of 7 patterns are eyes, necks, breast, hip, belle, thigh and legs. Inward idea of the 7 days is a week. The 3 times tenure and 7 days tenure of a week means Every creatures of the world are born and died in this time. So the 3 Phithup and 7 Sathek will cover in the time of sword swirling, dance and biting drum. Otherwise it is not beautiful says the Gurus.

PUKNING AMASHUNG MITYENG (MIND AND HINTS/GESTURE) :

The mind is an independent owner and the anatomy/parts of the body are his dependence. Being this, the exercise of mind must be do well for the first time and then our mind and legs hands and other part of the body will be exercise later on.

MITYENG (HINTS/GESTURE) :

Inhaling our breath, eye sight will keep exactly at the centre of 2 eyebrow of the opponent with looking mindfully/carefully. Without twinkling eyes and mindfully try to catch the

opponent/enemy and keep it within the our sight. Knowing to catching his eyes/hints carefully on his hand, arms and weapon etc. Experts look a sight at a place and strike at another place. The defensive style is to looking on his breast and both hands, legs will keep on same side. His mind to be emerged on us.

PHIREP (POSITIONS) :

Always we try to stand carefully. Striking to the opponent or defence from the depend on their fitted position can surely hit to the target. For defence style, if the defender carefully protect from the hit of striker contrarily the striker would rebounded and injured himself.

So, every strike has a definite target. If the position is not firmly stand, whosoever may very expert cannot defend and cannot injure him (opponent) and catch the sword. So, first of all, we must learn carefully how to stand carefully in the field. The fore knee slightly curve and hind/back leg keeping straight and stretch for protection of the body. The fore leg slightly curve meant the knee position and toes keep in a straight line form. The fore legs heel and hind legs toes must have a gap of one Khudup (1/4 of a fathom) and give pressure of body weight to the fore legs.

THANG LEITENG HAIBA, ITS DIFFERENT LESSONS AND USES.

ORIGIN OF THE THANG LEITENG :

The Thang Leiteng had been originated since the Earth Creation. During the Earth Creation, the Lord Haraba had destructed the created earth into pieces with making several holes in many portions. Hence the Lord Guru Shidaba appeared the Goddess Nongthang Leima from His left eye. He allowed her to charm the Lord Haraba by dancing in the above sky with full of delight. Thus the Thang Leiteng had been produced from the dancing of the gesturing movements of the Goddess Nongthang Leima.

USES OF THE THANG LEITENG :

The Thang Leiteng had been used in the state, national and international celebrations and exhibitions preformed annually, in the village God or Goddess, annual function and celebration, in the Nokakhela a great festival of the Manipuris performed on the water boat (gathering two or more boats) in the night after the annual Kwakjatra Festival of the Durga Puja and in the happy occasions of the success of a war of the nation or battle of the state.

In such way two swords should be used by both hands or one sword by the right hand with one shield by the left hand protecting all the parts of our body. For the using of two swords or a sword with a shield should be wielded as the body should be protected in all directions. The footstep also should be used in a fixed position very carefully. For this Leiteng Thang, supple wrist work as a necessity. Exercises like Khujeng Leibi (wrist circling), Meibul Haibi (fire ball swinging), Cheitup Haiba (club swinging) etc. were usually needs in its kinds of

movements. These were beautiful kinds of Leiteng Thang. The two swords in the process of holding should never produce of occurring any sound of having scratch each others. Some of the order of the Leiteng Thang must to have a fixed stepping system and arm wrist movement is co-ordinately according to the separate lessons of swords. Again and again these stepping forms and wrist movements should be played repeatedly. The hands and feet are to become irregular in movement, so as their swords could never be carried in right way. In the swing of two swords or one sword with one shield, the movements should appear the body parts into seven poses. In no case the sword blade should be faced towards our body. In the swing the occurrence of the scratching of two swords or the scratching of one sword with the shield are the results of irregularity in the movement of right and left arms. There was a three step system- the Funga Nungdum (triangle form) or the Tha Mchet (semi circular form). The Thang Kha-on (wielding the sword in the cross curvilinear pattern on all sides), the Hamei Kokthong (front roll), turns, jumps etc. are different kinds used in Leiteng Thang.

The Thang-Ta (sword-spear) are the form of respect. Without any respect we have no courage in the fight of battle and war. Due to this reason, in certain working with swords holding in some sorts, the worship is needed an necessity. Both of the Lord Soraren and the Goddess Mother Thongarel are needed to be blessed at first. In the worship of swords there are different kinds in accordance with the situation of time and place, worship to the Gods, respected to the Kings, respected to the wars and battles, respected to the spectators etc. are very necessary.

Among the many lessons of the swords swinging (1) Chumthang Nongthangpai (2) Thangyan Thankak (3) Anoi Thanglon (4) Phunga Nungdum (5) Thangyan Thankak (6) Lairen Mathek Khongpham (7) Lairel Makhoi (8) Thang Kha-on (9) Khongpham Manga (10) Chukhong Koiba (11) Chungoi Marol (12) Khutlon Manga (13) Thangnam Thangchep are the very kinds of the movements of Leiteng Thang. Such movement of hand and foots in sword swings are used in seven poses and steps i.e. Neck, (including eyesight), shoulder, naval parts, hips, thighs, arms (hands) and legs (feet) etc.

ANOI THANGLON (ANOI THANG HAI) :

The Anoi Thanglon had been produced since the immemorial times. The Anoi means the movements of our body in regards with the poses of hands and feet in regular forms. The sword of left hand swinging downwards as the sword of right hand upwards should be wielded protecting our head, backside parts such as waist and hips. The hands and feet must to have in co-ordination. Swinging our arm wrists of right and left hands should be played repeatedly again and again to become too soft in quick movement. Such kind of swinging exercise is known as the Anoi Thanglon or Anoi Thanghai.

CHUMTHANG NONGTHANGPAI :

The said Chumthang Nongthangpai sword swinging had been assumed that the Lord Guru of the Universe in the time of earth creation appeared the very beautiful Goddess named Nongthang Leima from His left eye to help the earth creation. He allowed her to make her sword dance performance in the above sky with grace and delight. Such kinds of sword are named upto as the Chumthangpai Nongthangpai Thanghai. Thus we have learned such kind of sword swinging from the Goddess Nongthang Leima.

CHUKHONG KOIBA :

The Chukhong Koiba Thanghai (sword play) is mainly described as the sword man should play in the form of jumping their feet in all directions i.e. south, north, east and west swinging their swords protecting all the body parts. This kind of sword dance had already been learned from the Earth Creating of the Lord Guru Shidava that is the movement of fixing Chucks (pegs) in various portions of earths with leaps and bounds.

LAIREN MAKOI AND KHONGPHAM MANGA:

The Lairen Makoi and Khongpham Manga Thanghai are also similar with the Chukhong Koiba Thanghai in every movements and poses of feet and hands as well as their eye sights. When the sword men played such kinds of the Lairen Makoi and Khongpham Manga, they covered their steps into the centre after jumping their feet in all directions. These kinds of swords dance are mainly very charming and exciting performances of groups play.

THANGBI (DIFFERENT LESSONS OF SWORD FIGHTING, ITS STEPS, POSES, BODY MOVEMENT, EYE SIGHTS AND USES)

THANGBI :

The traditional Thang-Ta had been used in the war of battles as weapons of defending our land usually in the reign of ancient kings. But it has been using as an element of cultural art in every grand festival and celebrations of the state, nation and abroad. In the use of swords, one named Thangbi and another named Thanglon has been divided into two classes according to its activities (uses). The Thangbi is a kind of decorative sword performance whereas the Thanglon is very critical to learn as it is a thought of internal ideas.

The Thangbi (the decorative sword performance) is always observed in the grand festivals, celebrations of state, nation and abroad like the God or Goddess Celebrations of every villages, the ritual function of annual Royal Kwakjatra and the night festivals of Nokakhela (a grand festival of Manipur on the boats which binding together). There was probably almost observed the sword performance in decorative forms usually as cultural function of the state in a happy and joyous amusement after the successful of war or battle. In these cases the both hands hold the swords keeping the body in safe. In another case the left hand holding

the shield and keeping the body in safe, the right hand has used to blow the sword. Standing the feet in right step position, the swords are to be used for blowing very well. Similarly it must be tried to play moving the hand wrist circling and playing of fire ball swinging is much useful. There shall never be collided of two swords blowing each other in the quick movements. If the movements of footsteps and hand wrist are to be found wrongful, the swords can never be carried of blowing rightly and uniformly in all. We have to use seven physical movements. The swords and spears shall be regarded as much respectful. Respecting them always we must get any courage in the war or in other events. So when something is to executed with swords and spears, the salutation will be observed at first. There are so many kinds of salutations particularly according to time and place. The worship of Gods and Goddess, salutation of kings, salutation of wars and respectful of the audiences are the many kinds of different salutations. Such salutations in the use of swords and spears are very important in all cases. Both the Atiya Guru Sidava (the upper Lord) and the Ema Thongarel (the Ground Mother Goddess) are to be saluted before the sword blowing and spear skipping. The blowing of Thangbi (decorative sword performance) in best poses are needed along with seven physical movement of neck, shoulder, chest, hips, thighs, hands and feet etc. Thus many other games of different kinds are learned from the respectable manners and discipline, the foresight of eyes and the movements of hands and feet with physical poses collecting from the important disciplines of the traditional Manipur Thang- Ta which was produced in the Earth Creation.

Thanglon (sword fighting) is a very important element of Earth Creation profoundly used in the wars. To keep defence and protection from the enemies as well as to occupy the enemies, the sword and spear are valuable weapons in the ancient period. The present swords and spears are the appearances (visages) of Gods and Goddesses. They are kept very careful and respectful with honour in ritual acts. In the Earth Creation, the movements of hands and feet used by the Lords are used neatly and carefully with the knowledge of these importance's throughout our generation. The Thanglon (sword fighting) is an important thing of using various items in respect with manner, discipline and honour. Those persons who have lack of honest, sympathy and patriots are not allowed to teach the teachers and Gurus are especially of qualified of learning the Thanglon (sword fighting). The technique shall be learned carefully of defending ourselves but hurt the enemies at will, that is the result of successful and skillful in the Thanglon. The appearance of Thanglon is also known as "Lanthang". The persons trained in Thanglon must have a full knowledge of physical exercise, hand wrists cycling quickly and foresight of eyes and ears name of God of the place are usually conducted to devote with respect and regards in order.

Cheibi Phunaba (club fighting), Cheibi Haiba (club blowing) and Chungoi Haiba (shield blowing) have been learnt to occur very skillful of their left hands. Yetthang Oithang Haiba (right hand and left hand sword play), Thangbi Ahum, Khongpham Ahum along with leaps and bounds including offensive and defensive the Thangbi Ahum, Taruk, Nipal, Mapal, Tara,

Taranithoi, Taranipal, Kunmari and kinds of club fighting that the Cheibi Ahum, Taruk, Nipal, Mapal, Tara, Taranithoi, Taranipal, Kunmari and generally produced mainly from the Thanglon one hundred and eight of it's kind. The ancient kings and noble persons generally used these kinds of Thanglon one hundred and eight. In the seven years devastation (destruction) period, the Maharajah Narasing had used the Thanglon Kunmari (twenty four). The General Paona Brajabashi had used the Thanglon Taranipal (eighteen) in the bravery war field of Khongjom with the British in the year 1891 A.D. The Wangkhei Meiraba Thangchep had used the Thanglon Taranithoi (twelve) and other noble persons had the Thanglon Mapal (nine). The General Thangal had used this Thanglon Mapal in every battles of the land. Most of the armies had used and practiced form the Thanglon Taruk to Taranithoi (six to twelve). The Thanglon has also been provided as Thanglon Taruk (six), Nipal (eight), Mapal (nine), Tara (ten), Taranithoi (twelve), Taranipal (eighteen), Kunmari (twenty four) and the Thangkak Mapal (sword's cut's nine) and the Shathil Mapal (sword's thrust's nine) in every classes of these kinds.

Origin and uses of Thangbi Taruk:- The steps of six strokes, movements of six steps and it's defences and offence have different kinds. The Thangbi Taruk is the inside and outside performance of art of the body and mind. The innermost art of steps shall be used for amusement and performance etc. There are different motions of the defence and offence.

Firstly, on the right neck, secondly, on the left neck, thirdly, on the right naval side, fourthly, on the left naval side, fifthly, on the head and sixthly, on the central naval part as such movement is known as the fighting of Thangbi Taruk. So the fighting (blowing) and defending using both hands and foots was introduced by our forefather. We must hold the shield by the left hand and sword by the right hand. We must never change our hands which holding the swords and shields if we have to exhausted. We must have to keep our body carefully behind the shield with actual right poses and sight.

ORIGIN AND USES OF THANGBI NIPAL :

Usually our left hand holds shield and our right hand holds the sword. We shall try to shelter all our body parts in the shade of the shield. Marching forwards our right foot and pressing our left foot backwards, we shall blow our sword towards the left neck of the opponent. Again shall blow our sword towards the right neck of the opponent. Thus changing our position, marching forwards our right foot we shall try to blow towards the left waist and so on marching our left foot again and pressing our right foot backward we shall blow towards the right waist of the opponent (defender). Thus we shall try to save our body moving with defending, blowing and beating as well as hiding all parts of our body i.e. our right and left neck, our right and left waist and so on. This is a kind of physical exercise. We shall move along with our hands and foots but shall never leave our sword and shield. Thus to blow towards the head, breast and waist of the opponent shall be done moving. This kind of art is known as the Thangbi Nipal.

The origin and uses of the Thangbi Nipal may be divided into two parts one for inside and other for outside. The uses of inside part are much critical. Holding swords and shields, we shall pray to God Thangjing and then to Lord (God) Marjing.

ORIGIN AND USES OF THE THANGBI MAPAL :

The origin of the Thangbi Mapal and its uses. The Manipur Thang-Ta is their own ancient heritage of arts using vastly in our land. It brings all the discipline and administration to our land from this Thang-Ta art. So it had defended our land during the reign of the ancient kings. The Lord Guru Shidava who created all the human beings created all the rules and regulations of the Thangbi Mapal and its relations as well as He produce these uses from His bodily parts. The Thang-Ta is the importance of the walking, beating and jumping used by the creatures and by the human beings. So the Lord Guru Shidava gives His will to all the creatures.

The movement of the challenging steps of the Thangbi Mapal: Our right hand holds the sword and our left hand hold the shield. Standing very carefully in critical poses of our body, lifting up our right foot, pressing down our fight, keeping our breast straightly, folding our neck and looking forwards, we shall blow our sword towards the neck of the opponent. Similarly lifting up our left foot we shall blow our sword towards the left neck of the opponent, lifting up our right foot we shall blow our sword towards the left waist and lifting up our left foot we shall blow our sword towards the right waist of the opponent and so on. Such these four strokes shall be move with hands and fooks along with evenly. Thus marching forwards our right foot we shall blow our sword towards the shoulder of the opponent. Moving backwards their fooks, hiding their body, pressing their left foot, their right foot standing with right poses, if the opponent shall blow beyond our right shoulder, we shall defend carefully kneeling our left foot and pressing our right foot on the earth as well as lifting our shield upwards. Again if the opponent blow their swords beyond our left shoulder, we shall defend our left shoulder pressing our left foot. Thus lifting up our right foot forwards with leaps and bounds shall be blown as well as our feet shall be moved backwards. So on we shall beat and blow with moving and jumping.

Thangbi Mapal has been provided such as :-

(1) Neck (2) Neck (3)Waist (4) Waist (5) Shoulder (6) Shoulder (7) Shoulder (8) Head and (9) Breast etc. Thus two persons holding swords and shield shall fight to use this kind of Thangbi.

THANGBI TARA AND ITS USES :

The origin and uses of the Thangbi Tara:- Since the primitive periods, the Thangbi Tara was used and trained apparently by the teacher (Gurus) to the students.

Our left sword keeping very hold the shield and our right hand will hold the sword keeping very carefully with actual steps, actual eye sight and actual movements. The right foot marching forwards and the right and lifting upwards, we shall blow towards the right

neck of the opponent. Again the left foot marching forwards the sword holding by our right hand we shall blow our sword towards the left neck of the opponent.

Having the sword moving downwards with marching the right foot, our sword shall blow towards the right waist of the opponent diagonally. Lifting our left foot again upwards, our sword moving downwards to our left side, we shall blow towards the left waist of the opponent.

Thus proceeding our right foot with lifting upwards, our right hand shall blow towards the right check of the opponent as well as we shall defend our left check by our shield.

Proceeding and moving our right foot we shall blow towards the head of the opponent. Such way we shall blow our swords towards the naval of the opponent. Thus the Thangbi Tara can be used as physical exercise for offensive and defensive of our body.

THANGBI TARANITHOI & IT'S USES :

The Thangbi Taranithoi was used by the Gurus since the primitive period shall be performed leaps and bounds with hands and feet together. We shall blow the right neck, the left neck, the right waist, the left waist, the left shoulder, the right shoulder and the head of the opponent. And thus to blow again and again moving with lifting up our feet, we shall leap and bound with gesture our head. These steps shall be placed twelve.

KHONGPHAM TARANITHOI / CHEIBI TARANTHOI :

Our feet and hands shall be moved together. The main importances are the poses and movements. The eyes sight and the breath exercises are also mainly important. The eye sight and the breath exercises are also mainly important. The Guru had used the breath exercises. All the angriness, happiness and fitness in poses depends upon the breath almost. All the creature to protect their accident and to save their bodies are given these weapons (power and energy) to their nails and teeth. Such way the animals and fishes have used the leaps, bounds, movements and poses etc. There are many ways which we have to teach such movements and poses from them. However the Thang-Ta (Sword Spear) are the weapons used and hold by the Gods. We, the human beings, have to teach the movements of hands and feet formed by the Gods.

THANGBI KUNMARI

ORIGIN OF THE THANGBI KUNMARI :

The Thangbi Kunmari is a form of sword movements derived from the Thanglon. During the rival with the Burmese, the Meitei Land was solitary about seven years. The then Maharaja Narashigh used the Thangbi Kunmari and broke the Burmese troops. Thus the Burmese had got defeated. Such way the Thangbi Kunmari deriving firm the Thanglon had been used early easily.

THE BEGINNING OF THE THANGBI KUNMARI :

(1) the left face temple (2) the right face temple (3) the left neck side (4) the right neck side (5) repeatedly the right neck side (6) the head (7) the throat (8) the left shoulder (9) the right shoulder (10) the right breast side (11) the left breast side (12) the right arm (13) again the right arm (14) the central naval (belly) (15) the right waist (16) the left waist (17) the right thigh (18) the left thigh (19) the heart line (20) the face (21) the right wrist (22) the left wrist (23) the right hip joint (24) the left hip joint, twenty four steps shall be leaped and bounded and the swords shall be moved. The sword, the head and the legs in co-ordinates shall be leaped and bounded very carefully.

The swords and spears are divided into two ways that are (i) a kind of Thanglon or Thanghairol, and (ii) a kind of Thangbi or Leiteng Thang respectively. The kind of Thanglon is used in the war and in the defence of country. The Thangbi Taruk (six sword performance) is derived from Thanglon. There shall be put in the manner of similarity of the movement of hands and foots, physical poses, foresight of eyes, breath exercises, body movement and all the movements of hand wrists and footsteps shall be learnt well neatly and carefully. Firstly the Leiteng Thang shall be learnt to get the knowledge of blowing the sword freely. Otherwise if the Leiteng Thang has never been known in complete it is not allowed to learn the Thanglon. The blowing of Yet-thang and Oi-thang or the blowing of sword by the right hand as well as the holding the shield by the left hand. There are different names of different kind of Leiteng Thang blowing such kinds of Leiteng Thang are the (1) Chukhong Koiba, Noiba, Chumthang Nongthang Pai, Khongpham Ahum, Tung Kouba, etc. Thus, the many kinds of Leiteng Thang are usually observed in the Festivals of the village god and Goddess ceremonies annual Royal Kwakjatra Festival and in the state, National and International grand Functions, Festival and ceremonies alike.

About the Thangbi something are to be indicated clearly that fighting or playing in say steps in eight steps, in nine (9) steps, in ten steps, in twelve steps, in eighteen steps, in twenty four steps along with the shield sword and hand skilled in the defending and offending shall be learnt very well. As indicated above the learning of Thangbi, the Thangbi also shall be learnt in the same way. Such Thangbies are used in the various festivals whereas the Thanglons are used in the professions of wars and battles being as internal action. The professions of defending and offending are usual in the names of Thanglon and Thanghairol. So this is a Thanglon of internal action.

SHARIT SHARAT

The Sharit Sharat & Thang-Ta was included in the lessons of Meitei nobles and great men. The Sharit Sharat lessons were accompanied with the lessons of Thang-Ta. The three lessons were in-separate as described by the scholars. The power of Sharit Sharat could save the physical body in the struggle with other weapons.

The lessons of Sharit Sharat was used in the wars and battles struggling themselves in physical and in clubs' fighting as provided group by group dwelling into the hills in the early period. The lessons were wrote in the letters of Meitei for the use of Kings in the wars and festivals. Through the actual period of using the lessons were used since the time-immemorial. The Thang-Ta Gurus believe that the lessons were introduced by the Lord Nongda Lairen Pakhangba.

The Universal Lord finishing the production of Mei (Fire), Eshing (Water). Nungshit (Wind) made the fourteen layers and ninety lakhs of creatures. The lessons of Thang-Ta Mukna, Sharit Sharat were placed writing well in the Old books to bring the knowledge of human beings. The interested persons of the arts in their lives believed that the lessons were utilized by the Lords but not utilized by the simple persons.

The use of Sharit Sharat was contained in a old script book of Meitei called "Nungban Pombi Luwaoba". The Lord Nungban Pombi Luwaoba Namoinu. In the war the Lord Leinung Thongaren sent his brother Chingkhong Poreiton and Thongak Lakpa with swords and shields weapons in the war against Nungban Pombi Luwaoba. However, Nongban Pombi Luwaoba refused about the bleeding in vain. He needed to challenge themselves without any weapon. So they had challenged with courage as their wills Nongban Pombi Luwaoba defeated the Chingkhong Poreiton and Thongak Lakpa one by one in the examine of Sharit Sharat.

The king Meidungu Kyamba who reigned in the period of 1467 up to 1508 worshipped in a cave after the success of Burmese War. The Goddess Ema Leimaren Sidavi appearing the hands movements, foot-steps, eye sights, eye looking, physical poses, physical movements to be used in the wars and fights clearly shown to the king had vanished. The king teach to his sons, servants and his beloved persons the shown lessons of the Goddess Ema Leimaren Sidavi. In this period he got a title of "Mihat-Mikalba".

In the reign of Meidungu Khagemba (1597-1652), the scholar Apoimacha, Khongnangthaba Maichou teaches the lessons of Sharit Sharat to the King Khagemba. The name of Mihat-Mikal had been acknowledged in daily throughout. The lesson of Mihat-Mikal was a kind included in the Sharit-Sharat. The lesson of Mihat-Mikal was an unavoidable in the Thang-Ta.

In a historical event, after the death of the Manipur Maharaja Gambhir Singh (1825-1834), the Queen Kumudini and a prince Nabin Singh with intrigue arranged to murder the

Yubaraj Narasingha in the avoidance of committing violence to the childhood king Chandrakirti. On the 27th January 1844, Nobin Singh along with fifty two troops with a war voice dropping his sword towards the neck of Yubaraj Narasingh. Suddenly the Yubarajah Narasingh in the skill of Thang-Ta and Sharit Sharat arts defended the sword without any wound on his neck. With the help of the arts the Yubarajah wounded Nobin Singh seriously. The Yubarajah Narasingha wrote a letter to the Political Agent Captain George Gordon with the compliments.

FORM THE REGENT TO CAPTAIN GORDON

WITH COMPLEMENTS

At dusk on the evening of Saturday, the 8th day of this month (27th January, 1844) some evil disposal persons headed by the prince Nobin Singh took up arms and attacked and slightly wounded me while hearing the scriptures (Hindu) real in Chapel. With the prince two men were then apprehended. The rest of the conspirators have not yet been taken. A Major and Senior Subedar Sailaya have been sent in quest of them. Further the Maharajah and Maharajah's mother taking alarm have concealed themselves and I am making enquiries for them. It will be well your to be on your guard. (Magha 16th 1765) (January 28th 1844).

The Sharit Sharat art using gradually from kings to kings was promoted in the reign of Meidingu Khagemba (1597-1652) and in the reign of Meidingu Kyamba (1437-1508). The art was recognized by the foreign countries as they had desired. The scholar Apoimacha Khongnangthaba tough the art to the Meidingu Khagemba. The Sharit Sharat art was decreased of using day by day in the war because of increasing automatic weapons were developed in the use of wars. After the year 1894, the Manipuri were living under the British rules. They prevented all the arts include the use of Thang-Ta weapons, wreathing and Sharit Sharat. Thus the learning of Thang-ta art, Sharit Sharat were abolished decreasing the useful of the art in the reign of Kings due to the need of learning of books after the world wars. In the 1934 the Maharajah Churachand Singh, K C S I. C B E proclaimed.

The Sharit Sharat was a kind of art controlling our body from the hands of enemies who dropped the swords and knives, beaten with clubs, shooted with hand fists, kicked with feet, kept with braced alike. The meaning of Sharit Sharat was a kind of controlling and escaping the offence of the enemies with their weapon.

To escape and control was a help of sowing from the jaws of death. Controlling from the hands of enemies and trying to defeat was the character of human beings is usual. So the Sharit Sharat was not an art of using to control our body indeed but was as art of defeating the enemies.

Playing the Sharit Sharat well kept our body healthy and opportunity in all parts. The scholars of the art had the knowledge's of manner disciplines, good honest; breathe exercises, good lives, fooding and sleeping as well as their sitting etc. The Sharit Sharat presented the hard movements and footsteps well using the exercises behind the poses, movements, eye

sights and steps. The body force could attack the apparent. Any person could speak proudly that an armed man could never attack the persons who had skilled in the Sharit Sharat art well.

Shri Padmashree Ningthoukhongjam Khelchandra Singh, Uripok described in the Magazine Manipur Today April, 1992 about the Thang-Ta, Mukna, Sharit Sharat (Martial Arts of Manipur) in the followings.

The Manipuri not only developed in the use of weapons system but also had developed in the uses of unarmed combat known as Sharit-Sharat. Every swords man has to perfect his art of Thang-Ta by mastering this specific form of unarmed combat. The Singular Character of this, the defensive and offensive moves (movements) could be effective against any form of attack with or without weapon.

In the meanwhile sitting without any weapon if any opponent present to beat me with a stick, then what shall I do to live. What shall I know that the opponent presented to beat me with stick. The knowledge was his face. The important careless was his eye sight. I will look into his both eyes carefully. His eyes looking me carefully turned his beat towards head or shoulders as he desired. In the meantime trying to beat on my head, without any would on my body and bending downwards I would catch the beating stick with my left hands towards the wrist of the enemy nearby. In the next jumping with right step towards. Acceptance of learning Thang-Ta, Sharit Sharat arts prevented by the British. Thus the arts were begun to learnt in every places of Manipur. So the sympathizer of traditional and indigenous cultures began to learnt the arts with moral and discipliner establishing many institutions.

The Sharit Sharat was a kind of Thang-Ta art. It was one Physical exercise to protect our body. The ancient deceased teachers and Gurus played the exercise to control the illness, to live longer. The Shart Sharat was related to the Thang-Ta and Mukna (Wrestling). The above statement identified that the Sharit Sharat was used in the early period in this state. The lessons of Sharit Sharat were includes in the lessons of Thang-Ta. The related lessons between the Sharit Sharat and Thang-Ta were described briefly as follows.

The technique that is the movements and poses adopted in Thang-Ta are closed related with the techniques of Sharit Sharat and Mukna (the technical forms of combat fighting). That is why the teachers and Gurus of Thang-Ta art usually are the master of Sharit Sharat through their modes of combat fighting without weapons and the field of specification differ.

The above statement was published in the book of The Social Indigenous Art of the Meiteis written by Shri. K. Manichand Singh, Ph.D. Gauhati University in 1927 page 250.

Learning to get the experience of Sharit Sharat depends upon the duty of a person from the early period.

THE MEANING OF SHARIT SHARAT

The Sharit Sharat was an art of self protection from the bracing, foot kicking, beating with hand, fist, club swinging, sword blowing by the enemy in individual or in groups with weapons or without weapons in hands. The Sharit Sharat was usually begun to play of controlling our bodies and getting wounds to the opponents in the undeveloped time. The free escape from the hands of enemies was called the "Sha-Litpa". The word of Sharit was formed of words of knowing to escape of Sha (body). The Sharat was known in the occupied of Sha (Body). Somebody said the Sharit Sharat. The Sharit Sharat was an art of un-weapon controlling the body and to occupy the opponents.

The human beings since the times immemorial and undeveloped making a small group of family fighting together with clubs, wrestling presented the Sharit Sharat art. The crawling with hand nails, biting with teeth, arresting on sides controlling and overcoming the opponents used thus as a help of courage the back of his left leg should be prevented diagonally. Pressing the hip and bending downwards, the right elbow catching the waist of the enemy would deprive the stick with my left hand. Thus the enemy beating with stick or dropping with sword on any portions of body i.e. left side, rights side, head, waist, shoulders, should be triad to deprive the weapon of the enemy by means of Sharit Sharat art.

The Teachers and Gurus had never taught the lessons of Sharit Sharat to the dishonest and evil students completely. The writers of the art did not disclose the forms of Sharit Sharat to those students. The technique of Sharit Sharat with hard movements, leg movements along with is not less than the technique of Judo, Karate, Taekwondo & Kung-fu games.

KINDS OF SHARIT SHARAT :

The human being developing day by day provided many different parts of the Sharit Sharat art and the performances developed the forms of the art. The Sharit Sharat not only controlling from the hands of enemies but also making good health was a kind of games with fights and foes played by the children and youth. The exercises of Sharit Sharat exercises naming particularly was played. Some exercises among them were falling in forwards, falling in backwards and Hamei Kokthong, Onba (Rolling Front) etc. There were many lessons which are uncountable of the Sharit Sharat exercises. Some lessons are indicated briefly among those lessons.

- a) Position of slipping down the opponents in his beating with hand fist.
- b) Position of removing the hand wrist in his fastening of the opponent.
- c) Position of falling down from the opponent in his blowing with a sharp nib of the opponent
- d) Removal position to avoid any wound from the kicking of opponent.

- e) Trying to remove the front hair from the holding of opponent.
- f) The performance to remove the front hair from the holding of opponent.
- g) The performance to remove free from the holding of both hands.
- h) The position of removing in the trying of to break the two hands twisting.
- i) The performance of escaping from the twisting hands around the neck through the shoulder pit across of the opponent.
- j) The position of escaping free from the holding of hands by two opponents and from the blowing with knife by one opponent suggested to murder by the three persons.
- k) Some peoples surrounding around must have been prepared to defence and to beat them.
- l) Preparation to catch the weapons and to make wound the opponents.

The Sharit Sharat lesson is a kind of art to be learnt by the Universal women throughout the world due to the illegal justice of law and order. The experienced teachers of Sharit Sharat are teaching today. The lessons are not experienced in the students. In the search of sources of defending the body parts using the lessons in long terms provides many kinds and different forms. There are the useful systems not only the performance, poses, eye sights, leg-steps, hand movements but also the breath exercises. A weapon person can never attack a skilled person of Sharit Sharat. The persons skilled in the Sharit Sharat and in the useful forms against the enemies are not expected very simple. The teachers and Gurus have published many books and opening many institution of the Sharit Sharat lessons. The Sharit Sharat is a kind of art to be learnt well by every person.

THE LEG STEPS AND HANDS MOVEMENT OF SHARIT SHARAT

Pressing the thigh, bending the hips, pulling the breast, twisting the body as well as folding the body must stand in strong (right) position.

The above mentioned leg steps and hands movement are very important. Beside these, there are many different forms. The leg steps and starting from one place to another place slipping the legs with jumping side by side to and fro looking in the back reach and in the front reach must be played the exercised. Thus the legs steps, hands movement, breathe forms, eye sight forms ear forms are very important. So the Gurus provided the art very rare and importance.

The Sharit Sharat is a kind of exercise to remove from the hands of enemies in the unarmed period. We are not going always along with the weapons. In the absence of weapon the hands movement leg steps, leg movements, poses and physical movements are mostly used. A learning person of Sharit Sharat does not think to occupy anybody. The right path of kind hearted must be thought and the wrong path of greatness must be avoided. We must never forget our Gurus as they are real to worship.

PERFORMANCE OF SHARIT SHARAT :

Without using any weapon the body escaped from the hands of the opponent and made you safe was a kind of exercises, several times nobody needed weapons. In the absence of weapons the movements of hands, steps the poses and the eye sight should be used.

A student of Thang-Ta (sword spear) and Sharit Sharat should think a good mind and the better deal of opinion as well as good deal of truth. He might leave the boast of his winnings and activities. He who deals in the Thang-Ta and the Sharit Sharat should never forget their teaching teachers and Gurus and should worship the gods and Deities.

DIFFERENT NAME OF THANG (SWORD COMMONLY USE BY THE WARRIORS AT THE TIME OF WAR):

In the old ages, what kinds of weapons were used in the war and aggression of Manipur has been stated below briefly. Several kinds of weapons used in those days in the wars Kabakthang Temshaba known as also Tika-Thang. Thang Tondumba, Thang Tonkakpa, Irat Thang Yaioiba, Thangja Taretki Thang, Thangja Taretki Ta and Thangja Tareki Arambai, Long Shield etc. has been conducted their names. Very important things associated with the God's will power were put inside the handless of Thangja Taretki Thang Ta and Long shield made of seven Saturdays with care. These kinds of ritual swords, spear and long iron nibs in one side of the stick, were made very carefully in dedicating days according to solar and lunar rotation. So in this way the only swords and spears made of such kind had defended our state Manipur easily.

The progenitors of our country were having more experience in Thang Ta (the Indigenous Martial Art of Manipur) and courageous on war were all devotee of God, pious.

As an evidence to catching and killing of a prisoner of war has been done under specific rule and regulation. How to kill or not to kill a defeated enemy in a war field has been mentioned in a Holy Puya " Takhelngamba" by name.

1. Lanphamda mamai leiraba = Turning of face in the war field.
2. Khutshu Khutlaibu thadoklaba mee = Thrown away his weapon he posses
3. Wuda Kaduna khanglaba mee = Resting on the top of a tree.
4. Leishoubung gee mathakta tonglaba = Standing on a mound.
5. Eshingda kumduna lotlaba = Hiding in the water.
6. Pheebu ngakta yetuna leiraba = Twisting/knotting by a turban/cloth on his neck.
7. Machin mayada napi chiklaba = Biting a long grass in his mouth.
8. Makhut lonnaduna yamna haijaraba = Much more request with folding hands.
9. Maphee pheijombu shetta indraba = Not wearing cloths/staying in necked.
10. Lanphamda Pukning yamna kiraba = Agony by fear in the war field.
11. Haikhriba khibik ashibu hatpharoi = Such saying must not be killed.

Thus an enemy who fled from the war field with leaving weapon, resting on the top a tree standing on a mound, hiding in water, Twisting cloth on his neck, Biting a long grass in his mouth, Standing on necked, Fearness in the war field must not killed. Such parable is given by our forefathers to the future generation. In the war field we may fought, defeated, caught, but being not killed in the war field as

Foe, Bad, Hate etc and had been done under a specific norms and rules have clearly indicated.

That is why the Thang-Ta is bounded by innumerable rules and regulations with a deep sense. So long the land which ruling independently by knowing the process of using Thang-Ta.

Some swords name are given below which used by the ancient times.

- 1) **TENDONG THANG** : Tendong Thang is like an Arambai and Keep at the back side and used in the time of war. It's shape is pointed and have a curved hook.
- 2) **TONDUMBA THANG** : It is a Meitei Thang and its shape is like Kabo Leiteng Mana leaf and slope shape in its top and straightly pointed with Thangpha.
- 3) **TONKAKPA THANG** : This kind of swords is used in ancient time at the war field . It is straightly stretch and cut off at the edge-end.
- 4) **KADENG YANGTEKPA THANG** : It is also a kind of sword used in the war time. It is straight way from the beginning and having curve in middle part.

5) **KABAK THANG TEM SHABA:** It is a kind of sword which has a straight bulging line for oozing/flowing of blood in the war.

N.B. Every swords which used in the war time must have a bulging line for oozing of blood.

ANOTHER CLUES OF RELATING TO WAR :

In the ancient times while the king rule the country, frequently invaded/fought by neighbouring kings. When a war has broken out Seraphic (Omen) is carefully done by the kings men that which day, date, time, and direction is best for them to defeated the enemies. According to their acquired result of best time, direction, they started for war. In such way we found two different/methods/clues.

- 1) Leichinlon Kanglon Yengba (looking of cloud)
- 2) Shaya Meeren Yengba (Looking image system)

1. Leichinlon Kanglon Yengba = (Looking of cloud system)

The Leichinlon kanglon Yengba (Looking of the cloud system) is one of the infallible method of the ancient Meiteis which doing before starting of a war or during the fighting hour or about to starting of fighting which looking up above the cloud of sky. In this method/system we easily decide to win or not to win the war. If it gives failure signal, we shall withdrawn or proceed our soldier/army. So, the leader of the team to be well known the technique of the Leichilon Kanglon Yengba system.

Some Important clues of the Leichinlon.

1. In the time of war, the clouds of our side and other opponent side with struck each other and the winner side (our side or opponent side) can defeat the other.
2. While we see the cloud rising upward like the beads of a necklace, cane plant, piece of broken glass bottle has fought a long time.
3. While going to a war field, the cloud shown above us like a fainted persons, neck figure indicated we must stop to proceed and ready to fled away from it and it seen that the opponents camp is surely success.
4. While we see the cloud which like of a man who dressing/wearing war robe with weapons in multi colours, better to run away/fled away from the battle field.
5. While we are going to a war/battle field, we seen the cloud which is likeness of curving flag which cut off two parts meant to be ruin and broken, defeated by the enemy.
6. While starting for war field, we seen the cloud which likeness of a cow/bull that raising from the crawling/laying figure is good and surely succeeds.

2. **SHAYA MEEREN YENGBA (Looking of image system).**

For starting of a war a man/person could know the result of what he would die or alive and could he succeed or not of the war by looking MEN JATRA YENGBA art of Seraphic (omen) by himself from his image and some one also doing such art on the above sky or mirror. Whenever his neck portion has not been seen on the image of the mirror or armless is seen on the image of the mirror is regarded a bad omen.

So, having been seen of the image on mirror whether death or alive system is known as SHAYA MEEREN YENGBA. Having such circumstances our progenitors have done such test before going to the war. To take of such type of testing/prediction has been done up till today on the day of Kwak Jatra annual festival of Royal Palace.

ARAMBAI

Arambai and its appearance are to be manifested that the Arambai is a kind of the appearance of arrow made of a kind of small bamboo name Tenwa/Telwa growing on the Koubrou ranges of Manipur abundantly, its iron nib fixing pointy on one side of the Arambai (Arrow). All the around of the Arambai is covered with the feather of the bird Vulture. The teachers and Gurus who are very skillful in riding horses well will kept the bags containing full of Arambai on both the right and left sides of every horse. Their left hand hold the scantiing of the horses and their right hand hold breast hurling toward the north, the Arambai are to be flown forwards south, hurling towards south the Arambais are to be hurling flown towards north, hurling toward the west the Arambais are to be flown toward east, hurling towards the east the Arambais to be flown towards the west. Such way when the Arambais are to be hurled towards one side the same are to be flown in the opposite side. Thus in the war and battle against the enemies this kind of weapon called Manipur Arambai had been used during the seven years devastation (destruction) period containing in the Manipur history such Arambai weapons had been used in the Burmese aggression.

Who is the first person hurled the Arambai arrow? As stated the Sija Linthoingambi firstly had hurled the Arambai in Manipur. The Burmese troop was defeated in the aggression. The Manipur Arambai has been conducted its name throughout the world until now. The Arambai was known as Arappai in the old language.

In the next Shri Loupanthabam Gulap Singh of Uripok Haobam Dewan Leikai and hurled the Arambai in the reign of Maharaja Chandrakriti Singh KCSI up to the reign of Maharaja Churachand Singh K C S I. C B E. A certain person can never be seen to hunt the Arambai thereafter. Thus the experienced teacher of the Royal (Sana Konung) had teaches. This is also related with the movements of Thang-Ta in all case. The Arambai has been provided into

three kinds. One kind of the Arambai likely Khangning Ta (a kind of spear) its nib. Thus different weapons were made in Manipur of war and battles. The ancients fore father made these kinds of weapons to defend and protect their land who can never needed to depends them.

HAKCHANG SHAJEN (PHYSICAL EXERCISE)

Since the earth creation everybody has been playing a kind of physical exercises named Chingkhei Labarol in the early morning to protect their body health from illness and other diseases. In this way with rule and regulations, everybody has used many kinds of exercises in the early morning upto the appearance of the sun.

CHINGKHEIROL (PRAYER TO THE DEITY OF NORTH EAST)

This form of exercises is very much identical with Suryanamaskar of Indian system of Yogic exercises. It is a traditional prayer to the deity of North East, who would bless the devotee with longer life and freedom from sickness and other elements. Generally it is performed easily in the morning. The deity of dawn presides over the fresh environment ensures good health and peace of mind to the trainee of this exercise, Chingkheirol Khurumba is the only exercise with the help of which initial inertia can be shaken off in very short time, and the body can be made fit for all works.

With the regular practice of Chingkheirol Khurumba exercise the trainee can developed his respiratory system and Ton-up the muscles of arms shoulder, spinal nerves and lungs. It also strengthens the abdominal muscles and removed excess of fat. In performing stage the trainee should stand with feet together, twist slightly apart and facing the east. Then he should raise both arms vertically upward with rhythmical inhalation. After upward position he should bend his trunk forward by keeping his both legs straight and at the same time take deep rhythmical exhalation. This has to be repeated as desired by the guru in such a way that his forehead should touch his knees alternately while bending forward.

2. NINGSHA KANGLON (BREATHING EXERCISE)

Breathing exercise helps the trainee in developing the lungs balance and concentration. In this exercise the trainee should rise his right leg up ward to chest level from the attention position and simultaneously lift up right hand vertically upward left hand straight down close to left thigh exhale deeply with simultaneously lifting of limbs and exhale rhythmically along with the lowering of the hand and foot. This will be performed in the reverse action.

3. SEVOTI (SEWARD STRETCHING EXERCISE)

This exercise strengthen the leg muscles as well as hand muscles. It also improves agility and endurance. The trainee should perform this exercise in such a way that the left knee is half bent and simultaneously stretch the right leg and hand to the right side. At the

same time left hand clenched and bent at elbow to the waist line. Rise left heel and trunk straight.

4. KHU-U LEITABI (SETTING POSITION WITH KNEE TOUCHING THE GROUND)

This is an exercise for stretching the back muscles and strengthening and toning the legs and abdomen. In this exercise the trainee from standing position should squat by placing left leg forward and right knee touching the ground with both palms placing on the respect i.e. Thighs and repeat the process on alternate legs.

5. THONGKHONG LEITABI (SQUATTING WITH ONE KNEE TOUCHING THE GROUND)

This is a particular exercise for Thang-Ta which will help the trainee to strengthen the legs improves balance and tone up the abdominal organs. It also improves the muscles of shoulder spine, neck and arms for this exercise the trainee should take a full squat in such a way that his right knee should touch the ground while the folded left knee will be slightly inclined towards the right knee simultaneously he should bring his left clenched fist forward near the forehead while the right clenched fist brought backward at the waist line. The trainee has to perform repeatedly with alternate extremities with a spring jump action.

6. KHONGGRAI MAPUM LEIBA (SITTING BY CROSS LEG)

This exercise helps the trainee to develop agility strength and flexibility to all the parts of the body. In the performing stage the trainee should start from the normal standing position by acts of running on the spot. After two-three minutes he should come to the normal standing position and then turn his trunk and knee to the left at 180° and sit down in quick action in

such a way that the buttock rests on the right heel and left thigh crosses upon the right thigh simultaneously he should clench his right hand near the forehead while the left is brought backward and clenched at the waist line. Thus the exercise has to be performed alternately on the both sides.

7. KHUJENG LEIBA (WRIST CIRCLING)

For wrist circling a special technique is required. The two hands with one hyper extended and the other flexed in opposite direction begin circling along the line of figure. 8, clockwise and anticlockwise movements are synchronized in between the two hands. Both palms should be in line with position of the heart while the right palm is downward facing. The left palm is upward facing and the two wrists are nearly joined together. The upward facing palm turns to come on top while the other goes down. The reverse action of this pattern is used in Thang alone not in dances.

The Thang wrist play reverse action is termed Khujeng Leibi Ahanbi. The Khujeng Leibi exercise gradually expands to engulf to defend the whole parts of the body and also while organizing strikes on the enemy.

Thang-Ta martial art which have been being with the civilization of the main land Manipur is the another form of Bhakti. In lack of Bhakti, there would not be courage and bravery in war. It is the reason that if one with swords must do Khurumba before he proceeds. In the Khurumba also, first of all the supreme God is to be prayed, then the swords, tools are to be prayed by offering light and incenses. Then, he teachers, Gurus are to be prayed. If the Guru is near where or present at the spot, then the Guru is to be prayed by sitting on his knees and bowing down his body and hiding at the ten nails of his fingers.

CHAPTER – III
TAAGI MASHAK TAKPA
(Indication of Spear)

The Taa (Spear) is the oldest material among the weapons. In the olden days it is called "TIMEN". The "CHUNG" (shield) is also called "MARONG". It is used by the both peoples who settled in hills and plains. One who holding a spear must having a shield for protection of himself. But in time of hunter/catching beast it is convenient to hold a spear. This weapon/spear must have a pointed root/edge and a long flat pointed position at the top.

The spear may be divided into many different parts itself.

1. Taa Machin – Edge of the point
2. Taa Machi – Side horn
3. Taa Maya – Blade/edge
4. Taakhok – Holding place/handle
5. Taaning – Back/hind side
6. Taadon – Zenith & other etc.

In the ancient times our forefathers have used many kind of spears in different task and the spear is regarded as god and keep it deeply and carefully.

And the following spears are used in our land/state/country.

- 1) Hakthang-Ta
- 2) Taron-Ta
- 3) Chaina-Ta
- 4) Lambu-Ta

- 5) Tendong-Ta
- 6) Khangning-Ta
- 7) Langshoi-Ta
- 8) Tabak-Ta
- 9) Tanan-Ta
- 10) Thougai-Ta.

PLACES OF UTILIZATION :

- Hakthang Ta : It is used in Thenggou Chongba item.
- Taron Ta : It is used in Khouasaba item. Specially Annual Kwak Jatra / Tanba festival.
- Chaina Ta : It is used in the function of deciding who is right or wrong.
- Lambu Ta : It is used in the time of catching tiger and other beast. It is the biggest and longest spear in all.
- Tendong Ta : It is used in the fighting in Warfield and catching beast.
- Khangning Ta : It is mainly used in the catching time of wild boar.
- Langshoi Ta : It is used in the time of catching wild elephant. It is the smallest and longest spear.
- Tabak Ta : It is used in the time of hunter. Its edge is long and flat.
- Tanan Ta : It is mostly used in war fighting.
- Thougai Ta : It is used in Lai Haraoba festival and its related programmes.

TA KHOUSHAROLGI HOURAKPHAM

(Origin of Ta Khousharol)

The origin of Thang-Ta is Thengou. The Thengou means the creation of the earth. The occurrence of creation of the earth is the Khousharol mapan. It is the branch of Thengourol Mapan. The pattern or norm of our foot & hand which used in the Thengou's adapted by the Gods of the Maigei Ngakpa who guards the direction in their inhabitation and their pattern/norm of foot is called the Khousharol.

The Ta Khousharol is mostly used in the battle field to seize/catch of the beast/foes and for the welfare of the king.

As usual the Ta Khousharol / Khourol /is used by the gods who guards the direction e.g.

1. The god Marjing guarding the direction he dance the Khou is known as "MARAM NUNGSETPA KHOU".
2. The god Awang Koubru Ashuppa who have firstly dance Khou is known as "KABUI KHOU".
3. The god Kounu, who have dance Khou is known as "MARAM MACHA LUKHRABI KHOU".
4. The god Loya Lakpa who have dance Khou is known as "MARAM ACHOUBA KHOU".
5. The god Thangjing who have dance Khou is known as "THEL" Khou.
6. The god Nongpok Ningthou Apanba Nungbi Shida Khutnetna nungnang nada khongnetna, Ho shidaba, Ho nadaba, Eei handak maigei ngakpa lakpa matam ashida akal athou thokna shariba khou "Athou Tangkhul" haina khangnarase haina Nongpok Thonglen ngakpa Lainingthou. Pura Naha Pakhangba Guruga anina shari warepnare.

The god Nongpok Ningthou Apanba who have dance Khou (is known as Athou Tangkhul) after taking a final swearing and promise with Nongpok Thonglen Ngakpa Lainingthou Pura Naha Pakhangba as "Oh immortal and Almighty God, I am guarding the main gate just dance khou would be known as Athou Tangkhul later on.

So, in the Meitei Lai Haraoba Festival the Tangkhul Saram Pakhangba sequence is the main programme/item in concluding day is regarded as an infallible one till today.

God & Goddess protect in all sides. God created the season not by man.

Thus, the Khousarol 9 (nine) have been prevailing in the time immemorial of God. These Khousarol is also stated the "Lairol Khousharol" by the experts/gurus and prevailing till now. It is an infallible one told by the then gurus.

There are 9 (nine) Khousharol which cannot be infallible. They are :

- 1) Kabui Khousharol
- 2) Maram Nungshetpa Khousarol
- 3) Maram Achouba Khousharol
- 4) Maram Macha Khousharol
- 5) Athou Amashung Tangkhul Khousharol
- 6) Thei Khousharol
- 7) Khunjao Leichaoba Khousharol
- 8) Khuntak -Leitakpa Khousharol
- 9) Panning Panmang Khousharol.

Detail structures of the Khousharol Mapan (9) have been given below:-

1. **KABUI KHOUSHAROL :**

- a) Leitai Nongdai/Khurumba = Salutation (3 times skipping/jumping).
- b) Pakhangba Yangbi Kangba Pana laoba = Preparation of way and shouting Pana.
- c) Parei hanba Leinik hanba mapal = loosing the Tei & 9 times jumping skipping.
- d) Khong-thinba, Tuthup haidokpa uchekkhong 3 lak hotpa = Kicking to the floor & swirling and scratching the earth three times.
- e) Lei hotpa yetna 3 lak, oina 3 lak hotpa, khongdi pheina hotly = Scratching the mud/earth by right leg 3 times and 3 times by left leg which the leg is stretching straight.
- f) Khong-thinba, shou kaiba = Kicking the earth & remove the shou which kept by the foe to entrap, the opponent. Shou di khurai shouni. It is target for knee.
- g) Sha thinba/ shadi okni = Hitting the beast. Beast is the pig.
- h) Salami = Saluting position.
- i) Yetna anirak, oina anirak shituna hallakpa, khurumba = Returning to backside which two steps alternately by right and left leg and give salutation.
- j) Leinik mapan hallakpa = Returning/Reverse of nine shaking the earth.
- k) Leishetpa, yetna amuk, oina amuk = Leishetpa doing by right and left leg.
- l) Maigei mari lan yengba = Looking four sides attack.
- m) Lan Koiba = Rounding the war field.

n) Sha anirak thatpa = Two times blocking the foes/beast.

2. MARAM NUNGSHETPA KHOUSHAROL :

- i) Leitai nongdai Khong ahumlak chongsinba khurumba = Salutation with 3 times jumping forward and salutation.
- ii) Yangbi kangba – Starting of seeking way.
- iii) Leinik hanba – Reshaking the earth.
- iv) Khong yetna amuk pheidokpa, oina amuk pheidokpa = Stretching of leg once by right and once by left on alternate direction.
- v) Leisinduna khong yetna 3 lak hotpa, oina amuk leishinlaktuna 3 lak hotpa, khongdi chumna hotkani = Turning the right leg scratching 3 times the surface and left leg also scratching 3 times on the surface but normally scratching.
- vi) Yetlomda leishin laktuna khongjong 3 lakna shou 3 lak kaiba. Shoudi khuya shouni = Turning to the right side 3 times jump up and 3 times testified it. Shou is ankle shou.
- vii) Leinik hallakkani = Reshaking & back.
- viii) Leishetpa – Yetna amuk, oina amuk shetpa = Re-trace the place by right leg & left leg one each.
- ix) Lam yengba maigei mari = Looking the spot in 4 sides/directions.
- x) Lan koiba = Round up for war/foes.
- xi) Sha thatpa = Resisting the beast.
- xii) Sha Thinba = Strike/hitting the beast/foes.
- xiii) Ahumlak chongsinba khurumba = 3 times skipping/jumping & salutation.
- xiv) Yetna amuk, oina amuk hallaga khurumba = Saluting once by right leg and once by left leg.

3. MARAM ACHOUBA KHOUSHAROL

- i) Leitai Nongdai Khurumba (3 lak chongsinduna khumrumba) = Salutation (3 times jumping/skipping forward).
- ii) Yangbi Kangba = Seeking way.
- iii) Leinik hanba 3 lak = 3 times reshaking.
- iv) Khong yetna leishinlaga taba. 3 lak chongsinba = Right leg turning in position & 3 imes jumping/skipping forward.

- v) Leishinlaktuna yetna 3 lak hotpa, oina 3 lak hotpa khongdi chumna hotpa = Turning in position and scratching the earth 3 times by right leg & left leg too.
- vi) Yetki khongna haidoktuna 3 lak shou netpa. Shoudi khuya shouni = Stretching the right leg and 3 times pressing the shou. Shou is toes.
- vii) Khong jiri jiri shitharakpa = Foot will slipping movement.
- viii) Leishetpa = Dividing the portion into pieces.
- ix) Lamyengba maigei mari = Looking direction for all side.
- x) Lan koiba/chenba, khong kaokhat kaokhatuna chenba = Running by skipping around the field.
- xi) Yet lomda leishinduna sha thatpa = turning right side and block/ban the beast/foes.
- xii) Sha anirak thin-gani = Twice hit/strike the beast/foes.
- xiii) Shalamni, Khurumba = Salutation.
- xiv) Tung lomda amuk hanba yentasu oinasu khuramba-Tadi thangat tuna paigani = Return to the back side with alternately by left and right leg and pray. But the spear will be holding upward.

4. MARAM MACHA LUKHRABI

1. Leitai Nongdai/Khurumba = Salutation to all means god, goddess, Gurus & Audience.
2. Yangbi Kangba = Seeking way.
3. Parei Hallaga, Leinik Hanba = Untied the knot and shaking up.
4. Khong thilba, Leihotpa, Yetna Ahumlak Oina Ahumlak = Striking to floor / earth by leg & scratching the floor 3 time alternatively right leg and left leg.
5. Shou Kaiba = Checking of the thorn/beast/foes.
6. Leinik hanba = Re-shaking the positions of the place.
7. Leishetpa = Tearing / Clearing of the floor/place.
8. Lan-Yengba = Looking to the foes side checking.
9. Lan Koiba = Round up the war field. (leg should be rightly scratch).
10. Yetlomda leishinlaktuna sha thatpa oiomda amuk thatkani = Turning to right side and opposed the beast / foe and alternately to left.

11. Sha Ahum lak thinba = three times hitting the beast/foes.
12. Leitai Nongdai Khurumba / Salammi = Salutation to all.
13. Yetna anirak, oina anirak hallakkani, Khurumgani = Returning back with alternatively twice by right leg & left leg and stop with last salutation.

5. ATHOU AMASUNG TANGKHUL KHOUSHAROL

1. Leitai Nongda Khurumba = Salutation to all god & human being.
2. Yangbi Kangba (Taa-di nakalda yeppa) = Seeking way but the spear should be kept aside of the body.
3. Leinik Hanba (Parei hanna han-gani) = Shaking the surface but parei hanba be done first.
4. Leihotpa (Khongdi Chumna Hotkani) = Scratching the surface (leg should be straight forward).
5. Shou Kaiba Yetlomda Leishinduna Pheina Khonggao ahumlak Kaolamba, tunglomda ahumlak chongduna hangani oi lomdasu toubu = Taken out the Shou/thorn/weapon. Turning to right side and three times kicking and back ; 3 times jumping / skipping then left leg also.
6. Amuk Yetlomda Leishinba Chumna Taba = Turning on right side and fell straightly.
7. Leishetpa, Yetna Amuk Oina Amuk = Breaking the portion, by right and left leg respectively.
8. Lan Yengba Maigi Mari = Looking the war/battle field in 4 sides.
9. Lan-Koiba Tunglomda Khong - hai – haiduna koiba = Checking the field by turning back and with whirling the legs in back.
10. Sha Thatpa = Blocking the beast/foe.
11. Sha Thin gani Anirak = Striking / hitting the beast by the spear twice.
12. Leitai Nongdai / Khurumba / Chongkhatlaga Taba = Salutation with jumping up/skipping and fall straight.
13. Yet Oi Hallaga Khurumba = Turning alternately by right and left leg & salute to all.

6. THEL KHOUSHAROL

1. Leitai Nongdai Khurumba = Salutation to all (Gods & men).
2. Yangbi Kangba = Seeking the way.

3. Yetki khong haidokpa, khonggao ahumlak kaoduna, chithekta tagani = Stretching the right leg with waving three times kicking and to set at the corner.
4. Leihotpa, Yetki Khongna ahumlak hotpa and Oinasu ahumlak hotpa = Scratching the field, 3 times by right leg & 3 times by left leg.
5. Yet khongna shetpa, oinasu shetpa = Tearing off the field by right & left leg respectively.
6. Yetlomda leishinba, Maigei Marida lal yengba = Turning to right side & checking the 4 sides.
7. Sha Thatpa = Blocking the beast / foe.
8. Sha Anirak Thinba = Twice hitting the beast/foe.
9. Yetlomda leishinba, khong ahumlak kaoba, chuthek-ta taba = Turning to right side and kicks 3 time, set at the corner.
10. Hannagi Leiphamda taba & shaba, chuthek marida hanjinba & shaba = Setting at the first position and returning to 4 corner and staying as before.
11. Aroibada mayamda Khurumba = Lastly salutation to all.

7. KHUNJAO LEICHAOBA KHOUSHAROL

1. Leitai Nongdai Khurumba = Salutation to all men & god.
2. Yetki Khongna haidokpa, ahumlak hottuna taba = Disperse everything by Right leg then scratching 3 times and setting position.
3. Oina Amuk Hotpa = Scratching by left leg.
4. Shou Kaiba = Check & taken out all the Shou thorn/foes.
5. Leishetpa, yetna amuk, oina amuk setpa = Breaking the position by right leg and left leg too.
6. Maikei Mari Lan Yengba = Looking the foes at four sides.
7. Sha Thatpa = Blocking the foe / beast.
8. Sha Thinba, Shadi Nongshani = Hitting to the beast, it is lion.
9. Khousharol asi maigei marimakta shagani = This Khousharol must took part at the 4 sides.
10. Aduga mayailomda khong khotuna ahumlak chongsinba = Then Scratching the field and jump 3 times inside the area.

11. Shalami, Khurumba, Loishinba = Salutation (to all the god & men).

Whoever doing this Khousharol rightly, the village/land would be prosperity, advance and successful.

8. KHUNTAK LEITAK KHOUSAROL

Khuntak Leitak Khousharol will be dance/perform above the 9 (nine) Khourol from the above mentioned Khousharol 7 (seven) is known as Khuntak Leitak Khousharol. Whoever, dance/doing this form exactly the village / land will be surely break down, all the efforts will fail and would create uprising means it dance one more /less Khonglon will be dilapidate the village/land. And the spear would be kept aside of the body.

9. PAN-NING PAN-MANG KHOUSHAROL

1. Leitai Nongdai Khurumba = Salutation to god & man.
2. Yetki khongna yetlomda leiba, khongdu tunglomda hottuna panning tanna chenba & khouaba = Right leg to be turn in right side and scratches the field from the back side and run to the panning and dance up & down.
3. Yetki khonga ahumlak thinlaga ahumlak hotkani, oinasu ahumlak thinlaga ahumlak hotkani = Right leg strike 3 times on the ground and scratches 3 time the field and the left leg also do the same.
4. Lei shetkani, Yetna amuk, oina amuk shetpa = Breaking the spot by right leg & left leg alternately.
5. Maikai mari chongduna lan yengba = Jumping four corner and looking the foe.
6. Yetlomda leishinlaktuna panmang tamna chenkhatalaga khousharamgani = Turning to right side and run up to Panmang and dance the Khou.
7. Yetna ahumlak thinba, ahumlak hotpa, oinasu ahumlak hotpa = Right leg hitting / strike 3 times the floor and 3 times scratching and left leg also to be done.
8. Leishetpa, yenta amuk, oina amuk setpa = Breaking the spot by right leg and left leg respectively.
9. Maigei Mari Lan Yengba = Looking the foes in four direction.
10. Yetna leishinlaktuna panyai tanna chensinduna khurumgani = Turning towards right side and ruining upto Panyai and give salutation.

Every Khou would dance/perform by keeping the spear aside of the body.

KHOU SABADA SIJINNABA PANA LAOBAGI MAROL

PANA LAOBA

Chingngu Ibungngo Lainingthou-o,
Tubi-O Nongda Lairel Pakhangba,
Nachi Chiren Yetlom Thangba,
Sanana Longkhum Chanba,
Nachi Chiren O irom Thangba,
Lupana Longkhum Chanba,
Shawa Tukhong Khudingda,
Sana Konggon Thinba,
Shawa Tukhong Khudingda,
Lupana Kongkup Chaiba,
Chingngu Ibungngo Lainingthou-O
Ibungngo Nangi Natik Nayaidi,
Luppu Lupke Hairaga Thoudu Nungum Lupliba,
Taobu Taoge hairaga Ukronggum taoriba,
Chingngu Ibungngo Lainingthou-O,
Nanai Naha/Chanura Machana,
Khunjao Leichaonaba, Leibak Mara Tapnaba,
Mahei Marong Chumnaba
Khoubu Tamjage ____
Ak, Ak, Ak //

PANA LAOBA

Oh God, Thou King of God
Tubi Nongda Lairen Pakhangba
Thou right horn being golden hoof
Thou left horn being silver hoof
Thy every Tukhong

The Golden Bubble
Adored fully glitter
Thy every Tukhong
The silver bulging
Stretching glossy
Oh God, Thou King of God
Mighty Power thy Self have
Willing to dip self all
Can emerged like heavy stone
Willing to float thy all
Can floating the lightest dry log
Oh God the King of God
Your Sincere lad/lass all
For peace, progress & plenty
And pray to leant the Khou
Ak..... Ak..... Ak..... //

The following passage is roughly translated form Meiteilon language which shoughting by the Khou Shaba artist during Khou Shaba hour.

KHAGEMBA MATAMGI PANA LAOBA

Meitei Sana Leibakki Laining Laishon
Sana Thanggum Mangal Naiba
Lupa Thanggum Makok Ningthou Phigum
Phiyek Changba Khudang Yaishou Shiba
Khubom Yaishi Lonba Chatla Nungshitkumba
Shila Nunggum Chinglon Napom tara taret makta
Khoubu Tulla Khousha Tamba Nanai
Tangkhul Phamang Pakhangba Machane

Iram Khonglam Chumnanaba,
Leibakki Chak-hong Ngahongnaba.....
Eina Laining Thou Lairembi
Yathang Matung Inna Khunjao
Leichao (Chonggadouriba Khougi ming)
Tamjage, Ho Nahade Hou Hou Hou

Rajashir Bhagyachandra Matamdagi
Shri Gobindalyo Haina Laoyi.

KHAGEMBA MATAMGI PANA LAOBA

Custom Culture and Religion,
Of Meitei Sana Leibak,
Glittering like the Golden Dagger
The Silver dagger handle
Like the crown of the king
Wearing Yaishou strip robe
Swiftly walking like air/wind
Like the stone laying
On 17 Mountain Hill ridge
Learning the Khoushaba Son
Of Tangkhul Phamang Pakhangba
Correcting the wrong stream
Plenty of crop prosperity of land
Obeying the word of Lainingthou Lairembi for
Khunjao Leichao (mentioned the name of Khou)
Beg to learnt me
Ho nahade Hou Hou.

In the time of Rajashir Bheigyachandra used Shri Gobindalayo.

The following passage is roughly translated from the Meiteilon / Manipuri Language which shouting by the Khou Shaba artist during the Khou Shaba hour.

There are many Khousharols which is not include the above mentioned mapan (9) . They are :-

1. Kabui Khousharols has two branches a) Kabui Khullen b) Ngamei Kabui.
2. Maram Nungsetpa Khousarol has two branches a) Maram Nungjomba b) Maram Pung-shen Yengba.
3. Athou Amasung Tangkhul Khousharol also has three branches
 - a. Athou Chumphang.
 - b. Athou Karta
 - c. Athou Macha
4. And other has many branches
 - a. Meitei Khousha.
 - b. Khel Khousha
 - c. Anoi Khousha
 - d. Leitai Nongdai Khousha
 - e. Pallandabi Khousha etc. has many Khousharol

Told by the then scholars and gurus

10. KHOUSHAROLGI SHIJINNAPHAM (Place of Khousharol Utilization)

Holding a Chung (a long shield) and a Ta (spear) with dancing began from the ancient times.

Umanglai Haraoba (festival of Sylvan) is an infallible festival of the Meitei's. In the last day of Lai Haraoba festival a Tangkhul Saram Pakhangba come out after the rising of the Shajik/ (morning star) "Khunjao Leichaoba Khou" will dance by an expert teacher/gurus for peace, progressive & plentiful of crops for the land without mistake. The dancer / performer will hold the Taron Ta.

Thus, this kind of Khousharols used in the Meitei Lai Haraoba festival.

The Chakpa group of the Meitei community used Ta Khoushaba in their funeral ceremony. Even today the Phayeng & Awang Sekmai group have used to holding Chung and Ta Khoushaba in front of the coffin carrying party when the dead body has been carrying to the crematorium place.

In the olden days customary festival Kwak Jatra which falls on the 10th of Mera Tha of Metei Thajat, Pana Khoushaba is a compulsory item of our land Manipur is an infallible one. In the time of Kings Power in our land, the Royal Council Call-up all the experts of Thang Ta from the four (4) Panas and discussed minutely for testing the Khoushaba who is right or wrong doing. Is it right the style of holding spear & shield, norm of the Khou, action, acting, hints & mannerism of the personalities and then the Royal Council selected some experts to perform the Khou on Kwak Jatra festival. It is done for the welfare of our lands or State, Peace and Progressive, healthy, wealthy, and right or wrong. The performing of the person carefully check up by the gurus.

In the time of kings they have appointed four (4) Pana lakpa. They are :

1. Laipham Lakpa.
2. Khabam Lakpa
3. Naharup Lakpa
4. Ahallup Lakpa.

These four (4) Pana Lakpa will arrange for yearly festival of Kwak Jatra in the respective Panas i.e. Laipham Pana will arrange for their best level, Khabam also arrange for their best level, Naharup for Naharups, Ahallup for Ahallups.

At the first time the Khou artists of the Pana have divided their different Yumnak/ clan:-

1. Langoljam, Achom, Khumanthem, Huiningshumbam, Sorokhaibam were Laipham Pana.
2. Ngariyanbam were Khabam pana.
3. Khaidem, Moirangthem were Ahallup pana.
4. Hijam, Ashangbam were Naharup Pana.

Now, it has no Yumnak/clan system and 7 Shallai also participated.

In the Kwaktanba function the 4 Pana will participate. They are :-

1. Laipham (Khurai) Pana.
2. Khabam (Wangkhei) Pana.
3. Naharup (Yaiskul) Pana.
4. Ahallup (Khwai) Pana.

The Khoushaba dance have performed under a specific rule:-

1. The first Laipham Pana can dance any Khou among the nine (9) Khousharol.
2. The second Khabam Pana must to know at least three (3) Khousharol and not allowed to repeated the Khou who dance/perform by the first Laipham Pana.
3. Thirdly the Ahallup Pana must know at least five (5) Khou and not allowed to repeated the Khou who dance/perform by the first Laipham pana & 2nd Khabam Pana.
4. Lastly, the 4th Naharup Pana must know the all nine (9) Khousharol. In the Khoushaba dance all the Panas have difference colours of clothing.

	NAME OF THE PANA		COLOUR OF CLOTH
1.	Laipham Pana	-	Angangba (Red colour)
2.	Khabam Pana	-	Ashangba (Green colour)
3.	Ahallup Pana	-	Angouba (White colour)
4.	Naharup Pana	-	Napu (Yellow colour).

Thus, they wore their respective colour and dance with holding a Chung and Ta (shield & spear).

The nine (9) Khousharol is using till today from the time of Ibudhou Nongda Lairen Pakhangba who ruled at 33 A.D. But in the time of Meidingu Sameirang who ruled at 440 A.D. have had a grand feast for the nobles of the royal court, like this norm, Senapati Boriba has been perform up till today at the residence of Senapati on Kwak Tanba day of every year.

11. SHAPHAROL

In the olden days our peoples are constantly facing war and wild beast specially tigers killed human beings.

Whatever any person injured by a tiger, it should be reported to the king. Any one complaint the news will bring with a Meihum Morok to the King denoted as tiger is there, catch or kill the tiger for the welfare of the people.

12. KEIPHAROL

The tiger is not similar to other animals. It has some norms or formula itself. His willingness is indicated before us.

1. If a tiger is folding its right ear and its tail is keeping straight is indicated he will skip or jump on the left side.

2. If its left ear folding and its tail keeping straight and laying its breast upon our face is indicated to skip/jump on the right side.
3. Its two ears and tail keeping straightly and laying its breast upon surface is indicated normally jumping to his forward.
4. Normally or simply the tiger jumping to us and back and then turning its face to us is indicated he will jumping to us by somersault.
5. Whenever if the tiger attack or jumping to us will attempt our neck portion.

The tiger is clever in its eyes, fore leg and hind legs. So whenever we chop/hit by a sword or spear to him must leave our weapon. Otherwise he will take our weapon. If we fought with a tiger by holding spear, our left hand will hold upward the handle of the spear and right hand will hold downward, the handle and its remaining portion would be kept inside the armpit and its jag/pointed portion must be above higher 1½ to 2 inches from our head and laying hiding. When he attack us, he will attempt our head to gulp, and in this movement our right leg back one step with hiding norm and the back side of the spear handle kept upward or push up then the tiger die automatically by pinning of the spear. Whatever, we have hit slightly differ from the point of spear holding will surely push aside and grasps the spear from us.

If we fought with a tiger by holding dagger and Chunggoi, we should hide under the Chunggoi which our holding dagger jag pointed portion would be kept 1½ to 2 inches above our head. Supposed he attack our head and try to gulp our head then the pointed tip of the dagger will hit on his throat.

The tiger is perspicacious and abundant power itself. So there is no place to hit or strike upon his body except some parts. They are :-

1. Four Armpit sides
2. Four legs
3. Breast portion.

To hit at the armpit portion and breast side of the tiger is very difficult one but it's easy for well known or expert person.

When the tiger jumping upon us we should be keep our right leg turn obliquely or slanting with bent down shorten as we can and hit to the tiger, it surely hit at the side of armpit and breast portion.

The tiger never comes from the Thashi Maigei. Direction of New moon /Amabashya (the time at which the moon is in conjunction with the sun). So, we try to live/dwelt in the said direction, I / we never meet the tiger. Supposed when we meet a tiger but we do not like

to meet it. So, we do something to disperse it that we will search a grass which growing avert to us and pluck it and using some mantra / words then we / will kept it at our ear avertly. If so, the tiger surely quickly go away from me / us. And if I thought, I will meet to fought, we/ I will try to pluck the grass which its tip avert upon us and kept it our ear which the top portion will be kept back side of me then the tiger never move away and stay there quietly.

Whenever the news of tiger's oppression at any a place have reach in the Royal Court / palace the king will come to the place where the tiger dwelt with strong/vigorous and brave soldiers and they will built a height fencing fort which the tiger can't jump over and escape. At the outer place of the four corner of the fencing fort, there will be round up the fort by the 1st row of spear man, secondly the dagger man, and thirdly the Utup (log/ wooden stick) holder. Whenever the tiger has not come out, the soldiers will throw bundles of thatch, straw to burn down the place. The tiger is one of the most tricky animal among the beast of forest, so he (tiger) will be silently hiding with flatten on surface which we could not seen him. In this time the king order to the Huiroi (who expert in the catching of tiger) to called out the tiger. The Huiroi will call out with singing the Shikaplon.

13. SHIKAPLON

"Iyambagi Ibungo, Iyambana nangbu meegi mapot shokkanu/shok-wunu haiba yadabadagi houjikti nangbu phagadabagi Khutshu Khulai paiduna maigei pumnamak thattuna leikhare. Maram aduna Iyambana khudolbi thilliba lambi adomda nang tuminna thokhro. Mapham duda nangi achapotshu Iyambana thamlabani".

"My dear younger brother, what I say unto you, don't touching other thing, but would not obey, now the four corner have been round up by the soldiers with weapons to catch you. So, I your elder brother had indicated you to go out silently at the pointing way and I have already kept your food there". So, the "Huiroi" call out the tiger.

14. "HUIROI"

In the olden day the king goes with the Huiroi to catch the tiger in the "Kei Chanba" place. Those who know the story of tigers for 7 generation of their origin, theirs forefather's name, nature of the tiger is known as "HUIROI". Specially they are keeping for catching tiger by the king and give rewards, give them paddy field for them.

There is a norm to gives reward for the Meitei's valour braverous, courageous, person according to their works done for the society. Such as catching of tiger, boar and foes in the battle field/war. Meidingu (king) Apanba give such rewards to the braverous soldiers. The reward of Lanpha is the reward of Shaphaba reward.

15. SHA PHABAGI MANA

Reward for Sha Phaba). This reward is given to their performance. For the first time the reward carries (1) Lou Ama (Paddy field) and Thum Nama. Secondly three times catcher will reward Pajeng. Thirdly five times catcher will get the LUPA LEIKHAM. Fourthly seven times catcher will get LANGMEI MATU. Fifthly 35 times catcher who can save the life of the king from the beast regarded as to catching of 100 beast & 100 foes and it may be allow to given the reward TANGBALLOI ; they allowed to ascend CHINGOL THEL KABA, and once starting from Thum Nama.

Whenever, catching a tiger may be in 10 persons or more but the reward will be given only 3 (three) persons and the award will be Lou Pari Ama & Thum Nama & Clothes. For next time ½ of the Thum Nama will be given ½ of ½ Lou & 1 Clothes.

For third time is the same of the second prize the king have honour to their respective valour and courageous deeds:-

Kei Pharuba Matungda Pangthokpa Thouram Ama Oina "KEIYANG THEKPA" a function of after catching a tiger.

The Keiyang Thekpa is a sacred rite function is done after catching of a tiger. Once upon a time we say the tiger is furious animal as stated above here. In the olden days the tiger lives abundantly in Manipur so having regarded catching a tiger is very important one and the then Maichou/Gurus/Pandits kept us a book called "KEIPHAROL".

"KEIYANG THEKPA" a sacred rite function is like the function of YENBUM HUIROI CHANBA or LANCHAK THAKPA a function after catching foes from a battle field/war.

It is also believed that if such rite function have done by the killer he will get free from the tigers retort or retaliation which the tigers un-naturally death, accidental death untimely death, which he had done in the past.

Keiyang Thekpa function is not allowed to perform by anyone easily. It will be perform by a person who has catches 100/Shasing & 100 Lansing and having get Tangballoi title holders. And it has a different costume to wore in the time of performing Keiyang Thekpa function. They are:-

1. Ningkham Shamjin
2. Khudang Yai
3. Khubom Yai Shironba
4. Khongrai Mathak Makha
5. Langmei Punglen Matu

6. Leikham
7. Pajeng Thonba Mathakta Thonba
8. Firal Nama Thakta nama Thetpa
9. Ningthou Phi Tajin
10. Seiyang
11. Tanchap

He who does not possess the above cited costumes completely a person can't allow performing the sacred rite functions of Keiyang Thekpa. If a person performed it by forcibly the performer will die early and it is bad for Royal family and it will crack down the land. It is a taboo and lastly suffering like the beggar life as says by the gurus.

16. SHAWOM / BEAR :

The bear is also vigorous (strong) beast. Whenever we trace passes through a forest, we may meet a group of bear and it never come out by group and come out a single bear who could to face/oppose us and others will sit and seeing our fighting. When we / I killed him, another one comes out not by two. Whatever if we/I have a tiny knife we can easily killed the bear because the bear is like the cobra which can't hastily bite us. He can bite us when he reaches their stretching boundary and then flatten his head attempt twice bite us. Likewise the bear too/can't hastily coming and attack to us. He will bite/attack when he reach the area of his stretching place and stand up by hind leg and turning his head to other side and her two paws will attack us. That is why the bears nose is, very soft/weak. Even we strike by our point finger on his nose, he will fall down or collapse to the surface. Then, we cut off her/ its paws in to 2/3 pieces. And go back to far from him. Then he comes again to attack us, this time we should cut off the paws and then he can't go/walk. But the nature of a bear is always treachery/stealthy / hiding. Whenever, the bear hides in a bush, we can't see him and so we go 4/5 feet far away from the bush. When the bear knowing our movement he will raise up and try to lift us by holding Thigh and Neck. It is mainly done by a female bear, who are recently delivery, we must know carefully whether the bear is in the forest or not and to go through the forest.

17. LAM OAK (WILD BOAR)

The wild boar's nose line and its four leg portion is weak. Whenever we met / opposed the boar in the jungle, we try to angry him, he straightly run towards our side, this time we should hold a strong heavy stick and aiming to his eyes and spit to him, then he angrily rush upon us. In this time our right leg to be back one step at the back side and standing with the stick. When he quickly rush to us, we shall hit at his nose strill or his two fore legs, then he

surely fail down. Whenever the bear is standing on left side has his strength and if he is in the right side he will be foolish. So, we must try to know their direct position and opposed it.

18. SHAMU (ELEPHANT)

The Elephant is very big and stronger than us. So, we must try not to oppose him. If it is in the hill ridge he can't to run/chasing us. Whatever, in the plain the elephant chasing us, we should try to hide in the shade of a big tree which its long nose can't to cover the tree. Being very big in size, he can't run fast to chasing us. Though when her nose/stretches to the tree to break/destroy the tree, we should chop its nose with the tree repeatedly. Thus we cut 5/6 times she will be suffocated itself and swelling its belle and fall down means Elephants cannot breath at the mouth.

In the plain area the Elephants speed is very high / fast. If he chasing us in the road / way we should drop one of our clothes which we have shirt, blanket etc. and we go far away from him and when he found our dropping clothes he will pick up it and play to tear off it a long time. In that time we shall take/get our advantages conditionally if we got have a daws/ knife, we must hit between its teeth and truck, then he will left its nose upward with roaring and run away from us.

Another means are that if we got to live/stays at the centre of its four legs and scratches it's naval by our hand, the elephant will become lost of sense (crazy) around one hour.

If we are turning at the back side of its hind leg and chop in both legs, he can't walk.

So, we must try to facing the elephant with our wisdom not by strength.

CHAPTER – IV CONCLUSION

Thang-Ta (Swords & Spear) Manipur Martial Art for self defence and offence have a deep spiritual foundation and a long historical tradition from the pre-historic times. It is an austere art and demands extreme discipline courage and ethics. There are legendary background of rituals and prayer on Thang-Ta evolution. According to the old tradition of Manipur, the origin of Thang-Ta is Thenggou. The creation of the world Thang-Ta is produced by god and goddesses as their weapons. There are various legends of gods being changed into sword and spears and these instruments change into human beings. The collective memories provide a sense of sanctity and even divinity to this art. The trinity of the sword, spear and shield is very sacred to the practitioners of this art form. The steps, gaits, poses, stances, movements of Thang-Ta have been increasing used in and contribute to traditional dances like Lai Haraoba, Raas Leela and Nat Sankirtana of Manipur.

THEORY OF THE ORIGIN OF THENGOU.

Thenggou is the first step of creation and a sacred ritualistic movement played on imaginary diagram of the thousand headed Lai Pakhangba. A special care should be taking to perform this art. Any mistake would led calamity and misfortune of the country especially on the part of chiefs. For this reason, it must not be used easily. It should be played by selected experts on rare occasions. The use of Thenggou in the seven Thels is called "Gou" and the use on the other places is known as 'Khou". The performer executed on the Thels was none but the creator, Atiya Guru Sidaba. The Guru Sidaba proceeded seven steps became the seven days of the week. Sidaba posed three movements created three Gurus, Mangang, Luwang and Khuman resembling of Morning Evening and Night.

Using certain hymn the performer would dance with sword and spear accompanying with Pung, Shen (drum and cymbal) etc. without making any mistake. The above particular steps of Sidaba turned into seven poses touching of neck, shoulder, chest, lip, thigh, hand and feet only when the real Rasa will achieved.

In performing of Thenggou the expert would use particular Chung (long shield) and Ta (Spear). The shape of the Chung is "Yangkok Shaba" (circular like) should be painted Lord Pakhangba Pose on the front / outer face of the Chung and "Hak-Thang Ta" should be used. There lies a secret meaning behind it.

There are particular rules in performing of Thenggou. They are as follows. At the outset the player would pray to the deities of the 8 directions accordingly with the song / hymnal-Thenggou Ishei. Thenggou should be performed on its corresponding days of the week with the prayer to the particular Gods of different directions.

PLACES WHERE THENGOU DISPLAYED.

There are 7 (seven) Thels where Thengou were displayed by the Gods. They are –

- 1) Nongmai Thel
- 2) Meiki Thel
- 3) Eshing Thel
- 4) Atiya Thel
- 5) Nungshit – Thel
- 6) Laipak Thel
- 7) Chingi Thel.

And the other names of the 7 (seven) Thels are as follows :-

- 1) Leikhom Thel
- 2) Chingol Thel
- 3) Sharak Thel
- 4) Leikhoi Thel
- 5) Leichai Thel
- 6) Lankak Thel
- 7) Lanlum Thel.

DIFFERENT CLASSES OF THENGGOU AND ITS USERS

This steps and movements of the gods and goddesses under in the creation of the earth is Thenggou which is a sacred ritualistic movement. The dancer with sword or spear with shield executes on the symbolic diagrams (Paphal) of a thousand petalled lotus or the thousand headed top of Ananta snake called Pakhangba in Manipur. It normally admits of nine (9) Kinds as bellow :-

1. Akao Thengou :- On account of Vigorous thrust
2. Leiphai Thengou :- Owing to stamping by jumps.
3. Nongphal Thengou :- Stamping by turns.
4. Leichai (Achai) Thengou :- Stamping by feet, jumping in and out
5. Leitak (Leinik) Thengou :- Carefully treading the ground.
6. Leinet Thengou :- Owing to stamping the earth by using round and round.
7. Lankak Thenggou :- From touching the ground with shaking with carefully.
8. Akham Thengou :- From a special type of movement which was dance by kings in their succession.
9. Leishit (Ashit) Thengou :- On account touching intensively to the earth.

The above mentioned nine styles of Thenggou have corresponding to days in a week and the prosperity, war, hunger or peace is indicated by the concluding type of Thenggou. On the particular spots in the diagram (Yantra) or certain areas of the snake (Kundalini). Any mistake on the part of the performer would led to serious misfortune in the land and hence

it has been kept for centuries as a secret exclusive art revealed to a select few by the great master.

Only on the certain occasion the former kings of Manipur used to dance (play) Thengou under strict supervision of the Gurus and Priest. It is now almost a dying art which is hardly demonstrated on plain of inviting course upon the performer or the people, in case of any mistake occurs.

It is now evident that Thenggou is a Tantric Sadhana, a way of prayer, a medium of communication of forces, good or evil of these. Akhom Thenggou is supposed to bring great prosperity and peace to the land. Tradition says that this very Thenggou was performed by Akhom Mayon during the reign of King Khagemba of Manipur (1597-1652 AD) by Apong Sorot Kaiba and Thonglen Wangkheilakpa, during the reign of King of Garibaniwaz (1709-1748 AD) Every performance of Thenggou either with spear sword must be accompanied by incantation of specific mantras.

LIMITATION OF LEARNING THENGOU

The Thengou is a ritual Martial Dance which had been performed at the beginning by the three Gods, Atiya Guru Sidaba and his two sons – Achiba (Ashiba) and Haraba (Pakhangba) at the time of the creation of the earth. Atiya Guru Sidaba taught the sacred art of Thenggou to his two sons. The steps and movements of the god, produced at the time of creation of the earth for making hills, rivers, lakes, etc. by gathering good things and kicking out the bad ones. The footwork and handwork of the gods is so effective that while kicking on the rock, the rocks broken into pieces and on kicking on iron, the iron broken into pieces. Whatever the gods wished, it comes into action. Thenggou has been preserved by our ancestor gurus and in successions, propagated to limited Gurus and great warriors. It has been performed for the purpose of the prosperity of the land, winning wars, controlling internal disturbances, suffered from natural calamities, etc. however the art form has limitations, such as :-

1. It is not allowed to learn Thenggou by everybody.
2. Those persons who are doing lower class of work such as cleaning of drains are not allowed to learn Thenggou.
3. It is allowed to learn Thenggou by those persons who had preserved moral discipline and integrity, sacrificing spirit for the sake of motherland, kind and forgiving attitude towards the weaker sections, always speaking the truth, caught wild animals, won wars, etc. to study Thenggou is studying the service of the motherland.
4. The age of the person for starting of learning Thenggou is 30 years to 42 years.

5. Practical training of Thenggou is started from one of the following four specified places of Manipur ; the are
 - a) Heibokching
 - b) Lalambung,
 - c) Takyel and
 - (d) Lamphel.

For studying and playing Thenggou, Paphal (pose of Pakhangba incarnated as snake god) is drawn with flour made from rice and the footsteps are covered by the leaves of a special tree called Kokan Mana.

6. Thenggou is not allowed to dance at any time and at any place. For dancing a particular Thenggou out of the nine Thenggous has a specific day in a week and a specific Goddess from which her blessing is to be sought.
7. For dancing Thenggou, the performer has to wear specific dress code and to use specific Ta and Chung (Spear and long shield).
8. Only the person who had fully acquired the art form can perform Thenggou Chongba. In case of any wrong in steps, movements, and singing Thenggou Ishei while displaying a particular Thenggou, it has reverse effect which injured to the performer himself.

THENGOU WHICH SHOULD PERFORMED A DAY OF WEEK AND GOD.

1. Leinet Thenggou will be performed on Sunday with prayer to the God Ura-konthouba, facing to the North East.
2. Leishit Thenggou will be performed on Monday with prayer to the God Koubru facing to the North.
3. Leinik Thenggou will be performed on Tuesday, with prayer to the God Lainingthou Konjin Tuthupa facing to the west.
4. Leichai (Achai) Thenggou will perform on Wednesday with prayer to the God Wangbaren facing to the South.
5. Leiphal Thenggou will be performed on Thursday with prayer to the God Khamlangba facing to the South East.
6. Akham Thenggou will performed on Friday with prayer to the ten armed mother Goddess facing to the East.
7. Lalkak Thenggou will perform on Saturday with prayer to the God Thangjing facing on South West.
8. Akao and Nongphal – These two Thengourols are free from particular days and god.

THENGOU ESHEI / SONG OF THENGOU (HYMNAL)

Hoi Hoi Hoi, Ha Ha Ha,
Herila Herila, Se Se Se
Sayam Sade naka thengute
Leite Haiko Se Se
Sara Lanthok
Houdong Yumda Leibani
Sharen makok machai
Taloι yumda leibana
Lalpha Ishei mashak-ae
Hoi Hoi Hoi, Ha Ha Ha
Herila Herila.

THE RESULT OF THENGOU DANCE / PLAY.

1. After finishing of other Thenggou if Akao Thenggou be lasted would get more production of crop plenty.
2. If Nongphan Thenggou lasted in the end will be disunity, grudged and the king also displease and minded.
3. If Leiphan Thenggou lasted in the end will be peace in the country.
4. If Leichai Thenggou lasted in the end will be ruin the country and the king also dethrone.
5. If Leinet Thenggou lasted in the end will be in peace of the country.
6. If Akham Thenggou lasted in the end will be best for the country in all respects.
7. If Leinik Thenggou lasted in the end will be in gruesome and woes.
8. If Leishit Thenggou lasted at the end will be disunity among Royal councilors and the king.

Therefore Thenggou having 7 (seven) kinds in Pakhangba Yangbi Tuthup will dance or performed carefully by checking of merit and demerit. If the performer mistakes get woeful in life told by the gurus.

ERAT – THANG

To study the inner concept of Thang-Ta is very important. Chung and Chungoi are the representatives of mother goddess and father god. Thang-Ta warrior fights behind the Chung and Chungoi, the mother goddess. There are different types and shapes of swords used in the time of war. The kings reigned in Manipur in the early days made their own individual swords of spears by giving specific names. Such weapons were worshipped as having divine power. With the help of such weapons, they could win the war easily.

For making Thang (sword) and Ta (spear), specific rules are followed. It has to be started from Saturday which falls on a good day. The process of making of the weapon will continue for seven weeks by making partly for each Saturday of the seven weeks. If any Saturday falls on a bad day during the seven weeks, the making process will be extended to further Saturday.

The place for making oven shall be selected at a sacred and right place. The place will be washed clearly. The man who will make the weapon should wear a new cloth washed clearly. The God of fire shall be worshipped before starting the work and begged the god's blessing. A specific name will be given of the weapon. Such weapon, while unsheathed from its cover, shall have a lightening effect.

The handle of the sword will be made of a specific wood called 'Chingkheiguru'.

Such weapons made of in seven Saturdays shall be kept inside the house at a selected place and it will be worshipped every day regularly. At the bed time, the handle of the sword shall be touch with the word "Thang Nang gi Namingdi Tubi Chirong Hanaiba Kou-ee". To pick up the sword, it should be awoken by saying its name with clapping. If we worship the weapon regularly, it will protect us from every evil deeds and lead to wining the fights.

To predict the coming effects of the year, the weapon shall be worshipped on the first day of the year (Cheiraoba) near a water pond or river with some red Sindur (coloured powder) and red followers placed on a banana leaf. While worshipping, if the sword falls into the water, predicts to expire life within the year. If a bright light is shown on the blade of the weapon, it predicts to get prosperity during the year.

ORIGIN OF THANG (SWORD) FROM AGNI-PURAN

Once upon a time Lord Brahma performed a Puja on the bank Akash Ganga at Sumeru Hill. On this puja Lord Brahma saw the Lohadeitya and felt fearness and hesitate that Lohadeitya may be disturb to the Puja. Having hesitation from it a strong and vigorous man came out from Meikouba Lai (God of Fire). And this strong and vigorous man prays to Brahma.

After this, all the gods blessed him and pleased themselves also. Having pleased by all gods called him "NANDAK", and it became the pose of a Thang (Sword). Then, Bhagaban Shri Hari took the sword for his defensive and offensive weapon by the request of all gods. When

Shri Hari holds at the swords handle, it began to light up at all sides. The colour of the light is greenish and its handle, also like pearl. And the sword became longer and longer till six Khudup. After this, Lohadeitya killed all the gods, Lord Bishnu took the Nandak sword and chopped. Just touching of the sword, Lohadeitya fell piece by piece on the floor. Thus, after killing Lohadeitya by the sword Nandak Lord Shri Hari loved and gave a boon that your purest body be the Iron and be used to make weapons and lying inside the earth.

Then all the gods began to make sword, arrow and other weapons. So, worthy swords made with their capacity and all the users pray to their sword before they goes to war field. So, fifty Khudol (finger length) long sword is regarded as the best and godliness sword. The lesser one is medium. The more lesser sword is not utilized.

Oh Thou 'Shatrusudan' dagger, Remember this 'Nayashan Nandak' is the second form of the dagger. Like the green lotus thou greenish hue & the complexion of Lord Krishna. Thou destroyer of all bad dreamt of the past, Lord Shyambhu Brahma had naming you eight diff. names is Biphasan, Khanga, Bhikhakhar, Durasad, Shri, Marva, Bijoy & Dharmapan. And your star sign is Kritika, The Lord Maheshwor is your Guru the Golden hue is you body and Janadanal is your lord god.

Oh, Thou, dagger, you must save the soldier, villager and the whole country with the king. Your father is the head of the gods, the almighty. So you must protect and save us forever.

Thus in the Agnipuran the value of Thang-Ta has been written in high place. The sword which used by the God, revered sword, spears, arrow, bow, gadda gait and gestures, all are mentioned in the said puran told by teachers & Gurus.

Thang -Ta is used in all places of the world and there is no place that does not use it. So, we all must preserve it.

It is very necessary to know by all about the Thang-Ta, which is originated from the time of creation which is lying deeply buried in the Thang-Ta Art. That is why Thang-Ta has an indispensable relation with us from birth to death. It dealt with eatable and uneatable, taboo, character mannerism, discipline and norm & patterns of lively hood contains in Thang Ta course and it bound to us.

So, the Thang-Ta has a very minute and deeply bounded by a good quality and holiest method of art. It is our rightful duty to preserve the Thang-Ta for our next generation.