

‘Sacred and Secular Context’
A Comparative Study of Ras Performance of Manipur

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By

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CERTIFICATE

This is to certify that the thesis entitled **“SACRED AND SECULAR CONTEXT: A COMPARATIVE STUDY OF RAS PERFORMANCE OF MANIPUR”** Submitted by **PUKHRAMBAM TEJPATI DEVI** bearing registration number **12SNPD01** in partial fulfillment of the requirements for award of Doctor of Philosophy in the School of Sarojini Naidu School of Arts and Communication in a bonafide work carried out by him/her under my supervision and guidance.

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DECLARATION

I, Pukhrambam Tejpati Devi, hereby declare that this thesis, titled “Sacred and Secular Context” A comparative Study of Ras Performance of Manipur, has been carried out by me independently in the Department of Dance, Sarojini Naidu School of Arts and Communication, University of Hyderabad under the supervision of Prof. M. S. Siva Raju. I also declare that this work is original and has not formed the basis for the award of any degree, diploma, fellowship and associateship or similar title of any University. A report on plagiarism statistics from the University Librarian is enclosed.

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Preface

My important observation which inspired me to take up this research work was the orthodox religious strictness found in Ras at Govindaji Temple and absence of such strictness at the Local Temple. The Ras at Govindaji temple has a greater bent towards ritualistic tendency and same at the local temple has greater bent towards entertainment orientation. Though at the time of registration of the title for the research, I used the word “Sacred” and “Secular” to talk about this difference, I gradually realized in course of my discussion with my research supervisor and other scholars that the words are not accurate in articulating what I wanted to say, but for technical reasons I could not change the words in the title. Hope readers will understand this situation. I also tried my best to find out the significant differences between the Ras performance of the Govindajee Temple and the local temples is highlighted in my study. I have made the attempt to trace back the first ever Ras performance which was performed at the Govindajee Temple during the 18th century which strictly follows taking into consideration the perfect timing to perform and even start learning the dance. The process includes the Guru Puja (Guru Boriba), offering the Sankirtan, all performers assemble in the Mandap and the main priest offers them the ritualistic holy sandal, the kwa taangga and the cloth etc. for a symbolic welcome. This ritual is also performed in the local temples. Even today, the Govindajee Temple maintains the traditional norm and has the King and the Queen’s sitting place, the participants’ place is also kept for both men and women respectively. Till date the Govindajee Temple witnesses Maharas, Kunjaras and Basantaras while the local temples has Nityaras and

Divaras along with the three mentioned Ras plays. The one which is held in the Govindajee Temple witnesses the Krishna and Radha's statue installed in the Vadra Chakra while the local temples has performers playing their parts and instead have the Krishna abhisar (an actor portrays the krishna's character) and Radha nartan (an actress portrays the Radha's character). The one at the Govindajee Temple starts with Sankirtan, followed by Kunja arati which is not seen in the local temples. The one at Govindajee Temple will not have Greha gomon to wrap up the performance. The The performances are a one-day event and spans more than six hours. It starts at nighttime at around 7 or 8 pm and goes on throughout the night and ends right before dawn. The Maharas has Bhangi pareng achouba and gopi brindavan pareng, the Kunjaras has bhangi pareng achouba, Basantaras has bhangi pareng achouba and khurumba bhangi pareng, Nityaras has bhangi pareng achouba, brindavan pareng and khurumba pareng and lastly Dibaras has only bhangi pareng achouba. The differences in the costume is that the ones at the Govindajee Temple has Koktoombi with the thin veil covering the face while local temples have the jappa potloi. The sacred area of performance is the Ras Mandal which is a properly decorated circular venue where only the performers are allowed entry. It is so sacred that none others than the performers enter that space. The performers are given as much respect as the gods. The audience will also sit in a circular position to observe the beautiful performance. The characters entrance is restricted and the sitting placements of the audience is also specified. The southern entrance is where Krishna enters, the west from where Radha and her Gopis enter. The north is where Krishna and Gopis both enter the mandal and the north west where the Gurus (Rasdhari- mridangist) will sit throughout the

performance. There will be only two mridangist, two singers (sutradhari) flanked on their left by instrumentalists. There will be a Jagoi Ngakpa (who will be symbolically guarding) throughout the performance sitting at the eastern entrance. The female audience who are referred to as worshippers, the family members of the artists will sit at the northern side and the male audience and family members on the south. The arangpham (organizer) will keep a vigil of the performance to make sure everything goes right, and that strict conduct is maintained. Some of the instruments used during the Ras are Meitei Pung (mridangam), Mandila (cymbal), Moibung (conch), Isaras (string instrument), Basi (Flute) etc.

The main proponents of Ras since that time is also traced back in my study and am obliged to offer my due acknowledgements to the learned men for bringing in light the beautiful merry making performance of the gods. It is there sincere and relentless efforts that made it possible to have a global audience of our beautiful Ras Leela. Without their contribution the Ras performance would not have experienced the notice it enjoys now. Not just the dance, they have brought to the fore our beautiful culture and customs and placed it on a pedestal now. The reason behind my study is to provide more exposure to this dance form and I had wanted to document our old traditions and art forms. My interest in Ras Leela is to answer my own questions whether it is the romantic play of Krishna and Radha or something more than that and during my research there were a lot of interpretations on this regard. I had wanted to know why the Ras was offered. Whether it was a ritual or a highly intricate entertainment art form. Since our childhood it has been our dream as young dance enthusiasts to participate in the Ras Leela performance of the Govindajee Temple. There

were many beliefs around it that if one is able to do that than it is a huge accomplishment. The magnanimous beliefs surrounding the Govindajee Temple was also alluring. This personal journey also gave me the impetus for this study I'm conducting and want to make a small contribution to this piece of art.

Chapter-1

Introduction

The word ‘sacred’¹ is a divine word linking to the religion and spiritual world and the word ‘secular’² is semantically meant for freedom from religious or spiritual domains and their intertwining into the performances of the Ras³, the classical dance from the tiny hillock state of Manipur as one among the few sub line Indian Classical Dances.

Manipur is situated at the North-Eastern corner of India having an area of 22,327 Sq.Km. only in a population of 27 /28 Lakhs. It lies at the cross-road of South and South-East Asia and has been a meeting place of various ethnic groups and diverse cultures of the East and the West. The population has two major ethnic groups. The Meiteis of the valley, 33 ethnic tribe’s extracts of the surrounding hills that have been living in peaceful co-existence for many years together sharing life both in prosperity and adversity and evolving a composite culture comparable to a mosaic of diverse hues and yet manifesting unity. The Meitei’s form the largest and advanced community of Manipur and are also known as the Manipuri’s. They belong to the Indo-Mongoloid and their language Manipuri or *Meiteilon* belongs to the Tibeto-Burman group of languages. It has an ancient rich literature and script of its own. The beautiful scenic and sounds of nature, the feelings of a people with deep religiosity, high ideal and cherishing the ultimate values were conducive to the evolution of a rich and unique culture of

¹Compact Oxford English Dictionary by Oxford University Press, New York.

²*Ibid*

³R.K.Danisana,(2012),*Manipuri Dance*, Published by M.L. Gupta, Ansari Road Daiya Ganj, New Delhi-110002. P. 133.

this nation state which contributes to the making of a civilization more than 2010 years old.

Origins of fusion of sacred and secular in Manipuri Art and Religion

The religion of Manipur is recognized as the oldest one that is an organized religion in the whole of South-East Asia. There are around 40 ethnic groups in Manipur, with various languages and cultural practices.

Yet we can find predominantly around three religions that are flourishing in Manipur. They are Hinduism, *Meiteism(Sanamahism)* and Christianity. The first stage of Hinduism in Manipur was witnessed during the reign of King Charai Longba who ruled during the 15th century. The second phase was during Garib Niwaj's rule in the 18th century. During his rule different sects and cults of Hinduism like Vaishnavism and Ramanadi emerged in Manipur. There are other religions as well like the Islam and Buddhism. Garib Niwaj brought out various cults of Hinduism in Manipur, while the British were responsible for bringing Christianity here. Several deities are being worshipped in Manipur.

The ancient culture of the Manipuris finds expression in their collective institutions characters, manners, and beliefs, ideal as well as in significant forms which they give to material objects. They emphasised in the ultimate values like love, compassion, tolerance, peace, amity, spiritual values and unity. There are two strands of their culture viz., the Pre-Vaishnavite (i) The Vaishnavite integrated together distilling into a unique culture in which vigour and strength both spiritually and physically co-exist with the soft and the delicate imports. These

dimensions of their culture find embodiments in their religion and several performing arts, crafts and festivals etc.

The Manipuris (Meiteis) from the beginning have been religious people. In the early days the Meitei worshipped their ancestors who were considered as Gods or incarnations of Gods. The tradition of ancestor worship continues even up to this day as *Lai Haraoba*. The Meitei civilisation could not be thought of without its inseparable relation to the form of worship which existed from ancient days. We have a long tradition of different art forms. The whole foundations of the performance of Manipur were laid, developed basic concepts formed and practised through the religion festival *Lai Haraoba*. A still picture of *Lai Haraoba* dance performed by Maibi (priestess) can be seen in Plate No.1. One can realise the importance of this festival as the breeding ground for the performing Arts (Fun and festivity) and part of people's lives. The history of the development of Manipuri culture may be divided into two parts. The first part will cover the period of preceding the entry of Hindu cult into Manipur while the second will cover the Hindu period. Each of the two aspects has its own importance and glory. The whole foundation of the art and culture of Manipur was laid and accomplished in the formative period while the developments in the second period were formed and practised in the earlier period. From the beginning of the history of Manipuri performing arts and religion were inseparably interlinked.

Emergence of fusion of tribal and classical

During the reign of King Bhagyachandra (1709-1748), the seed of Ramanandi faith was sown in Manipur. All the Manipuris were embraced Hinduism and began to learn Bengali and Sanskrit education through the medium of the languages. The fun and festivals of Manipur which seemed to be deadened for some time owing to the divergence of the new generation of people began to get a new impetus.



(Plate No.1) Maibi dance performed by priestess at Laiharoba festival.
(Researchers own documentation. ROD)

Manipur is a land presently inhabited by not less than 30 communities whose common ancestral origin is traced back to even early stone age till the time of historical emergence in 33 AD when the first king Nongda Lairen Pakhangba and their co-inhabiting till today at this land's small area of 22, 327 sq.km. The largest community of the state is the Meitei community which was formed by the said Nongda Lairen Pakhangba during his rule by conglomerating the seven clans the *Ninghtouja*, the *Kha-nganba*, the *Angom*, the *Luwang*, the *Khuman*, the

Moirang and the *Sarang Leishangthem*. Through amalgamation and assimilation practices, the Meitei community emerged out whose king starting from Pakhangba had been continued to rule the kingdom upto king Budhachandra as the 64th king (1949AD). While there had been promulgating original Sanamahi cult in the prolonged history of Manipur, the Vaisnavite cult came into the history in varies of degrees during the period of king Kyamba (1467-1508 AD), King Khagemba (1597-1652 AD) King Charairongba (1697-1079), King Pamheiba (1709-1748 AD) and King Joy Singh (1759 -1798 AD), the Ras Leela of Manipur emerged out during the king Rajashree Bhagyachandra who reigned the kingdom of Manipur in 1759 AD as the 54th king.

Following a feud with Hisin Bisin, the son of the then great king Alungpaya of Burma in 1765⁴, king Bhagyachandra knowing his weakness, he fled to Cachar, Assam. Before leaving his kingdom, performed a war-dance called in Manipuri ‘*Ta-Khousaba*’ on a big slab of stone swearing decisively that he would be back to his motherland with regaining of his lost kingdom. It was performed on the Kheba Hill locating in the Tamenglong District of Manipur. While his short stayed at Cachar, Wahengbam Khellei Nungnang Telheiba⁵ (Khellemba), king of Moirang the then conspirator with the king of Burma sent a letter to the Assamese king Swargadeva Rajeshwor Singh mentioning that Rajashree Bhagyachandra who was taking shelter to his palace was not the real king of Manipur. Feeling amazed at the words of the letter, King Rajeshwor of Assam, Cachar decided to know the truth about Bhagyachandra and asked him to tame the strongest mad

⁴ P.Bharat,(2015), *Shree Shree Govindajee of Manipuri*, Imphal, p.14.

⁵Telheiba – King of Moirang.

elephant keeping inside the big cage saying that if he (Bhagyachandra) could control the mad elephant that was taken as impossible to everyone's thought, he would be taken as the real king of Manipur.

King Bhagyachandra who felt almost helpless to think of his success in such a dangerous test, prayed whole night to Lord Shree Shree Govindajee (Lord Krishna) for a blessing murmuring with words if he was blessed, he would devote himself to the Lord Govindajee (Bhagavan Krishna) and the Lord appeared himself in his dream and consoled him saying you need not worry, that the lord himself would tame the mad elephant. Again the Lord told him that he would grow as a Jack Tree at the Kaina Hill, and asked him to collect the Jack Tree and carve an idol same as the lord in his dream and worshipped it after having back in his kingdom. After regaining of his lost kingdom he did exactly, collecting the jack tree and carve an idol same as the lord that appeared in his dream and installed the idol and began worshipping. The test day of taming the mad elephant, people from all corners arrived at around the huge cage and the king of Cachar, Assam along with his consort and noblemen took seats to witness the day's outcome. Entire people feeling same in their heart that Bhagyachandra would certainly be killed by the mad elephant. Although King Bhagyachandra controlling himself all moment of emotions and strongly believing his dream of the previous night and also sacrificing himself to Shree Shree Govindajee for all his fate, appeared into the enclosure where the mad elephant moved in wilderness in all corners to attack anyone or anything it finds, and he stood decisively to show off his best in front of the crazed elephant. The insane elephant was seen with a sudden change in his behaviour at the moment of recognizing the stance of King Bhagyachandra right

in front of him, as if presuming the possible fact that, Lord Krishna appeared in the front. Instead of attacking upon Bhagyachandra, the mad elephant knelt down on the ground and prayed. The entire people was surprised completely and dumfounded, King Bhagyachandra stepped up nearby the elephant who he took again as his Shree Govindajee, offered the same in its neck. The elephant showed a hearty humble salute to Bhagyachandra and moved away from Rajashree Bhagyachandra. The huge audience including the king of Cachar and his noblemen applauded Bhagyachandra and gave him the title “Jai Singh”⁶. Soon after that godly episode, King Bhagyachandra (Jai Singh) regained his lost Kingdom of Manipur in 1768. Admixed with pleasure along with fairness Bhagyachandra narrated the whole story to his noble man Angom Gopiram⁷ Patchahanba to remind him at right time. Remembering the mysterious event of taming mad elephant by Rajashree Bhagyachandra a replica of taming elephant by Bhagyachandra at Tekkhao(Cachar) is still keeping at the heart of Imphal city and the place is now known as “*Samu Makhong*”. King Bhagyachandra regains his kingdom and coming back in Manipur. In due course King Bhagyachandra forget everything because of meeting with hectic scheduled programme of his daily administration and ruling, what the Bhagavan Krishna entrusted to him that the Lord would grow as a Jack Tree at the Kaina Hill with which he had to carve out image of the Govindajee for mass prayer⁸.

⁶Th. Madhumangol Singh, (2003), Shree Govind Nirupon Amasung Lai Tatret Nirupon Toukhiba, Imphal.p.1.

⁷P. Bharat Singh (2010), *The Sacred Jack Tree of Kaina*, p.4, Iboyaima Printers, Lolklaobung, Imphal.

⁸P. Bharat Singh,(2015). *Shree Shree Govindajee of Manipur*,p.15, Imphal.

But as time arrived at there had been story of an old tribal woman resided in the area of Kaina and a handsome boy who itself was incarnated by Bhagavan which finally brought back the Tekkhao incidence of taming mad elephant to the memory of king Bhagyachandra who was given task of carving out image of Shree Govindajee from the Jack Tree growing at Kaina hill.

King Bhagyachandra takes up all necessary arrangements and collected the Jack Tree from Kaina and took up preparations for carving out Lord's image. The king was heartily assisted by his servant Gopiram and also helped by Khumbong Chandramani, Premananda Thakur, Bhaskar Thakur, his uncle Anantasai and Pangambam Uma and other. There was another story of the tree's being 'Ibudhou Pakhangba' the creator of all and the Almighty who had created the universe, the earth, the living and non-living things including human being in the beliefs of the Meitei community of the land of Manipur. It was proven by an event coincidentally happened on trying to collect the Jack Tree. With all ritual ceremonies, the king men tried to fell down the Jack Tree and when the tree was hit at first with axe, streams of blood oozed out unstopped and feared everyone around it unable to continue to chop the tree. The king consulted with Pandit 'Langol Lukhoi' who told the king it was 'Ibudhou Pakhangba' and advised to wrap up again the wounded portion of the tree and prayed for forgiveness with offering ritual items. The king and his followers did the same and thus stopped the blood's streaming out.

King Bhagyachandra with all necessary rituals brought the Jack Tree to the 'Langthabal Palace' and kept for drying it. The tree was completely dried up on the sun and took days from it the 8th month of the year 1775 to 12th month of 1776.

During the period drying up the Jack Tree the king shifted his residence at Lamangdong now (Brishnupur District) at the advised of the King and the Pandits of the time, Angom Gopiram entrusted the task for sculpturing the image of Govindajee to one craftsman named Sapam Lokhon⁹, when the sculpture for gave his first hit the part of the log was sparkled and he left it and hit and another area and nothing was happened. He took the portion of the log and began carving out as advised by the king. The first image, after completion, was not fully recommended by Bhagyachandra as it was not the exact image that came in his dream at Cachar. But the second image was found exactly similar to the image forecast in the king's dream and Bhagyachandra recommended it future then rituals.

The first image was devoted and worshipped by king's uncle Anantasai at his residence at Sagolband installing in a temple. The second image was begun worshipping with all necessary rituals of Shree Govindajee Bijayanath Gopinathajie on the day of Gostha Ashtani, the 8th month *Hiyangei*(Oct.-Nov.) of 1781. The king entrusted his son Shri Kirtidhwaja to worship the deity at Ningthoukhong and it is still remained the descendants of Kalaraja Kirtidhwaja, the son of Bhagyachandra and his consort Kesariand the servants of the deity. The image of Shree Nityananda Prabhu which is also known as Arambam Nityananda was said to have carved out of the 4th log of the jack tree and carving out by artist Sapam Lokhon on the day of full moon of *Lamda* (March-April) 1794 AD and it took complete 10 months in its final stage. Ritual Abhishek of Shree Nityananda Prabhu was performed on the 13th of *Wakching* (December) 1795. Smt. Premabati,

⁹Th. Madhumangol Singh, (2003), *Shree Gobinda Nerupon and Lai Taret Nerupon Toukhiba*. p. 2

the daughter of king Bhagyachandra married to Arambam Tamradhwaja Singh requested her father for allowing worshipping Shree Nityananda at the residence of her husband and devotee by Arambam family at Khwai Lamabam Leikai. Lord Shri Madanmohon was the 5th image and Shri Anuprabhu was the 6th images that were carved out from the sacred Jack Tree of Kaina. In spite of having uncertain date of starting the carving image of Anuprabhu as the 6th image, the Abhisek was performed Thursday, the full moon of *Phairen* 1979 (1716 Sakabda). At the stern request of Bimbate (Sijalaiobi a princess) the king allowed Sapam Lokhan and Gopiram to carve the image of Anuprabhu and completed the Anuprabhu devotee at Nabadwip, West Bengal on the 20th *Phairen* 1790 AD along with Rajashree Bhagyachandra himself.

The image of Shree Avdeitya Prabhu which is also known as Lamandong Avdeitya was the 7th image carved out from the sacred Jack tree and fulfilling the task of Lord Krishna in his dream on the previous night of the day of taming the mad elephant at the palace of king at Cachar, Assam by Rajashree Bhagyachandra.

With the advanced of his age began to worship with complete devotion and thought of celebrating the images in different forms with more counteracting and worshipping the image of Shree Shree Govindajee and the people of his kingdom developed when king Bhagyachandra reigns in Manipur was regarded as the Golden Age. It was described by the author Shri P. Bharat Singh as; His mission (King Bhagyachandra) was to transform every human being on this earth into an accomplished Vaishnava. If everything is in this spirit it would become surely love, peace, unity and prosperity in this world. This is the crux of the point of the 'Ras

Leela”, of its background and introduction in the history of Manipur. The seven images starting from Shree Shree Govindajee had been crafted out of the sacred ‘Jack Tree of Kaina’ are all be emerged out and how these all religious basis had changed the unrest of the land slowly changed into peaceful living with changing from the years long dominated mindful of warrior, feuds and tussles into worshipping Govindajee, devotional lifestyles, complete transformation into spiritual world of Bhagavan Krishna is the basic point of the study of the Ras.

Introduction of the Ras

The crafting of the Shree Govindajee was completed on Friday, the 12th of *Hiyangei* (October-November) of the year of 1698 Sakabda (1776 AD)¹⁰. The King Rajashree Bhagyachandra made up his mind with worshipping (Nirpon Touba) the carved out image of Shree Govindajee based on the plays by the Shree Krishna and Srimati Radhika at the sacred place of Vrindavan. He soon convened a meeting with Brahma Sabha which was attended by the noblemen and scholar of the time they are Pandit Guru Sadhanta Bacharpati, Bhaskar Sharma, Guru Swaroopananda, Guru Shiroopa Premananda and Gourashyam Sharma etc. and the meeting discussing on the 10th episode of the Shrimad Bhagavata. Rajashree Bhagyachandra as his strong wish and will after meeting Guru Kabo Khumbongba the dance form could construct and performed the Ras leela by using the rich tradition of the folk forms of *Lai haraoba*. Thus, the ‘Maha Ras’ was constructed as dance form mainly on the Bhagavata Bhava Ras.

The ‘Ras Dance’ was for the first was staged on Friday the 11th day of *Hiyangei* (October-November) in the year 1776 AD at the Ras Mandal of the

¹⁰*Ibid*, p. 509

Langthabal Palace, and it continued for complete five days and in presence of the large public audience. In the whole of performed of Ras Dance, the Nata Sankirtana preceded the beginning of the Ras and King Bhagyachandra himself played Mridanga (Pung), his uncle Ngoubam Shai acted as leader of the chorus (*Eshei-hanba*); Shri Dhar Shai played as supporting reciter (Dhuhar); and this was the part of Nata Sankritana.

To playing the main part of 'Ras Dance', princes Bhimapati who was also known as 'Shija Lai Oibi' played the role of Srimati Radhika; the part of lead singer (*Makokchingbi*) was played by Ngangbam Ningol Harimati and the roles of Gopis were played by women like Maharani Devhatti, Bhatte Bhagyabati, Chandramukhi, Priyosakhi, Bhrammati followed by the other royal ladies. Thus, the first play of the 'Ras Dance' was a grant success and the players (artists to be called so) were all applauded in high spirit and the maximum value of credit was given to Rajashree Bhagyachandra, who introduced the Ras Leela as unique blend of Shri Krishna, known parts of plays that signified the high spiritual devotion which again encompassed with grace and complete devotion are all marks of Ras Dance (or Ras Leela or Ras)¹¹. '*Bhangi Pareng Achoubi*', as a significant part in Ras Leela is for enlightenment carrying on classic elements of devotion to almighty Krishna Brindavana Pareng encompassive the sacredness of the Shridham Vrindravan with the presence of Bhagavan Sri Krishna and Srimati Radhika in such a beautiful place and play the Ras which accommodated the presence of the Gopis who found unmatched contentment on their able to join the

¹¹Surchandra Sharma, (1993), *Bhangi in Manipuri Ras Dance*, Published by the author with financial assistance from Sangeet Natak Akademi, New Delhi, Printed by KH. Rashibihari Singh at R.B. Printing House, Naga Mapal, Imphal, p. 30.

Devine Ras; their complete merge bodily and mentally, to Lord Krishna by the Gopis cleanly form up the sacred ‘Rasa’ which again is classified in complying with varies of degrees of devotion characterized by spiritual parts of gravity to Lord that are to be identified in kinds of the Ras;

(1) The Maha Ras (2) The Kunja Ras(3) The Basanta Ras (4) The Divya Ras and (5) Nitya Ras.

The Ras of Manipur dance being a complex body of ‘Ras’ framed up by an important technical part of Bhangi Pareng Achouba like Ghostha the Bhangi Pareng Brindavan Bhangi Pareng and the Khurumba Bhangi Pareng and the Nitya Rasa were further added to during the reign of Maharaja Gambhir Singh. It would also be taken as evolution of Manipur Ras. And because of nurturing of deep religious faith and strict disciplinary modes, the Ras is manifested as classical dance form with pristine beauty and rich content. It was again because to transcending values of religious, social and festivity aspects, the Ras sustains its freshness. Lively and freshness in the social and cultural live of the people of Manipur particularly the Meitei community.

Classical Aspects of Manipuri Dance:

The classical status of Manipur Ras characterised by its tactfully constructed on the foundation of the ancient script “*Leithak Leikha Jagoi*” and enliven by Rajashree Bhagyachandra’s Govinda Sangeet Leela Visala and admixed with Sanokrit treaties like ‘Sangeet Damudar’ and ‘Sangeet Sara Sangraha’ and all are instilled with central liner the ‘Natra Sastra’ of Bharat Mem. The Ras is further inspired by Nritta (or Pure Dance) which expresses timing and rhythm, the

Abhinaya to interpreted quality and emotional content and the music based on Hindustani classical music. Again the Ras dance is arranged in accordance with various times and timings or Talas like Tanching, Menkup, Tintal Macha, Tintal Mel Meitei surface, Tanjao, Chartal in the sub-divided beats consisting of 4,6,7,8, 10,12 and 14 Matras (Sub-division of beats) skilfully intricate patterns following impressive rhythms and syllables are systematically synchronised and thereby resulted Nangkar Punglon (rhythmic and syllabic verses of beats) like the chollu of Bharatanatyam and their corresponding patterns of dance (Nitya Ras) similar to the 'Jatis' of Bharatanatyam and conceding with the ruination of musicians are alike to the sollu-Kuttu of the Bharatanatyam.

Here mention may be made of the writing of Enakshi Bhavani about Manipuri Ras in her 'The Dance in India'¹² as that thus while maintaining the basic timing or Tala, the Mridanga player creates these many varieties of sound harmonies. These are literally hundreds of such dance syllabic verses (Alangkar Punglol) that differ subtly one from the other both in the combinations of their syllabic sounds and in their translation into dance movements. The author further describes the syllabic verses of three speeds as slow (Vilambit) doubling the starting speed with still maintain medium temp (Modhya) and quadrille of starting speed in fast (Drutta). If more than one of these Alangkar Punglol are in composition at the same timing it is known as Pareng and if composed on different timings or Talas, it is said, 'Tal Prabandha' is created. All the three speeds of slow, medium and high are utilized to form 'Talam' and the syllabic wordings are

¹² Enakshi Bhavani, (1965). *The Dance in India, (A Panorama of Indian Culture)*, p.89, Forward by Kamala Devi Chattopadhyaya, Tarapore Valas Treasure House of Books D.B. Taraporevala Sons and Co., Pvt. Ltd., 210. Dr. O. Naorojee Road, Bombay, India.

arranged (Jate) as form up 'Bol' varieties while playing different forms of Tals there is always associated with 'Rasa' which itself is the sacred to all forms Indian classical dance and its degrees of attachments in all parts of Ras performance in highly commendable and closely related to the divine quality. It is reason why R.K. Dhanisana in his book "*Manipuri Dances*" (*A Panorama of Indian Culture*) heartily remark 'Rasa' as 'Rasa in Naitya Rasa in Nritya, Rasa is literature Ras in music and Rasa is devotional practice etc.¹³. He further defines in complying the thoughts of other accredited personalities of Indian culture, what Rasa is all about in the way that (Rasa) is as for 'Brahma' signifying emending stories with conceptualizing the creation and materialization of the Universe in the tune of happiness and contentment. The beauty of Rasa is associated with the almost joy of the Almighty. The tree state of 'Rasa' as abstract in nature cannot be seen are touched but is the inspirer to heart and can only be felt by one bearing pure thoughts only. As it is the under streaming values associating with pure thoughts and living, there is 'Sthayi bhava' in every stages of evolution of the universe along with living things on it and hereby manifesting different "Sthayi bhavas for different 'Rasas' as mellows in deferent way of living of human being. The Meekhya Bhakti Rasa which is found abundant in nearing degrees in different stages of performing of the Ras is equally interesting to feeling.

The already defined types of Mukhya Bhakti Rasas as the defining the primary truly love relationship such as:

¹³Danisana, R.K. (2012), *Manipuri Dance, Pararoma of Indian Culture*, Rajesh Published, New Delhi, p. 13.

1. The Pride Bhakti Rasa (denoting the transcendental affection servitude);
2. The Santa Bhakti Rasa (as to express the unbiased and universal love God);
3. The Primo Bhakti Rasa (as to indicating the internal devotional state)
4. The Vatsala Bhakti Rasa (as to explain the parenthood) and
5. The Madura Bhakti Rasa (as to denoting the devotion in the performances of the Manipuri Ras that will be highlighted in collaboration in different kinds of the Rasa.

Thus, the unfailing ingredients of ‘Rasas’ such as Vibha Rasa (special Ecstasy), Anubhava Rasa (Dowdily symptoms of Ecstasy), Sattivika- Bhava Rasa (Existential Ecstasy) and Vyabhichari- Bhava Rasa (overwhelming Ecstasy) which are all amalgamated under the kind and definition of ‘Samagris of Rasa in comparatively studies in this in parts of the Manipur Ras and how the authority and the authentically of human mind in defined and why only the human mind can enjoy the tree ‘Rasa’ which is also known as ‘Sattva Gunna as the source of ‘Sthayai-Bhava’ is necessarily accommodated in fulfilling the study of Manipur ‘Ras’. The path to the Lord Krishna, the central theme of the ‘Ras’ with strictly discharging activities irrespective of the inner and outward world of living by the devotion to ways of Shree Krishna consciousness, is defined as ‘Vibhava’ special ecstasy as which is again divided into two kind as:-(1) Basic kind of Vishava and (2) Impelling kind of Vishava. Here the basic carries on the value of ‘Alamban’ and the Impelling signifies ‘Udipan’ The basic again is divided into two parts as (a) Ashraya and (b) Bisaya, which is exemplified by the relationship of between the Lord Krishna and the devotion at which Lord Krishna is the Bisaya and the devotees are the Ashraya. These all relatives can be seen in the study of ‘Ras’ and

that shall be highlighted in chapter of this thesis to come. The bodily symptoms of ecstasy known as 'Anubhaba', as by 'Atriya-Bhava' and that are manifested by the outward posture and behaviours of the devotee. It is commonly said that face is the index of mind and so the love of Lord Krishna to a true devotee cannot be concealed at all times and often expressed with the outward physical symptoms and it is generally seen in the performance of the 'Ras'. The Bhakti-Rasa as essentially incorporated the most important ingredient is well associated in different stage of Ras performance. Why the Manipur Ras and its unique ways of performance is worth to the studies can be taken as the significance of the 'Ras' The Bhakti Rasa shall be streaming in and out on two ways, one the devotion of the performers and second the audience. Both the performers (the artists) and the audience show utmost dedication to Lord Krishna which and during the performance of the 'Ras' and both expect blessing of the Lord during performance and witnessing the performance and it can be easily proven by the fact that when a child his to play the role of Shree Krishna in a performance of the 'Ras' and after the child has been attired with the dress and costume of the Lord, his/ her parents and elders and even the Gurus Knee down to earth and pray to the child taking as the real Lord which all signify the sacred part of the Ras performance is seen well established and it is recognized popularly and also manifested in the all parts and kinds of the 'Ras'. The sacredness of the Ras performance can be clearly being seen being associated when one witnesses the performance of the Ras from the perspective of historical background, the beginning to end of its performance.

Source of tribal contribution to Manipuri Dance:

In the context of 'secular' Characteristic of the Ras performance of Manipur it can be found the fact that the Manipur Ras performance it all emerged outin secular foundation and it is seen in form head to tail of the Ras Starting from the mythological, historical background to the composition and formulation of all kinds of the Manipur Ras and their staging out in different places, there are seen secular characteristic to the best reasonable reasons.

King Bhagyachandra at the time of his weak position and with its prier nothing, escaped to Cachar to get rid of the his ill fate in the hand of the son Sinbyusin the son power king Nungpaya of Burma and the land's comparator Wahenbam khellei Nunang Telheiba also known as Khelemba of Moirang of Manipur. He before leaving the boundary of Manipur played the furious dance of worriers called "*Ta khousaba*" on the slab at the outskirts of the present Tamenglong District which he was taking shelter to the place of Cachar king Saryaduce Rajeshwor the conspirator Khellei Nungang Telheiba sent the king of Cachar (Assam) a letter saying that Bhagyachandra who was residing in his place was not the real king of Manipur but an imposter which made the king of Cachar suspicious about the truth of Bhagyachandra. The King of Cachar to know the fact asked Bhagyachandra to fight and tame a mad elephant being kept in a strong enclose as test to show he was the real king of Manipur. Helpless in the bound situation, Bhagyachandra, stern devotee to Lord Krishna agreed to face the unpredictable fearsome situation and played Shree Krishna who was known at that time in Manipur as Shree Govindajee. On the night before the day of test Lord Krishna appeared in his dream¹⁴ and consoled Bhagyachandra saying that he need

¹⁴ P.Bharat Singh,(2015).*Shree Shree Govindajee of Manipur*, p. 14, Imphal.

not worry about it and he would tame the insane elephant for him but he put one condition that when Bhagyachandra regained his lost kingdom and back home, he had to collect the Jack Tree which was growing as his (Lord Krishna) incarnation at Kaina hill and collecting the same he had to craft out the image resembling to him shown in the dream.

King Bhagyachandra with such blessing and solace easily controlled the wild and mad elephant in front of large audience and the king of Cachar. Accepting the truth, the king Rajeshwor of Assam (Cachar) helped Bhagyachandra and regained the lost kingdom but Bhagyachandra as play of the forgot fulfil the assigned task by Lord Krishna instead the king was engaging in his hectic schedules of administration.

There was information reached to Bhagyachandra that a tribal woman was always associating with a handsome boy whom she was feed daily and she was becoming better in her position day by day from her poor condition. King Bhagyachandra sent his men to bring the woman who refused to go to the palace. King Bhagyachandra sent again all his noblemen and pundits namely his uncle Anantasai, Guru Amuba, Guru Parananda Thakur, Angom Gopiram, Pandit Langol Lukhoi, Nambol Thonghi Maiba, Samurou Chegong, Khumbong Chandramani to Kaina hill, a place of 25 kms away from Imphal and requested the widow to go to the palace. The woman refused again saying that she was ill and weak to go to the palace. King Bhagyachandra again sent 50 soldiers and brought the widow with a palanquin with Uma Singh as the team leader. When arrived at the palace the king requested to reveal the truth about the boy she was

associating with her and the woman refused to disclose anything about the handsome boy. Again Bhagyachandra requested with folded hands to disclose the truth of the handsome boy. Lastly, the woman agreed the king's request and the woman told about the handsome boy that always he play a flute and feather of peacock decorated on his head, bracelets, attired with golden dresses and above all the boy gave many quantity of jewels as she liked. And again the woman replied if she declared his name, the boy would be gone forever. On the heartiest request of the king, the woman prayed the king and told him that the name of the boy's mother was 'Yashoda' who lovingly named her son 'Kanhai', 'Nilamani' by the Brajamohondas Shree Govinda, Gopinath, Madan Mohan Kanhaiya etc. and the Gopis called him Gopal. King Bhagyachandra suddenly fainted on hearing that ball world of woman.

From this event King Bhagyachandra can memorise and sobbed, prayed the Lord Krishna and asked for forgiveness for he had forgotten the task that the Lord had given him to do after he got back to Manipur from Cachar. He is remembering all about the Cachar incidence of taming the mad elephant with the blessing of Shree Govindajee. He soon ordered his all men to collect the Jack Tree (*Artocarpus Heterophyllus*) for crafting the image/idol of Shree Krishna.

Here, how the secular perspective is clearly manifested is that a tribal woman's narration helped the king to remember his previous incident of Shree Govindajee. The tribal woman had encounters with Lord Krishna in the form of a small boy. This narration of her encounters with Lord Krishna made the king remember that the Jack Tree was a form of Lord Krishna. And so, he went to the

Kaina Hill to collect this tree and carve an idol of Shree Govindajee out of it. This led to the offering of Ras to the deity of Shree Govindajee. Without her narration, the king would not have made a temple or the idol of Shree Govindajee. And thus, one can say that the tribal woman played a big role in the history of Ras leela, which further led to the performance of tribal dances in Laiharaoba festival. In the Ras Leela we see a good relationship between the Meiteis and the tribals. Second, the Ras dance composed for worshipping Lord Krishna was based on the folk dance of the original people of Manipur such as the dance performed in the indigenous festival of *Lai Haraoba*. The dance techniques of Ras Leela were taken from the indigenous dance forms such as Lai Haraoba, Maibi Jagoi, and Khamba –Thoibi. A picture of Khamna –Thoibi is shown in Plate No 2.



(Plate no. 2 ROD) Khamba Thoibi dances performed by male and female dancers.

The Khamba-Thoibi dance is performed by both khamba (males) and Thoibi (females). Thirdly the Ras was composed and played together by the indigenous

people of this land i.e., the Meitei with adopting Vaishnavite Culture (Hinduism); fourthly, the Ras can be enjoyed irrespective of caste and creed if dedicate to its inner beauties. Fifth, the Ras centre for belief that all living beings belong to Lord Krishna who was earnestly loved by Gopis, Lord Krishna came to know that the Gopis were all self-centred ones who thought of individual self only not far universal love and so he left with Radha in the forest living behind all the Gopis; again in the jungle Radha began to think that Shree Krishna love her alone and so left all the Gopi. It was known to Krishna who again left Radha for self-centring the jungle and Radha. All other Gopis also were looking and searching for the Lord in the darkness of jungle. Here it is interpreted that Shree Shree Govindajee (Lord Krishna) was symbol of external love that cannot be easily found by any selfishness and so even Srimati Radhika other than the Gopis was left by Shree Krishna for their selfishness. Srimati Radhika along with other Gopi tried to find him but only Radha who was able to truly dedicate to the external love and could find Shri Krishna. This is to say that the Ras which is performed to celebrate the supreme love of Lord Krishna from its beginning to the end is truly secular in nature. Sixth, the Ras or Ras Leela is introduced by King Bhagyachandra who was given and adorned with not less than six titles. He was called ‘Jai Singh’¹⁵ for he was able to tame a strong mad elephant in Cachar and he did perform many difficult work; ii. He was again named as ‘Karta’ for possess a powerful leadership quality; iii. He was given the title of Chinglen Nondrenkhomba for he could be wining hearts of the Hill peoples physically and mentally during his reign, iv. He was called Bhagyachandra for he was blessed by the last fate, sublimed like the

¹⁵Th. Madhumangol Singh, (2003). *Shree Govinda Nirpan and Lai Taret Nirupan Toukhiba, Imphal.*

moon as he was a stern and blessed despite of almighty Krishna, v. He was again called with ‘Chinjthangkhomba’ for he was able to consolidate all his high and the low leader (*Chingmee-Tammee*) of Manipur. He was at last but not the least given title of ‘Rajashree Maharaj Bhagyachandra’ for he possessed great humanity. He was strongly shocked when Brahman Kokpei had been killed by the same clan’s men from which he decided not to repeat anymore and began denoted to Lord Krishna (Shree Shree Govindajee). Adoring all these qualities with which King Bhagyachandra introduced the Ras which was so to be definitely free from all Kindsof sectarianism. Not in the playing of the Basanta Ras and the Kunjaras at the Govindajee Temple but in the case of playing the Maharas a Gopi playing the role of Radhikais doing the Krishna Antardham. Towards anxiously searching and(i) In another part, the Gopis who were realized of their taken into false paths of selfishness and abandoned the sinner paths thereby enabling them a Gopi who was already staying under the Badhra Chakra (ii). Came out as if She heard the recitation of “Swagatanbho” by Krishna, In such staying of the Ras taking that as it was already blessed by the presence of Radha and Krishna, the Ras dance is performed without Krishna Nartan (iii) In both kinds of the Ras playing at the Govindajee Temple and local temples, with maintaining the parampara, the make vocal group (*Nipa Pala*) as part of Purbanga (iv)Performed from Gouranga Bhabi to Krishna Rupa and after which the Shutrathar begins with small Raga and followed by Shutrathari to start the Raga of the Ras. Next to it sends such as Guru Bandana, Sasha Bandana and Brindana Bandana will be singing in serials. In both Ras performance at the Govindajee Temple and local mandapties the Ras Panchadhyai shall be seeing with varies times for three times and no playing the role of Shree Krishna, by boy or girl of 7/8 years old and inclusive of Radha

Abhisara, Krishna Nartan, and Radha Nartan; the Ras is offered/played meaning the Ras in but this securely secular classical dance.

Soon after that completion and of up Crafting the image of Shree ShreeGovindajee from the second by of the sacred Jack Tree from the Kaina Hill (also known as the Vashmuk Guru), there was came up the thoughts of preparing the image of schismatic Radhika Because there was sense of incompleteness in worshipping Shree ShreeGovindajee without the image of Radhika. Having had a consensus, a beautiful *LeihaoPambi* (Champak Tree) was collected from the *Haipok Hill* and thus a beautiful image of Srimati Radhika was crafted. Everyone was busy including RajashreeBhagyachandra to preparing fullAbhisek of Radha Krishna in 1779 AD.

On the 11th day of the *Hiyangei*, 1779 the first Abhisek Shree ShreeGovindajee was performed but without the image of Srimati Radhika. It was because of the lay with which the image was crafted was not properly dried up, with having meeting the Guru and Pandit with the presence of the King, it was decided to let the Queen Bhimbapati play the role Srimati Radhika in the full-day long Ras Leela offered from the fix day of Abhisek. For such event of taking was known as “Sija Lai Oibi”. The persons who took part in the first staging of the Raj were (1) Shree RajashreeBhagyachandra, (2) Guru Shwarupananda, (3) Guru Rasananda, (4) KaboKhumbongba, (5) Guru Bhaskar Sharma Shidanta. Shree Khumbongba was also known as KhumbongmayumKabok Guru was taking main roles in the play of the Ras and Shree Guru Swarupananda was playing the role Rasdhari.

At the request of the queen Shija Lai Oibi (Bhimbapati) her father Chingthangkhomba Maharaj permitted to play the *Nupi PalaSankritana* (women's Shankirtana) for the first in 1783. It was then popularly known as the Rasheshwari Pala.

The First *Nupa Pala* (Men's Sankritana) was taken to have performed in the first Ras Leela played on the day of first Abhisek of Shree ShreeGovindajee at the Ras Mandal of the Palace Langthabal. The king Bhagyachandra played the *pung* (Mridanga) followed by the Guru Premananda, Ngoubam Shai as the *EsheiHanba*, Shree Dhashai played the Dhuhar.

The Raga-Ragini recitation was propounded by the Guru CheisabaChatyanaOjaPuren; Shri Loitam Guru Rashikanta, Shree Akham Guru Puren Raja Heiba etc.RajmenGadhanChalamwassaid to have introduced by the ShriSorokhaibam Guru Sengumbapuren, Shri Haorokchamba Guru Shamu.

- 1) *LangdaiKaibirolPuya*, p.140.
- 2) *Rasa MakhalaMasungNungSaruk* by (Rasa: Kinds and contents) by Smt.Kshetrimaayum (O) ThouraniShabi Devi,p. 72, 2006.

The central theme of the Ras or Ras Leela was defined on the unfathomable affairs of the Radha Krishna into which all 'Rasa's were closely associated. The nature of "Guru Parampara" was strictly maintained during the play of the role and no new intention or practice was added to and it showed the sanctity of the Ras. The mode of offering the Ras at the Govindajee Temple was quite deferent from the Ras played in the village since the early time while Ras could be offered

or played for the Lord Krishna (Govindajee) only at the two place one at the Govindajee Temple and another at the palace/temple at village (Irats). When offering the Ras at the Govindajee temple, the idols of the Shree Govindajee and Shreemati Radhika are kept at the centre of the *mandop*. The idols are brought to the *mandop* only on the day of the Ras Leela. This is shown in Plate no.3.



(Plate No 3. ROD) Idol of Shree Govindajee and Shreemati Radhika in the mandop of Govindajee Temple.

The Ras dance is played whole night and the person attending or participating are not allowed to go back home. The *mandopmapu* (the day's head of the Ras yard), as the front of the Govindajee Temple faced in the east, would sit on the first raw

at the south-west selecting a place along the southern site. The Rashdhari (player of mridanga) will take position on the north-west side of the stage yard facing the east; the second mridanga assistant will take position on the same place of the Rashdhari on his right side but slightly at behind position. And keeping a slight gap from the second mridanga the *moibung khongba* (konch player) shall take position along the line of the head of the mandop (*mandop mapu*) facing the east. All the head Shutradhari shall take position in line at the north-south part almost to the Rashdhari. The followers of the head shutradhari shall stay at his left line. The flute player shall stay slightly back of the shutradhari facing the south and in the same way followed by all accompanying musician.

In regards, *Jagoi Ngakpa* (Ras Guarding), the *Jagoi Ngakpa* (Ras guard) shall sit on the first row of the eastern line facing the west. It is to be noted that first *Mandop Mapu* (head of Ras yard) shall be a person who is well versed in Shastra, Rasa and the whole body of the Ras mostly from the Brahman families.

In the early time when the King and his noblemen used to join the Ras, he used to sit on the southern parts of the Mandop(stage yard) along with his men. Facing the North and Maharani (the queen) used to sit at the back of the Shutradhari on the west of the yard facing the north and her followers at her back. All the persons who play the role of Krishna Radha and the Gopis shall have their already defined place inside the stage-yard. Shri Krishna facing the north will get in through the entrance at the south and then will take position at the north line facing the south. While Radha and the Gopis will take position along the west line of the yard facing the north.

Local and Courtyard Context of Manipuri Dance:

But in the case of the Ras playing in the local areas, contrary to keeping the image of the Shri Krishna is in the yard, it will be played by the men mostly with a girl on the day of *Waphukpa* of *Meraand* on the same day the Govinda Ras is also played or offered to the Lord. The positions of the Krishna, Radha, the head of the Ras (*Mandop Mapu*), the Shutradhari (*Pung Yeiba*), the konch player (*Moibung Khongba*), *Jagoi Ngakpa* (Ras guard), the King along with his followers shall in same to that of the Govinda Ras. But in case of the place of Maharani (the queen) she take the position on the northern side facing the King sitting of south of the stage-yard Ras. In such local Ras, the mother of the King (*Ningthou Mama Shija*) take seat at the south west part of the stage-yard slightly move along the west side.

In the case of the stage-yard (*Ras Leela Sannafam*) of the playing the Ras, a Ras Mandal is constructed at the middle of the yard and Ras is performed at locals. It will have 12 pillars having 4 doors on all four sides name as the '*Sanathong Mari*', and will be decorated with many beautiful varieties of flowers. But in the case of Govinda Ras, it will be constructed and stick white cloths. In the right centre of the yard at the Govinda Ras a small pit is dug and 'Bhadra Chakra' is created by wood at about two *Khudups* high (two feet). This 'Bhadra Chakra' is not put up in case of Local Ras. The creating of 'Ras Mandal' the replica of Brindabanis constructed where Bhagavan Shree Krishna played Ras with Radha and the Gopis. To construct the replica of Brindaban (Ras Mandal) also introduced by the King Bhagyachandra as a first time in the Ras at Langthabal,

then it is taken as a compulsorily in all Ras Leelas at any places even today, whether it may Govinda Ras or local Ras. The Ras was played Shri Krishna, Radha and Gopis, in creating of Ras Mandal in the centre of the Ras-yard, the Radha, the Vaishnavis and the Munis take stern meditations (Shyam) at the same time of Ras all gatherings are in deep concentration their (Dhyan) common to all the place where the Ras was once played completely from its beginning to the end, is a sacred place taking as a Ras Mandal Dhutini. If there is again a practice of playing the Ras at home, one Vaishnaram plants 8(eight) Tulsi plants in the middle of the court yard to create a nice place taking the Tulsi plant as the Sakhis participating in the Ras same as Brindhvan prays protecting the place from any kinds man and animals. The dress and costumes of the persons participating in the Ras are highly beautiful and certainly enchanting the audience with different dresses and costumes of differently from actors of Krishna, Radha, Gopis, the Shutradhari, the *Mandop Mapu* and other, and even that of the audience. The place of the Ras has always become a unique impressive place. There all with the elaborating explanation in different chapter coming up in this volume. The introductory part of the thesis is thus highlighted with greying weightage to the two important words of its little i.e., ‘Sacred’ and ‘Secular’ of the Ras and its performance in Manipur which has contributed the Ras leela, a classical dance of India.

Review of Related Literature

Guru Irengbam Nalini Devi, Faculty, Jawaharlal Nehru Manipur Dance Academy (JNMDA); Published a book entitled “*The Manipuri Ras: Kunja Ras*”, in the year 2003, in Manipur language.

The author begins his book with the introductory chapter which has vividly highlighted the origin of the Jagoi Ras based on the background of leela of Radha, Krishna and Gopis. The Sacred parts of the Ras are described in it with expressing how the image of Shri Krishna was earned out from the sacred tack tree of the Kaina and then the Ras was propounded by King Bhagyachandra with performing many rituals.

The Kinds of the Ras such as Maharas, Kunjaraj, Basanta Ras, Nityaras and Divaya Ras were not clear description in it, the time offering Ras, the dress of Radha, Krishna and Gopis, the serials of the assisting crime were all described by the author. The part of the Krishna Abhisar and the Bhangi Pareng and the associating dance form were all equally interesting

Smt. Kshetrimayum Thouranisabi Devi (Padama Shree), written and Published a book by herself entitled “**ACritical History of Manipur Jagoi Ras**” (Kinds & Inner Value), in 2006. The book talk about origin of history and talas used in Dibras. But she did not talk about comparative study of my subject at all.

Shri L. Upendra Sharma, Director of the Jawaharlal Nehru Dance Academy, in his forward of the book said that this book of Pradan Guru Smt. Ksh. Thourani Shabi is a very important book on the Ras of Manipur. The writer how interestingly started by impressively writing on what is *Jagoi* (Dance), from where *Jagoi* originated, how many Kinds of *Jagoi* etc., are all narrated here in her book.

“The origin of Dance in 17th century when the 14th King of France King Louis signed in 1661 A.D propounded for the first the art of Dance and it slowly

spreading to parts of India, China, Japan, Finland, Italy, Scotland etc. was highlighted in it. The remarked that while there had emerged out many folk form in the Countries and Continents like Australia, Africa, America, (Red Indians) and Asia (Aryan), in the five Kingdom of Manipur too there had been many folk. From played by different communities from which the Gurus and Pandits framed up the dance from of the Ras. Examples of the folk dance based on the Ras was constructed are (1) *Paosa Jagoi* (2) *Khencho* (3) *Oeyri* (4) *Chorie Thengou* (5) *Liru Shaba* and (6) *Lairee Saba* etc”.

Shree P. Dhanajit Singh, wrote a book on **Manipur Ras Ki Lengdraba Itahas**(The history of Manipur Ras), Published by: P. Nandita Devi, Yaiskul, Imphal, 1992.

The book forward wasby Shree Pander Achoubi Kullachandra, of the Manipur *Pandit Loishang* (Shree Shree Govindaje Temple Board) and though it is a small book altogether 50 (fifty) sub-chapters are contained in it. All chapters do clearly explain in the short different kinds of the Ras, the Kinds the associating techniques and values. In the 55 (Fifty-five) pages of the book, the author hurting from the crafting first of the image of Shree Shree Govindajee, the worship of all the images craft from the sacred tackle Tree, the formation of Kind of the Ras, the underlying themes of the kinds of the Ras and the associating innate values conveying down by each Ras are all descried to the satisfaction of the readers. The part of the nature of performing the kinds of Ras, the Gostha Lila, Goura Lila, Udukhol, Challi, Bangi Pareng Achouba, the kinds of Bangi Pareng, sustenance of Param para, Thoughts of Rajashree Bagyachandra to form up the Ras, the

Costumes, and the description of the pioneering Gurus and Panditin the History of Dance (*Jagoi*) in Manipur are all very interesting to read at.

Shri P. Bharat Singh, IAS Retd. wrote a book on “**The Sacred Jack Tree of Kaina**”, published by himself on 14th February 2010 (Second edition) deals with an Award of Appreciation was put in it by N. Khelchandra the most eminent scholar of the state, also Padamashree Ratna, Awardee and Sangeet Natak Academy fellow and he said that in the book the author provides details on the different image of Shree Shree Govindajee shaped out of the sack tree grew at the Kaina hill by king Bhagyachandra. The idols of Shree Shree Govindajee, Shree Bidyanath Govindajee, Shree Govindajee, Shree Nityananda Prabhu, Shree Abdeitya Prabhu, Shree Madna Mohan and Shree Anuprasha, exacted all under the master craftsmen Sapam Lokhon- all are clearly stated in it.

The history of the emerging out the images on Shree Shree Govindajee, through the patronizing of Rajashree Bhagyachandra, how it was appeared in his dream at Cachar (Assam) while taking shelter at the place of King Rashewari and the event of the taming the mad elephant, how he regained his lost Kingdom of Manipur, how he was remained of carving the God’s image from the sacred take tree grown at the Kaina hill by a tribal woman, how he erected the image and how the Ras was improved too often to Shree Shree Govindajee are all interesting depicted in the book.

R.K. Dhanisana, wrote a book entitled “**Manipur Dances**a Panoramic of Indian Culture”, Published by Rajesh Publication, New Delhi, - 110002, ISBN: 81-

85891-87-7 bearing 6 (Six) Chapter, having 197 pages, priced Rs. 500 and published in 2012.

The book of Shri R.K. Dhanisana is equally enchanting to read at and many parts of it are closely associated with the title of this thesis particularly in respects of sacred and secular of the Ras. It vividly Sketched the *Lai Haraoba* Festival, the first festival in the History of Manipur, (Chapter – 1); the *Thang – Ta*, the traditional Martial arts of the State (Chapter – II) the Cholan, the mridangam tradition after coming in the Hinduism in the State (Chapter – III), the Nat Sankritan, the plays of Shatradhari preceding all terms of the Ras (Chapter – IV). The Manipur Ras Das which has been developed by dance form contained in the above Chapter (and the main part of this thesis (Chapter – V), the Tribal Dance the dance forms of indigenous tribal communities of Manipur (Chapter – VI) have all been found useful in the Study of the undertaken research work.

Dr. Khangembam Khoni, wrote a book entitled“Classical Dance Nitya Ras & Diva Ras the Rare of Manipur”, Published by: Ashangba Publication, Wangkhei Ashangbi, Imphal. 2016. The book is closely helpful in the conduct of the research work and the details of the Nitya Ras and Diva Ras were interesting to read at. The parts such as : The everyday form of Ras through the Nitya Ras (Chapter - I), the Skilfully composed structure of the Nitya Ras (Chapter – II), the Sequence of dance forms in complying with the tal and (Chapter – III), the details of the Diva Ras (Chapter – IV), THE Beautiful Structure of Diva Ras (Chapter – V), the tactfully composed Structure of Diva Ras (Chapter – VI), the historical implication (Chapter – VII) AND The problems and Challenges in nurturing the

Classical dance of Manipur (Chapter – VIII) are all interesting parts to read at and So Chosen as reference book of the present research work.

Dr. Laimayum Subadra Devi: wrote a book entitled “Sastriya Nrityagi Mityenda Jagoi Ras” Published by Ashangbam Communication Publication, ISBN 978-81-908153-76, 2010. The book is composed of 4(four) main Chapters namely (1) *Jagoi Hourakpa* (Origin of the Dance) (2) *Bhaisnav Dharma Changlaktringeida Manipuri Jagoi Mashak* (3) The Manipuri Dance before adopting the Vaishnavite Culture). 3) *Vaishnav Dharma Changlaktrigeida Manipuri Jagoi gi Mashak, Shastriya Nitya Ama oina Jagoi Ras* (Manipuri Dance before Adoption of Vaishnavite culture emergence of Manipuri Ras Dance as Shastriya Nitya) and(4) *Manipuri Jagoi Raski Phijit Leiteng* (Dress and Costume of Manipuri Ras).

The Main chapter are studies with sub-dividing into many important sub-chapters which have made the book a near to complete book on Manipuri Ras. The Writer says in it that there is both mythology and history of the origin of the Manipuri Dance. That it has been associating with the prolonged time of not less than 2000 years of history of Manipur. Traced back to the origin of the state’s biggest festival “*Lai Haraoba*” which is regarded as the first form of Dance introduced with it when it was played by *Lai Nurabi Taret* and *Laibungthou Mapan* (Seven Goddesses and 9 Gods). The word *Jagoi* (Dance) is the corrupted word form ‘*Chatkoi*’ (*chat*= movement *koi*=round).

The book is again found systematically comparing the traditional folk form with the new trends of dance forms which altogether form the Manipuri Ras. He

says again that Manipur Society had a distinct culture and history of its own and beautiful folk dance like *Maibi Jagoi*, *Leishem Jagoi* and Tribal dance, had been associating and the emergence of Vaishnavite cult gave another beautiful impetus in the Manipuri society. The book again describes the Manipur Ras, its Sub-kind in all impressive ways.

Th. Babu Singh wrote a book entitled “Ras Purnima” Published by Sangeet Natak Academy, New Delhi, 1983.

The book is of manuscripts written by the author himself in his own hand writing and it give the reader a new taste which not gives valuable information of the Manipur Ras but also remains the traditional beauty o Guru-parampara. The forms of Maha Ras, Basanta Ras, Nitiya Ras, Kunja Ras, the main forms of Ras and the original lines of Guru Bandana, Brindabhan Barnan and the Vaishnavite Bandana are beautifully written in it. The author also picks up the details about Bandana sloka, Krishna Abhisara, Radha Abisara and he skilfully described the different forms of Ragas associating with all the five kinds of the Ras.

Kapila Vatsayan wrote a book entitled “Classical Indian Dance in Literature and Arts” Published by Sangeet Natak Academy, New Delhi, 1977. It is an important book for Indian Classical dance and the author herself is a popular dance and teacher who owns a high reputation for her achievements. She has written the book by dividing into 3 (three) major parts including the introductory part associating in part–I. The aesthetic values inseparably associating with the Indian classical dance are described in it. The general ideas under streaming as aesthetic sprouted off based on the forms of Sadhana giving forth *samarasaya*

(complete harmony), *yatta* (so-much-near) that all are performed to attain the *Ananda* (pure Bliss) in one's life, one all sketched in this volume. Here in it the author confidently highlights that "Rasa as a theory of technique can profitably be applied to all the creative arts in India".

Ragini Devi wrote a book entitled "Dance Dialects of India" Published by Motilal Banarsidas Publishers, ISBN: 81-208-0674-3. The Chapters from I to XXI, have elaborately sketched the beautiful facts of Indian dance which comprise the historical background, the divine characteristic of Indian cultural lives that have been shared by different form of dance. The volume is embedded by the selective sacred values of most of the major Indian classical dances starting from describing the ancient dance forms of India, the book has covered the areas such as how the Bharatanatyam had been revalue from the dance of Devadasis; the significance of Dance-Darma of the southern states Andra Pradesh and Tamil Nadu and all other related dance of India have been clearly studied in its Chapter-XX, the dance of Manipur is covered and it says "The Ras dance (of Manipur) are wonderfully graceful. One pose seems to merge into another and gestures have a caressing softness like wove lapping the beach or curling spirals of incense smoke".

Shree P. Bharot, Retd. IAS wrote a book entitled "Shree Shree Govindajes of Manipur" Published by himself in the year 2015, in English medium is again worth reading in the study of Ras. The book was impressively given forwards by Padamashree R.K. Jhaljit Singh and eminent scholar A. Chitreshwar Sharma.

In the book while there are clearly stating about different images and their origin, dances & costume and innate cultural and religious values, the mode of carving out the image of Srimati Radhika at Langthabal palace by Rajashree Bhagyachandra by collecting the Champa Tree (*Leihao*) from the nearby Heipok hill.

At the time of first offering the Ras to Shree Shree Govindajee, when the image represented Lord Krishna the idol (which is made out of a tree) of Rasheshwari Radhika was not fully dried and could not be used for performance. Then all Gurus and pandits decided to Smt. Bimbabati the princes were to play the role of Radha in the Ras. After playing the role of Radha in Ras, Bimbapati was known as “Shija Lai Oibi” meaning princess who owned the lord Description of yearly festivals of Manipur, the staging out of different Ras farms in the Govindajee Temple and before social deities are clearly found in the book. Daily Aarti programs, different religious institutions, worship of Govindajee during British period, Govindajee Temple Act, 1972 etc are all described in the book.

Hypothesis:

Life is a complex reality being confirmed by sense organs to manifesting ‘life’ is a period of time from beginning to its end. The moment when birth is given to a living thing, it is undoubtedly symbolised by its movement followed by sounds of any of the five sense organs. The movement and its corresponding sound are thus regarded as signs of living for a life.

Here comes up the importance of Dance and Music, in a living being. The Origin of dance can be traced back to the first movement of a child at the time of its birth and the crying associated with, it may be regarded as representing the music (repertoire). The simplicity and innocent of the child that give forth and received love to and from both man and god signifies the Rasa of dance and it may be meant why Shri Krishna took the role of baby to disseminate true symbol of love to living kinds.

In the same way the Ras is enliven happening among Krishna, Radha Gopis and the witnesses. This form of Ras was constructed based on the sacred streams of love, peace, harmony and taming sins which have all been associating with all Indian classical dances.

It is true that the spiritual trend in both dance and music has perceived in senses of Indians since time immemorial and it is cleanly manifested in all saintly men the Bhagaratas, the devotees to God. In the Bhagavata, the immortal Gopika-Lila being the central live of Nayaka-Kayaki is sacredly played by Radha, Krishna and Gopis and enchanting the hearts of millions of people round the globe. Three love of reality and knowledge (Vidhya) is inculcated by subsiding ignorance (Adhiya) made up by facets of illusion (Maya) are all manifested with the symbolic interpretation of the divine dances of gods and goddesses. The Lord Shiva, Tandava Tamasec is taken as mind blowing dance form with expression great power by showing ten-armed posture to erasing of the 'Ego' with burning fire. Again his Yogic dance performed on the Mount Kailash with showing two armed posture represents, calmer like the means face and again his Navdata Dance is taken as the Mystic Cosmic Dance of four handed Shiva murti denoting

primal creative force with drumming with his right hand the pose of second right hand to protect his devotees the one left hand holding sacred flame (we fire to sacrifice) and the second left hand is posing the danda host for blessing the decorates seeking his love and grace.

The sacred of the Ras encompasses the Krishna's Tandava dance, 1) the Nayaka-Nayaki bhauh dance (2) the Maha Ras (3) The dance of Parvathi (4) (including Dhiv Tandava Nrityor) and the dance of Apsara (5) These divine dance forms define love of the Supreme God who is earnestly tried to be found by all souls to be ultimately in union with the infinite and universal soul. The similar inmate values are associated in the same way as happened in other classical dance of India in the Manipuri Ras. The Natya Veda (6) the compilation of dance and music acceptable to all in the world and which is formed by Lord Brahma with combining the form Vedas such as (1) Rig veda (for Elocution) (2) Yajur Veda (Body movements) (3) Sam Veda (Music) and (4) Atharva Veda (Rasa) are all found in the performing of the Manipuri Ras. These all aspects of the Manipuri Ras are to be tried for proper explanations.

The five kinds of Manipur Ras:

1. The Maharas
2. The Kunjaras
3. The Basantaras
4. The Nityaras and
5. The Divaras

All Rasas have all their significant characteristics unique valuable themes which all need to be studied for proper understandings.

‘Ras or Ras Leela’ is named so for it is formed and construed with ‘Rasa’⁵ the flavour, abstract in nature that only human can feel but as impacting factor for outward behaviours. The interpretation characteristics of Ras or Ras Leela or Ras Dance of Manipur in respect of the two perspective of ‘Sacred’ and ‘Secular’ and the comparative views in the performances of its kinds such as:-

1. Maha Ras
2. The Kunja Ras
3. The Basanta Ras
4. The Nitya Ras and
5. The Divaras shall be the central theme of the research work.

It is to reaffirm that the Maharas of Manipur is not only a compilation from the scriptures but it rather a composite from the scrip trees but it rather a composite product of the combinations of the most salient parts of the features of the region; past, with the eternal Gish of the personality of Godhead Shree Krishna, Whose written incarnation the Bhagavatam is as quoted by Jamini Rishi as “*Dwiteyamiba baikuntham, stkapitam vishnuna kshitou* (Meaning This is like a second Vaikuntha having no second to replace it (Manipur).

These all explained and mysterious parts of the Manipuri Ras that are under treating other than the scene ones like that of Phalguni Ganga shall be the new effort the researcher inclines upon to carry with this research work.

The internal bhava of the Manipuri Ras and its five kinds; the speciality in the Maharas Crum in the Govindajie Temple and Comparative studies on the composite parts of the Kunjaras, Basantaras, Nityaras, Divaras though preceded

all the Maharas, shall be more highlighted with deeper study for more exploration of beauties associating with them all.

The secularity of the Manipuri Ras is again an interesting part that will be given weightage in this research work. It is really interesting to know that Manipuri community is originally of Mongoloid stock speaking Tibeto-Burman language had speedily came up in the forefront soon after adopting the Vaishnavite culture in the early part of the 17th century and thereby enabled to stage out Ras Leela based on Shri Krisna Lila; the classical form of Ras was constructed based on the rich indigenous for the dances of *Lai Haaoba*, *Maibi Jagoi*, *Thang-ta* and Tribal folks etc; The origin of first crafting of the image of Shree Shree Govindajee started from the story of a poor tribal widow who growing as taken as incarnation of the Lord Himself; The indigenous Pandits and Gurus like Langol Lukhoi and Khumbong Chandramani etc. were associated in the King's collection of the Sacred Lack Tree (*Theibong Pambi; Artocarpus heterephyllus*). To carve out the images of Shree Shree Govindajee (5) Shree Krishna took the role of a beautiful boy who lived in and around the Garden of Pukhrambam Uma and at which he was taking shelter in the custody of the poor Tangkhul widow (6) All the images were began worships in complying with ritual days and month of indigenous Manipuri Meitei the indigenous festival of *Heikree Hidongba* was performed with Shree Shree Bijoy Govindajee and Rasheshari in the fastened twin boats associated with offering “*Heigrü pareng ‘amadi Cheng Pareng*” (Garland like threaded Almas intersected each by rice grains numbering 108 along with Ray leaves) And thus there is interlinked between Shree Shree Govindajee and the indigenous festival *Heiku Hidongba*(7) All the Guru and

dancers of the Manipur Ras while adopting the Vaishnavism or Hinduism are still strictly worshipping the indigenous God & Goddesses like Sanamahi and Ima Leimaren with keeping a holy place inside their houses, (8) The *Pung* (indigenous mridanga) that was invented during the reign of King Khuyoi Tompok (154 AD) with stripes of skin of Deer and Tiger, and it has been closely associating with the present day Ras Dance: (9) The Bhashi (Bhasi) the Krishna's flute in the Ras was originated from the traditional '*Toudri*' made up by '*Tou*' (a shrub having follows & ridges) and it was believed to have played when Sanamahi was roaming down the stream; (10) there is different indigenous practices to be strictly followed by the artists particularly who have to play role of Krishna & Radha before they perform Ras Dance. It is associated with many rituals.

These all aforementioned points do closely manifest that there are many indigenous value have been associating in the composition of the Ras performance and it says the fine secular aspects of the Manipur Ras and the present research shall incline on it.

Methodology

The researcher has all the time taken up methodology of studies based on the primary, secondary and tertiary sources. The primary sources were obtained by directing meeting are the source Gurus, the dancers and the Ras critic and the related information found from the journals and newspaper, questionnaires and interviews were also included in it. The secondary information was collected from available source of books, reviews, articles, translations and their investigation findings. And text books seminar, paper, resume workshop and conferences

specifically related to the Ras of Manipur were used as tertiary source. The research has been strictly bound during the giving period of time for finally pursuing to obtaining Ph.D.degree to the best of authorities the readers and to fulfil all through study on the specified area that had not been conducted earlier.

Strictly concentrating on the above reemits on the sacred and secular context that are beautifully associating in the performance of the five kinds of the Manipur Ras, the research activities shall be conducted based on the materials acceptable taking all primary, secondary and tertiary resource. It will be further supported by relevant photos plates, quotes and reference. Towards attaining systematic completion of the research work on the specified topic, there will be 5(five) main chapter and each chapter shall be composed of sub-topics for ensuring mere elaboration and authenticity. The 5(five) chapter along with their sub-topics are classified as follows;

The Masharas

The Maharas is the most prominent one among the five Ras Leela in Manipur. It was introduced by Rajashree Bhagyachandra. As he was instructe by Bhagavan Shree Krishna in his dream he collected the sacred jack tree incarnated by the lord growing at the Kaina Hill located 28 km away from Imphal city in the North-south,and carried out the image of Shree Shree Govindajee at his Langthabal place. The King was having a strange wish to offer a lila (play) to Bhagavan Krishna along with crafted image by composing band on the beautiful and sacred affair existed in between Krishna and Radha that was believed to had playedon heaven like place of Brindavan Shree Krishna joyous and holy played with Srimati Radhika in presence of all Gopis the elecetecs to him. Radhika in

presence of all Gopis the elecetecs to him. Rajashree Bhagyachandra had cashing wish to compose a play based on the sacred Shakti Rasas precealent in the whole leela (Ras) of Krishna,Radha and the Gopis. He with consulting all his counsellors included by gurus and pundits like Rup Ramananda Thakur, Ram Bairaj Thakur, Nganbam Swarupananda, khumbong Sidhanta Maniram,Kabo Khumbong,Bhakti Vyal Thakur, Yendrenbam Madhav Rai, Gourathyam and Taibangjamba etc. composed a leela based on the Bhava Prem that bound up Radha,Krishna and Gopis. The composition was so beautiful and it was not a simply compilation of from the scriptures (A)but a composite product of the combination of the most salient parts of the features of the reign” past with external bliss of the personality of Godhead Shri Krishna,Whose written incarnatein the Bhagavatan is (R.K.Danisana) and the leela is further described by Jamini Rishi as “*Dwiteijamiba baikuuntham, sthapitam vushnuna Krishtou*” meaning” This is like a secondVaikuntha, having no second to replace it(Manipur) (1) This lacles is no other than the Maharas composital; (1)Rajashree Bhagyachandra,(2)Ngangbam Premanda,(3)Khumbong Gangadas Sidanta,(4)Bhagyachandrapati Tarktirtha Thakur,(5) Guru Thokchom Sidanda,(6)Yendrembam Madhar Ram,(7)Ngangbam Devaram,(8)Taibantamba,(9)Shree Dav.

Participant on the first stage of the Maharas :

1. Shree Shree Govindajee (as the image)
2. Queen Bhimbapati farSrimati Radhika
3. Ngangbam Ningol Harimati for Head of the Vocal Group (Makokchingbi)
4. Maharani Debahatti
5. Maharani Bhagyapati

6. Maharani Maharani Priyoshakhi

7. Maharani Bhanumati

8. Chandramukhi

First play of the Maharas: The Maharas was for the first played on the day of Waphukpa (the day of removal of the ceremonial lamp post), the full moon night (*Hiyangei taramathoini*) the eleventh day of (October-November) in 1701 (Sakaera), Friday, 1898 (Sakabda) for 5 (five) days at the Langthabal place.

The theses are divided into five chapters and the Chapter I deals about the origin of the Maha Ras, the Kunja Ras, the Basanta Ras, the Nitya Ras and the Divaras, the five Ras. And all these will accompanied many different modes of performances and associating repertoires, it's with comparative studies on their performing in the Govindajee Temple and the local temples. All detonativeinnervalues and established ideas under streaming during their stagedand expression by their outward performance shall be described in this chapter-I.

And the chapter 2 deals with the Maharas which is the most prominent among the five Ras Leela in Manipur. It was introduced by Rajashree Bhagyachandra and instructed by him. Bhagavan Shree Krishna told in his dream to collect the sacred jack tree incarnated by the Lord Shree Krishnagrowing at the Kaina Hill located 28 km away from Imphal city in the north-south,and carried out the image of Shree Shree Govindajee at his Langthabal palace. The King was having a strange wish and will to offer a lila (play) to Shree Shree Govindajee (Bhagavan Krishna)and thereby composing a band on the beautiful and sacred

affair existed in between Krishna and Radha it was believed that the play was staged at heaven same as place of Brindavan Shree Krishna joyous and holy play with Srimati Radhika in presence of all Gopis the eclectics to him. Radhika in presence of all Gopis the eclectics to him. Rajashree Bhagyachandra had cashing wish to compose a play based on the sacred Shakti Rasas Precealent in the whole leela (Ras) of Krishna,Radha and the Gopis. He consulted with his councillors, gurus and pundits like Rup Ramananda Thakur, Ram Bairaj Thakur, Ngangbam Swarupananda, Khumbong Sidhanta Maniram,Kabo Khumbong,Bhakti Vyal Thakur, Yendrenbam Madhav Rai, Gourathyam and Toibangjamba etc., composed a leela based on the Bhava Prem that bound up Radha,Krishna and Gopis. The composition was so beautiful and it was not a simply compilation form of the scriptures but a composite product of the combination of the most salient parts of the features, part with external bliss of the personality of Godhead Shri Krishna,written incarnatein the Bhagavatam (R.K.Danisana) and the leela is further described by Jamini Rishi as ‘Dwiteijamiba Baikuntham, Sthapitam Vushnuna Krishtou’ meaning;‘This is like a secondVaikuntha, having no second to replace it(Manipur)’. (1) This lacles is no other than the Maharas composital; (1)Rajashree Bhagyachandra, (2)Ngangbam Premanda, (3) Khumbong Gangadas Sidanta, (4) Bhagyachandrapati Tarktirtha Thakur,(5) Guru Thokchom Sidanda, (6)Yendrembam Madhar Ram, (7)Ngangbam Devaram, (8)Taibantamba, (9)Shree Dav.

1.5 Participant on the First Stage of the Maharas

- 1) Shree Shree Govindajee (as the image)
- 2) Queen Bhimbapati farSrimati Radhika

- 3) Ngangbam Ningol Harimati for Head of the Vocal Group (*Makokchingbi*)
- 4) Maharani Debahatti
- 5) Maharani Bhagyapati
- 6) Maharani Maharani Priyoshakhi
- 7) Maharani Bhanumati
- 8) Chandramukhi

First play of the Maharas: For the first timethe Maharas was played on the day of *Waphukpa* (the day of removal of the ceremonial lamp post), the full moon night (*Hiyangei taramathoini*) the eleventh day of (October-November) in 1701 (Sakaera), Friday, 1898 (Sakabda) for 5 (five) days at the Langthabal palace.

And the Chapter-3 deals with the costume used by the players when performing different kinds of the Ras. The intricate exquisite and this will be crafting of dresses and ornaments that the artists playing the role of Shree Govindajee, Srimati Radhika, the Gopal and that of the simplicity but beautiful alter of the Shudrasi will separately described giving specific attendance to each of them. The way, how the Abhinayas are performed in the Govindajee Ras as well as in the local Ras before local duties shall be clearly covered by this Chapter. In addition to it, this Chapter-III,will further cover up existence study on the different technique used to convey off impressive messages to the audience in respects of the kinds of Ras performance in the Govindajee Temple and in front of local duties.

The chapter 4 deals with the Comparative Studies and in depth analysis of the Ras performed in Govindji Temple and the local temples. The thematic

backgrounds and the corresponding performance thereby expressing beautiful ideas and also their analytical and finding shall be place in this chapter, how and why the parts of the values accompanied by in regards of Rasas, the Vedas of Nayak and Nayikas sang talams, restores, dressand costume, crumbs and mare on this associating distinct part of Bhangi Pareng Achouba with sustains of param para shall be critically analysed in the chapter-IV.

The final chapter which is a concluding one deals with summarising the all five chapters andmentioned prerogative remarks in all the above chapters emphasising on the values encompassing by each kind of the Ras, to be carried on intact to the performance of the Ras to come up in future. Well-chosen views and suggestions from the side of the researches and parts of the kinds of the Ras and wholesome of these components shall also be highlighted in this ending chapter.

Chapter 2

Significance and Sequence of various Raas forms of Manipuri Rasa Leela

Manipur is a small state inhabited by many communities including the Meiteis and other different tribal groups. Kabui is also one tribe that inhabits Manipur. Tamenlong is the home of the Kabui people. Tangkhul is another prominent tribe inhabiting Manipur, primarily living in the Ukhrul district. All the tribes are close to the Meiteis, especially the Kabui and Tangkhul. The close relationship can be seen in the ritual festival of Laiharaoba. Kabui dance performed in the festival of Laiharaoba can be seen in plate no. 4.

Manipur has a very rich socio-cultural and religious heritage, inherited by its people from time immemorial, and religiously practiced till date. They have their own culture and traditions and different language and dialects.



(Plate No.4 ROD) Kabui dance

The people of Manipur have had their own writing script for centuries called the Meitei Mayek.

Late Pandit Jawaharlal Nehru first Prime Minister of India said that Manipur was the jewel of India. Its beautiful scenery with its green valley and mountains are of interest not only to its people but also to the tourists. Lotak lake located near Moirang in Manipur is a major tourist attraction. It is known as the largest fresh water lake in North East India. The Sangai deer is found only in this area, which also has attracted many tourists. The valley of Manipur has a pleasant temperate climate throughout the year.

Manipur has her valuable contribution in the field of dance like *Rass Leela*, *Lai Haroaba*, *Thang-Ta*, *Pung-Cholom*. Amongst these dances, *Pung-Cholom* is gaining more public interest, resulting into a popularity in stage performance. This dance form can be seen in Plate No-5. Nata Sankritan is a popular dance form.

The Manipuri Vaishnavite Sankritan is a form of Maha yajna. It is a form of worship and prayer associated closely with her unique cultural heritage. The art and culture of Manipur represents the perfect blending of aesthetic and ethical aspects, much like the other of Classical dance forms of India.



(Plate No.5 ROD) Stage performance of Pung Cholom.

During the reign of Rajashi Bhagyachandra, Manipur saw a great progress in art and culture. His interest and contribution towards art and culture led to a great progress making his reign popularly known as the Golden age of Manipur.

Wanhengbam Madhav Ram, the renowned writer and historian in the court of the Maharaj Bhagyachandra described the King as follows: Bhagyachandra popularly called Rajrishi Bhagyachandra had for other names viz., Chingthangkhomba, Nungnangkhomba (Origin at Manipuris names) by which he was known by the Burmns, British officers and Assam kings. The king Bhayagachandra was the most devotee of Lord Govindajee and one of his daughter namely Shijalaoibi (Bimbabati Devi) dedicated her life to Lord Govindajee in his kingdom 1764 to 93 A.D. He lost and regained his power at least three times under the continuous Burmese attacks. He brought almost a cultural renaissance in Manipur during his reign integrating the best possible of all cultures of Manipur with the new wave of vaishnavite culture as found in Bengal and Assam.

The introduction of Manipuri Sankritana is the most remarkable gift of Bhagyachanda to the Manipuri culture. As a disciple of Noroton Thakur of Bengal viz., Ganga Narayan Chakrapati, Nidhiram also came in Manipur with their advice the image of Govindajee was also installed in the year 1776 A.D. In Nata Sankirtana preceding the RasaLeela, Bhagyachandra played on *Pung* while his uncle Ngoubam Sai was the leader of vocal group. In the Maharas Leela followed his daughter young princes Bimbbati played the role of Radha while the Chief Queen did the leading Sakhi (*Makokchingbi*) with other queens and members of royal family participating as gopies. It would have been indeed and extra ordinary spectacle for the devotee, audience.

Maha Rasis considered and the most important of all the five kinds of Rasa Leelas. As a first time King Bhagyachandra offered Maharas at the palace of Langthabal to the Lord Shri Shri Govindajee with Abhisek on 11th of *Hiyangei*, 1779 A.D. performed for five days continuously. The intrusive essence of Maha RasaLeela is imparting the lesson of Bhakti and love as a man to reach the Lord Krishna.

During the reign of Maharaj Bhagyachandra three form of Rasa Dance Leela were introduced. They are (1) Maharaas (2) Kunjaraas and Basanta Rasa. The first and foremost all the Rasa dances is Maharaas which was first play all the occasion of the Abhishek of the Idol of Shri Shri Govindajee, the expression of the Ras a comparing the Bhakhi Prem were learnt with devotion from the Maharaj Bhagyachandra by the dance exponent known as Kabo-Khumbongba and he presented starting with Kirtan by Nata Sankirtana which was devised into five

equal parts are (1) Raga Houba (2) Raga Taba (Tintal) (3) Rajmel (4) Tanchap, (5) Menkup etc. Keeping all the process in order and performing every beats of all Sankirtana up the divine Ras dance known as Shardiya Maharajas was dedicated to the lotus feet of Shree Shree Govindajee.

Manipuri Ras Leelais a form of dance which emerged from dedication extra ordinary thoughts, tradition and imagination of creative gurus and royal patrons. The performances of Ras Leelaare observed in different views. Seasons and it has become a part of the tradition of Manipur Vaishnavite, these are five different type of Manipur Rasa leela, they are Maharaas, Kunjaraas, Basantaras, Nityaras and Divaraas

The types of Ras Leela performed during the reign of Maharaj Bhagyachandra, Maharaj Chandrakriti and Maharaj Churachand

The art and culture of Manipur was flourishing during the rule of Rajasharee Bhagyachandra. He was worshipped by all because he was a generous king and treated his subjects with equality. It was during this time that Hinduism also slowly started its advent to the princely state. Ours is the place of origin for art forms like “Natsankritan, Rasheswari Pala” which are women group song of praise, “Khubaak Eshei” (Rath Jatra) and various others. In the 80 years (1880 A.D – 1960) wherein the three kings of Maharaj Bhagyachandra, Maharaj Chandrakriti and Maharaj Churachand ruled, they have managed to introduce our Rasleela dance as the fourth most famous classical dance form in the global arena. This is their biggest contribution in the field of culture and will stay as our asset forever. This dance form evolved by improvising some movements, techniques, mudras from the Lai Haraoba.

Manipur is Surrounded all around by hills, flanked by Nagaland on the North, Burma on the East, Assam on the West and Mizoram on the south, Manipur

is a land gifted with nature's best landscape. It has a unique identity, cultural belief, practices and lifestyle. By the 18th century the advent of Hinduism was prominent and is reflective in its rich culture, Language, literature, dance and music. It was believed that the Lord Krishna blessed Maharaj Bhagyachandra abundantly and always comes to his rescue in times of his need. The well known incident of his conquest with the wild elephant of Tekhao after which the king became a devotee of Lord Krishna is worth mentioning. Lord Krishna even appeared in his dream and blessed him that he will always have him in his time of need and that he would want his devout worshipper to build a shrine for him. The king therefore built the Shree Shree Govindajee Temple following the Lord's instructions.

The first ever Maharasleela was performed at the palace of Langthabal for five days starting from the Friday, the eleventh day of Hiyangei in 1779. It was performed in the premise of the palace on just one day. The literal meaning of Maharas is that Maha means indomitable and likely Raas means the epitome of love and affection.

According to Oja Iboton, during the reign of the king, this dance form developed by amalgating the beautiful movements like the traditional Laiharaoba, Khubaak Eshei etc and evolved into the classical dance form, Rasleela. The now famous Rasleela is heritage for the Manipuris from his time.

During the reign of Meidingu Chingthang Khomba, 1738 A.D the invasion by the Awa wiped out more than six lakh soldiers. But being a shrewd King, the Maharaj made allies with the king of Cachar. He even facilitated the safe release of the Madhuchandra and he reached Manipur in 1787 A.D.

The reasons behind the songs of praise for Lord Krishna (Sankirtan) as a prologue to Rasleela:

During the reign of Kiyamba Maharaj, who worshipped the Lord Vishnu, introduced the kirtan. The significance of Sankirtan was so much highlighted in

the times of Maharaja Bhagyachandra and it became compulsory to have it during the Shraddha (the rituals after someone dies) during the times of the king Bharatsaina. The different types of Sankirtan were: 1. Namkirtan 2. Gunkirtan and 3. Lilakirtan. Any ritual is incomplete without the Namkirtan. Therefore the learned Shree Rup Pramananda Thakur requested all activity to start with the Sankirtan. Agreeing to that, Maharaj Bhagyachandra made it a point to introduce the Sankirtan before the Rasleela dance and is still performed in that manner till date. Shreemadbhagabad' to take on Ras Leela“Sabbaras kadambamei raas”- which means Raas means a lot of ras (ras kayana tinlaba).

Atombapu Sharma opined that:

The people of this place is truly blessed for having the king Maharaja Bhagyachandra with full integrity, as our ruler who brought in the mesmerizing dance of Ras, which is the merry making of the Lord Krishna at Brindavan, to this place.

According to Enaksibhabani:

Maharas: Krishna's beautiful symbolic dances at Brindavan on the bank of Jamuna river with Gopis and particularly the grand Maharas performed on the night of the full moon are, picturesque representation of a deeply philosophical meaning. He is a divine lover, dancer and musician. The Gopis allegorically represents the countless making in the search of the divine soul. Reality of the spiritual truths and of God (Krishna). The gopis are the cojntless souls of mankind yearning for him. And the pastorals beauty and quite of Brindavan represents the peace and calm state of ones thought and feeling of contemplation. The gopis dancing with Krishna, searching. The diving soul, gift their all to him willingly, without so much as question or hope of regard. Thus should man love God. This is the philosophical theme underlying the picturesque dances of Krishna and the Gopis.

The reason why Ras is performed:

It is said that chanting Lord Krishna's name is so sacred because he is the ultimate holy figurine. Chanting his name once is believed to cleanse one's sins committed and even ones that a person may commit during his lifetime. Therefore, people sing his glory and praise with so much delight. Many a times people live a life of abandon during his youth; did things he would not have done and by the time he ages, he most probably comes to the Lord and seeks his forgiveness and started living a devotee life his remaining years. All these is possible because Maharaja Bhagyachandra with his contributions in the form of introducing the Rasleela and the very sacred Sankirtan.

First and foremost, if this dance form is to be performed, then the statues of Shree Radha Govind should be placed in middle of the stage where it is to be performed, on top of a platform called "*Vadra Chakra*". (plate no. 6) The Gopis will then circle these statues and dance around them. Therefore, the role of Krishna and Radha will not be enacted. As mentioned before ours is a land with unique identity, significance, lifestyle, culture and art form which have stood the test of times. The mythic history is being depicted in many art forms like the Laiharaoba, Rasleela, sankirtan, Nupi Pala/Rasheswari Pala, Sansenba, theatre, fine arts, literature, Thang -Ta etc which have been passionately developed in the time of Maharaja Bhagyachandra in the 18th century and has been his biggest contribution.



(Plate No. 6 ROD) Statue placed on Vadra Chakra and kept in the middle of the madap at Govindaji Temple

Whenever the Rasleela is performed, it is preceded by the Sankirtan (plate no.7), Nata Sankirtan (group song of praise for the Lord by male folks). If it is performed in the Govinda temple, a ritual called Kunja Aarati is performed right after the Sankirtan. Here, a Brahmin will ring a bell, splash holy water called sangkha jon, carry forth the lei chandan and perform all necessary rituals without fail.



(Plate No. 7 ROD) Whenever the rasleela is performed, it is preceded by Nata Sankirtan (group song of praise for the lord by male)

How the Rasleela is performed in Manipur:

In Manipur, the Rasleela is performed on an auspicious day which is when the Lord is believed to have spent his gleeful moment with the Gopis at the Brindavan. This particular stricture is being performed since the time of Maharaja Bhagyachandra as mentioned in the Sastras, the Bhagabatgeeta etc and one cannot do this in his whims and fancies.

- 1.) Maharas: this is performed on the full moon day of Hiyanggei when Mera wafookpa is also celebrated.
- 2.) Kunjaras (plate no.): Vishwanath Chakrapati suggested to have the performance at “Aswhin Purnima” somewhere in Oct-Nov and is still performed till date. This dance form is based on the book Shree Govinda Leelamrita during the druing the time Maharaja Bhagyachandraji. The venue where the Ras is performed is known as Ras Mandal. A Ras Mandal comprises of 12 pillars, all four sides should have a door in the centre and

flowers planted in the surrounding and should ideally have the form of birds like parrots, peacocks etc adorned on the trees. White cloths should beautifully decorate the venue. In Kunjaras Krishna arriving at the Kunja called every gopies along with Srimati Radhika by playing his flute. The Ras performed in the temple should have certain other arrangements in the middle of the stage which is not necessary for the Ras performed elsewhere. In short, the venue should be ideally like Vrindaban and how it is depicted. The venue is even dismantled afterwards with great care and caution since it is considered holy.

- 3.) Basanta Ras: This is performed at the advent of spring, when flowers blossom and everything is fresh and alive. The Sajibu purnima marks the day and this dance form is performed at the ShreeGovindajee Temple. This dance form can also be presented in the local temples in other times of the year too. This particular dance form is based on Brahma Veivatha Puran, Jayadeva's Geet Govinda, Padakalpataru, Sangeet Madhava and Ras Ulastantra etc and is still performed till date starting from his reign.
- 4.) Nityaras: the months following the presentation of Maharas, Kunjaras and Basantaras comes the month to play Nityaras. On auspicious days, this dance form is performed in various localities. This Ras form differs from the other dance forms as it depicts very romantically how Krishna awaits for Radha. The then Maharaja Chandrakriti took forth the Nityaras to Loktak too.
- 5.) Divaras: "Diba" means daytime and this particular Ras form is performed on auspicious days before the sun sets. Divaras is an improvised dance form and got started during the reign of Maharaj Churachand.

Every being in this universe has life. Like every soul which has a different mindset mother nature herself shows her form in various manners. Take the example of

spring which heralds new life in the form of new buds, leaves and flowers on trees and plants by shedding their old leaves. We all embrace this change of nature whole heartedly and in the same manner the changes that brought about in the Ras performance which shifts from having the performance only during the night to performing it even during the evening time is received with much acceptance. And this form of Ras which is performed in the evening time is called Divaras. The significance of this Ras form is that it shows how one can be a true devotee of the Lord Krishna and Radha. It is also different because it shows how the Lord himself comes home after a long day of being a cowherd and therefore, it can be played all year round. This Ras dance form started since the reign of the Maharaj Churachand in the year 1940 by having some long deliberations in the courtroom as the Ras is usually performed at the night time. Finally, he gave the permission to be performed by Akham Oja Tomba. It is quite a time when the sacred dance of the gods even needs the approval of the king of those times. Divaras is performed for the first time in the Hidangmayum Mandap at Sagolband. For this dance form only bhangiachouba is being used. During this dance, songs from some of the books are used like the- 1. Sangeetmadhaba 2. Govinda Lilamrita 3. Shree Krishna Sangeet Sangraha. And like mentioned before, this dance performance speaks of how one becomes a true devotee of the Lord Krishna and Radha. Oja Thouranisabi's opined that this dance form truly shows how Radha adorned herself so as to please the Lord and the depiction truly shows about one's devotion.

But again, learned men opined that Divaras has to be performed during the summer only and even termed as Basanta-Divaras. They even have to say that this performance should never extend beyond Harisaran and Krishnajanma and is strictly followed till date. It is believed to be based on Lalsha. Some of the renowned men who are responsible for composing the Divaras are-

1. Oja Nityaipan sana
2. Shamanduram Oja

3. Nongmaithem Oja Chigoy
4. Oja Aheibam Thambou

Special credits are given to Oja Jugindro and Oja Yumnam Natum. Even though it is said that dance form can be performed anytime, special references to Krishna's cow herding nuances implies that this be played after the noon and before night falls.

The beauty of the Meiteis that they pay heed to the rules and regulations laid down by the king is witnessed on how the king takes careful opinion of the learned men and announces how Divaras be performed. There are no evidences that this dance form is played in the Govindajee Temple but the san senbaleela is found to be performed there and the Nityaras and Divaras is performed till date in the local temples depicting the the Lord during his cowherd sessions. The inclusion of Ananga Manjuri itself depicts how unique this play form is. The dance form of Divaras clearly depicts the beautiful scenes of the forest, the trees and flowers, the young calves and their mother, the love they share, not worrying about any worldly things all are depicted.

Some of the people who took part in the first ever Divaras at Hidangmayum Mandap at Sagolband are:

1. Krishna- played by Hidangmayum Madhumangol Sharma
2. Radha –played by Nungsitombi Devi Salam matum (Salam Babuyaima's youngest daughter)
3. Ananga Manjuri- Salam Ningol Thoibi Devi (the above's elder sister)
4. Sutradhari- Chandrajini Devi- Keisampat Thokchom Leikai and Ruhini Devi- THangmeiband
5. Rasdhari- Akham Oja Tomba and Rajkumar Akesana Singh.

The Ras is performed by having the statues of Krishna and Radha in the middle of the stage, straddled upon the “Vadra Chakra”. The dance will be preceded by the presentation of a Sankirtan, a Kunja Aarti is given and finally a Gopi Abhisar done. Till date it is performed in the Govindajee Temple from the time of Maharaja Bhagyachandra. The ones performed in the localities will have Krishna and Radha as performers since there won't be any statues involved. Before the performance definite rules with regards the decorations etc will be taken care of. The ones performed in the Govindajee Temple is stricter and even includes the costumes of the performers. There are stipulated timings when certain Ras should be performed and is held till date.

The cretin first three RasaLeela viz., Maharaas, Kunjaraas and Basantaras were introduced by king Bhagyachandra and later Maharaj Chandrakriti's modification developed the Nityaras, lastly Churachand Maharaj introduced Divaras. These five types of Manipuri RasaLeela are performed till today. The significances of Manipuri Rasa Leelas are given below.

(1) The Significances of Maharas

Maharas is performed only on the full moon day of the month of Kartik (Mera Waphookpa) in Govindajee temple. In the season of Sharad, nature looks beautiful, with the moon emitting light. The ras thus played is based on the theme of Ras-Panchadhyay of Shri Mad Bhagavad. This theme is expressed through song. The uniqueness of Maharas is that in its steps, it depicts the disappearance of Lord Khrisna and the search made by Radha and Gopi. In this Maharas, the idols of Shree Govindajee and Radhika are kept in the middle of the mandop. In Govindajee temple Kunja arati is performed after Nupapala. Flowers and

chandhan are offered to the teacher, Sutradhari, flutist, and conch shell players by the Arangpham. After this, Boripa which consists of pan and cloth are offered to the participants.

In local temple Maharas performance, instead of Radha Krishna idol, small boys or girls can act as Radha Krishna. Though there is no Kunjaarati, Boripa are offered to the performers in the local temple.

But when their allure of love for the lord of Shri Krishna were highly devotion and extraordinary with Bhaktiras became quite significance and matured. According to Pukhrambam Dhanajit Singh, Guruji of J N Dance Academy, Maharas Leela is thus described:

Shree Bhaktivyas Thakur based on Bhagavad decided to have Ras performance on Mera Waphookpa day (month of Oct-Nov) and is being performed till date. And then during the time of Maharaja Bhagyachandra, the proper sequence of the Maharas is composed.

The learned men who was part of the composition of Maharas were

1. Shree Govindajee
2. Maharaj Bhagyachandra
3. Ngangbam Oja Premananda
4. Khumbong Oja Ganga Sidwanta
5. Thakur Bhagyachandrapati Tarkatirtha
6. Thokchom Oja Shidanta
7. Yendrembam Shree Madhavram
8. Ngangbam Oja Shree Debaram

9. Taibangchaamba

10. Shreedas etc

These learned men resolved to have the ras performance exactly as envisioned by Maharaj Bhagyachandra in his dream and Kabokhumbongba taking the king's order and composed the Maharas in four phase based on Shrimadbhagavad including Sankirtan. First is the (1) Tintaal,(2) Rasmel, (3) Tanchap,(3) Menkup which makes the Maharas and was first offered in 1701 A.D at the Langthabal Konung.

The Ras Leela is performed in the Shri Shri Govindajee Templa and the Bijoy Govinda Temple only. The ones played in the Govindajee Temple has the statues installed at the Vadra Chakra which is at the centre of the stage and the Gopis will circle them and perform the dance. Here, Kunjaarti is performed right after Sankirtan and the Ras starts. At the end, Grihagamand wherein Gopis return home is not included in the Ras performed at the Govindajee Temple while it is performed in the local temple.

Some rule:

1. Local Temple Ras leela has artists playing the part of the Krishna and Radha. It will have Krishna abhisaar and Radha abhisaar. And wont have Kunjaarti is excluded. Krishna antardhyan in the local temple will have Krishna exit the Mandal while it is not included in the Ras performed at the Govindajee Temple.

2. Each year, the first RasLeela will be performed at the Govindajee Temple and then the local temples will follow suit.
3. These days, RasLeela is performed in other auspicious days right after the Govindajee Temple performance.

(2) The Significance of Kunjaras:

Maharaj Bhagyachandra introduced to the consideration of the account of Bishwanath Chakravorty in his explanation that a ras was played on the full moon day of the month of Ashwin. A Ras dance form except that of the ras played at Yamuna River played in the Kunja Giving the name of the ras as “Kunjaras”.

The Ras starts from the episodes of Shri Krishna arriving at the kunja called every Gopis along with Shrimati Radhika by playing his flute (Murlinada) in the Kunja(PLATE No.8). Taking the significances of the Kunja Dhava rasaa into account Maharaj Bhagyachandra created the Kunjaras to dedicate it to his lord.Kunjaras Photo.

The ras begins with the rules and steps of Maharasa which is in vogue.Kishna aarti will be offered after the Nipa pala finished roop. In Govindajee temple there will be no Krishna Abhisar and instead of it only the Gopi after arrival near the Lord willsalte him first and sing the Prathana.

(3) The Significances of Basanta Rasa

Basanta Ras is based on Geet-Govinda if Shri Jayadeva played in Basanta (Spring season). After studying Geet Govinda of Shri Jayadeva and the Ras played

in Basanta season, he had a discussion with Brahmasabha, priests and scholars, he introduced Basanta Ras. The full moon day of *Phalgun* (March) on the occasion of Holi festivals. There is no quarrel or misunderstanding between Shrimati Radha and Krishna. The misunderstanding created between the two embodiments of Radha-Krishna as described in the Shri Geet Govinda.

In Maharas, Sri Krishna disappeared after seeing the pride of Gopis. But in Basanta Ras Shrimati Radhika leaves Shri Khrisna beaucse she could see the union between Khrisna and Chandndrabali. After that Shrimati Radha left Shri Krishna through her shattered pride without hearing the request of the lord. This is the most significant of the Basanta Rasa. Unlike other ras in the Basabda Rad there is Phagu-Khel

According to Haobam Ibochaoba, in his book “The Pre-world war II Form of Ras Leela,” Basanta Rasa played in *Basanta* (Spring) season. The king introduced a Rasa based on Shringar rasa based on Drishya Ravya (description poetry) in Shakabda 1738 on Tuesday, *Shachipu* full moon day at Langthabal palace with Shri Govindajee at the centre of the Rasmandal. There is the happy get together of all the Gopis without having any quarrel and difference of mood on this auspicious day Maharaj Bhagyachandra, so arranged the 71 days of the years from the Magha Panchami (Fifth day) up to the Chitra poornima as the period of Holi of this in Basanata Rasa alwas play Aabirkhel is compulsory till today.

During the days of spring, when the earth which was encumbered by the weight of extremes cold was freed from its numbness, and was gradually opening

out to the spring of fresh flowers and bracing air. The mother earth was shaking up with fresh notions of energy, pining for love and romance when the air was giving impulses of new awakening, nature's new desires. The beauty of nature is now unfolded; it was time for new tunes (Raaga) should invite the desires of union to animate.

The month of April Sajibu is regarded as the Lord Govinda's Raas Jatra by the Goswamis. The great poet Jayadeva's Geet –Govinda is the spine of the theme of the union of the Lord with the Gopis. The play of the union of the Lord with the Gopis during the spring season is called the Basanta Raas, other texts consulted by the King Bhagyachandra with the scholars and Pundits also included the Govinda Leela Amrita, the Sangeet Madhav and the Ulhas –Shastras etc. the Brahma Vairia Puranas was also consulted. Thus foundational inspiration from Geet-Govinda and with embellishment from other scholarly works from the Shastras from the Sanskrit Tradition the absolutely romantic urge of the universe is the site the union between the Lord and the Ladies had taken place.

The significant theme of the Raasa was the element of 'Refusal' by the Lady Radha to unite with the Lord, and the male principles frantic search to seek the 'Yes' with forgiveness before the union, this gives a vital truth about the very intricate features and importance of consent to be secured by the Lord. The story of Radha Maan-The anger of Radha is the vital theme of the Basanta Raas.

(4) Significance of Nitya Raas

Nityas means a Rasawhich could play in any normal days in the true sense as on visage in Shri Govinda Leelamrita. In this Shri Krishna lies in wait for the

Gopies in his Sajya. Though Nityaras could be played in every season, it is usually played in spring season when flowers are abundantly found in Manipur during the reign of King Chandrakriti in the form of Rasa. It is well known that it is at the time of his Majesty, the King Churachand it was played as a Drishya Kavya. Nitya Rasa was played for the first time at Hapta Bunglow and Sanatombi the wife of Political Agent, Government of India took the role of lead singer/ dancer (*makok chingbi*) mention is made in the *Cheitharol Kumbaba* (Royal Chronicle). As per *Cheitharol Kumbaba* the said 15 day of lunar month, Wednesday, was 27-07-1904 on Sakabda was 1826. It can be known that for that year *Cheithaba* was entrusted to Kala Singh of Khorikhul. From all these it is well known that Nitya Rasa in a full fledged way was displayed from the time of his Majesty, the King Churachand.

Nityaras was prepared out of the selected songs from the books like “*Govinda Lila Mritam*” and “*Padakalpataru*” The first course who joined together and produced this Rasa were Sana Chandrahas Thokchom Mareiba, Bamon Thouranishabi and other famous artists.

In the Nityaras, Shri Krishna after arriving at the kunj where they perform ras leela, eagerly waited for Shrimati Radhika and Gopis, and he requested Brinda devi to make the saja (bed) and called Radha and Gopis.

After Murlinard the melancholy of Gopis devotional service of the Sakhis, prayer to Jugol Roop, Jagoi Mapop displayed with the Gopis etc. Next come Bhangi Pareng Achouba, Krishna Nartan, Radha Nartan, Gopi Vrindavan Bahangi Pareng, Khurumba Bhangi Pareng. These Bhangis are played one after another

after this the Giopis offer handfuls of flowers and offer Aarti with prayers of all comes grihgaman.¹⁶ This is performed only in local temple. This is shown in plate no. 8



(Plate No- 8 ROD) Nityaras performacne at Local temple

(5) The Significance of Divaras

This form of raas was introduced during the reign of Maharaj sir Churachand Singh. Divaras will be performed in broad daylight by Oja Akham Tomba. Divaras is based on Govindaleela Mrita and Raspanchadhyay. Divaras is also performed only in local temple and not in Govindajee temple. The Maharaj Churachand Singh gave permission to Oja Akham Tomba to perform Divaras in the day time after giving reasonable proof. The Maharaj summoned Oja Tomba of Sagolband to give reasons to play the raas during the day time. In 1940. itwas

¹⁶ A. Manorama Devi, (2009-10). The Role of Sutradhari in Nitya Raas, A Project Report, Submitted to the Dept. of Dance, M.U. Canchipur, p.55.

first presented to be the lord at the mandav of Hidangmayum Agyaton of Sagolband Salam Leikai The Mandav is also known as Saraswati mandav Achouba after it the Ras came to be popular as “Divaras”.

Divarasa is also performed in local temple. It starts with preliminary performance of Nup pala. The teacher of ras, Sutradar will start the raag macha with the drum (pung) and the Sutradhari will begin her song in “Kandarpa Raage” and chant the bahan by the sutra. In Devaras, Surjya Poojah Abhisar of Smt. Radha, Madali Sajan. Gopiras, Jagoimapop, Bhangi Perren Achouba, Krishna Nartan, Radha Nartan, and especially Ananga Manjuri Nartan, Aaber Khel , followed by prathana, Radha-Krishna, Swadhin, Pushpanjali and Arati offering by the Brahmin poojari complete the Divaras. Divaras’s still photo can be seen in Plate No.



(Plate No 9 ROD) Divaras performace in Local Temple

Conclusion

The five Rasleelas which was produced during some two hundred years (1779-1939) are very vital truths and principal features of the aspect of the human individual to surrender to the ultimate Lord through the process of surrender with love. It is not the surrender to the Lord by the servant as in Assam, but the Manipur contribution is Sringara or Love, It provides a unique future of highest considerations of Manipur's contribution to the Hindu civilization of India by constructing a narrative of the union of the male and female principles in a dance and music form produced from the soil of Manipur.

Kram Structural Order: Basanta Raas Sequence of Shri Shri Govindajee Temple

The three main Raas dance (Maharaas, Katjaraas and Basanta raas) created by king Rajarshi Bhagyachandra of Manipur are still continuing to be performed in the temple of Shri Shri Govindaji. Each of these dance forms has their own Krams. Krams denotes the structural order of sequences and phases within the whole composition. Reverend Gurus of the past/made their own krams for each of their dances but the central theme or motif were kept intact. Among those revered Gurus mention may be made of three eminent Gurus who are regarded as Trimurti just as the Hindus revered Brahma, Vishnu and Maheswar as their supreme Gods. The names of the Triumvirate are: Guru Amudon Shanna, Guru Maisnam Amubi Singh and Guru Haobam Atomba Singh. Each of them created own krams of Basanta raas. Those krams are given here with accompanying songs.

Every Raas performance will be opened with Sankirtana of the male singers as the Prorogue and then the Raga macha of Raasdhari will invoke the Sutradhari to sing Sutra raga.

Firstly, the krame of Basanta raas dedicated to Shri Shri Govindaji is quoted here from 'Meitei Jagoi Mangasuba Saruk' written by G. Surchand Sharma.

The origin of Meitei Jagoi dates back to the dance form of Lai Haraoba- Merry making of the Gods. It was believed that during the times of the gods, the plans to make the universe by Achiba was purportedly made futile by Haraba. Therefore,

the Gods directed Nongthaangleima to seduce Haraba. The movements and dance form that involved the seduction of Haraba by Nongthaangleima was considered the origin of Meitei Jagoi. This was according to Ph. Iboton Singh, guru of J.N Dance Academy.

Jagoi was originally “Chukoi” and then it evolved to “chakoi” and finally the “Jagoi” that we understand now. Dance forms evolved throughout the reigns of Meidingu Kiyamba, Charairoingba and Garibaniwas and was introduced gods which were considered scared. Simultaneously the once practices beliefs, culture and living styles got transformed with the advent of Hinduism. And finally during the time of Maharaj Bhagyachandra, he made all efforts to amalgamate the various dance forms and improvised it to become the “Jagoi Ras”. The “Panthoibi Khongul” mentions the nature of this scared dance forms and very well explains the four different kinds:

1. Panthoibi Jagoi
2. Moiranggi Jagoi
3. Soubon Yairen chanu gi jagoi
4. Chakpa singgi jagoi

Panthoibi Jagoi the sacred place called the Mahoufaibokching is where Panthoibi and her father Taoroinai danced together. Witnessing the father daughter duo and their beautiful display of dance form even the deer family started showing their dance. The hill range of Mahoufaibokching consists of Wangoi Ching, Mathou

ching of Sugunu and Nongmaijing ching which was according to a writer Ibochouba. The love lorn episode of Nongpokningthou and Panthoibi is the core of the Lai Haraoba, the legend of Atiya Guru Sidaba and Ima Leimaren Sidabi, Parvati and Parmeshor (Shiva and Parvati) and Nongpok Ningthou Panthoibi finds a very prominent place in the ancient lyrical literature of Manipur. Nongpok Ningthou and Panthoibi in their indefinable form are sometimes referred to as demi gods and at other times as human beings and yet at other times are beyond these descriptions. Later on, Rajshree Bhagyachandra brought about through his vision a confluence of the legend of Nongpok Ningthou Panthoibi and the highest form of devotional service as described in the Raspanchadhyai of Shrimat Bhagabatam. A short detail of Nongpok Ningthou and Panthoibi is as follows: Panthoibi since her birth had a mystical character no one could know whether she was a human or a demi-goddess. Nongpok Ningthou who was the resemblance of Sadasiva was the king of eastern side of the land known as Nongmaiching hills. Nongpok Ningthou and Panthoibi met accidentally at a spot. Since that moment the two became so attached that they were beyond recognizing themselves as two different entities. This is how Parvati and Parmeshwora felt fulfilled the desire to experience togetherness the lines of the song Sibuthoibna Haraoba Leibara? Leibani meaning – Is there any enjoyment superior to this is the answer “There is...” clearly indicated that it is in the mood of conjugal affairs between Radha and Krishna. This episode is called Panthoibi Jagoi which means the dance of Panthoibi.

2. Moiranggi Jagoi: there grows an old Upongtha tree between Moirang's Ngangoi and Sangdon Lainoutak where Panthoibi reincarnated as a pigeon and perched on this tree and display beautiful dance like movements which was witnessed by Soraren and he came down as a male pigeon and joined the dance together. The people of Moirang was in awe of this beautiful performance and started referring it to the Moirang Jagoi by the priest of Thangjing Temple called Thingkol Meribicha

3. Soubon yairen chanugi jagoi: during the time of King Puthiba of Khurai Ahonggei, the siblings Soubon Yairen Chanu and Sanam Ngaithing atonbi performed very beautiful dance like steps in the field of their father while harvesting their crops and this particular dance form was developed then.

4. Chakpagi Jagoi: the dance by the god of the sky was witnessed by the king of Chakpa, Awaangba who was well known for his ability to see everything by virtue of being built tall and firm. Sawaang melongba and Melong hatheng mika also saw Salairen siba who incarnated as a deer and sprang out to run. They chased down the deer in a very pretty manner by witnessing the dance of the gods and got evolved into the chakpa jagoi.

The formalities while performing a Ras:

If one desires to have this performance very strict rules and regulations should be followed. They are:

1. An auspicious day and time has to be chosen to start training for the dance performance and a puja is to be performed.
2. The instruments which are used are Pung (Mridangam), Mandila (Cymbal), Basi(Flute), Asaras(string instrument) and the Moibung(conch) are adorned by sandal, incense, garland and other puja offerings are done.
3. The artists will consists of Krishna, Radha, Makokchingbi (lead) and Gopis along with the teachers, Rajdhari(male Mridangist), Sutradhari (female singer) and even their family lineage will be part of the prayer programme and the training will proceed. The training will start with the three main people- Krishna, Radha, Makokchingbi (lead) at a sacred place like the Mandap.
4. During the training, the artists visit certain temples like Shree Govinda and Nityainanda Temple to seek blessings.
5. A day prior to the performance, invitations will be extended along with the araangpham(organizer)
6. The invitation will firstly be delivered to the Govindajee Temple and then the trainers to seek blessings from them. Finally, the Gopis will invite on the stage the one taking the role of the Krishna and Radha who stood at the centre of the stage. If they are performing at the Govindajee Temple, the invitation will be extended to the idols instead of the stage presence.

7. The arangpham (plate no.10) will then extend the invitation to the Gopis.



(Plate No 10 ROD) Arangpham will extend the invitaton to the group of
gopis.

8. The family of the performers will maintain a fast or only consume vegetarian dishes one day prior to the final performance praying for the proper presentation of the dance.
9. On the day of the Ras performance, the family of the performers offers goodies and lights to the gods- Lainingthou and Brinda Devi in their respective families.
10. The audience is also extended invitations to witness the performance.
11. The fast also extends to the makeup artists. They will wear their potloi in a sacred corner. Both in the Govindajee Temple and local temples alike. The performers are then sprinkled with pure water and prayers called abhisek is offered to do away with their wrong doings. The performers will then enter the Ras Mandal just as the timing is right and will strictly have no contact with anyone outside the Mandal.
12. Traditionally it takes around 4 to 5 months to train for the Ras as everyone gets familiarized with all songs and the basic knowledge of the songs, music and composition.

Having finished the singing of the Nata pala (the chorus of male singers) as per the normal procedure, the kunjia aarti will be offered to Shri Govinda; all the audience will pay obeisance to Sri Govinda and the sangkhajal (holi water from the conch shell) will be sprinkled on them all. Then the dance tutor (i.e. the raasdhari/drummer), sutradhan's (commentary singers), the flute player and the conch blower will be given leichandan (ritual chandan paste and flowers), betel

nuts and leaves and a cloth, and will be initiated. The drummer making his pung (mridanga) suspended from his neck and the sutras placing thive cymbals bepose them will pay obeisance to the idols of Govinda and Radha while still remaining in the assigned seats and the drummer will start playing in the 'raga macha'. After it the sutras will begin the singing of the raga. As soon as the pung starts the playing of the raga, the conch will be sounded.

The Raga of the Mridanga

-trakhra tenta then dhin

-trakhxa tenta ten ta etc.

Tori Basanta

Ta ri ta na ta na

Tata rita natana ri ri ri ri

Ta ri ta na ta na ri ri ri ri

Ta ri ri ri ri ri

Ta ritanatanariririri

Tata ritana tanariririri

Ta rita natana riririri

Ta riririri

Bahan

Nilotpala kamayugabatangsa

Shyamendranildyuti sm'gandhadeha:

Pitambaradhara ramani sukanta

Sohayang basantatorikashpurba

On completion, Ghor will be repeated.

As this song composed in Basanta Tori the singers in the time of Maharaj Bodhachandra could not sing it and they replaced it by the song in Lalit Raga which was popular in other places.

Lalit Raga

Ghor: Tariririritariri ri
Tariririri rinata na.

Panchom: Ta riri ta na ri ri ri
Tariri ri ri ri na ta na
Ta ri ri ta na ri ri ri
Ta ririririnatana

Drigha: Ta ri na ta na ta ri ri na ta na
Tariritana ri riri
Tariri ri ririnatanana
Ta ririri rita ririri
Ta ri ri ri ri ri na ta na

Bahon: Usashi keshcisya shangjyamatmano
Bidadhati shayanothittabatyashou
Bilulitalaka ballibritanana
Sulalita Lalita kathita budhei

After singing of the Raga they will proceed to Brindavan Baman (describing Brindavan) thus:

Bansobha atishei basanta samaye

Brikhyalatagan sobha nabapatranga rachaye
Yamuna puline Shyam sukhe chali jai
Ban sobha heri heri anand barai

Gopi Abhisar

Then the song of gopi abhisar is sung

Duitaal, 7-matra

It will begin in Bilambit and come to Madhyalaya, it is to be sung by the sutras only. But, if there is any good voiced gopis they will be allowed to W pleasure of the audience.

Sutra: Baraja kamini nabina bala
Chalila rangiya Chandraki mala
Kundala Ialita lambita hara
Charu dalita beni manohara
Bikasita kusum banamaye
Atma bondhugun gayegaye
Kamaki kamaki nayana chai
Gahana kanonegamana tai
Kunjara sadane poshiya range
Pailu SriRadha Govinda sange
Sakhir anuga nalina manas
Narpati Bhagyachandra ae aas

Thus performing the gopi abhisar and after having come before Shri Govinda (the idol), the gopis in the same way as they had come, will squat with

folded palms and sing the following song - 'Prarthana'. The gopis will remain at the south-east side their faces turning to the north and Govinda's face will turn to the east. The rest of the gopis will make a queue westwardly.

Prathana

Only the gopis will sing this song:

Gopi: Jai jai Nanda Nandana gopijana ballabha (Rajkumar)

Braja nayak nagar Shyam

Jai jai nabaghana kanti kalebara

Jai chita Mohan dham

Then the sutras (commentary singer) will sing the song of Mandalisajan (preparation and decoration of the pavilion). The gopis fall-in a line;

Sutra: Gopir kurana suni Shyam braj amani

Aarambhila raasleela mandali saj ai

Thus after the completion of the mandali (pavilion) the gopis will sing the following Prarthana again in Sara (singing without musical accompaniments).

Meghapunjanindibama bidudabha basak

Barhapucha charuchitra churachakra kamuka

Kronch pangti manchadibya lambi moti harak

Twanch jami Bhagyachandra pran nath Madhab

This song will be followed by the Aalap of the gopis in 'Shishir Raga', thus: -

Taririri ritana natana

Riririri ri ta ri riri

Taririririririri

Ritana natana ri ri ri ri ri

Taritanatanari ri ri

Ritanaririri ri ri ri

It will begin in the note scale of 'Sa' and then the scale will be changed to Pancham and re-sing from the beginning. In such songs beginning with such aalap 'Bahan' is usually omitted.

From the time of Shri Churachand Maharaj this song of 'Shishir Raga' was replaced by 'Kamod Raga' -

Kamod Raga

Tariririritananata naririririri

Tari ri ritaririri riri

Rita nanatana ririririri

Taritanatana ririri

Taririritana

Ritananatanariririri ri

Taririririri

Rita nana ta na ririririri

Taririri

Rita na natanari riri

ahon:

Bhartasamang pathasi hemabama

Payobiharcna saroruhani
Bichinanti sourabhamodamana
Kamod ragi kathita bidhei

Then the gopis will sing the following song in Dui-taal, 7-matra

Nrityati hari sange sasheswari
Nrityati haririha mohan rase

Then the following song will be sung by reciprocating between the sutras and the gopis.

Tanchap Taal

Song: Kachapi kabhi atratra mndange
Shamupad mudayati naba naba ninade
Nrityagati: kwapyasrutadrasta
Bidadhati sahayubati bhira ghamathane
Thei tata theiya ta tata theiya
Drimiki drimiki triki triki triki triki tha
Ethamudiyustaal Taranga –
Madhur badan -sarasija -kul - kalita

Note: In the raas leela of commoners this Tanchap comes after Mel. Then the following song will be sung first by the gopis and the sutras reciprocating. As the Chali apheibi style of dancing is done with the song, it is called ‘Mel Apheibi’ also.

Duitaal, 7-matra

Sutra: Aaotare rituraj basanta

Malayanil bahata Sudhir

Kusum sugandh bigandhe

Nabin pallaba tahe sobha

Pushpagandhe alibrinda sobha

Then the song below is sung by the sutras reciprocating by the gopis: -

Tanchap, 4-matra

Sutra:Raas rashesori rajate

Radha Chandan charahita pangkaja gandha

Tin taal, Mel, 8-matra, Chali

Madhab sanga bardhita ranga

Puma manorath manmath sanga

While the following song is singing, the dancing will begin with Chali

Areibi and finish with Chali

Shyamal komal dibya sarir

Aalcritabakhyasi Nandakishor

Uthalala man math sindhuhillol

Kiye Radha Madhab , ei Radha Madhab

Madhab Madhab

Bhangi Achouba will follow this. The sutras and the flute will reciprocate; the gopis will only dance and no singing.

Rajmel, 7-matra

Sutra: Mridanga muraj baje tata theiya tata theiya. Baje

Nachata Radha Govinda brindavan makhe

Kusurn bakul phul punja punja sobhit bane

Btindavane rai kanhu khelan sakhi sange (pakhwaj manjira baje)

Sari sukpika bolala rasal

Kokil pancharn gal

Nachata ranga bahuka sang braj abadhugana sange

(aaj bari ki anand ki anand)

This song is now replace by the Bhangi song of Nityaraas, thus:

Mridanga muraj baje tata thei tatheiya baje. (This is abandoned)

Ta theiya theiya mridanga madhur baje

Sabahu jantra meli baje kartali aare

Raas mandali majhe

(Yaha pamchanana dwari Gopeshwor nam dhari)

Gopangganagana pada chale bhangi kari aare

Kiba se-e bhuru ye kari chalan madhuri

Kiba se-e angabhangi gamana bhangima

Kiba se-e netregati bijuri upama

Ta theiya theiya mridanga madhur baje

Sabahu jantra meli baje kartali aare

Then with the following song the ‘Champra Okpi’ style of dancing will be done

Chaturahra jati Ektaal (Tanchap)

4-matra, 1-beat, Madhyalaya

Sutra: Tata ta theiya tathei ya

Drigi drigi drigi drigi drigi drigi ta

Bahubidha shand rasalare

Baje Radha aalabani. Bahubidha

Tahe naba nata bararaj biraj are. Tata . . .

Nartini samaj. Tahe naba natabara . . .

Mumli baje. tahe naba natabara ...

Note: When the following song is sung the style of dancing to be done are *khujeng leibi, khurumba, champra hekpi* and *thang yanbi*.

Tishrajati, Ektaal, 6-matra, 2-beat, Madhyalaya

+ 2

Pung: Ira khit ghina ghara dhin dhen ta dhin dhen ta

Song

Sutra: Sabahu jantra mali baje kartali aare.

Note: *Chali areibi, Lengban paibi* etc. styles of dancing will be done along with the song below. The taal is the same as above.

Song

Sutra: Braja goyalini beidagadhi.

Beidagadhi aaherini. Braja goyalini

Kiba se -e hastapad yugera kapali

Nana tale nanagati bhubana mohini

Braja goyalini

Nam Chali style will be done with the following song.

Pung: khra khra takghin ghinta then

Song

Rambha tilotama kise ba gani.

Note: The above is from the old book. Later the following song replace it, but this new one is not found in books. But the replacement was not recent, it has long usage. It is –

Song

Sutra:Nader dani tum (tum) tadare dani

Odim tana dim tana derena deranum

Yalali yalali yalali yalali

Bina rabab mumj pakhwaj

Sol sahashra gopi ek Kanai nache

Note: At the following song the drumming will be in ‘Akhaibi’ style. The style of dancing will be Longlei Uplei with three times etc.

+ 2

Pung: khit ghinna gra dhin dhen ta dhin dhen ta

Song

Sutra:Saptasur tin gram shei raga satrish ragini

Meli gai brajaramani.

Sa Re Ga Ma Pa Dha Ni Sa

Sa Ni Dha Pa Ma Ga Re Sa

Kharaj gandhar Madhya pancham dheibat nikhad khad.

Baish aalap sutan unpanchas

Ekoish murshna gamaka panchdash.

Note: During the following song dancing will be done in the style of Nam Chali twice by doing the obverse and reverse position of hands. In the obverse position the right hand will dance while the left hand will be placed on the chest; in the reverse position the dancing will be done by the left hand while the right hand is placed on the chest.

Song

Sutra: Mallar kanatak nat kedar

Kamod bheirabi deshag gandhar.

Basanta malab Ramkeli sugunjari

Gouri gandhari tori aashabari

Bilabali marhatta mangal gunjari

Deshabarari supathmanjari.

Bilabali Madhabi koushilci pali lalita sindhura

Atoi ragini gana kare manohara. Madhabi

Note: When the following song is sung the gopis will resort to 'Ghat' ~ the feet will make 'Chakra' (circling) twice and it will be stopped in the standing position.

Song

Sutra: Daga maga daga maga dampha drimiki

Dimi pipi besuni sane.

Chalata chitragati manthara padayati

Madhab aharasa gane.

Then the following song all the forms of Chali will be danced in the Chali taal. Jat, Alangkar and sandh will be employed in the singing and will be repeated many times as long as the dancing continues and the dancing will be concluded with Uplei.

Sutra: Ta theiya theiya mridanga madhur baje

Sabahu jantra meli baje kartali aare.

Note: Many materials are borrowed from Nityaraas upto this stage to make a full and complete form of Bhangi. In old days the song for Bhangi was not long and so gurus tried to lengthen it and give a bigger form. Some information regarding it is given below:

Padmashree Guru Amubi narrated to this editor that he (Amubi) had been told by the late Ibemhal Devi (whom Guru Amubi called as Ichebema i.e. big sister) wife of the late Manbam Samden, Darbar Member, that a song with the word 'Laphu dhan Govinda tatraotatrao' was sung at the Bhangi dance in ancient times. 'On having this information I went to Smt. Ibemhal Devi of Wangkhei Lourebam Leirak, mother of Pandit Lourebam Iboyaima Singh and a grand daughter of Maharaj Nara Singh, and whom I knew already to enquire about it. She gladly told me the story and sang me the song

Lubadhhal Govindadas

Tanum derena dhimta dhimta (the full song of tanum)

... .. Tanana

She further told that the following song will follow by dancing in the style of Chali Arongbi, Longlei Uplei

Madhukar kata kata kadambini gayata

Dhilanga khit tata dhilanga khittata

The second line is to be sung from low to high pitch and vice versa again and again and at last it should be reverted to 'Madhukara'.

In vaishnav Padabali (published by the Basubati Sahitya Mandir) this is somewhat differently written in page 587, the difference is mainly in the last part, thus,

Kata kata padumini pancham gaota

Madhukar dharu shmti bhas

Madhukar milikata padumini gaota

Mugdhal Govindadas

Note: Teachers replaced the word 'Mugdhal' by 'Laphudhan' or 'Lubdhal'. The word 'Lubdhal' itself is Govindadas's word and it occurs in vaishnav Padavali and in the same book the word 'Padumini' is used in place of 'Kadambini' according to project work of Ms A Manorama Devi,

This is the Bhangi song sung in November, 1892 at the Raasleela in celebration of the coronation of the Sir Churachand Maharaj. This leela was played at the place of the late Rupchandra Sharma, the royal priest by installing the idol of Govinda at the leela pavilion. Dance practice was done at Sougaijam Balaram saba's home. The lead-dancer was Raj Kumar Chungoisana the daughter of Nara Singh Maharaj and Lourembam Ongbi Ibemhal Devi acted as Thourani i.e. Radha. The sutra singers were Rajkumari Thambalsana Devi, the mother of

Hangoibam Goshai Shamta, Chongtham Chaobi daughter of Chaonu Sana daughter of Nara Singh Maharaj and a Brahmin lady. The dance tutors were Guru Nityananda, Wangkhei Melei and Takhenchangbam Kanhai Shanna and the last man was very young at that time.

What was told by the old women is exactly reproduced as under-

Song

Sri Radha Govinda sange sakhigana Ghana nache (to be repeated)

Sukhada rajni bane Radha Madhav sange

Nachata kingkini baja

Sari suka pika bolata rasal

Kokil pancham gai. Sri Radha

(This song is sung repeatedly till the end of Bhangi).

As told by her then comes 'Nachata Nagari Nagar sange', 'Tata Tatheiya' and others one after another.

Note: The above Bhangi song had been recorded and documented by Jawaharlal Nehru Dance Academi as well as Manipur Dance College on 29/10/1970 as was sung by the old women.

When Bhangi ends we shall take up Krishna Nartan song. But the problem is that, as there is no artiste acting Krishna and in his place the idol of Krishna is placed in the pavilion and no Krishna dance can be done, the singing of the song is simply wastage of time. As such now the song is dropped.

Sutra, Gopi

Chalitaal

Shyamrup go Shyam rup ki madhuri herana

Her her pran sakhi he, abla pran sahela

Baka nayan chahani kemni pran sahene

Dinahina Bhagyachandra ae abhilashre

The next sequence will be Radha Nartan, in Duitaal, 7-matra. The sutra will sing and the gopis will reciprocate while dancing.

Song

Sutra: Chandrabadani nrityati mana mohini dhani. hai

Chandrabadani mriginayani brindabaneshwari raita bhal

Tahe ati nachata gati ati bhale

Aajrajani bate rupe raita bhala birajishe

Rai nabin nabin sribrindavane kariyashe aal

Braj asubala tarkamala mandali badha saj ali. Hai hai

Sangahi jeman madan mohan kiye Ghana soudamini

Baraja bamita sange sucharita nachata sukhada jamini. Hai hai ...

Bisharn taal sakhi sujajghananajhanana baori

Bahuk sange nachata range madhur madhur gaori. Hai hai ...

Kahata aanand Sri Radha Govinda heri ananga bhulala

Sempamadhuri heri Bhagyachandra (Singh) rahata prem bibhoi. Hai hai ..

Radha madhab -rup- anupama heri kata muruchi ananga

Note: While thus singing Radha Nartan by the sutra and the gopis also reciprocating still dancing, Radha -Govinda (idols) in the revolving Chakra (seat) will rotate to the rhythm. After this the sequence of Phagu-Khel will come. In it

the following song will be sung in Duitaal, 7-matra. The gopis will hold the leaf - bowl of aber (coloured powder) and dance with the right hand. If a queen or a princess act the Makokchingbi (lead-dancer) a silver bowl will be used as powder container. This song will also be sung by the sutra reciprocating by the gopis:-

Song:

Dekhata ranga duhuka sang

Phagnya rang bhariya

Bajata change bina upanga

Baje pakhwaj sakhiya

(1) Ure aabir bhari gulal

Lal baraj bhumiya

(2) Gagan lal kampataal

Lal lalri sangiya

(3) Nyar nyari pyar pyari

Marat pichkariya

(4) Nache goyali bahu pasari

Jai jai jai baliya

(5) Kokil nad bhramar sabd

Nachata lal sakhiya

(6) DinhulalVeishnavdas

Magat charan dhuliya

Note: The ‘mots’ style of movements) of the old days may be rather incompitable to the Manipuri rendering of the revelant songs. Therefore, it will be nice and appropriate if the ‘mots’ are done in accordance with the song. The real meaning

and spirit of the 'mot' demands it. The adjustment will not be detrimental to the main theme and purpose as it is done with full devotion to and service of Govindajee.

Then the above mentioned song will be sung in Ek-taal and chaturshra jati by the sutra reciprocating by the gopis while still dancing-

Song

- (1) Bhar pichkari piyamukh mari
Akhiyan *Du : kheri hamari
- (2) Kehu kehu mare badan nehari
Nagar aabir le -e karbhari
Hasi hasi madhab badan nehari
Hasi sundari man manmath range
Deota nagari nagar ange
Jai jai bhuban bijayini Radha
- (3) Brindavan tarulata sari suka arun bhas
Arunita Yamuna nir/neer banchita Udhabdas

Next, the sutra will sing the following song and the gopis will reciprocate. They will dance in Chali Areibi. The song refers to Krishna's searching of Chandrabali. At the leela of Govinda's precincts as the role of Govinda absent, the gopis' dance only will be shown.

Song

Sutra:Slishyati kamapi chumbati kamapi ramayati ramam

Pashyati shasmita champaramparamanugashati bamam

(1) Sri Jaydev bhanitamidambhut keshab kelirahashyam
Bipinabinodkala balitang bitnotu subhani yashsam

Then Chandrabali will dance and all the gopis will remain sitting. As before, the sutra and the gopis will reciprocate songs-

Song

Sutra: Dekh Chandrabali Sangc Banamali

Mohan nachaye hange
Koti chandrajini much sulabni
Heri mumchi ananga.

The song below will be sung by the sutra alone with the gopis. Here Chandrabali will continue her dance still.

Song

Sutra: Satkoti gopi sange raasbilase (2)

Tarmadhye Chandrabali karile nartan
Chandrabali nartan dekhi prcm bhase hari

The following song also will be sung by the sutra without the gopis. It describes the resentment of Radha

Song

Sutra: Sadharan prem dekhi sarbabatra samta

Radhar kutil prem hael bamta
Krodh kari raas sarigela maan kari
Tare na dekhiya eha byalcul srihari

Then the sutra will proceed to the following song in the former manner.

Gopiganer raasnriya mandali sariya

Radha chahi bane phire bilap kariya

Then this sloka (stanza) is recited:-

Kan gsarirapi sangsarbasnabandha shringkhalam

Radhamadhai hridaye tatyaj brajasundari (1)

Etastatastamanusriya Radhikamanangaban bran khinnamanas:

Kritanutap: sa kalindanandini tatastakunje bishad madhab:

Then, the following song will be sung as a part of the ‘Sara’ sequence-

Sutra:Taha binu masleela nahi (1) bhai mane

Shat koti gopi nahe kam nirbabapane

The song below will be sung to make ‘Sara’ sequence. The sutra will smg and the gopis will remain sitting still.

Song

Sutra: Sakhir bachan suni maan bhel abasan

Maan janit duzkha saba dur gel

Kata such ratikrira duhujan kare

Radha Madhav bahu anand bhare

Note: The above is the old form, but at present the following song has replace it.

This is the song of commoner’s raas.

Song

Sutra:Kalar heiya dhani rai

Dharni upare pranbandhu pare dekhi

Rai bam kare dhan‘ uth bali

Tabahu nagar anchaie jhapiya heri bibhore

Radha Madhab duhu manorath pure

Next, 'Jugal Rup Baman' (depiction of two some posture) will be sung.

The gopis will stand up and dance. The sutra and the gopis will sing together. Chali dance will be done.

Tintaal macha, 7-matra

Jai jai kunja raj rani
Srinander nandan bhanukishori
Jen ghana soudamini. Jai
Neel - pitambar sriange sunder
Duhu kanti duhu sobha
Katite kingkini kare kini kini .
Bhakter manlobha
Charan upare sonar nupur
Runu jhunu runu baje
Ta suni anand rai Ramanand
Nahi bhei lok laje. Jai ...

Next, the song "Swadhin" will be sung. As the gopis cannot do ritual service for the idols i.e Govinda and Radha, the Brahmin srevait will do the service in place of the gopis, at relevant times. The gopis can give the service of fanning with the 'chamar'. Whenever the Brahmin goes for service two gopis will come in and bow down regarding that the service in being done by the gopis themselves.

Duitaal, 7-matra

Ratirana absane beithal duhu jane
Besh bhusan karu saje
Seba para sakhigana duhu jan seban

Bujhiya samei sab kaje
Kae sakhi harshita de -e jal subasita
Kae sakhi chamare tulai
Gathiya maltimala parailu duhugala
Kae sakhi tambul yo gai
Radha Krishna Sricharane mridu mridu sambahane
Kae sakhi manorath pure
Kah kavisekhar raikanhu sundar
Kabe hab nayan gochar

Note: Then the gopis will kneel down, join their palms and sing the following 'Prarthana' (prayer) in 'Sara' (with accompaniment of musical instruments). For this song time-beating may be done in 'Tintaal Achouba'. The general avoidance of way of the time~beating may be due to its intricacy.

Geet (song)

Gopi: Jai jai Sri Krishnachandra dayamei

Na sariha abhagini rakhah juban
Ha Govinda kripasindhu
Bhadra Singh pranbandhu
Nara Singh hridayer indu
Ha ha nath dinna bandhu
Karuneika sindhu

Note: After this the song 'Jai Radha Madhab keli bilashang' mentioned before, will be sung as was done before.

The gopis will stand up and dance. The sutra and the gopis will sing in reciprocal way. On concluding this dancing, the dancing of “Khurumba Bhangi Pareng” will be taken up. The sutra will sing the song and the gopis will reciprocate while still dancing.

Khurumba bhangi pareng

Raj mel, Duitaal

Sutra: Raas ranga sthalla par masu shitalla

Sahachari gana tahi geri. Raas

(1) Bajnantra karu ke-li. Raas ...

Duhu mukho chahi pai pannanand. Raas...

Tara majhe chandki sobhe

Ambare kise ba gone

Her dekh gagan chande

Tate Malina aashe kiba

Kenei bat ulna dibe

Gagan chand eka chande

(2) (Ekaldhraya) Her dekh raasthale

Dui chand udei hael. Akalangk

Note: Next, the following song will be sung in the rhythm of ‘Tanchap Taal’ -

Song

Sutra: Rangini rai rangi ye Shyam rai

Duhe duhu chai duhu muchkai

Bhale suksari bale shyam jai kishori (Pi)

Gun gun gun gun sore bhramar bhramari

Pich pasari nache maur mauri 2

Amanjugal uaita nalta leman

Note: Then the following song will be sung in the rhythm of “Tanchap Achouba”

Song, Tanchap

Sutra: Jemni gai temni baje

Madhur madhur thani aare. Jemni gai ...

(Sri raas mandali majhe)

(1) Gai khambwaj ragini

Tadriga tadriga tho driga driga ta

Bhale bhale taal misayc. Ta driga . . .

Tapanasuta -tatapulinbane Kusum sugandha Malaya pabane. (1)

Brikhya dale suka sari

Shyam jai kishori

Note: After finishing dancing in the style of ‘Khurumba Pareng ‘, the Pushpaani (floral offering) will be done. For it the following song will be done. For it the following song will be sung in either Duitaal, 7-matra or in Mel Tancharhythm. In case of Raas leela of Govinda temple singing in Me1 Tanchap has been in vogue. The sutra will sing reciprocating by the gopis-

Song

Sutra: Ac pushpanjali aman bansha puri

Samarpilu duhari charane

Prati janme janmejeevane mame

Na sariha sricharane

2.3 Dance Sequences of Nitya Raas¹⁷

1) Nitya Ras Start with Raaga Macha:

(*Raaga Macha*)¹⁸ on pung or drum by the Sutradhar¹⁹ initiating the Raas.

Raaga Macha:

Matra: 8, Tantha (Beat): 1, Haidokpa (offbeat): 1, Mayai oiba laya (Medium rhythm)

Punglon:

+		0					
	-	-	-	Trakhra	Ten	Taa	Then
	Dhin	-	-	Thrakhra	Ten	Taa	Then
	Tak	-	-	Trakhra	Ten	Taa	Then
+					0		
	-	-	-	Khara	Ten	Taa	Then
	Dhin	-	-	Khara	Ten	Taa	Ten
	Tak	-	-	Khara	Ten	Taa	Then

(*Athuba* or Dhrut laya or Fast Rhythm)

+		0				
	Dhin	-		Khra	Khra	
	Ten	Taa		Then	-	
	Dhin	-		Khra	Khra	

¹⁷ Kh. Khoni, (2016). Nitya and Divyaras, Lamyamba Printers, Imphal, Konung Lampak-795001.

¹⁸ Ph. Iboton, (2005). *Manipuri Ras amasung Atei Krishna Lilashing*, 15 June, 2005, Imphal (p.108) p.108 to 112.

¹⁹ Sutradhar- Drumer of Ras Lila or One Who Play Drum in Ras Lila.

Ten Taa		Then -	
Dhin -		Tang -	
Khit -		Tang Khit	
Ta Taa		Khit Tang	
Khit Taa		Ta Khit	
Tang -		Gina Gra	
Ghin Ta		Ta Chin	
Ta Ta		Chin Ta	
Then -		- -	
Dhin -		- -	
Ten -		- -	
Taa -		- -	
Tang			

Song:

2) Raaga Alaap²⁰ sung by the Sutradhari

Ta na na na.....

3) Brinda Vernan: Three kinds of Brindavan vernan.

(This song is sung without any musical rhythm or Taal)

Manipuri version: *Kari haini brindavangi phajabase...*

Bangla version: Mori kiye oporupo brindavan sobha...

Eng. Trans: How beautiful Brindavan is. Flowers and fruits bedeck the environment with the six seasons serving the region and ascetics and scholars could not compare it with other in beauty.

²⁰ Raaga Aloap- Name of Raaga sing by vocalist of Ras lila.

Song:

Brindavan²¹ Vernan: Three kind of Brindavan Varnan

Manipuri version:*Kayadabu nighthiriba Brindavan pukning huna phajare...*

Bangla version: Kimadhuri brindavan sobhare ...

Eng. Trans: How beautiful and charming is this place Brindavan. It charms the sacred practitioners of the religion, it charms even the God Indra, and it charms everybody. How do creepers cling to the young trees? The Brindavan forest with five crosses in breadth is charmed by Shree Krishna.

Taal:

Aara, Matra: 8, Tantha (beat): 1, Haidokpa (offbeat): 1, Mayai oiba laya
(Medium rhythm)

Punglon:

+	0
Khit Khra Tagin Dhin	- Dhen Dhin Ginagra
Dhin Khra Tagin Dhin	- Tat Tang -

(Athaba or release)

Khita Takhit Tata Khita	Takgin Daddhen Dat Dhen
-------------------------	-------------------------

Brindavan Vernan:

Manipuri version: *Ningthiraba Brindavan mani mandirna ngalli...*

Bangla version: Shreeman madhur Brindavan...

²¹Th Babu,(1982). *Ras Purnima*, Vrindavan – Name of Ras Mandal (where we play Raslela) Sangeet Natak Academy, New Delhi. p. 193.

Eng. Trans: Beautiful temples of jewels bedeck the forest. Jewel thorn is placed where the Sakhis including Lalita begin the sport of the divine.

Taal:

Surphak, Matra:10, *Tantha* (beat): 3, *Haidokpa*: 2

Punglon:

+ 0 2 3 0

|Khrang -| - Ginagra| Dhin Ginagra | Dhin Tata | Tata Tata ||

Or

| Dhin Ten | Tang Ginagra | Dhin Ginagra | Dhin Ten | Tang Ginagra ||

(The following musical phrase is played at every beginning song as repeated)

+ 0 2 3 0

|Dhan Dha | Dhan Tang | - Dhan | Tal Khitta | Gina Gina||

+ 0 2 3 0

|Dhandhan Dhantang| Dhan Tatakitta| Ginagina Dhandha| Dhantang Dhan|
Tatakhta Ginagina|

|Khitentatak Khitentatak| Khrang Dhe| Khitentatak Khitentatak| Khrang
Dhe| Khitentatak Khrang|

|Dhantata Kitatakhith| Tangtata Khitakhith| Dhantata Khitatakhith| Tangtata
Khitakhith| Dhantang Dhantang|

|Tatata Khitakhith| Dhentadhen Tadhen| Tatakhta Ginagina| Dhentadhe
Tadhen| Tatakhta Ginagina| Dhen||

4) Vaisnav Vandana²²:

²² Th. Babu, (1980).*Ras Prurnima*, Sangeet Natak Academy, New Delhi. p. 198.

Manipuri version:*Mapham asida nigthraba Shri Radha Govinda animakna gopising loinana...*

Bangla version: Atra sada birajmaan...

Eng. Trans: At this place where Shree Krishna and Radha along with the Gopis throng this jewel temple, surrounded by lights and there Nritya Raas is being chanted and played and that the p layers beg the audience to forgive any mistake committed in the act.

5) Andana Sloka:

Manipuri version:*Chandana hakchangda ningthina thollaba...*

Bangla version: Chandan nanga lifto divya raas keli karkang...

Eng. Trans: Oh chandan bedecked body of the lord and master of the dance! The one who holds the flute dressed in the best of costumes with peacock feathers in headgear that shine spreading grace and beneficence. The lowly Ghagyachandra pays obeisance to the lord Govinda.

6) Sutra Geet (Sutra Song):

Manipuri version:*Ibungogi yumda cheple ningthiba Sri Krishnada...*

Bangla version: Nija grihe karal jadurai...

Eng. Trans: The great lord Shri Krishna was asleep in His HOME. Crowds had arrived at his residence. The father king Nanda had finished the morning meal. The rest of the attendants had returned to their homes. Everybody in the palace had been quite. All living things had gone back to their respective habitats. When the peacocks do sing, the Bhakta Govinda Das is pleased.

7) Krishna Abhisar ²³

Song:

Manipuri version: *Leigi umangda lei mayam leika phanna shatle...*

Bangla version: Kanana kunje kusum prakash...

Eng. Trans: The flower in the forest had begun to bloom. The parrots and magpies do sing beautifully. Bees both male and female doth play, the nectar of the flowers embolden the bees. The free Krishna roams the place and His anklets produce a sinuous tone.

Taal: Men Bhusna, Matra: 14, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2, *Mayai oiba laya* (Medium rhythm)

8) Punglon:

+ 2 0 0
|Khit - Ten - | Dhin --| Gina Gara Dhen - | Ta Ghin - |
|Thin – Ten - | Dhin - - | Ghin Tat Ten - | Tak - - |

Punglon Akhaiba (breakup music to start another pattern of punglon or rhythm)

+ 2 0 0
|Dhen Ghin Ten Taa| Khit Gina Gra| Dhen Ghin Ten Taa | Khit Khra Khra|
|Then Khit Tak Khit| Then Khit - | Gina Gra Dhen - | Tat Tat - |

Song:

Manipuri version: *Maphamduda chatle maning tamba Krishnana...*

+ 2 0 0
|Tak - Khra Khra | Tak Khra Khra | Tak – Khra Khra | Tak Khra Khra|
|Tak - Khra Khra| Tak Khra Khra | Tak – Tak - | Tang - - |

²³ UrmikaMaibam, (2010). *A Study on the Stages Performance of Maharas*, Project Reprt, Submitted to the Dance Dept. (M.U.), p.17.

- - Gina Gra	Dhin Gina Gra	Dhin -Gina Gra	Dhin Ghina Gra
Dhin - Gina Gra	Dhin Gina Gra	Dhin -Dhin	Tang - -
- - Dhen Tang	Tat Tat Tat	Tat – Dhen Tang	Tat Tat Tat
Tat - Dhen Ghin	Ghin Dhen Ghin	Ghin – Dhen Ghin	Ghin Dhen
Ghin			
Ghin – Dhen Taa	Dhin Dhen Ta	Dhin – Dhen Ta\ Dhin Tang -	
 Dhin – Dhen Taa | Dhin Dhen Ta | Dhin – Dhen Ta | Dhin Tang - |

(**Note:** The additional *Punglong* or drum sequences with dance pattern were included by Oja Khaidem Lokeshore)

Punglong Akhaiba:

+ 2 0 0
 |Dhen Ghin Ten Taa | Khit Gina Gra | Dhen Ghin Ten Taa| Khit Khra Khra|
 |Then Khit Tak Khit | Then Khit - | Gina Gra Dhen - | Tat Tat -|

Punglong Khaidokpa:

+ 0
 |Dhin Dhen Khi Taa |Tak – Then Ginagra |

Longlei- Uplei:

+ 0
 |Ghinta Tenta Khita Tenta | Khita Taghin Tata Khita|
 |Khitra Graghin Takghin Thet | Dhen - - -|

9) Punglong Jagoi²⁴:

²⁴A. Manorama Devi, (2009-10).*Punglon Jagoi*, Project Report to the Dept. of Dance (M.U.),p. 82.

Taal: Menkup, Matra: 12, *Tantha* (beat): 1,

Haidokpa (offbeat):1, Vilambit

+ 0

|Dhen -Taa Taa Dhen - | Tat Tat Taa Tang - |

|Khit – Ta – Dhen - | - Tra Gra Ghinang - - || 2||

|Dhin – Dhin – Dhen - | - Tra Gra Ghinang - - ||2||

+ 0

|Dhin Dhen Khit Taa | Tak – Then Ginagra | (repeat)

Song: 1 Menkup, 6 Matra – 1 Beat, 1 Off

Manipuri version:*Ningthiba chairungda kundo naiyina hai humle...*

Bangla version: Chanchalla kundala lalita kapola...

Eng. Trans: On side of His beautiful cheeks, the kundo nayin earrings sway. At His lean waist the golden clothes shine like lightning. The anklets murmur the runu jhunu sound.

Taal: Duitall, Matra: 12, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2

Punglon:

+ 2 0 0

|Dhin Tra Gra| Dhin Tang - | - - Tat | - Then Taa || 8 ||

19) Song: Krishna Kunjada Thungba

Manipuri version:*Mani nopurna runu jhunu...*

+ 2 0 0

|Dhin Tra Gra | Dhin Taa Taa | Tang - - | Taa Then - |

|Dhin Tra Khra | Dhin Tra Khra| Dhin Tra Khra | Dhin Dhen - |

|Dhin Tra Khra | Dhin Tra Khra| Dhin Tra Khra | Dhin Dhen - |

|Dhin Tra Gra | Dhin Tang - | Khit Tra Khra | Ta Then - |

|Dhin Tra Gra | Dhin Tang - | - - - | Ta Then - |

| Dhin Tra Gra | Dhin Tang - | Khit Tra Khra | Ta Then - |

(*Akhaiba* or breakoff musical phrase)

+ 2 0 0

|Dhin – Dhen | Khit Ta - | Tak - - - | - - - |

Song:

Manipuri version: *Samu yaisagi khongthang ngamjaba, lonna chatpada...*

Bangla version: Gajapati...

Eng. Trans: Whose steps belittle the gait of the elephant whose moving body is bedecked with décor of the jewels? The quality of the Raas mandal needs no praise, that its beauty is spellbound. The Lord Mahadeva is the guard of the door. The Lord Kama swoons at the sight and Govinda Das sings the rasa.

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon:

+ 0

|Dhin – Ten | Tak Ghin Dhen|

Song:

Manipuri version: *Maphamduda Mahadevna mata kuina thong ngaki...*

+ 0

||Dhin Tata Tata | Tak Dhanta Dhanta|

|Dhingina Dhenghin Tata Khita | Khrakhra Taghin Tata Khita | Dhan
Tadhan | Taa Dhan Dhe - |

|Ginagra Dhenta Ginagra Dhenta | Ginagra Dhenta Ghinghin Tat | Trang -
| Tang - - - |

Note: Thus Brinda plucks the flowers and offers to Lord Krishna. All the beautiful flowers had been inlaid into the bed and they together prepare the bed of flowers.

14) Song

Manipuri version: *Lambi yengbada nungnangduna warene thawai...*

Bangla version: Pathaheri aakul...

Eng. Trans.: Looking at all the four directions, thinking about the lady who is still absent, the Lord throws away the flowers. All those worn out flowers were also thrown away. Softer than the lotus, what is the use? She had not come! The heart is full of here and Govindadas looks at all directions. At this very moment she is not present.

Taal: Mentanchap, Matra: 14, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2, *Mayai oiba laya* (Medium rhythm)

Punglon:

+ 2 0 0

|Dhin – Then Taa | Taa Then Taa | Tak Ginagra Dhen Taa | Dhin Dhen Taa|

With the sound of “la” of the word ‘*lambi yengbada...*’ the following punglon is played.

+ 2 0 0

|Dhen Dhin Ten Taa | Khit Gina Gra | Dhen Ghin Ten Taa | Khit Khra Khra|
| Then Khit Taa Khit | Then Khit - | Gina Gra Dhen - | Tat Ta - |

Krishna Ukta (Dialogue) ²⁶

Manipuri version:*Hey Brinde houjik eina kari upai tausige...*

Eng. Trans: Hey Brinde what steps are to be taken? I know not whether the elders prevented here coming, but my heart is heavy at the sight of the flower bed.

Brinda Ukta (Slok or Geet)

Manipuri version:*Hey Ibungo nungi bashina marol ahum sumhatpa ngambani,...*

Eng. Trans: Having realized that, the elders had slept, Shreemati Radha slowly gets up from her bed.

Gopi Abhisar

Song

Manipuri version: *Samu khongthang ngamjabi...*

Bangla version: *Chalu gaja gamini...*

Eng. Trans: She moves more graceful than the gait of the elephant. She searches slowly for the place where Krishna is. The sight of her movement steals the heart. Beautiful gold coloured body is dressed by the green clothes.

Taal: Aara, Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1, *Mayai oiba laya* (Medium laya)

Punglon:

²⁶ Urmika Maibam,(2010). Krishna Ukta (Dialogue), Project Report, Submitted to the Dept. of Dance (M.U).p.19

+ 0

|Khit Khra Taghin Dhin | - Dhen Dhin Ginagra |

| Dhin Khra Taghin Dhin | - Tat Tang - |

With the sound “*ngam*” of *ngamjabi* the following shall be play

+ 0

|Khita Takhit Tata Khita | Takghin Datdhen Dhet Dhen |

Song:

Manipuri version:*Samugi khongthang ngamjana lenglakte...*

Bangla version: Kunjara bara ...

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1, *Mayai oiba laya*

(Medium rhythm)

Punglon:

+ 0

| Dhin – Tgen | Tak Ghin Dhen|

Song:

Manipuri version:*Ningthibi Radhana lenglakpa ubada Govindadasna thagatchari...*

+ 0

|Dhin Tata Tata | Tak Dhanta Dhanta|

Athaba Punglon (Release)

+

0

|Dhin Ginagra Dhen | Dhin Ginagra Dhen |

|Dhin Ginagra Dhen | Gin Dhat Dhen |

| Taghin |

Krishna Ukta (Dialogue)

Manipuri version: *Lok-o ibemma chanarabi...*

Eng. Trans: Do come Lady, dear, You are the heart of the heart. My heart has been stolen by you, when I search for you, you had come and so am I pleased.

Radha Ukta (Dialogue)

Manipuri version: *Tabiyu ibungo chabada, hippada....*

Eng. Translation: Hear dear Lord, in my life when I eat or sleep, I do not lose a single grain of your thought, let me not return to my home, that I am the scandal subject, I do not fear anyone now.

Sutra Song

Manipuri version: *Chiklaba kunjada tinnar Radha Shyam...*

Bangla version: Nibhrita nikunja Milan bara kan...

Eng. Trans: at this silent bower, the Lord Shyam unites with the Lady Radha. Both have their wishes fulfilled. Both drink the nectar of each other's love. As the rain birds unite their hearts mingle. Both bodies are entwined. Both souls are one, Govindadas sings the sweet rasa. Both the Lord and the Lady complete the Sringara Rasa and change their clothers.

(**Note:** At this area "Sambhog" exists)

Manipuri version: *Lalitana panna seva taure...*

Bangla version: Lalita bitika dhore...

Eng. Trans: Lalita serves betel. Bisakha serves a new set clothes. Suchitra presents a garland of flowers. Champakalata serves with a fan. Tunga Vidya brings new victuals. Indurekha brings sweets, (Note: Here “Swadhin” exists)

Sutra Geet

Manipiri version: *Kayada ningthjariba sakhigi prem...*

Bangla version: Bala leiya mari jai sakhi prem...

Eng. Trans: How beautiful is the love of the Sakhis. Sakhis prem is a wonderful thing. To serves the Lord at the Kunja shines like the wrought gold, no comparison is possible.

Taal: Chali, Matra: 8, *Tantha* (beat): 2, *Haidokpa* (offbeat): 3.

Punglon:

+ 0 2 3

| Dhen Tak | Ghin Then | Tak Dhen | Ginagra Dhenta |

The following musical phrase is played at every beginning of the song repeated.

Akhaiba

+ 0 2 3

| Khita Takhit | Tata Khita | Takghin Datdhen | Dat Dhen |

Song:

Manipuri version: *Jay oire Kunjada Radha Krishnana...*

Bangla version: Jaya jaya Kunjaraj rani...

Eng. Trans: Victory is to Lord Krishna and lady Radha at the Kunja, Shree Nanda's son. Brishabhanu's daughter, when the rain doth emerge, lightening shines.

Taal: Tintaal, Matra: 14, *Tantha* (beat): 3, *Haidokpa* (offbeat):1, *Mayai oiba laya* (Medium laya)

Punglon:

+ 0 2 3

| Dhin - | Then Ten Taa | Tak Khit – Dhen | Tak Ghin Dhen Ginagra |

At the beginning of the repeated musical phrase, there is a breakoff musical phrase as follow.

+ 0 2 3

| Dhin - | Then Ten Taa | Ten Tang Khit Tak | Ten Tang Khit Khrakhra |

| Tak - | Then Ten Taa | Tak Gina Gra Dhen | Tang Ghin Thet - |

| Dhen |

Brinda Ukta (Dialogue)²⁷

Manipuri version:*Hey chonga, tenawa, kokil laba amom...*

Eng. Trans: The magpies, the parrots, the cuckoo birds male and female sing the praise of Radha and Krishna. Both male and female peacock raise your feathers and dance round and round. Just like dancing Radha and Krishna, do dance away.

Jugol Rup Prathana

Manipuri version:*Yengune ita Shree Radha Govindagi ningthiba phajaba murti...*

²⁷ The Babu, (1980). *Ras Purnima*, sponsored by Sanget Natak Academy, p. 303.

Eng. Trans: Look oh dear mate, Shree Radha Govinda's beautiful image. It is like the golden creeper on the Toman tree. When the new rain emerges, the lightning shines. Both do not another, both are equal in beauty. It is like blue water lily and the champaka flower. I do praise both Radha Krishna.

Taal: Mentanchap, Matra: 14, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2, *Mayai oiba laya* (Medium rhythm)

Punglon:

+ 2 0 0
 | Khit – Ten - | Dhin - - | Gina Gara Dhen – m| Tat Ghin - |
 | Dhin – Ten - | Dhin - - | Ghin Tat Ten - | Tak - - |

At every repeat of the beginning phrases of the song, there is breakoff musical phrase.

Akhaiba

+ 2 0 0
 | Then Khit Tak Khit | Then Khit - | Gina Gara Dhen - | Tat Tat - |

Prathana (Song):

Manipuri version: *Charanbu natana eikhoigi pukning ase ate lama pamjadare...*

Eng. Trans: With only the sole of your feet, please do bind us to your feet. For every birth, let us be your slave. We have dedicated our life to you. Shree Radha Govinda, please us to your feet.

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa*(offbeat): 1, *Mayai oiba laya* (Medium rhythm)

Punglon:

+ 0 2 3

| Dhin Ten | - Tata | Tak Ten | Tak Khrakhra |

| Tak Ten | - Tata | Takkhit Tadhin | Tadhin Dhenta |

At the line “*Shree charanda thambiyu*” the following musicals is played and act as a break off.

| Tatta Tenta | Khita | Takghina Gradhen | Taghin Thet |

| Dhen |

Gopi Lenthokpa

Manipuri version: *Shri-rupo manjurinachingbi chaanarabi sakhisingna rasalila...*

Eng. Trans: Shree Rupamanjuri and other begins the Raas Lila, Brindadevi distributes the instruments the raag ragini are sung without a note of blemish. Shree Radha Govinda shines in the middle surrounded by the Sakhis. The humble Bhagyachandra cherishes the Rasa, under the Gopi Bhava, one enters the world of the Lord and the lady.

Tall: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat):1

Punglon:

+ 0 2 3

|Dhin Ten | - Tata | Takhit Tadhin | Taghin Dhenta |

After every pada, there is a breakoff musical phrase as follows.

+ 0 2 3

|Tatta Tenta | Khita Tenta | Tagina Gradhen | Taghin Tat|

(Sanak Raga)

Jagoi Mapop

Manipuri version:*Nungaina sanari Shree Radha Krishnaga loinana...*

Eng. Trans: Pleasant amour is the play with Shree Radha Khrishna. Both are beautiful without compare, what a beauty. Blue jewel is mixed with gold. The flower bedecked Brindavan is so enticing of the hearts that on the bank of Yamuna, with the Sakhis they sport.

Taal: Tintaal Macha, Matra: 14, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1, *Mayai oiba laya* (Medium rhythm)

Punglon:

+ 0 2 3
| - - | - - Ten Taa | Tak Khit – Dhen | Tak Ghin Dhen Ginagra |
| Dhin - | Then – Ten Taa | Tak Khit – Dhen | Tak Ghin Dhen Ginagra |

Punglon Akhaiba (Breakoff Musical Phrase)

+ 0 2 3
|Dhin - | Then Ten Ta | Ginagra Dhenta Ginagra Dhenta | Ginagra Dhenta
Ghinghin Tak|

Song:

Manipuri version:*Khutka khutka painaduna ningthina kiore....*

Eng. Trans: Holding hands they circle, the ladies dance, the Lord joins. All the musical instruments are played with the appropriate songs sung, what harmony, what melody.

Taal: Menbhusna, Matra: 14, *Tantha* (beat): 2 *Haidokpa* (offbeat): 2, *Mayai oiba laya* (Medium rhythm)

Punglon:

+ 0 0 2

|Dhen - - - | - - - | - - Tak Tren| Khit Khra Khra |

| Tak Ghin Dhin - | Dhen Ta - | Dhen – Tak Tren | Khit Khra Khra |

At the end of the song “*swara chana sakle*” there is a breakoff musical phrase.

+ 0 0 2

|Ten Taa Then - | Dhin Gin Gara | Dhen Ta Dhen - | Taa Taa - |

Song:

Manipuri version: *Khutka khutka painaduna ningthina kiore...*

Eng. Trans: Holding hands they circle, the ladies dance, the Lord joins. All the musical instruments are played with the appropriate songs sung, what harmony, what melody.

Taal: Menbhusna, Matra: 14, *Tantha* (beat): 2 *Haidokpa* (offbeat): 2, *Mayai oiba laya* (Medium rhythm)

Punglon:

+ 0 0 2

|Dhen - - - | - - - | - - Tak Tren || Khit Khra Khra|

|Tak Gin Dhin - | Dhen Ta - | Dhen – Tak Tren | Khit Khra Khra |

First musical phrases that accompanies the following interpretive dance (*Jagoi Mot*) sequences.

Seigonaba punglon

+ 0
|Trat – Taa - | Dhin - Dhen - |
|Ghin Taa Tang- | Khit Taa Khit - |
| - Grat – Taa | Then – Then |
|Taa Khra Khra - | Dhen - - - |

Sutra Song:

+ 0
|Dhin – Dhen - | Then Trakhra Tak _ |
|Ten Tak Ghen Dhen | Tak Ghin Tang - |
| - Khrakhra Khrakhra Khrakhra | Tak - - - |
| Tattat Taa Tattat Taa | Tattat Taa Tang -|

The Gopis will repeat the first *seignonaba punglon*, *Jagoi Mot*.

Sutra Song:

Third Seignonaba Punglon, (Jagoi Mot)

+ 0
| Dhin – Dhin - | Tang – Khit - |
| Tat Ta Khit Taa | Taa Khit Ta - |
| Dhin Tragra Dhin Tagra | Dhin Tagra Dhin Tragra |
| Dhin – Tean Taa | Tak Khit Tat - |

|Tren – Tak - | Dhin Dhin Tang - |

+ 0

|Taa – Dhin - | Taa – Dhin - |

Punglon Khaidokpa (Breakoff Musical Phrase)

+ 0

|Dhin Dhen Khit Taa | Tak - - Dhenta |

Sutra Song:

Manipuri Version: *Gopisingna Taal thai Jagoi sai Radha Krishnana Tadhing tadhing haiduna yeire*

Taal : Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat) : 1

+ 0 2 3

| Tang Khit | - Khrakhra | Tak Dh | Dhen Taa |

Punglon Akhaiba

+ 0 2 3

|Dhin Dhen | Khit Taa | - Tak | - - |

Sutra song:

Manipuri version: *Tadhik tadhik dhikitini swarda tatadhing tatadhin.*

Sixth Seigonaba Punglon (Jagoi Mot)

+ 0

|Taa – Dhin - | Taa – Dhin - |

|Ghin Tat Tat Tat | Ten – Tak - |

Dhin Dhin Trakhra Tenta	Tang – Khit Taa
Dhantra Gradhan Trakhra Dhenta	Dhen - - -
Ghinta Ten – Tak	Khita Ten – Tak
Takhit Taghin Tata Khita	Tat - - -
Ten – Dhin -	Tne – Dhin -
Dhantra Gradhan Trakhra Dhenta	Dhen - - -
Taa Taa – Dhin	Taa Taa Dhin Ginagra

Song:

Manipuri version: *Khujiga khingkiniga aneegi makholna nilliba ...*

Eng. Trans: The tingle of the bangles and anklets merge. The rhythm murmurs and how wonderful is the dance of Radha and Krishna. The stable lightning shines as one. Every moment is the light of lightning. The water and its waves flow, without and individual mind or ego. No aims and objectives of both are show. The only aim is the emergence of the new rain, when the lightning shine as Madhav Das speaks.

Song:

Manipuri version: *Kanana jagoi sai kanana pung yeiri...*

Bangla version: Koi sakhio nachata koi bajawata...

Eng. Trans: Others dance when some other drum. Some other sakhis doth sing. When one sees Radha Madhav one floats in the pleasure of love.

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

+ 0 2 3

|Tang Khit | - Khrakhra | Tak Dhe | Dhen Taa |

Song:

Manipuri version: *Kanagumbi sakhina ningthina isei sakli* (with this line there is the breakoff musical phrase)

The song “*kanana jagoi sai...*” is repeated but the dance pattern is different. Here *Chali Tangkhai* is done.

Punglon:

+ 0 2 3
|Taa Tak | Ghina Dhen | Tak Gin | Dhen Taa |
|Dhen Taa | Gina Dhen | Tak Khit | Tenta Tenta |

Song:

With the repetition of the line “*kananagumbi sakhisingna ningthina isei sakli*”, there is a breakoff musical phrase.

Akhaiba

+ 0 2 3
|Taa Tak | Ghina Dhen | Tak - | Khara Khara |
|Taa Tak | Ghina Dhen | Tak - | Khara Khara |
|Taa Tak | Khit Ta | Ten Ta | Tang - |
|Ta Gina | Gra Dhen | Gina Gra | Dhen Ta |

Song:

With the son “*Radha shyambu ubada nungaiba ipakta taori*”, Chali Areibi is performed.

Punglon:

+ 0 2 3

|Dhin Ghinna | Dhen Dhin | Ghinna Dhin | Ten Taa |

|Tak Khitta | Ten Dhin | Ghinna Dhin | Dhen Taa|

With the line “*ipakta taori*” break off punglon is done.

+

|Taa Ten | Tata Khita | Tak Ghin | Then - |

|Dhin Khara | Khara Tang | Khara Khara | Tang Khit |

|Taa Ghinna | Gra Dhen | Tak Ghin | Thet - |

Bhangi Pareng Achouba²⁹

The worship of Krishana’s Tribhanga Murti in the minds of Gopis. Bhangi is derived from Bangali word. It means a dance of clearly distinguish style of dance, it has a distinctive movements of limbs. Tribhanga Murti of Shri Krishna has three bends. The (1)first is oin the neck, (2) is on the waist and (3) third is on the knee. This Tribhnaga Murti is known as Bhnagi. As the suceessive kings of Manipurs founded the Bhangi dance cointinuously now the number of Bhangi comes upto 5 (five) in numbers.³⁰

Songs:

Manipuri version: *Tatheiya theiya haiba punglonbu yeiri...*

²⁹ Ksh. (O) Thouranishabi Devi, (2006). *Ras Makhal Amasung Nunggi Mashak*,P. 84; Th. Babu Singh, Rass Purnima, (1980). *Bhangi Pareng Achouba*, Imphal, p. 308.

³⁰A. Monorama,(2009-2010). The Role of Sutradhari in NItya Raas Project,Submitted to the Dept. of Dance Manipuri Univeisty, p. 65.

No.4

+ 0 0 2
|Ten – Tak - | Khit Taa - | Ten – Tak - | Khit Taa - |
|Ten – Tak - | Khra Khra - | Khrang- - - | Khit Khra Khra |

No.5

+ 0 0 2
|Dhin – Dhin - | Dhen Taa - | Dhin – Dhin - | Dhen Taa - |
|Dhin – Dhin - | Dhen Taa - | Dhen - - - | Khit Gina Gara |
|Dhin – Dhin - | Dhen Taa - | Dhin – Dhin - | Dhen Taa - |
|Dhin – Dhin - | Dhen Taa - | Dhen - - - | Dhin Gina Gara |
|Dhin – Dhin - | Dhen Taa - | Khit – Taa - | Taa Gina - |
|Dhin – Dhin - | Dhen Taa - | Khit – Taa - | Taa Gina - |
|Dhen Taa - - | Dhen Taa - | Khit – Taa - | Dhen Taa - |
|Ta Khitta Then - | Dhin Dhi - | Then – Dhin - | Ten Tak - |
|Tang - - - | - - - | - - - | Khit Khra Khra |

No.6

+ 0 0 2
|Dhin – Dhin - | Dhen Khrat - | Dhin – Dhin - | Dhen Khrat - |
|Dhin – Dhin - | Dhen Khrat - | Dhen - - - | Dhen Khrat - |
|Dhin – Dhin - | Dhen Khrat - | Dhin - Dhin - | Dhen Khrat - |
|Dhin – Dhin - | Dhen Khrat - | Dhen - - - | Dhin Gina Gra |
|Dhen – Taa - | Dhen Khit - | Tak - - - | Dhin Gina Gra |
|Dhen – Taa - | Dhen Khit - | Tak - - - | Dhin Gina Gra |
|Dhen – Taa - | Dhen Taa - | Khit – Taa - | Dhen Taa - |
|Tak Khitta Then - | Dhin Gina Gra | Dhen Taa Dhen - | Taa Taa - |

|Dhen - - - | - - - | - - - - | Khit Khra Khrai |

No.7 (Apheibi)

+ 0 0 2

|Tak Gina Dhin - | Dhen Taa - | Dhen – Taa Tren | Khit Khra Khra |

No.8 (Longlei Matek)

+ 0 0 2

|Dhin - Dhen - | Tagin Tata Ghinta | Ten – Taa - | Tak Gin - |

|Dhin - Dhen - | Tagin Tata Ghinta | Ten – Taa - | Tak Gin - |

|Dhin – Dhen - | Tagin Tata Ghinta |Ten – Taa - | Tak - - |

|Ten – Taa - | Tak - - | Ten – Taa - | Tak Tak - |

|Tang - - - | Dhin Gina Gra | Dhen Ta Dhen - | Ta Ta - |

|Dhen - - - | - - - | - - - - | Khit Khra Khra |

Song:

Maniupri version:*Khuta tholliba Khujina Kini Kini ...*

Eng. Trans: The bangles emit its sweet music. Beautiful songs are sung. Radha plays the Brahma Vina. Both Radha and Krishna dance the Bhangi dance.

No.9 (Taal: Tanchap, Matra-8,Taal – 1, Phak-1,Laya *Atappa* or Bilambit)

+ 0

Khra Khra | Tak Gin Dhen Taa |

|Tak – Khra Khra | Tak Gin Dhen Taa|

2.4 The Significance of Divaras:

This form of raas was introduced during the reign of Maharaj sir Churachand Singh. Divaras will be performed in broad daylight by Oja Akham

Tomba. The Maharaj summoned Oja Tomba of Sagolband to give reasons to play the raas during the day time. In 1990 it was first presented to be the lord at the mandav of Hidangmayum Agyaton of Sagolband Salam Leikai The Mandav is also known as Sarswati mandav Achouba after it the ras came to be known as “Divaras”.

The basic significance of this form of ras is that, it starts from where shri Krishna came out to herb Krishna came out to herb the cows and during this task Shri Krishna after leaving all his sakhis (friend) in the woods stealthily came out with his friends subal towards radha kunjha. Diva ras also starts with performance of Nup pala. The teacher of ras, Sutrahai will start the raag macha with the drum (pung) and the Sutradhari will begin her song in “Kandarpa Raage” and chant the bahan by the sutra.

Dance Sequence of Diva Raas with Drum Notation³¹

NuwaRaaga (*Raaga Macha*) on pung or drum by the Sutradhar initiates the Raas.

Nuwa Raaga

Matra: 8, *Tantha* (beat): |, *Haidokpa* (offbeat): |, *Mayai oiba laya* (Medium laya)

Punglon:

+		0	
	-	-	Takhra Ten Taa Then
Dhin	-	-	Takhra Ten Taa Ten
Tak	-	-	Takhra TenTaa Then

³¹ Kh. Khoni, (2016). *Nitya Rass and Diva Raas*, Printed at Lamynaba Printes, Konung Lampak, Imphal.

+ 0
 | - - - Takhra |Ten Taa Then |
 |Dhin - - Takhra |Ten Taa Ten |
 |Tak - - Takhra|TenTaa Then |
 (*Athuba* or Dhrut laya or Fast Rhythm)

+ 0
 |Dhin - | Khra|khra|
 |Ten Taa| Then -|
 |Dhen - | KhraKhra|
 |Ten Taa | Then - |

Nitya Raas and Diva Raas

Dhin -	Tang -	
Khit -	Tang Khit	
TaTaa	Khit Tang	
KhitTaa	TaKhit	
Tang -	Gina Gra	
Ghin Ta	Ta Ghin	
T aa	Ghin Ta	
Then -	--	
Dhin	-	
Ten	-	
Taa	--	
Tang		

Kandarp Raaga (Sung by Sutra)

+	0
- - - -	- - - - Gragra
Dhin Dhen KhitTaa	Tak - - -
DhentaKhittaKhittaKhitta	KhittaKhitta Khit Khit
DhentaKhittaKhittaKhitta	KhittaKhitta Khit -
DhentaKhittaKhit Trakhra	Tenta Khita Khit Tragrat
DhentaKhittaKhitTrakhra	Tenta Khita Khit -
Dhan Tatta Khita Takhit	TangkhittataKhita Takhit
Dhan Tatt Khita Takhit	Tangkhittata KhitaTakhitI
Tak Tang KhittangTaa	Dhe TrakhraTak Tang
Khittang-TaDheTrakhra	Tak Tang Khit Tragra
Dhin Dhen KhitTaa	Tak - - -

“Geet” (Song)

Punglon

+	0
Taa Then Ginnagra	
Dhin - - DhenTaa DhinGhinTen Taa	
Tak- - Tak -Taa Then Ginnagra	
Dhin – DhenTaa DhinGhin Ten Taa	
Tak- - Tak - Taa Then Khrakhra	
Tat-ta TentangKhitaTentang TagraGradhenTakhit Tat	
Dhe - - Tenta TrakhraKhrangKhit -	

“Geet” (song)

Manipuri version: *Shri Krishna lenglakpase ure heipal leipal narakhmonsingsu leita ngangna paire ...*

Bangla version: Shri Krishna agomondekhi phalli phullapraphullta (haye) bhramabhramarigunjagunja baje ...

“Geet” (song)

Manipuri version: *Shri choron anida manigi nopur runu jhunu runu jhunu nilli...*

Bangla version: Charanjugalmaninopurrunujhunurunujhunubaja...

“Geet” (Song)

Manipuri version: *Thamoi nungda tujungjeina.*

Bangla version: Antorebarasukhe.

Punglon:

+

0

| Dhin Ten -Tatta | TakhitTadhenTaghinDhenta |

| Dhin Ten Tatta | TakhitTadhenTaghinDhenta |

|Dhin Ten -Tatta | TakhitTadhenTaghinDhenta |

| Dhin Ten -Tenta | TrakhraKhrangKhit |

“Geet” (Song)

Manipuri version: *Yengune napada naiyina hairiye tanik tanik*

Bangla version: Srabanjugalkundalapani dole dole ...

“Geet” (Song)

Manipuri version: *Napada nayinna tanik tanik hairiye ...*

Bangla version: Chanchalkundallalitakapola ...

Taal: Duitaal, Matra:2, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2.

Punglon

+ 2 0 0
| DhinTraGra | Dhin Tang -|- - -Taa I - Dhen - |

(The above mention phrase of Taal is repeated for six time)

+ 2 0 0
|DhinTra Gra|DhinTraKhra |Khrang - DhinDhen -
|DhinTraGra|DhinTraKhra||DhinTraKhra|DhinDhen|
|DhinTraGra | DhinTraKhra| DhinTraKhra|DhinDhen|
| DhinTraGra|DhinTang|KhitTraKhra|TakThen|
|DhinTraGra|DhinTangI -|TaaThen|
| DhinTraGra|DhinTang|KhitTraKhra|TakThen|
|DhinTraGra|DhinTang -|- - - | - - -|

“Geet” (Song Sung without any Music)

Punglon Jagoi

Taal: Menkup, Matra: 6, *Tantha* (beats): 1, *Haidokpa* (offbeats): 1

NityaRaas and Diva Raas

Punglon

+ 0
Tang -Tang | --Tang - |
|Tang NgaTaa | TaaNgaTaa |
|Tat -Tat | -Tat -|
|Ghin – Ghin| -Ghin |
|GraGhin - |- Ghin -|
|Ten Tra Khra| Ten Tang |

Ghin - Tang	GhinGhin -
TaaGhin -	Ghin - -
KhitTraKhit	TaaKhitTaa
Khit --Taa	-Tang -
GhinTraGhin	TaaGhin -
GhinTraGhin	-Tang -
GhinTraGhin	TaaGhin -
Ghin – Tra	Ghin Tang -
Khit – Then	- Ghin -
Tang – Ghin	- Tang -
Ghin – Tang	- Tang -
Tanga Tat -	Tang TraGra
Dhin - Dhen	-Taa ..
Tak - -	- -

“Geet” (Song)

Manipuri version: *Oida bashi paibani yetta thambal paibami ...*

Bangla version: Bam haste bashilayedakhinetepfuljhapalaye...

Matra: 8, *Tantha* (beat): 2, *Haidokpa* (off-beat): 1

NityaRaas and Diva Raas

Punglon

+ 0
 |Tang --Tang| - Tang -|
 |Tang NgaTaa|TaaNgaTaa |
 |Tat --Tat |-Tat – |
 |Ghin -Ghin |-Ghin |

| GraGhin -|-Ghin -|
 |Ten TraKhra | Ten Tang -|
 |Ghin -Tang | GhinGhin -
TaaGhin -	Ghin -
KhitTraKhit	TaaKhitTaa
KhitTaa	-Tang -
GhinTraGhin	TaaGhin -
GhinTraGhin	Ghin Tang -
GhinTraGhin	TaaGhin -
Ghin -Tra	Ghin Tang -
Khit -Then	-Ghin
Tang Ghin	Tang -
Ghin -Tang	-Tang
Tanga Tat -	Tang TraGra
Dhin -Dhen	-Taa -
Tak-	---

“Geet” (Song)

Manipuri version: *Oidaba shipaibani yetta thambal paibani ...*

Bangla version: *Bam haste bashilayedakhinetepfuljhapalaya ...*

Matra: 8, *Tantha* (beat): 2, *Haidokpa* (offbeat): 1

Punglon Jagoi

Matra: 12, *Tantha* (beats): 2, *Haidokpa* (offbeats): 2

Punglon

+ 2 0 0
 |DhenTaa|TaaDhen -|Tat TatTat |Tat Tang -|
 |KhitTaa|Dhen|-TraGra | Ghinnang |
 DhenTaa |TaaDhen |Tat TatTat | Tat Tang -|
 |KhitTaa |-Dhen -|TraGra | Ghinnang--|
 |DhinGhin -|-Dhen | TraGra|Ghinnang --|
 |DhinGhin-|Dhen -|- TraGra|Ghinnang -|
 |Dhen -Taa | TaaDhen -|Tat TatTat|Tat Tang --|
 |Khit -Taa |Dhen-|TraGra|Ghinnang - |
 |DhenTaa |TaaDhen |TatTatTat | Tat Tang -|
 |Khit - - Taa|-Dhen -|TraGra| Ghinnang - -|

“Geet” (Song)

Manipuri version: *Kunjagi lambini kunjabu tambani Radhikagi prem ereida tauribani....*

Bangia version: Kunjer pathe kunjara bara gamani kunjerswari rai kisori babhave mane...

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (Offbeat): 1

Punglon:

+ 0 2 3
 |Dhin Ten |-Tatta|Takhit Tatdhen|Taghin Dhenta|
 |Dhin Ten |-Tenta | Trakhra Khrang | Khit-|
 |Dhin Tatta|Khitta Dhin|Tatta Khitta | Dhin Khrakhra|
 |Takhit Tangkhit | Tatta Khitta | Taghin Dhe | Ghinnat-|

Radha Anuraag

Sloka (Dialogue)

Manipuri version: *Asomda sakhiga achikpada leijare mabungogi premnat hamoida chakchare.*

Bangla version: *Atha rai sakhi sangge nigarne basiya bandhur rup smaridukhita antare.*

“Geet” (Song)

GopinaKhumba (Gopi’s response)

Manipuri version: *Eihakse tolidako wana punshi-lel lidako . . .*

Bangla version: *Ha dhik dhik shik bidhi ki haila paradhik . . .*

Taal: Tanchap, Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+

0

| Dhin –DhenTaa | DhinGhin Ten Taa |

| Tak - - Tak | -Taa Then Ghinnagra |

Athaba (Release)

+

0

| Dhin – Dhen Taa | Dhin Ghin Ten Taa |

| Dhenta Dhentang Khitta Dhentang | Khittatta TattakhittaTadhenta

Ghintadhenta |

“Geet” (song)

Manipuri version: *Haibiyugaba meichak ashe khanggani karam eigi punshishe .*

..

Bangla version: Sakhiki kariba re are ki baliba dikhere dukha ashe bhariya . . .

Punglon

+ 0
| Dhin Ten Taa | Tak Dhen Ghinna Dhe |

Athaba (Release)

+ 0
| Dhin Tatta Khitta Dhin | Tatta Khitta Dhin Khrakhra |
| Takhit Takhit Tatta Khitta | Taghin Dhe Ghinnat -|
| Dhe |

DuteeSampada

Tulsi pleads to Radha.

Manipuri version: *Ohey Radha nanai eisho banda chatcharurage*

Bangla version: Ogo Radha binidini ami dashini...

Taal: Tanchap, Matra: 8, *Tantha* (beats): 1, *Haidokpa* (offbeats): 1, (slow rhythm, vilambitlaya)

Punglon

+ 0
| Khit Trakhra Taghin Dhin | - Dhen Dhin Ghinnagra |
| Dhin Trakra Taghin Dhin | Taa Tang - -|

“Geet” (Song)

Manipuri version: *Chingnabiganu ohey Shri Radhike ...*

Bangla version: Chinta karana kisu ogo Radhe...

Taal: Tanchap, Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0
| Tak - - Khit | -Gragra Dhen Ta |

Athaba (Release)

+ 0
| Tak - - Khit | -Gragra Dhen Taa |
| Ten Tang Tatta Khitta | Takhit Tangkhit Tatta Khitta |
| Ghinna Gara Dhe Khinna | Gara Dhe Ghinna Gara |

Sutra Geet (Song Sung by Sutra)

Manipuri version: *Radhagi awaba khangle heisingbi tulsi ...*

Bangla version: Radhar bilaap suni tulsi chaturi...

Taal: Mentanchap, Matra: 7, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2

Punglon

+ 2 0 0
| Khit Ten -| Dhin- | Gina Gara Dhen - | Tat Ghin |
|Dhin Ten - -| Dhin-| Ghin Tat Ten -| Tak - -|

“Geet” (Song)

Manipuri version: *Brinda devina bonda chatpani mabungo Shyam thiribani . . .*

Bangla version: Giti kunjara gati manthera chalata sho baranari ...

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa* (Offbeat): 1

Punglon

+ 0
| Dhin Ten | Tak Ghin Dhe |

Krishna Lol (Krishna’s dialogue)

Manipuri version: *Changakune Brinde chatlubano keida haiyu Krishna eingonda ...*

Bangla version: Asho asho dutee! Kaha tomar gati kahac haturi shakhi! ...

TulsiGeet (Song of Tulsi)

Manipuri version: *Tabiyu ibungo hangatchage nanaina hikna kapchei tuminna ...*

Bangla version: Suno suno madhav raira visham dasa ki balimu tore ...

Matra: 7, Tantha (beat): 2

Punglon:

+ 0

|Then Tang Ghip | Dhe – Dhe Ghin |

Krishna Geet “Anuraag”

Manipuri version: *Radhikaha iranni aihakki thawaigi thawai oibani ...*

Bangla version: Radha bine pran jaya suno duti aaba ki karibare . . .

Tulsi Kasturi Lol (Tulsi’s Dialogue)

Manipuri version: *Aigi ningba thunglaganido...*

Bangla version: Aamarasha puma haile go ...

“Geet” (Song)

Manipuri version: *Phuina hauba nonggi lakta nongthang ngalhallage ...*

Bangla version: Nabamegha soudambini milaiya diba ...

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa* (offbeat):1

Punglon

+ 0

|Dhin - Ten |Tak Ghin Dhen |

|Taghin Tenta Khitta |Taghin Tenta Khitta |

|Dhinghinna Dhendhin Ghinnadhin | Dhinghinna Dhendhin Khrang

|

“Geet” (Song)

Manipuri version: *Ningba thungjare tulsi eigi ...*

Bangla version: Asha purna hoi tulsi ami ...

Taal: Tanchap, Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0

|Tang - - Khit |-Gragra Dhen Tak |

|Dhen Taghin Tak Dhe | Tak Dhe Tak Dhe|

|Dhen Taghin Tak Dhe | Tak Dhe Tak Dhe |

“Geet” Sajol

Manipuri version: *Sakhisingna koisille phijet leitenlakte ...*

Bangla version: Sakhigana bachane banayal besh ...

Jatra

Manipuri version: *Nagar mingle nopur pullakle jat্রে taujarakle madhav sole ...*

Bangla version: Nagara baliya nopur peiriya jatrakeila uthi madhav baliya ...

Taal: Tanchap, Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0

|Dhin Ten Ta --| Tak Dhen Ghinna Dhen |

Athaba (Release)

+ 0
|Ten Tang Tatta Khitta | Takhit Takhit Tatta Khitta |
|Ghinna Gara Dhe Ghinna|Gara Dhe Ghinnat - |

Radha Abhisar “Geet”

Manipuri version: *Sakhina koisillakli tha machete malli haraona chatli Radhana ngalli thajabu helli ...*

Bangla version: Challi aare dhani chandrabadani brajakamini Chandrabadani gajakamini ...

Taal: Tanchap, Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0
Taa Then Ghinnagra |
|Dhin - Dhen Taa | Dhin Dhin - Ten Taa |
| Tak - - Tak | - - Taa Then Ghinnagra |

“Geet” (Song)

Manipuri version: *Yettana lalita oida bishakhana Radhikana ngalli mayaida ...*

Bangla version: *Dakhine lalita bame bishakha Madhya Chale rai kamalini ...*

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0
|Dhin -Ten | Tak Ghin Dhe |

Athaba (Release)

+ 0

| Taghin Tenta Khitta|Taghin Tenta Khitta |

I Taat Gragra Dhen |Tat Khrang Khit l

|Dhel

Abhishar

Manipuri version:*Shyambu soidana unnaran ikhanduna chatlibani Shri Radhikana ...*

Bangla version: Bandhu kalachan kalachan bashi dhari milite jaire dhani rajnandini ...

Taal: Menkup, Matra: 6, *Tantha*(beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0

|Dhin -Ten | Tak Ghin Dhe |

| Then Gragra Dhin | Then Gragra Dhin|

| Then Gragra Dhin | Dhanta Ghinta Ghin |

| Dhe |

“Geet” (Song)

Manipuri version: *Matau asum chatlinesse ngaochatnaba mallinesse ...*

Bangla version: Chale rai birohini bandhu prem baulini ...

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Punglon

+ 0 2 3

| Dhin Ten | Tatta|Takhit Tatdhen | Takghin Dhenta |

Akhaiba (breakoff musical phrase)

+ 0 2 3

| Dhin Ten |-.Tenta | Trakhra Khrang |Khit – |

+ 0 2 3

|DhinhentaThentathenta| Taghindhenta Dhentadhenta | Dhinhenta

Thentathenta |

3

Taghindhenta Dhentadhenta |

Sara Darshan

Krishna Lol (Krishna’s Dialogue)

Manipuri version: *Lengshillaku kaushilliya khaurangna ngajariye ...*

Bangla version: Aisho Radhe kamalini amar prem sahena ...

Radha Lol (Radha’s dialogue)

Manipuri version:*Thadokpiyu shyam, mina ukhraga (kari) khanjani, wathokoikhini.*

Bangla version: schara schara bandhu lokke dekhele balbe ki ...

“SakhiGeet”

Manipuri version: *Yengu eita, (2) Radhika ashe udaraga leingamdese ...*

Bangla version: Dekha sakhire (2) raira charita, na dekhi ba haila dukha dekhi raj bimukhago ...

Sutra

Manipuri version:*Radhagi oinabase ubada Krishnana thamoï penjabada hainingai leitarene.*

Bangla version: Raira bamta rita janiya kunjer chitta sukha sindhu kari nimagan.

“Geet” Jugolrup

Manipuri version:*Yengu ita Radha Shyamse kariga changdamnaba ...*

Bangla version: Dekha sakhi jugol rup ki diye tulna

Taal: Tanchap, Matra:8, *Tantha* (beat):1, *Haidokpa* (offbeats): 1

Punglon

+ 0
| Dhin-Dhen Taa | Dhin Ghin Ten Taa |
| Tak --Tak | --Taa Then Ghinnagra |

Manipuri version: *Yengu itasa phajeise nungsisem ...*

Bangla version: Dekha sakhire kidere tulna ...

Taal: Tanchap, Matra:8, *Tantha* (beat):1, *Haidokpa* (Offbeats); 1

Punglon

+ 0
| Tang - Khit |--Gragra Dhen Taa |
| Dhen Taghin Ta Dhe | Ta Dhe Ta Dhe |

Athaba (Release)

+ 0
| Dhin Tatta Khitta Dhin | Tatta Khitta Dhin Khrakhra |
| TakhitTangkhita Tatta Khitta| Taghin Dhen Ghinnat|
| Dhe|

(Here ends the Jugolrup) *Krishna Jagoi* (Dance of Krishna)

Taal: Tanehap, Matra: 8, *Tantha* (beat):1, *Haidokpa* (offbeat): 1‘

Punglon

+ 0
| Taa Taa Ten Taa | Tenta Khrakhra Ten Tak |
| Khitta Khitta Khitta Khitta | Tak Ghinta Ten Tak |

-Dhe Ten -	-Dhe Ten Tak
Ghintra Ghintra Khitra Ghin	-Ten Ten Tak
- Dhe Ta -	- - - Tak
Ghinta Tenta Khitta Tenta	Khitta Takghin Tatta Khitta
Tak Ghintra GhintraGhinta	Tang Khitra Khitra Khitta
Tak Ghintra GhintraGhinta	Tak Ghintra Ghintra Ghinta
Tak Ghintra GhintraGhinta	Tak - - -
Tren - Dhen	Ghintra Ghinta Tang -
Dhin Dhen Khit Taa	Tak -Ghinnagra
Ghinta Tenta Khitta Tenta	Khitta Taghin Tatta Khitta
Khitra GraghinTaghin Thet	Dhe - - -

Radha Jagoi (Dance of Radha)

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Punglon

+ 0 2 3
 |Dhin Ghinta |Dhen Ghin | Ten Taa |Tak - | |
 |Dhin Ghinta | Dhen Ghin | Ten Taa ||Tak Ghinnagra |
 |Dhin Tatten |Taa Tak | -Tatdhen | Taa Tak |
 |Tat Tatta |Tatta Khitta |Takhit Tang | Khit - |
 + 0 2 3
 |Tat Ten|Tenta Tenta |Tak - I Dhen - | |
 |Dhin Taghin| Tat Dhen | Dhin Tadhin | Taa Dhen |
 |Dhin Tenta |Tenta Tenta |Tenta Ten|-Taa |

|Tak - 1 -Gragra |Dhin Tenta | Taa Dhen |

|Dhin Tenta |Ta Dhen | Dhin Tenta |Tenta Tenta |

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa*(offbeat): 1

Punglon

+ 0

|Dhen Taa Dhe |-Ten Taa|

|Khit Taa Dhe |-Khara Khara |

|Ten Taa Taa ||-Ten Taa |

|Ghin-Dhe |-Ghin -|

|Dhe|

(*Anganga Manjari* enters dancing and stands on the right of Krishna).

Taal: Tanchap, Matra: 8, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Punglon

+ 0

|Dhin Ghin - Taa | Dhe -Dhin -|

|- Dhin Dhen | Taa Dhen Tak Ghin |

| Ten - - -Taa | Ten -Tak - |

|Tatta Khitta Tak Tatta | Khitta Tak Tana Khitta |

Sutra Geet (Song sung Sutra)

Manipuri version:*Kroch marphu marina konba Shri brindavanni Radha ...*

Bangla version: Chourash Kr'och prapta madhyay shol Kroch haya . . .

Nitya Raas and Diva Raas

Taal: Surphak, Matra: 10, *Tantha* (beat): 3, *Haidokpa*: 2,

Punglon

+ 0 2 3 0

|Dhan Ten | Tang Ghinnagra | Dhan Gragra |Dhan Ten|Tang Gragra|

Athaba (Release)

+ 0 2 3 0

|Dhan Dhan| Dhan Tang| -Dhan|Tatta Khitta| Ghmna Ghinna |

|Dhanta Khrakhra| Tang Ghin| Tatta Khitta| Ghinghin Tatta| Ghinna

Ghinna|

|Dhe |

(The next sequence is the preparation of Raas Mandala by Brinda).

Sutra Geet (Song sung by Sutra)

Manipuri version: *Matam khangbi brinda devi Shyamgi thougol oina ...*

Bangla version: *Samai bujiya brinda Krishna chitta jani ...*

Taal: Mentanchap, Matra: 14 or 7, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2, *Mayai oiba laya* (Medium rhythm)

Ananga Manjari, Krishna and Radha as in the line and reach in the centre “Jogga Pitha” and stand in their respective Bhangi posture).

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0

|Tat Ten | Thin |

Tat Dhen -	Dhin Ghinna Gara
Dhin -Ten	Dhin -
Tat -Ten	Tak –
Khit -	Tang -
Taa Khrakhra Khrakhra	Khrakhra - Khrakhra
Tat -Ten	-Dhin
Tat Dhen -	Dhin Ghinna Gara
Dhin Ten	Dhin
Tat – Ten	-Tak -
Khit - -	Tat - -
Taghinnang -	- - Ghinnagra

“Geet” (Song)

Manipuri version: *Sangom machudagi helli Ananga Manjuri ...*

Bangla version: *Dugdha hema gourabarana Ananga Manjari ...*

Taal: Tanchap, Matra: 8, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Punglon

+ 0
 | Khit Tat Tagra Dhin | -Dhe Dhin Ghinnagra |
 |Dhin Tat Tagra Dhin | - Tak Tang -|

Athaba (Release)

+ 0
 Khrakhral
 | Khittat Takhit Tatta Khita | Taghin Dhatdhen Dhat Dhen |

[Dhen]

“Geet” (Song)

Manipuri version: *Saktam ahum kuchu ahum, angakpana thalline ...*

Bangla version: Tin rup tin barna, dekhi manohari . . .

Taal: Tanchap, Matra: 8, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Punglon

+ 0

[Tang-Khit |-Gragra Dhen Taa |

Athaba (Release)

+ 0

[Takhit Tatta Khitta |Tak Dhatdhen Dhat Dhen|

[Dhen|

“Bahon”

Gopi Raaga “Basanta Raaga”

Ta.....Ri.....Ri.....Ri.....Ri.....

Jagoi Mapop

(Sutra sings, Gopis respond)

Manipuri version: *Kunja-bongi nongpuktana raas mandal leire ...*

Bangla version: Kunjadware purvadige ashe raasthale ...

Taal: Tintaal Macha, Matra: 14, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Punglon

+ 0 2 3

| - - | - - Ten TaaI Tak Khit -Dhen |Tak Ghin Dhen Ginagra|

| Dhin - |Then -Ten TaaI Tak Khit - Dhen | Tak Ghin Dhen Ginagra|

Athaiba (Release)

+ 0 2 3

| Dhin- |Then- Ten Taa |Ginagra Dhenta Ginagra Dhenta | Ginagra

Dhenta GhinghinTak |

| Tang |

“Chali Apheibi”

Manipuri version:*Ahumsina mayaisida nganbase phajeida...*

Bangla version: Madhyay sobhe tinjan nachite lagil ...

Taal: Menbhusna, **Matra:** 14, **Tantha (beat):** 2 **Haidokpa (offbeat):** 2, *Mayai oiba laya* (Medium rhythm)

Punglon:

+ 0 0 2

|Dhen- - -|- - - | - -Tak Tren | Khit Khra Khra |

| Tak Ghin Dhin -|Dhen Taa -| Dhen-Tak Tren | Khit Khra Khra |

“Geet” (song)

Manipuri version:*Ananga Manjari Shri Radha Govinda yengnari.*

Bangla version: Ananga Manjari kisora kisori sukhete.

Matra: 7, **Tantha (beat):** 2

Punglon

+ 2

|Dhin -Ten Taa| Tak Ten Taa |

|Tak Ghinna Dhen Taa|Dhin Dhen Taa |

Seigonnaba punglon

Matra: 7, Tantha (beats): 2

+ 2

|Dhen Ghin Tat Ta | Khit Ghinna Gara |

|Dhen Ghin Tat Ta |Khit Khara Khara |

|Then Khit Ta Khit |Ten Khit -|

|GhinnaGara Dhen - | Tat Tat -|

|Dhin -Ten Taa | Tak Ten Taa |

|Tak Ghinna Ten Taa | Dhin Dhen Taa |

|Ghinta Tenta Tat -| Tang - - |

| Tenta Tenta Tat - | Tang - - |

|Takhit Tattak Ghinten Tatak | Ghinten Tatak Gagra |

|Gagra Gagra Gagra Gagra |Grang - - |

|Dhen Ghin Tat Ta |Khit Ghinna Gara |

|Dhen Ghin Tat Ta | Khit Khara Khara |

“Geet” (song)

Manipuri version:*Jagoisu sanari thamoisu pennari phajaba keba tannari ...*

Bangla version: Hastero chalan nartero gathan dekhiba paran jashe ...

Seigonnaba punglon

+ 0

|Dhin -Ten Taa| Tak Ten Taa |

|Tak Ghinna Dhen Taa| Dhin Dhen Taa |

|Dhen Ghin Tat Ta |Khit GhinnaGara |

Dhen Ghin Tat Ta	Khit Khara Khara
Then Khit Tak Tak	Then Khit -
Ghinna Gara Dhen -	Tat Tat -
Dhin - Ten Taa	Tak Ten Taa
Tak Ghinna Dhen Taa	Dhin Dhen Taa

“Geet” (Song)

Manipuri version:*Heiba nauba mannabi pukning penbasu mannari.*

Bangla version: Kiba sei duhar kara chalan bhangima.

Punglon

+ 2
|Dhin - Ten Taa | Tak Ten Taa |
|Tak Ghinna Dhen Taa |Dhin Dhen Taa|
(Repeated four times)

“Geet” (song)

Manipuri version: Ta ten tang khit tang gragradhin *haiduna punglonsu yeiriye...*

Bangla version: Tadrimi khiti drimikhi (2) madhura mridanga bajata ...

Seigonnaba punglon

+ 2
|Tat- - -|Tren -|
|Tang-Khit -|Taa - -|
Ten -Tang |Khit - -|
|Ten Tang -|Khit -|
|Dhin -Dhen- |Tang Ghin - -|

|Tak -Then |Tang Ghin --|

|Dhin -Dhen | Tang Ghin -|

|Tak -Khrang- | Khit - -|

Punglon

+ 2

|Dhat-Dhen -| Tang Ghin -|

|Dhat Dhen|Tang Ghin -|

|Dhat-Dhen|Tang Ghin -|

|Taa -Then -|Tang Ghin -|

|Dhat-Dhen|Tang Ghin -|

| Dhat-Dhen -|Tang Ghin -|

|Dhat-Dhen|Tang - - |

+ 2

Khara Khara |

| Taa -Then -| Taa -- |

|Taa --Then -|Taa - -|

|Taa -Then -|Taa - -|

| Taa -Khit -|Tang - - |

(Repeated twice)

+ 2

| Taa Then Taa |Taa Then Taa |

| Taa Ta Then Taa |Taa Then Taa |

|Ta Gra Then Taa|Taa Khit Taa|

|Tang— - -| - - -|
 + 0
 | Ghin Ghinna |
 | Dhat-Dhen-| Tang Ghin -|
 |Dha-tDhen-|Tang Ghin -|
 |Dhat-Dhen-|Tang Ghin -|

“Geet” (song)

Manipuri version: *Changdamnanaba leiroidouri ahumsina jagoi sari . . .*

Bangla version: Kata anande aar sima naigo ...

Matra: 7, Tantha (beat): 2

Punglon

+ 2
 |Dhin -Ten Taa |Tak Ten Taa |
 | Tak Ghinna Dhen Taa |Dhin Dhen Taa |

Athaba (Release)

+ 2
 |Dhin -Dhen-|Khit Taa -|
 |Tak - - | - - -|

Akhaiba (breakoff musical phrase)

+ 0
 |Dhe Ghin Dhen | Tak Ghin Taa
 |Dhe Ghin Dhen|Tak Ghin Taa |
 |Dhe Ghin Ten|Tak Khit Taa|
 |Dhe Ghin Ten | Tak Khit Taa|

|Tat -Ten |Tak Khit Taa |

Tat - - |Khrang - -|

(Repeated Twice)

+ 0

|Dhin Tatta Khitta |Dhin Tatta Khitta|

|Dhin Tatta Khitta | Dhin Dhen -|

Athaba (Release)

+ 0

|Dhin Tra Khra|Tat Khrang -|

|Dhin Tra Khra | Tat Khrang -|

|Dhin Tra Khra|Ghinat- - |

|Ghinnang - - | - - - |

“Geet” (Song)

Manipuri version: *Krishnana jagoi sari yetana lepli Ananga Manjari, oidasu Radha sajari ...*

Bangla version: Nachata brajarajnandana sange Ananga Manjari, nachata Radhika sundari ...

Taal: Tanchap, Matra:8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon

+ 0

|Dhin Ten -Taa |Tak Dhen Ghinna Dhen |

(According to the song and dance, the “*bon*” *matek* is played on drum)

Athaba (Release)

+ 0

Punglon

+ 2 3

|dhanTen -Tang -|Tat Ta Khit Taa| Ghin Ta Ghin Taa |

“Geet” (Song)

Manipuri version: *Kunjabongi leitengse, Radha Shyamna oirese ...*

Bangla version: Aaja kunjabonete Radha Krishna udei kore ...

Taal: Chali, Matra: 8, Tantha (beat): 3, Haidokpa (offbeat): 1

Punglon

+ 0 2 3

|Dhin Ten | -Tak | Khit Taa | Dhen Taa |

“Geet” (song)

Taal: Menkup, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Athaba (Release)

+ 0

|TaghInTenta Khitta |Taghin Tenta Khitta|

|Tat Tragra Dhen |Tak Khrang - |

|Dhe|

“Geet” (song)

Bangla version: Dekhi sakhi kunja majhe tin riip kimadhuri ...

Taal: Tanchap, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Punglon

+ 0

|Tak - - Khit |- Gragra Dhen Taa |

Bhangi Pareng Achouba

(For the drum notation, please refer to that of Nitya raas *Bhangi Pareng Achouba* reported earlier)

“Geet” (song)

Manipuri version: *Yetta lepli Ananga Manjari ngaona nganbani ...*

Bangla version: Dakhinete Ananga Manjari gourabarana ...

Taal: Menbhusna, Matra: 14, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2

“Geet” (song)

Manipuri version: *Keidaungeida narotamna ujugaba khanjei ...*

Bangla version: Kabe narotam das dekhibe nayan ...

Taal: Menkup, Matra: 6, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

“Geet” (Song)

Manipuri version: *Kam gaitri asi mantra-makni krishnagi masak asini ...*

Bangla version: Kam gaitri rup haya krishner swarup sardh Taaleenkup ...

(Khujeng leibi) ...

“Geet” (Song)

Taal: Tanchap

“Geet”(Song)

Taal: Menkup

Krishna Nartan

“Geet” (Song)

Manipuri version: *Krishnana chongna jagoise sai ...*

Bangla version: *Shriraas mandalir majhe karatali aare ...*

Taal: DuiTaal, *Matra:* 12, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2

Krishna Punglon Jagoi

Taal: Tanchap, *Matra:*8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

+ 0

|Khitta Tragra Dhen Taa|Dhat Dhat Dhen Taa|

|Ghin Tat Ten Tak|Tatta Khitta Ten Tak|

|Khitta Tragra Dhen Taa|Dhat Dhat Dhen Taa|

|Ghin Tat Ten Tak | Tatta Khitta Ten Tak|

| - - - - | - - - Tak|

+ 0

|Dhen -Trakhra Tak Ghin| - Tang Khit Taa |

|Then -Dhandhan -|Tang - - - |

|Trat -Trat - Tang|Khit - Tak Ghin Dhen |

|Ghin -Ta - Tang| - | - - - |

|Trat -Trat - Tang| Khit - Tak Ghin Dhen |

| Ghin -Ta - Tang | - - Ghin Dhen |

|Ghin -Ta - Tang| Ghinghin - Tak Ghin Dhen|

|Ghin -Ta - Tang|- - - Ghinnagra|

+ 0

|Dhin Tatta Tatta Tatta| Tak - - Ghinnagra |

|Dhin Tatta Tatta Tatta| Tak - - Ghinnagra |

“Geet” (Song)

Manipuri version: *Yengu itaroi Shyamgi rupse mannabado leiraroi ...*

Bangla version: Shyam rup go Shyam rup ki madhuri herona ...

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Akhaiba (breakoff musical phrase)

+ 0 2 3

|Dhin Ten | Ten Tang|- Ghin |Then Ta|

|Dhm Khara |KharaTang |Khara Khara |Tang Khit|

|Taa Ghinna|Gra Dhen|Ghinna Gra|Dhen Taa |

+ 0 2 3

|Dhin Ten|Khara Khara| Tak Ghin |Dhen Tak |

Athaba (Release)

+ 0 2 3

|Dhin Ten |Ten Tang|- Ghin |Then Taa |

| Dhin Khara|Khara Tang |Khara Khara|Tang Khit |

| Ta Ghinna |Gra Dhen|Ghinna Gra |Dhen Ta |

|Dhe – | - - | - - |

(Here ends the Krishna Nartan)

Radha Nartan

“Geet” (song)

Manipuri version: *Jagoibu sajariye Radhikana Shyambu sumhatke
khanjaduna ...*

Bangla version: Nachata brishbhanu kumara Shyam mohini dhani Radhe ...

Athaba (Release)

+ 2 0 0

|Dhin Tra Khra| Tang Tra Khra| Tang Tra Khra| Tang Tra Khra |

|Taa Ghinna Khm|Ten Taa -| Tang--|--|

“Geet” (Song)

Manipuri version: *Krishnagi thawaini Krishnabu njngjaribani...*

Bangla version: Madan manthara chanchal charanambuj ...

Seigonnaba Punglon Jagoi

Punglon (A)

+ 0

|Dhin Then Tak Then | Tak Ghinnagra Dhin Dhen |

|Dhin Then Tak Then |Tak Ghinnagra Dhin Dhen |

|Dhin Then Tak Thenta | Takhra Khrang Khit - |

“Geet” (Song)

Manipuri version: *Momon momon ningthijarabi Radhani ...*

Bangla version: Gati ati lalit bilamba. (2)

Punglon (B)

+ 0

| Ghintatta Ghinghintatta Ghintatta Ghintatenta Khittataghin Tattakhita
Tenta Ta |

|Tentakhitta Khittatenta Khittataghin Tattakhita |Tenta Tak - - |

| Dhm Then Tak Then | Tak Ghinnagra Dhin Dhe |

| Dhin Dhen Khit Taa |Tak - - -|

“Geet”(Song)

Manipuri version: *Thekna nauna jagoibu saiye ...*

Bangla version: Tadhing tadhing nachata bhangi (2) ...

Radha Jagoi (Dance of Radha)

Taal: Tanchap, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Punglon Jagoi

+ 0

Trakhra|

|Tak -Dhen – |tak - Dhen – |

Ghin Ghin Tang Ghin | Ghin Ghinta Tenta Khitta 2

|Tak Dhen Tak -IDhen _- |

|Thentra Khrata Khitta Tak|Thentra Khrata Khitta Tak

|Ten Taa Tak Dhen| Ten Taa Tak Dhen ||

|Ten Taa Tak Dhen |-Dhin Dhen - |

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Punglon

+ 0 2 3

|Dhin Ten|Tak | Khit Taa|Dhen Taa|

Akhaiba (breakoff musical phrase)

+ 0 2 3

|Dhin Ten |Ten Tang|- Ghin |Then Taa |

|Dhin Khara | Khara Tang |Khara Khara |Tang Khit

|Taa Ghinna|Gra Dhen| -Taa | Ten Taa |

Athaba (Release)

+ 0 2 3
|Dhin Ten|Ten Tang |Ghin | Then Taa |
|Dhin Khara | Khara Tang|Khara Khara | Tang Khit|
|Taa Ghinna| Gra DhenI|Tak Ghin IThet - |
|Dhen-|- - |- - |- -|

Ananga Manjari Nartan

“Geet”(Song)

Manipuri version: *Jagoibu sajari Ananga Manjari ...*

Bangla version: Nachatta Ananga Manjari sundari ...

Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

+ 0
|Dhin Dhen Taa |Dhin Ghin Ten Taa |
|Tak - - Tak|- - Then Ghinnagra |

“Geet” (Song)

Manipuri version: *Hakchang pumba leitengtana pumsan samié leitengli ...*

Bangla version: Prati ange abharana jhalrnal kariya ...

Matra: 8, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Punglon Jagoi

Matra 28, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

+ 0
|Tat Tenta Tenta Tenta|Tak -Dhen -|
|Dhin Tadhin -Ta Dhen|Dhin Tadhin -Ta Dhen|
|Dhin Tenta Tenta Tenta | Tenta Ten -Ta |

Tak ---	- - -Tragra
Dhin Tenta -Ta Dhen	Dhin Tenta -Ta Dhen
Dhin Tenta Tenta Tenta	Tenta Ten -Ta
Tak - - -	---
TakkhitTakkhit Tragra Dhenta	Takkhit Takkhit Tragra Dhenta
TakghmTakghin Tragra Dhenta	Takghin Tragra Dhen -
Takkhit Takkhit Tragra Dhenta	Takkhit Takkhit Tragra Dhenta
TakghinTakghin Tragra Dhenta	Dhin Dhen -Taa
Tak Dhe -Dhe	Dhin Dhen -Taa
Tak Dhe -Dhe	Dhin Dhen -Taa
Tak - - -	- - Ghinna Gra
Dhen Taa Dhen	Ten Taa Khit Taa
Dhen - Khara Khara	Ten Taa Tang -
Ten Taa Ghin -	Dhen – Ghin -
Dhen	

“Geet” Ananga Manjari

Manipuri version: *Raseswari Shri Govinda nanaibu thaujanbiyuko*

Bangla versionon: Praneswari Sri Govinda karibe karana maya ...

Matra 8, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Athaba (Release)

+ 0
 |Tenta Tang Tatta Khitta|Takkhit Tang Khit Tatta Khitta |
 |KhittaKhit Dhen Khitta| Khit Dhen Khitta Khit Dhen |

Phagukhel

(Geet by Sutra)

Manipuri version: *Saneiye holi lila Radha Shyam animakna ...*

Bangla version: Ajure rang holi khel Shyam Gouri ...

Matra: 14,

Taal: Men Bhusna, Matra: 14, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2

“Geet”(Song)

Manipuri version: *Ngangle Krishnasu ngangle Radhasu ngangkharedo
gopikasingsu ...*

Bangla version: Lal dulal lal dulari sakhigan lalhj lale ...

Matra 8, Tantha (beat):1, Haidokpa (offbeat): 1

+ 0

| Dhin Ten - Taa | Tak Dhen Ghinna Dhen |

Sutra Geet

Manipuri version: *Sanabase loiraduna pothanare anina ...*

Bangla version: Khela samadhan duhu ananda bibhar ...

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

+ 0 2 3

| Dhin Ten | Tak IKhit Ta | Dhen Ta |

Sutra “Sloka”

Manipuri version: *Humang saurambado ingnanaba kumthei kundada Shri Radha
Shyamna ...*

Bangla version: Raas rasallase sukhnidhi bhash apan sakhinj sange ...

Sambhog

Manipuri version: *Radha Krishna anise amatta oiredo matamse sanada manina
thamlese premritgi makhei phanglese ...*

Bangla version: Radha Madhavsange Radhikadwa. . madhav dakhine bamta suta
Radhika Shyamsundara ...

Swadhin

Manipuri version: *Anise phajana semjinjei hairapna nungsina yengnajei ...*

Nitya Raas and Diva Raas

Bangla version: Tabeta nijasakhigan laya Krishna seva kare ati harshit haya ...

+ 2
|Tak Gin Dhin –|Dhen Tak Ghin |
|Dhen -Tak Tren|

Prathana

To bow down the Jugal Roop of Radha Govinda by the Gopis by offering the flowers, serving etc. with Aarati. It is an act of salutation, submission, offering, serving to the god. Here the makokchingbi and the mathangcatpi will serve Radha-Krishna with legonfi. Along with that a cloth will be presented to all Gopis each. They will offer flowers to the jugol roop. Sutradahari will sing song as lead singers and the Gopis will repeat the same.³²

Manipuri version: *Hanna hanna haijariye Shri charangi nakta thabiyu ...*

Bangla version: Jay jay praneswar tribhanga sundara muraki dhari ...

Matra: 8, *Tantha* (beat):1, *Haidokpa* (offbeat): 1

Punglon

+ 0

³²A. Monorama,(2009-2010). Brinda Ukti (stok), Project,Submitted to the Dept. of Dance Manipuri Univeisty, p. 68,

|DhinDhen Ta |Dhin Ghin Ten Ta|
|Ta - - Ta |- Ta Then Ghinnagra|

“Geet” (Song)

Manipuri version: *Tabiyune madhav hey radhe ningthibi changjariye hanna hanna ...*

Bangla version: Suno suno madhav rasik sagar nibedan shricharane hey kunjeswari hey radhe ...

Matra: 7, *Tantha* (beat): 2

“Geet” (song)

Prathana (Geet)

Manipuri version: *Hanna hanna haijabane dosh Pumba ngakpiyune ...*

Bangla version: Iai Radhe Govinda jai khem majhu aparath ...

Punglon

Taal: Chali, Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

+ 0 2 3
| Dhin Ten | Tak | Khit Taa|Dhen Taa |

Athaba (Release)

+ 0 2 3
| Dhin Ten |Ten Tang|- Ghin |Then - |
|-Dhin Khara |Khara Tang |Khara Khara |Tang Khit |
|Taa Ghina |Gara Dhen |Tak Ghin | Thet - |
|Dhe -|- - |- - | - -|

Jugal Aarti

Manipuri version: *Aarti katchari ye Shri Radha Krishnagi ...*

Bangla version: Aarti brajaraj nandakumar ...

Kunja Aarti

Manipuri version: Aarti katliye anigi maithongbu yengna thagatliye ...

Bangla version: Jai jugal kisor aarti kari gawat brajanari (2)

2.5 Dance Sequence of Kunjaras with Drum Notation³³

NuwaRaaga (*Raaga Macha*) on pung or drum by the Sutradhar initiates the Raas.

Nuwa Raaga

Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

Punglon:

0

+ khra khra |Ten Taa Then |

||Dhin khra khra |Ten Taa Ten |

|Takhra khra |TenTaa Then |

Athaba (Release)

ta khra khra |TenTaa Then |

| Dhin khra khra |TenTaa Then |

| Dhin tang tang | khit Tang khit |

| ta ta khit tang | khit ta ta khit |

| ta ta khit tang | gin ta ta gin |

| ta ta gin ta |then then then|

³³ Ph. Iboton Singh, (2009). *Maharas and Kunjaras*, Printed at Monika Printes, Keishamthong Bazar, Own Publication, Imphal.

Taal: Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

“Geet” (Song)

Manipuri version: *Lenglakle kunjada Krishana pukning haraona.....|*

Punglon

+ 0
| dhin taa dhen ta | dhin gin ten taa |
|ta - - ta | - taa dhen grinagra ||

“Geet” (Song)

Manipuri version: *tapna tapna chatpana saamuna tamjaraba jubatisinggi
pukning hubani.....||*

Senggonaba Punglon

+ tenta| taakhra khrang khit grinnagra||
|dhin gin ta dhen |dhin gin ta dhen| |
|dhin ghinnaghinna dhin ghin|tat tat ta khra khra |
|taatat tentha khita tentha|taaghinn gradhen dhen tatkhita|
|dhin ta dhen taa | dhin ghin ten taa|
|dhin Ghin ta dhen |dhin Ghin ta dhen |
|tat-ta tentaa khita tenta| taaghinn gradhen dhen tatkhita|
|dhin ten - tenta| taakhra khraang khit grinnagra||

“Geet” (Song)

Manipuri version: *nemna nemna saatliba lei khibik ururaga, rass saanaruge
haina pukningda khalladuna.....||*

Taal: Matra: 8, *Tantha* (beat): 1, *Haidokpa* (offbeat): 1

+

o

dhin gin ta dhen	dhin gin ta dhen	
dhin ghinnaghra dhen ghin	tat tat khitta takhit	
dhin taa dhen taa	dhin ghin ten taa	
ta - - ten taa	taakhra khraang khits khra-khra	
tat-ta tenta khitta tenta	taghinna gradhen dhen tatkhita	
dhin ten - tenta	taakhra khraang khit-	
dhin ten - tenta	taakhra khraang khit grinnagra	

“Geet” (Song)

Manipuri version:*mani thaanba leitengna irang irang langliba, maaloti jubatigi
parengs ngakta thonba.....||*

Punglon

+

o

dhin taa dhen taa	dhin dhin ten taa	
ta - - ta	- taa then grinnagra	
dhin taa dhen taa	dhin dhin ten taa	
ta - - tenta	- taakhra khraang khitsd khrakhra	
tat-ta tenta khitta tenta	taghinna gradhen dhen tatkhita	
dhin ten - tenta	taakhra khraang khit-	

“Geet” (Song)

Manipuri version:*lhongthang khuding nopurna runu jhunu ngangliba,
khawangoidagi kingkinina nilli.....||*

Punglon Seikonba

+

o

|dhin gihin ta ghin dhen taa| dhin gihin ta ghin dhen taa |

dhin ghinnagra dhen ghin	tat tat ta ghinna ghinna	3
dhinten taghin tatten ta	taten taghinna taadhen tatkhita	
dhin ta - - dhen ta	dhin ghin ten khrakhr	
tat-ta tenta khitta tenta	taghinna gradhen taadhen tatkhita	
dhin ten - tenta	taakhra khraang khit-	

“Geet” (Song)

Manipuri version:*asummna lenglakpana thunglare kunjada.....||*

Taal: Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Punglon Seikonba

+ o 2 3
 dhin ten | - tat tat| ta khit taadhen | taghin dhenta|
 dhin ten | -tat tat | takhit taadhen| taadhen grinnagra|

“Geet” (Song)

Manipuri version:*chinbaabnda muruli tangatunna miraba khonthanggee surna
 khongli.....||*

Punglon: Chaali

Taal: Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

+ o 2 3
 ||dhin ten | - ten ta| ta - | - tenta|
 ta - | -tenta | ta - | taatenta |
 ta tenta| ta tentaa | taakhra khraang | khit taa||
 khittnta khitadhin| taadhin tatkhita | tat khitdhin| tadhin tatkhita|

dhintat khitdhin| taadhin tatkhita| taakhra khrang | khit - ||

Athaba

+ o 2 3
||dhin then | taa then | ta grinnagra dhin dhen|
||dhin thenta| thenta thenta | ta dhenta |dhenta dhenta |
dhin tat | khita dhin | tata khita |dhin khra khra||
ta tang | tata khita | dhin dhen | ghinnaat -|
dhen ||

Radha Abhisar

“Geet” (Song)

Manipuri version:*thaabu ngamjabi Radhe lenglakte abhisar||*

Taal: Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Punglon:

+ o
||dhin tad hen ta | dhin ghin ten taa|
||ta - ta | -a then grinngra ||3||
dhin ta dehn taa | dhin khar khar||
tat tenta khita tenta|taaghinn gardhen tadhen tatkhita|
dhin taa dhen taa| dhin ghin ten ta|
ta - - ta| -dhen ginnagra|
dhin taa dhen taa | dhin ghin ten khrakhra|
khita takhit tat khita| taghin dhatdhen dhat dhen|

dhin taa dhen taa| dhin ghin ten taa|
ta - - ta| - taa then grinnagra ||2||
||taat tenta khita tenta| taaghinna dhen tatkhita|

+ o
dhin ta dhen taa| dhin ghin ten taa|
ta - - ta | - taa then grinnagra ||2||
khita takhit tat khita| taghin dhatdhen dhat dhen|
dhen||

Kunja Thungba

“Geet” (Song)

Manipuri version: *nikunja youdunna Shri Krishna fangjare||*

Taal: Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

Punglon:

+ o
||dhin then ta then|ta grinnagra dhin dhen||2||
||dhin thenta thenta thenta| taghin dhenta dhenta dhenta||2||

Athaba

+ o
dhin tat khita dhin | tat khita dhin khrakhra|
takhit tangkhit tat khita | dhin dhen ghinnaat-|
dhen||

Gopi Lenthokpa

“Geet” (Song)

Manipuri version: *Gopibu thoujanbiduna Shri Govindana*||

Taal Chaali :Matra: 8, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

+ o 2 3

tang khit| - khrakhra | tad hen | dhen taa||

Athaba

+ o 2 3

dhin tat |khita dhin | tat khita| dhin khra khra|

ta khit tangkhit| tat khita | taghin dhen | ghinnaat-|

dhen||

Mapop

“Geet” (Song)

Manipuri version: *Englaba brindabanni*||

Taal:Matra: 14, *Tantha* (beat): 3, *Haidokpa* (offbeat): 1

+ o 2

dhin | then – ten taa| ta khit - dhen |

3

|ta ghin dhen ghinngra||

Ingit/Athaba Oibasui Yai

+ o 2

dhin -| then - tan taa | grinnagra dhentaa grinnagra dhenta|

3

|grinnagra dhentaa ghinghin tat||

Athaba

+ o 2

dhin -| then - ten taa | ta ghinn gar dhen |

3

|taa ghin then -|

dhe||

Menbhusana (Apheibi)

“Geet” (Song)

Manipuri version:*Phajaraba mani marakta ngamjei||*

Taal:Matra: 14, *Tantha* (beat): 2, *Haidokpa* (offbeat): 2

Punglon

+ o o 2

|| ta ghin dhin -| dhen taa - | dhen – ta teren| khit khar khar||

Athaba Punglon

+ o o 2

|| ta ghin dhin -| khit khar khar | ten - ta –| khit khar khar|

Ten taa then - | dhin ghin ghar | dhen taa dhen -| tat a -|

Dhen ||

Taal Men Apheibi

“Geet” (Song)

Manipuri version:*Phajaraba mani marakta ngamjei||*

Taal Men Apheibi

Matra :7, *Tantha* (beat): 2

Punglon

Above Raaga Nuwa Raaga (*Raaga Macha*) will be started in every Raas then other Raags will continue.

Nuwa Raaga (Other Style)

+ o
- khra khra | ten taa then -|
dhin – khra khra | ten taa ten -|
ta - khra khra |ten taa ten -|
dhin - khra khra | ten taa ten -|
ta - khra khra |ten taa then -|
dhin - khra khra | ten taa ten -|
ta - khra khra |ten taa then -|

Quick in tongue

+ o
dhin - | khra khra |
ten taa | then -|
dhin -| khra khra|
ten taa | then -|
dhin -| taang -|
khit -| taang khit |
tat taa | khit taang|
khit tats | tat khit|
taang -| ghinna gra|
ghin tat | tats ghin|
tat taa | ghin taa|

taang - - - | dhan - dhan - |
 tat tat tat taa | khit taa taa khit |
 taang - - - | - - - - |
 dhan tat tat tat | khit taa taa khit |
 taang - - - | dhan - dhan - |
 + o
 tat tat tat tat | khit taa taa khit |
 + o
 taang - - - | - - - - |
 ta - ta - | - - dhen taa |
 taa khit - taa | ten - taang - |
 - - - - | taa - then - |

Punglon Jagoi

Taal: Taanchap

Matra :6, Tantha (beat): 1, **Haidokpa:** (offbeat) 1

+ o
 dhin tra gra | dhin taang - |
 khit tra khra | taa then - |
 dhin tra gra | dhin taang - |
 - - - - | taa then - |
 dhin tra gra | dhin taang |
 + o
 khit tra khra | taa then - |
 dhin - dhen | khit taa - |
 ta - - | - - - |

- - - khitragra |dhanta thata dhanta thata|
 dhanta thata dhanta thanta|thata dhandhan -dhandhan|
 dhen - - khitragra | dhanta thata dhanta thata|
 dhanta thatathata dhanta| thata dhandhan -dhandhan|

Arrival of Krishna

Punglon

+ o

|| dhin – ten | ta ghin dhen||
 ||dhin tat tat | tad hanta dhanta ||
 dhin ghinna dhen | dhin ghinna dhen|
 dhin ghinna dhen | dhinna dhat dhen |
 dhe||

Gopis Arrival

Geet “Song”

Manipuri version: *Gopigi awaba pukning* ||

Taal –Chaali:Matra :8, Tantha (beat): 3, Haidokpa: (offbeat): 1

+ o 2 3

||taang khit | - khrakhra | tad hen | dhen taa||

Athaba Punglon

+ o 2 3

dhin tat | khita dhin | tat khita| dhin trakhra|
 takhin taang | tat khita | dhin dhen | ghinnat - |
 dhen ||

Raag Started For Gopis

Geet “Song”

Manipuri version: *Saradki purnima engna luba ahing.....||*

Eng. Trans: *Description of charmness Sharad (spring season) full moon ...||*

Matra :14,*Tantha* (beat): 3, *Haidokpa*: (offbeat): 1

+ o 2 3

||dhin - | then – ten taa| ta - - dhen| ta ghin dhen dhinngra|

Thekka

||dhin - | then – ten taa| ghingra thenta ghingra thenta| ghingra thenta ghin
ghin tat||

Athaba

+ o 2 3

dhin - | then – ten taa | ta ghinn gar dhen | ta ghin thet -|
dhen||

Taal: (Men Bhusna) Men Apheibi

Matra :7,*Tantha* (beat): 2

Taal: Taanchap

Matra :8,*Tantha* (beat): 1, *Haidokpa*: (offbeat): 1

Taal: Chaali

Geet “Song”: *Ita yengune Ibungogi pukning huraba Rupse...||*

Bhangi Pareng Achouba

Matra :14,*Tantha* (beat): 2, *Haidokpa*: (offbeat): 2

Griha Gamon

Taaal: Chaali

Matra :8,Tantha (beat):3, Haidokpa: (offbeat): 1

Geet “Song”:*Brhamagi ahing chuppa.....*||

+ o 2 3

|| taang khit | - khra khra| tad hen | dhen taa||

Athaba

Geet “Song”:*Gopising mayumda hankhre.....*||

+ o 2 3

taa ten | tat khita | taa ghin | then taa|

dhin khar| khar taang| khar khar | taang khit|

taa ghinn| grad hen |taa ghin | thet - |

dhen ||

End of the Maharas Punglon

Maha Raas

Various stories played with the Maha Raas there are 18 krams performed in the Raas Leela. They are-

- (i) Beginign of Raaga (Raga Houba): From Mridanga Raaga of Rassdhaari to Vaishnav Bandana.
- (ii) Krishna Abhisar: From Krihsna’s departure to his arriving at the destination.
- (iii) Radha Abhisar: From the appearing of Radha and the Gopis then their wroshipping of Sri Krishna upto the remain oif a lone Gopi with expressing sorrow state.

- (iv) Krishna Amadi Radha-Gopi Awai Akhum Tounaba: It is of questions and answers exchanging in between Shri Krishna and Gopis. It includes Sri Krishna's calling upon the Gopis upto the interactive episode in between Krishna and Radha in presence of nthe Gopis.
- (v) Prathan (KHurumba): Wroshipping of Sri Krishna by the Gopis and their heartily serving of Lord Krishna.
- (vi) Gopi Lengthorakpa (Appearance of Gopi): it indicates the presence of all Gopis by coming out in a sequence to begin the Rass Leela.
- (vii) Jagoi Mapop: it covers Gopis' beginning the Rassa with a worship of Krishan and RAdha, describing the uniquely beautiful postures oif Krishna and Radha and describing the enchanting beauties of Brindavana.
- (viii) Bhangi Pareng Achouba: It deeply signifies the inner construction of the Tribhanga Murti of Sri Krishna in the minds of the Gopis and theirs devotedly worshipping of the Murti.
- (ix) Krishna Nartan & Radha Nartan: It is the expressing of the mighty power of Sri Krishna in the dance form and the beautiful dance of Shrimati Radhika attending to Lord Krishna.
- (x) Krishna Antardhan: It is the scene of hiding of Krishna to control the egos of the Gopis.
- (xi) Krishna thiba: It shows searching for Sri Krishna by the Gopis and moving out beyond the boundary of Tandhali.
- (xii) Radha Krishna Lengtharakpa (Appearance of Radha & Krishna): Here Sri Krishna appears out to see the Ahankar of Shrimati Radhika.

- (xiii) *Gopisingna Radhaga Unnaba* (Meeting of Radha and the Gopis): Knowing the selves' egocentric attitudes shown off by themselves, the Gopis sorrowfully worshipped Sri Krishna for forgiving of their sins; and if it is not done, their wish of committing suicide by jumping into the water of the Jamuna River.
- (xiv) *Krishna Abhinglut*: It is Krishna's blessing upon the Gopis and forgives the sins Radha and the Gopis. It is soon followed by the appearance of Sri Krishna and His permitting the Gopis to play the Raas.
- (xv) *Ek Gopi Ek Sagam*: Here it is Sri Krishna's expressing His eternal presence by giving back the belongings of the Gopis who are now freed from sins and their wholeheartedly dedicating to Him and then playing of Jalkeli.
- (xvi) *Gopi Brindavana Pareng Bhangi*: Here the Gopis dance to describing the beauties of Brindavana and play joyfully for getting back Lord Krishna.
- (xvii) *Prathana*: Prayers of the Gopis to the statues of Krishna – Radhika, hurling of flower to serving both and their performing Aasti.
- (xviii) *Prahasman*: Here the play of Raas Leela completes and they all leave the Mandali. These well 18 krams (patterns) are contained in Maha Raas.³⁵

Dance Movement

Kirtan song with cymbals, drum, and flute accompany the *Ras* dances. The rhythms of the dance are played on the *Pung* or *mridanga*, —the deep-toned

³⁵ P. Lilabati Devi, (2017), Ph.D. Thesis, Submitted to Hyderabad Central University, Hyderabad.

accents on one drumhead and the delicate high-pitched beats on the other drumhead. Each step, turn and cadence of the dance is clearly defined in the rhythmic phrase of the talas of 7, 10, 14, 15, 16 and 18 beats of the drum accompaniment. A dancer has first to learn the rhythm syllables of the talas as played on the drum before she is able to dance correctly.

Dance steps interpret the complex rhythms. The feet are not lifted and their movements are hardly visible beneath the skirt. There is no display of footwork as in other forms of Indian classical dance.

The knees are kept close together and bend sideways in the dance poses (bhangis), and there is a simultaneous deflection of the waist.

The gestures of pure dance are the soft *pataka* (palm extended)- *mukula* (flower bud)- *alapallava* (lotus movement)- *kataka* (gracious hand)- *bhramara* (bee)- *samdamsa* (thumb and first finger joined)- and *suchi* (pointing finger). Gestures that convey meaning are woven into the texture of rhythmic hand movements. Head movements are *alolita* (rolling); *adhoulmukha* (Head inclined); *parvihita* (fanwise swing); and *sama* (level).

The gliding neck movement called *sundari* is not used in Manipur dance.

Bhangi Pareng contains all of the variations of Manipur Ras. The technical formulae are precise and restricted. A mistake or change in the sequences of movement and steps is considered a sacrilege.

The four basic dance movement that recurs in all Ras dances are called Chali or Chari. They are the foundation of Manipuri Dance³⁶.

Technique of Pure Dance or Nrta

1. Chali (Plate No.11): Ojha kamini introduced pure dance technic in chali at JNMDA. This for intrinsic and traditional dance compositions used in the Lasya and Tandava dances. Usually it is danced in Mdhya or medium tempo on the Tintal Mel comprising eight Matras or sub-divisions of the main basic time.



(Plate No. 11 ROD) The Chali is short and precise,

The Chali is short and precise, its rhythm gentle, unfolding the beauty of this school. It is also used as a finale or ending of the five important Bhangi Parengs or series of bodily postures of the dance. The Bhangi Parengs are the basic postural flexions comprising the various bends of the classical mode as already explained, such as the Sama Bhang (equal with hardly and bend to any side), the Anhinga (state of slightly bending the figure to either side), Atibhanga (exaggerated bend), Tribhanga (the triple bend or emphasis on curvature of the

³⁶ Ragini Devi, (2002). *Dance Dialects of India*, p. 179, Motiala Banarasidass, Bunglow Road, Delhi – 110007.

hips), and so on. In the Bhangi Parengs we find therefore the essence of pure dance composition, with varied movements in each Pareng. They introduce a fundamental structure of form and techniques of the Manipur dance.

Bhangi Parengs (Lasya)

- (a) The *Achouba Bhangi Pareng (plate no12)*: Grace of movement flowing in soft rhythmic cadences of posture and composition. It fulfils the spirit and intentions of this school with its special stress on delicacy of motion. It is a basic dance composition, mainly composed on a timing of seven Matras of sub-divisions of beats (Tal Rajmel).



(Plate No.12 ROD) Lasya Bhangi

- (b) *Brindavan Pareng*: A variation of the *Achouba Bhangi Pareng*. It is composed mainly on a timing of eight Matras or sub-divisions of beats (*Tintal Achouba*)
- (c) *Khurumba Pareng*: Another variation of the *Achouba Bhangi Pareng*, comprising devotional posture and movements such as the worship of Sri Krishna and honour to Radha. It is mainly composed on a timing of seven Matras or sub-divisions of beats (Taj Rejmel).

Bhangi Parengs (Tandava)

- (a) *Gostha Bhangi Pareng*: (Plate No .13) A basic dance composition with its strength and flow of postures fulfilling a series of basic body movements. It is mainly composed on a timing of seven Matras or subdivision of beats (Taj Rajmel).
- (b) *Goshthabrindaban Pareng*: A variation of the Ghostha Bhangi Pareng, based on the Brindaban theme. It is mainly composed on a timing of eight Matras or sub-divisions of beats (Tintal Achouba)³⁷.



(Plate No.13 ROD) Gostabhangi (tandav)

³⁷ Enakshi Bhavnani, (1984). *The Dance in India- The Origin and History, Foundations, nthe Art and Science of the Dance in India-Classical, Folk and Tribal*, p. 69,D.B. Taraporevala Sons &Co. Pvt. Ltd., 210 Dr. Dadabhai Naoroji Road, Bombay- 400001.

Chapter – 3

COSTUME OF MANIPURI RAS LILA

Origin of the Costumes for Ras

The Manipur Raas dances are not only widely known for their graceful and delicate movements but also their resplendent costumes are equally beautiful as well as valuable.

The design of the costume³⁸ had been originally conceived by Raja Bhagyachandra (1763-1798) who saw the divine scenes of the Rasa Lila in his

Dream. These costumes were created exclusively for the purpose of the Ras Lila. For the past two hundred years, designers in Manipur have gradually enhanced the beauty of the costumes by applying impressive changes. They added designs of sequins and *jare* (metallic thread) along the borders of the *kunin* (skirt), making it stiffer³⁹.

The costumes used in Ras dance are full of grace and it also shows the creative and intricate work or Meitei art and culture. The costume '*Potloi*' worn in Ras Leela was first introduced by His Highness Maharaja Bhagyachandra. It is believed that Maharaja Bhagyachandra has a dream where he was guided by Lord Krishna and after consulting with learned scholars and priests, introduced this costume.

³⁸Dr.L.Subadra Devi, *Sastriya Nrityenvda Jagoi Raasa*.

³⁹The Pre-World War –II, *Form of Raas Leela* by H.Ibouchouba.

Costume is a very integral and significant element in a dance. Dance costumes help illustrate the character performed by the dancer, beautify the presentation and please the audience. Manipuri RasLeela is NrityaNatya dance form. Shri Hiding MayumThambalSharam has said, “while presenting Ras dance, the dancer performing as Shri Krishna wears the full NatvarVesh, costume (Krishna *Potloi*) and applies *dwa*, *dusti*, *lak* (application of *chandan* on 12 parts of the body) and gives the Ras presentation. Thourani (Radha) and Gopis wear *Potloi* (Kumin), *Maikhum*, *Poshwan*, and *headdress*.”

The Costumes and Ornaments of RasLeela

ShrijutBhagyachandra introduced two types of *Potloi*. They are *Potloi* of Shri Krishna and *KoktumbiPotloi* of Gopis. The *potlois* used in Ras Lila are again divided into two types:

1. *KoktumbiPotloi*
2. *JhapaPotloi*

These two types of *Potlois* are used in their respective Ras Dance, *KoktumbiPotloi* is worn in MahaRas, KunjaRas and BasantaRas.

From that time the costumes are worn even today without any changes and are still known as *Koktumbi* and is worn in Maharas, Kunjaras and Basantaras. And *JhapaPotloi* is worn in Nityaras and Dibaras.

Nityaras: The Nityaras which was presented on the 21st of July 1904, (full moon- Wednesday) at Konthoujam (present Governor’s Residence) was a totally surprising and intriguing production of the RasLeela of Manipur. The Nityaras

which was designed and initiated by Princess Sanatombi who was nicknamed Bor Sahib OngbiSanatombi (wife of Lt. St. Maxwell). She was the second daughter of MaharajSurchandra. Nityaras was presented during the period of MaharajChandrakriti (1850 – 1886) whose reign is regarded as the golden age of dance of music.

DavaRas: Diva Ras was also organized in the 1940s. The structure of the Leela (krom) is well stabilized by the devoted experts and the Late OjhaAkhamTomba, with the support of his friends RajkumarAkesana, the preliminary performances, the building of the image of GourachandraMahaprabhu. This Ras dance was first performed in Manipur atSagolband in 1940s under the rule of MahrajChurachand.

1. Rasdhari: Akham OjhaTomba and RajkumarAkesana Singh
2. Shutradhari: Chandrajini Devi, KeishampatThokchomLeikai, Ruhini Devi, KonokThingel, Thangmeiband

Nityaras and Diva Ras the *JhapaPotloi* is not wear to perform in Shree Govinda Temple.



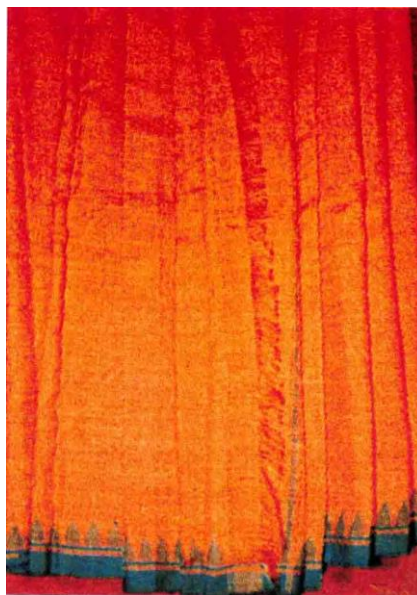
(Plate I4 ROD) Krishna Potloi (Costume) used in local temple.

The designs, accessories, etc. of the costumes used in RasLeela is the beautiful creation of Meitei sanskriti made for the Meitei people. These costumes of RasLeela are an important part of the Ras story, Charitra and Darshan. This is a beautiful gift given by prestigious and talented teachers and gurus.

Some of the important characters in the Raas dance are Krishna potloi (costume) shown in Plate No.14., Radha, and Gopiyas. While creating the costumes, imagination, Ras, and darshan along with heartbeat the costumes are not created ordinarily but created beautifully with imagination, Ras and Darshan.

The costumes of Ras dance were created considering the traditions and culture has also been supported by experts saying that- “Dhyan in Satyayug, Hom in Treta, Puja in Dwapur, and Sankirtan in Kali are Dharma and while performing dharma it is impure to not wear the Trikachha. Hence the absence of *Namei*, is considered impure. Not having an *Innaphi* (a piece of cloth to cover the upper body) is also, considered to be obscene and one cannot perform Dharma without it. Hence, considering all these traditional and culture, the costumes of Raas dance is used”.

This statement is true that in the NatvarVesh costumes worn by Shri Krishna, while wearing the *Pheijom* used by Krishna. This still photo can be seen in Plate No.15. These accessories are required. And one can also see how beautifully it has been presented in the costumes worn by Radha and Gopis, where they use *Thabakyet* (a white cloth) wrapped around their chest, and *Maikhum* (a thin veil) covering the head.



(Plate I5 ROD): *Pheijom* used by Krishna

The costumes are worn a few hours before the Rass dance is about to begin. A few people who are specialized in wearing the *Potloi* are hired to help in putting on the costumes.



(Plate I6) (source of photograph from book). - Kaktumbi Potloi used in Maharas, Basantaras and Kunjaras



(Plate No 17 ROD) Divaras perform in only local temple.

The costumes essential in Ras dance are the costumes of Krishna, Radha and the Gopis. There are two types of costumes for the Gopis namely, *Koktumbi potloi* can be seen in Plate No.16 and *Jhapa*.⁴⁰*Jhapa* can be seen in Plate No.17 costume is not worn in MahaRas, Kunja Ras, and Basanta Ras. *Jhapa koklei* and *kurak paibi* can see in Plate No.18 and 19.

⁴⁰Smt. Ksh. (O) ThouranishabiDevi, (2006). *RaasMakhalAmasungNungeeMasak*, p. 130.



(Plate 18 ROD) Jhapa: KokkeeLeiteng used in Nityarras and Divaras



(Plate 19 ROD) Kurak Paibi used in Nityarras and Divaras

Jhapa is used in NityaRas and DibaRas. Jhapa was introduced in Nitya Ras during the reign of Shri Chandrakirti Maharaja.

Believing that the Ras costumes follow the Dharma where Dhyan in Satyajug, Hom in Treta, Puja in Dwapur and Sankirtan in Kali, performing without wearing the trikachha was considered sinful by gurus and teacher. Hence the absence of *Namei*, is considered impure. Not having an *Innaphi* (a piece of cloth to cover the supper body) is also considered to be obscene and one cannot perform Dharma without it. The costumes of Ras dance are distinct because of these features.

After wearing the costumes, cleaned it by the Brahmins performing a small pooja with candles, incense sticks, perform shanty puja and sankalp, and after an auspicious time they proceed towards the stage for performance. One cannot enter the stage according to their wishes as it is required for a Brahmin to perform a

pooja to ward off all kinds of evils, bad omen, negativity and any kind of accidents or injuries that can take place. Even the people who helped in wearing the costumes, children and old people will all wear clean clothes while entering the place of performance.

The people performing as Radha, Krishna and the gopis were also needed to have a vegetarian meal one day ahead prior to the performance as it was believed that not following these rules it would lead to bad energy, accidents and harm to them.



(Plate 20 ROD) -Costume used in Gopis in Nityaras and Dibaras

The costumes worn by Gopis in Nityaras and Dibaras are different from the costumes worn in other Ras. In NityaRas and DibaRas, instead of wearing the *Koktumbi*, the gopis tie their hair at the back. The gopis wear the *Innaphi* (see the Plate no 20). in pink color and cover only their head and not their faces. This is in

place of Jhapa and they were not wear *thabakyet* for Gopis and Radha. But the *Thabakyetare* (see the Plate no. 21) used in all the other Ras dances. In Nityaras⁴¹, the color of *Potloi* of two *chandrabaligapi* is wear green, and red for the other two gopis.



(Plate 21 ROD) Phurit, Thabakyet, Pisindrai and Khaon used in Maharas, Kunjaras and Basantaras

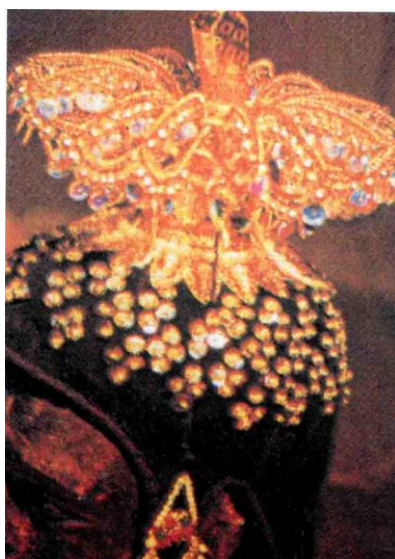
The folds of the *pohhwal* (upper skirt). Poshwan (see the Plate no 22). have increased in number gradually as time progressed by. The designers have also augmented the number of head ornaments and necklaces used in the Costumes for the Raasa Lila. Even the costumes of Krishna in due course have become considerably more decorative.

⁴¹HaobamIbouchaoba , (2010). *Shri ShriGovindaRassLeela*, p.122, Imphal.



(Plate 22 ROD) - Poshwan used in all the five Raas

When the gopis who wear these beautiful garments, enact the Raasalila and the cowherds perform the gopaRaasa dance in large groups, they create an aesthetically delicate atmosphere.

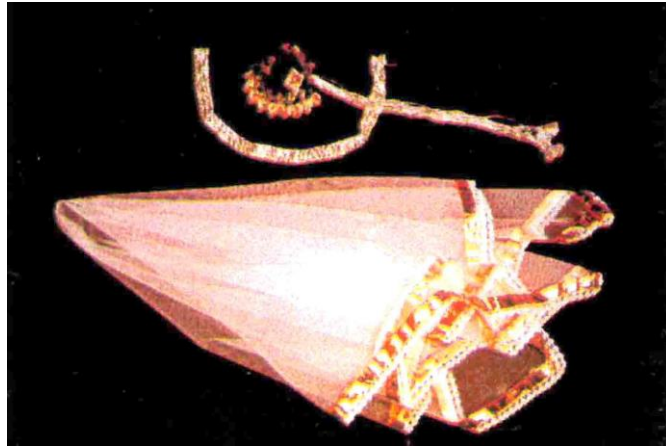


(Plate 23 ROD) Krishna Nakhum, Chirong, and Mukud

The head dress for Krishna⁴² is quite elaborate and is composed of numerous elements. The *nakhum* is a black velvet cap embellished with scattered sequins. The base has a decorative silver jari border. On top of the *nakhum* (see Plate no.

⁴²*Ibid.*

23) is a crown known as the mukut. It is made from a conical wooden piece and covered with gold paper. Petals designed out of silver wire and sequins and referred to as *chirong* decorate the middle section of the crown.



(Plate 24 ROD) Headdress Koknam, Chubarei, Kaktumbi and Innaphi used in Maharas, Basantaras and Kunjaras

Affixed to the *nakhum* is the chuda, a fan like piece made out of peacock feathers. The chuda has a centre piece along with beads, gold and silver threads and sequins of silver. The performer also wears a *koknam*— ahead band of silver sequins worn just above the forehead. headdress are only used in three ras form, can be seen in Plate No.24. And above this is the *kajenglei* Plate No.25. which consists of eighty to a hundred brass strips.



(Plate 25 ROD) Kajenglei

These are attached to red flannel strips one centimetre in width and tied around a circular metal ring. Above the *kajenglei* is worn the *cherei*. The *cherei* is composed of white paper fans joined to one another to form a chain that covers one of the two *khwangnap* (Plate No.26). This first *khwangnap* is thirty centimeters long and attached to the back end of the black cap.



(Plate 26 ROD) - Khwangnap or Khwangoi

The upper body portion of the Krishna costume is a blouse, with or without sleeves of dark green velvet. It has a border of sequins or jari generally placed along the neck, waist or sleeves and is called the *reshamphurit*. The lower portion of the costume is considerably more complicated. First there is the *pheijom*, a yellow silk dhoti that measures four metres with a green border. On top of the dhoti is a hip ornament tied at the waist and is known as the *dhara*.



(Plate 27 ROD) ReshamPhurit used in Nityaras and Divaras



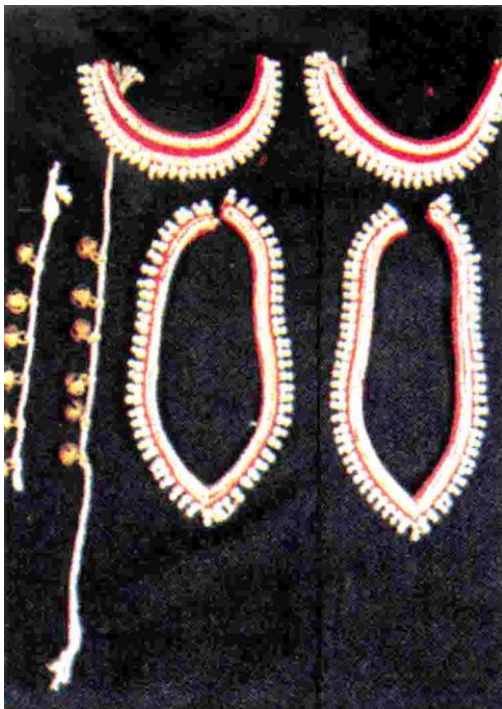
(Plate 28 ROD). -Ear Ring used in Nityaras and Divaras

This piece is made out of strings of beads covered with coloured cloth and silver thread. It is fastened at the back. There are two *khaons* for this costume. One is worn on the right side, hanging down from the waist and supported by a similarly decorated belt hanging from the left shoulder. The other hangs in an identical fashion from the right shoulder just like it does on radha's costume. Krishna's outfit also uses the *khwangoi*, to which the second *khwangnap* is stitched and then tied at the waist over the *pheijom* and the two *khaons* (see Plate no.29)

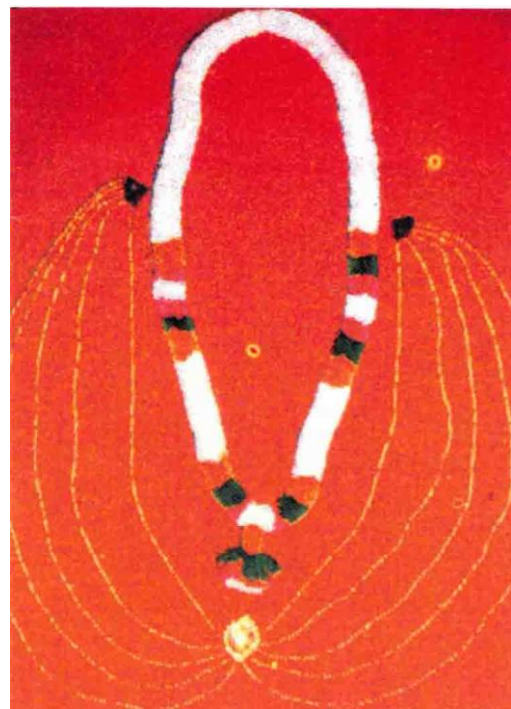


(Plate No.29 ROD). Khaon jura

Krishna's costume is also accentuated by the nupur, the ghungrus (see Plate no. 30) and the *lei pareng* (see plate no.31). The arm ornaments for the Krishna costume are the same as those of Radha the *tanthak*, *tankha*, *ratanchud*, *ananta*, *sanakhuji*, *khwanglikphang* and *heikru*. In addition, he wears brass earrings known as the *chomai*.(see plate no.32 &33)) Over the blouse, the performer wears a pisindrai. This comprises of two circular brass pieces one worn on the chest, the other at the back supported by brass chains made up of flat metal pieces. The chains are fastened above and below each shoulder to the brass medallions worn on the front and back.



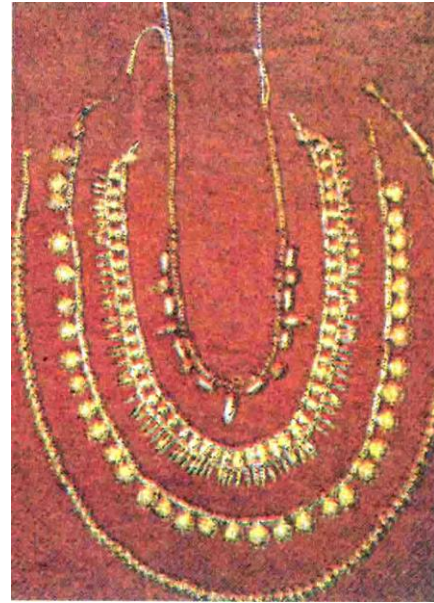
**(Plate NO.30 ROD). -Khongji,
Gongur Nopur only used by
Krishna**



**(Plate No, 31 ROD) Banamal
Pisindai only used by Krishna**



**(Plate No. 32 ROD) -
NagiLeitengChomlang or
KundoNayin**



**(Plate No. 33 ROD)- Likyan,
Kyanlikphang,
ThangjingTangkhai, HeikruPareng
used by Krishna**

Peacock Feather of Lord Krishna

‘In Tretayug, Lord Ramchandra followed the orders of his mother and hoping to fulfill the wishes of his stepmother Kekei as well, he embarked on a 14 years exile in the forest along with his wife Sita and younger brother Laxman. There Sita was abducted by Ravan from Lanka. Ram searching for her everywhere, from mountains to valleys, rivers and lakes but could not find her. In his search he reached Kisakunj, where he was tired and decided to rest under a tree. He made leaves as his pillow and the Lord lied down to rest. On top of the tree, a peacock and a peahen were observing the two brothers Rama and Laxman. Suddenly it was raining. Worrying the raindrops might disturb the sleeping Ram the brotherofLaxman holds a piece of cloth cover his brother to protect from the raindrops. The peahen notices some drops slid through holes and falling on Lord

Ram. She says to the peacock, “Look at the sight, is there any reason for us to be on this tree? Help this man. You are a man too, spread your feathers and cover him”. Thinking that it is a matter of dharma, the peacock spreads his feathers but trips and one of his feathers falls down. It falls on Lord Ram and he wakes up startled. Not being able to control his anger, Laxman shoots the peacock with an arrow and hurts him. The peacock cries and falls on the ground. Lord Ram gets up and embracing the peacock, closes his eyes and tries to understand how it got hurt. Realizing that the peacock was hurt trying to help Laxman and Lord Ram, he says to the peacock, “I will never forget that you got hurt while trying to help me. I, Ram, will never leave you, I will put your feather on my head forever, let everyone know our story, but ‘Hey peacock don’t forget that’. You May have a new life. The peacock and peahen sits on top the tree again. Hence, in DwapurYug,⁴³ Lord Krishna adorns his head with a peacock feather⁴⁴. (see the plate no.34)



(Plate No.34 ROD) Krishna Chura used only by krishn.

Body Parts of Sacred Marks (of Chandan Paste)

⁴³Haobambouchaoba, (2010). *Shri ShriGovindaRassLeela*, p.68, Imphal.

⁴⁴Smt. Ksh. (O) Thouranishabi Devi, (2006). *RaasMakhalAmasungNungeeMasak*, p. 134.

The sacred Chandan paste for the indispensable ritual to be imprinted on the body parts which are meant for the male ritual performer and are generally described as follows:

Boddy Parts	Local Names	Ritual Rhymes
1. Forehead	Laibak	Ong Keshavai Namong
2. Naval	Khoidou	Ong Narainai Namong
3. Chest	Thabak	Ong Madavai Namong (Above Heart)
4. Neck	Khour	Ong Govindai Namong
5. Right Belly	Yetki Puknop	Ong Beshnuve Namong
6. Right Arm	Yetki Pambong	Ong Modhusudhanai Namong
7. Right Arm Root	Yetki Pambong Maru	Ong Trivikamai Namong
8. Left Belly	Oigi Puknop	Ong Basmmadai Namong
9. Left Arm Root	Oigi Pambom Maru	Ong Rishi Namong
10. Left Arm	Oigi Pambom	Ong Dhayai Namong
11. Back Neck	Tungi Lusham	Ong Bashudevi Namong
12. Back Waist	Tungi Khwang	Ong Damudarai Namong

For women ritual performer's only five body parts will be marked with chandan paste such as:

Body Parts	Local Names
1. Forehead	Laibak
2. Right Arm	Yetki Pambom
3. Neck	Khour
4. Left Arm	Oigi Pambom

5. Back Neck Lusham.

Ornaments of Manipuri Dance, Aharya, Abhinay of Manipur Dance

Shri HidangmayumThambal Sharma said, “While performing the Ras, Krishna wears the Natavarvesh (Krishna *Potloi*) and applies Dwadus (Chandan applied on 12 parts of body). Radha andgopis wears *Potloi* (Kummin, Poshwan, Maikhum, headgears) and performs the Ras dance. The Alankar in AharyaAbhinay in Natyashastra is clearly visible in Manipuri Ras Dance.

Two basic types of Head dress are used as costumes and they are theKoktumbi⁴⁵and the Jhapa. The Koktumbi is a conical black bun formed eitherdirectly from the hair or with the help of cardboard.

Plate: VansantaRaasaKoktumbi

It is worn during the MahaRaasa, KunjaRaasa and VasantaRaasa

Chubalei (stands of silver threads) hang from the tips of the bun. The *samjithet* consists of sequins stuck in diamond patterns at the centre of the conical black bun. The *samjimakhong*, a silver border, is fixed around the base of the bun. Another part of this head dress is the *koknam*, a headband embroidered with silver sequins. It is worn just above the forehead. Completing the head dress is the maikhum a thin veil with a silver jari border dropped from the top of the bun which covers the face and hang down to the waist at the back.⁴⁶

⁴⁵H. Ibochouba ,*The Pre- World War –II, Form of RaasLeela.*

⁴⁶Phanjoubambotom Singh, Manipuri RaasaLeelas

The Jhapa (an arrangement of head ornaments) is worn only during the NityaRaasa. The head ornaments, primarily made with brass and jari, make up the damini worn at the parting of the hair. The karnaphut is an ornament covering the ears. The *kurak* is a silver jari hair ornament designed in the shape of a butterfly and worn on either side of the parted hair. Two ornaments called the *samjinam* and *samjithet*, made either of brass or silver jari are clipped to the bun. A thin scarf covers the bun from behind.

The costume for the upper portion of the body comprises of the *reshamphurit* and the *thabakyet*⁴⁷. The *reshamphurit* is a blouse made out of darkgreen velvet with borders of brass sequins or jari around the neckline and waist. The *thabakyet* is a white piece of cloth that is worn tightly under the shoulders from above the breast down to the waist, in all Raasaleela except the NityaRaasa.

From the waist down, the attire becomes even more elaborate. The kumins of radha and chandrabali are made out of green satin, while those of other gopis are made from red satin. Both the green and red skirts have a broad border decorated with circular designs framed by embroidery. The upper portion of each skirt is decorated with scattered silver sequins and silver jari borders.

This portion is stiffened on the inside with canvas and cane. It is also partially covered by the pashwal, a short skirt worn over the kumin. This is made out of approximately five to ten metres of fine semi-transparent white cotton with ribbons of silver and a border of mirror work along the bottom fringe. The bottom

⁴⁷H. Ibochouba, *The Pre- World War –II, Form of RaasLeela.*

fringe is stiffened and shaped with wire. The costume is further complemented by the *khaon*- a rectangular decorative piece made out of framed mirrors, gold and silver jari work and sequins.⁴⁸

It is worn on the right side, hanging from the waist and supported by a similarly decorated belt hanging from the left shoulder. In addition, there are two belt pieces; the *khwangoi* and the *khwangnap*. The first, a decorative belt made out of brass framed mirrors, gold and silver jari work and sequins, is tied at the waist over the *pashwal*. From this belt, in the front, hangs the *khwangnap* which is a matching decorative piece, thirty centimetres in length.

There are a number of other ornaments associated with this costume. For example, there is the *tal*, an oval armband made out of beads, silver thread and sequins. Another type of armband called the *ananta* which is made out of brass is also an example. The *tanthak*, a strip made out of silver beads and silver thread, is worn just above the *tal* or the *ananta*.

There is also the *tankha*, a flower shaped decorative centre piece made out of silver thread and beads. It is connected by two strips also made out of silver beads and jari work. This piece is worn at the elbow. The *ratanchud* is a decorative piece worn on the back of the hand. The upper part of the *ratanchud* is connected to a ring worn on the middle finger. The *sanakhuji*, a gold bangle is another accessory worn along with the costume.

The earrings worn with this costume are also made out of brass and are

⁴⁸Manipur State Academy, *Manipur Dace Seminar*.

known as kundalnine⁴⁹. Among the necklaces there are several different designs; the *ngangoi*, the *sanarembi*, the *haiku*, the *marei*, the *kyanlikphang*, the *kindung* and the *heibimapal*.

The nupur, a v-shaped strip made up of beads, a silver thread and sequins, adorns the top of the foot and is affixed to a string tied around the second toe. The performer also wears ghungrus (anklets) made out of silver embroidery, jari work, beads and sequins. These two items are primarily used by Radha.

Krishna's Potloi:

- 1) **Headdress:** *ChirongMukut* and *Nakhum* will be worn while covering with a piece of cloth. Next *Koknam* will be placed along with *Kajenglei* and *Samjirei* will be hung at the back. *Chura* made with peacock feather will be adorned on the head, a flower put behind the ear. Chandrabali will wear on the middle of the forehead, *karnaphool* is also used nowadays. Chandar will be applied on twelve parts of the body.
- 2) **Costumes on upper body:** Krishna will wear a suit made of velvet. The bare chest is covered by *Pisindrai Mari*, along with pearls, gold, and mirrors. The same will be worn at the back as well. *Pisindrai Mari* will be hung from both the shoulders; this will help fill up the empty spaces on the chest. Necklaces will also be worn; these necklaces are *LikyanPareng*, *KayangLikphang*, *Heigrupareng (Likhom)*, *Leipareng*.
- 3) **Costumes on lower body:** Krishna will wear a yellow silk dhoti with pleats (*gunja*) in the shape of an elephant's nose in the middle. A thread

⁴⁹Manipur Dance Seminar, Manipur State Kala Academy, Imphal.

will be tied around the waist to hold the gunja and dhoti from loosening. A Dhora will be tied at the back. *Khaon* and a green *Khwangnap* will also be tied around the waist. *Khwangnap* will fall in front of the Gunja. And a *Khwangoi* will be tied around the waist to hold them all tightly.

- 4) **Ornaments for hands:** Krishna will wear Tal and *Pambomyai* on his arms, Rakha on his wrist. Nowadays they wear *PambomAphangbi* too on their arms. Rings on their finger. The names of the rings are, *YubiKhudop*, *Charokhudop*, *Pareikhudop*, *LairelMakhoi*, and *KhoiMahum*.
- 5) **Ornaments for legs:** Krishna will wear Nupur on his ankle and *Khongdop* on his toes.

Radha and Gopis' Potloi

- 1) **KoktumbiPotloi** costume: Radha and Gopis will apply makeup and chandan on their noses. Then they will start wearing their *KoktumbiPotloi* costume.

Hairstyle: After applying oil and combing properly their hair will be tied up into a bun using a black thread or a rubber band. Or they can use a black cloth to tie their hair, and wrap the ends of the cloth to cover the bun tightly. For married women, it will be similar to the buns tied by them. The tip will be a little pointed but nowadays they make a plait to simplify it. But in the palace, the gurus and teachers still follow the custom strictly.

- 2) **Ornaments for head:** A *chago* will be made and decorated on top of it. A *Telanka* look alike will be placed to fill the empty spaces. A *telanka* will

have different sets. There are divided into two sets, 3 and 5 respectively. A *Koknam* will be placed after putting the *telanka*. The *Koknam* will be placed on the hairline where the forehead and hair meets. And it will be lowered from the forehead to the back of the head. A *Chubarei* will be hung from the top left side on the *Koktumbi*. The *chubarei* used will be different for children and adults. Nowadays, *Koktumbi* is styled in a very simple and easy way.

- 3) **Blouse and Thabakyet:** Radha and Gopis will wear a Velvet blouse. Earlier before velvet, a simple blouse made of black color was used. Radha and Chandrabali will wear red velvet blouse and gopis will wear green velvet blouse. It is believed that the velvet blouse was first used during the reign of MaharajChurachand.

Dance Movement

Kirtan song with cymbals, drum, and flute accompany the *Ras*dances. The rhythms of the dance are played on the *Pung* or *mridanga*,—the deep-toned accents on one drumhead and the delicate high-pitched beats on the other drumhead. Each step, turn and cadence of the dance is clearly defined in the rhythmic phrase of the talas of 7, 10, 14, 15, 16 and 18 beats of the drum accompaniment. A dancer has first to learn the rhythm syllables of the talas as played on the drum before she is able to dance correctly.

Dance steps interpret the complex rhythms. The feet are not lifted and their movements are hardly visible beneath the skirt. There is no display of footwork as

in other forms of Indian classical dance.

The knees are kept close together and bend sideways in the dance poses (bhangis), and there is a simultaneous deflection of the waist.

The gestures of pure dance are the soft *pataka*(palm extended)- mukula (flower bud)- alapallava (lotus movement)- kataka (gracious hand)- *bhramara* (bee)- *samdamsa*(thumb and first finger joined)- and *suchi*(pointing finger). Gestures that convey meaning are woven into the texture of rhythmic hand movements.

Head movements are *alolita* (rolling); *adhoulukha* (Head inclined); *parvihita* (fanwise swing); and *sama* (level).

The gliding neck movement called *sundari* is not used in Manipur dance.

BhangiPareng contains all of the variations of Manipur Ras. The technical formulae are precise and restricted. A mistake or change in the sequences of movement and steps is considered a sacrilege.

The four basic dance movement that recurs in all Ras dances are called Chali or Chari. They are the foundation of Manipuri Dance⁵⁰.

Technique of Pure Dance or Nrta

⁵⁰Ragini Devi, (2002). *Dance Dialects of India*, p. 179, MotialaBanarasidass, Bungalow Road, Delhi – 110007.

2. Chali: This for intrinsic and traditional dance compositions used in the Lasya and Tandava dances. Usually it is danced in Mdhya or medium tempo on the Tintal Mel comprising eight Matras or sub-divisions of the main basic time.

The Chali is short and precise, its rhythm gentle, unfolding the beauty of this school. It is also used as a finale or ending of the five important BhangiParengs or series of bodily postures of the dance. The BhangiParengs are the basic postural flexions comprising the various bends of the classical mode as already explained, such as the SamaBhanga (equal with hardly and bend to any side), the Anhinga (state of slightly bending the figure to either side), Atibhanga (exaggerated bend), Tribhanga (the triple bend or emphasis on curvature of the hips), and so on. In the BhangiParengs we find therefore the essence of pure dance composition, with varied movements in each Pareng. They introduce a fundamental structure of form and techniques of the Manipur dance.

BhangiParengs (Lasya)

- (d) The *AchoubaBhangiPareng*: Grace of movement flowing in soft rhythmic cadences of posture and composition. It fulfils the spirit and intentions of this school with its special stress on delicacy of motion. It is a basic dance composition, mainly composed on a timing of seven Matras of sub-divisions of beats (Tal Rajmel).
- (e) *BrindavanPareng*: A variation of the *AchoubaBhangiPareng*. It is composed mainly on a timing of eight Matras or sub-divisions of beats (*TintalAchouba*)
- (f) *KhurumbaPareng*: Another variation of the *AchoubaBhangiPareng*, comprising devotional posture and movements such as the worship of Sri

Krishna and honour to Radha. It is mainly composed non a timing of seven Matras or sub-divisions of beats (Taj Rejmel).

BhangiParengs (Tandava)

(c) *GosthaBhangiPareng*: A basic dance composition with it strength and flow of postures fulfilling a series of basic body movements. It is mainly composed on a timing of seven Matras or sub-divison of beats (Taj Rajmel).

(d) *GoshthabrindabanPareng*: A variation of the GhosthaBhangiPareng, based on the Brindaban theme. It is mainly composed on a timing of eight Matras or sub-divisions of beats (TintalAchouba)⁵¹.

4.7 Sankirtan

BhagyachandraMaharaj (1748-1798): BhagyachandraMahraj ascended the throne in the month of *Sajibu* 1759 on the ninth day of the lunar calendar. He was again crowned the king of Manipur in the month of *Thawan* 1963 on the 29th day of the lunar calendar. During the reign of MaharajBhagyachandra also known as the time of Rajshi in Manipur history, Chaitanya Mahaprabhu started spreading the GouriyaVaishnavDharma. The great MaharajBhagyachandra worked hard to make the Vaishnav Dharma as the Dharma of the land and to get the approval of the people, and also helped and bring a massive change in Manipuri Sanskriti. When MahrajBhagyachandra was staying in the palace of the king of Assam, king Shwargdev received a letter from theWahengbamKhelleiNungnangTelheiba⁵²

⁵¹EnakshiBhavnani, (1984). The Dance in India- The Origin and History, Foundations, nthe Art and Science of the Dance in India-Classical, Folk and Tribal, p. 69,D.B.Taraporevala Sons &Co. Pvt. Ltd., 210 Dr. DadabhaiNaoroji Road, Bombay- 400001.

⁵²Telheiba – King of Moirang.

(Khellemba), king of Moirang the then conspirator with the king of Burma whether MaharajBhagyachandra is the real king of Manipur, so it is necessary to test by taming mad wild and stornng elephant. This story is still believed by the people of Manipur even today. By the blessings of Shri Govindaji, MahrajBhagyachandra was able to tame the wild elephant and capture him, and following a dream where he was told to make an idol of Shree Govindaji from a *Theibong* (jackfruit) trunk from Kaina after he became the king, he cut down a *Theibong* tree from Kaina and brought it back and had 7 idols carved out of it after he was king of Manipur.

The seven idols are:

- 1) Shri ShriBijayGovinda
- 2) Shri ShriGovinda
- 3) Shri ShriNityananda
- 4) Shri ShriGopinath
- 5) Shri ShriAabdatyaPrabhu
- 6) Shri ShriMadanmohan
- 7) Shri ShriAnupradhu

There are 7 idols after counting Shri ShriAnuprabhu.

The difference presented by the seminar paper and the book needs to be scrutinized and researched deeper.

After MaharajBhagyachandra made his palace in Langthabal in the year 1776 in the month of *Hiyangei*, 22nd day of the Lunar calendar, the Ras of Shri ShriGovinda was held.

Maharaj Bhagyachandra himself played Mridanga (Pung), for Nat Sankirtan for Ras dance his uncle Ngoubam Shai acted as leader of the chorus (*Eshei-hanba*); Shri Dhar Shai played as supporting reciter (Dhuhar); and this was the part of Nata Sankirtana. Maharani Bhagyamati performed as Radha and Maharani Harimati headed the dance.

Since then, sankirtan came to be known as Nat Sankirtan.

“Rajarshi Bhagyachandra introduced a new style of kirtana singing known as Nat Sankirtana.”

Chapter- 4

Comparative Study of five forms of Rasa at Govindajee Temple and at Local Deities

Background to comparison

Before we set on to comparing the five forms of Raas at the Govindajee temple and local deities, it may not be inappropriate to recapitulate the background of Manipuri Dance and how it connects to the local culture of Manipuri dance. *Manipuri Rasa Lila* is based on the 10th Skanda of Sri Sri Veda Vyasa's *Srimadbhagatvat Puran*. According to the *Bhakti Rasasāstras* Lord Krishna is the *Purusha* and all others are *Prakriti*. Krishna should be worshipped as *Prakriti* in the form of a girl. Lord Krishna dwells in all *jivas* as the *Paramātmā*. In the Rasa, Krishna is seen playing Lila with the *Gopis*. But infact, it is *Krishna Lila* which continues to be played since *Anādikāla* (Eternality). The *Gopis* are the devoted *Bhaktas* of Krishna who are absorbed in Krishna *Madhurprema* for several ages. Rasa depicts the *Prem Milan* of Krishna and Radha. *Jagoi Rās* which depicts Krishna Lila was founded by Maharaja Bhagyachandra.

According to *Srimad Bhāgatam*, *Rāsa* is “*Sarvarasa Kadamvaya Rās*”, the repository of all the Rasas which give joy. Lord Krishna played Rasa at Braja Bindravana with Radha and the *Gopis* for the welfare and satisfaction of the *Jivas*. *Rāsa Mahotsava* represents the union of *Jivātma* and the *Paramatama*, the *Bhakta* and *Bhgavana* in the form of a play.

The union of all divine pleasure is called Ras. One can also get many meanings to it. Humans do believe that the play of Shri Krishna along with Gopis is called Ras. In the dream of King Shrijut Bhagyachandra he found the image of Lord Shri Krishna and established Shri Govindaji Temple in 1776. And in the year 1779, November, Friday, Ras was played for 5 days. This Ras which was devoted by Shrijut Bhagyachandra Maharaj was known as the first Ras of Manipur.

Most importantly with the passage of time Prabhajatra Mahosabat Ras Lila is dedicated. The reason was that, the day which Shri Krishna along with Gopis played was chosen/ selected –

1. In Bhagavat, during November full moon day Maharas is performed in Manipur it's performed during October.
2. Kunjaras –The reason for devoting during October is because king Bhagyachandra played Ras during full moon day at the palace of Bishwanath Chakrabarti. This very idea is concerned and at October full moon day Kunjaras is devoted at Govindaji.
3. In the full moon day of April, Basantaras is devoted. This Ras is performed in summer full moon day and is played for a month. Sometimes it's delayed till July.
4. Nityaras- Except the month of November and April, it can be played in all the remaining months.
5. Divaras –It's a kind of Ras which is performed during daytime. In most of the time Nitya Rajkut played it.

The first three Rasa dance forms were composed, choreographed and performed under the patronage of Rājarshi Bhagyachandra at the *Rasa Mandal* of Sri Sri Govindaji between A.D. 1779 to 1804 at his *Langthabal Palace* (Present day Manipur University Campus, Imphal). The fourth i.e., *Nitya Rasa* was the creation of Maharaja Chandrakriti, and it was introduced and perfected by Maharaja Churachand. It was first performed at Hafta Bangalow on 27th July, 1904.

Sri Sri Govindaji Māharāsa was presented on the occasion of *Mera Wafukpa, Kartik Purnima* of 1779 A.D. Sri Sri Bhagavat “Rasapancādhyaya” songs are prominent and predominant in this Rasa Lila. In view of its spiritual height and the artistic excellence, Maharasis regarded as the highest among the Rasa dances.

Rajashree Bhagyachandra, who introduced the Ras Leela as unique blend of Shri Krishna, known parts of plays that signified the high spiritual devotion which again encompassed with grace and complete devotion are all marks of Ras Dance (or Ras Leela or Ras)⁵³. ‘*Bhangi Pareng Achoubi*’, as a significant part in Ras Leela is for enlightenment carrying on classic elements of devotion to almighty Krishna Brindavana Pareng encompassing the sacredness of the Shridham Vrindravan with the presence of Bhagavan Sri Krishna and Srimati Radhika in such a beautiful place and play the Ras which accommodated the presence of the Gopis who found unmatched contentment on their able to join the Devine Ras;

⁵³Surchandra Sharma, (1993), *Bhangi in Manipuri Ras Dance*, Published by the author with financial assistance from Sangeet Natak Akademi, New Delhi, Printed by KH. Rashibihari Singh at R.B. Printing House, Naga Mapal, Imphal, p. 30.

their complete merge bodily and mentally, to Lord Krishna by the Gopis cleanly form up the sacred 'Rasa' which again is classified in complying with varies of degrees of devotion characterized by spiritual parts of gravity to Lord that are to be identified in kinds of the Ras;

(2) The Maha Ras (2) The Kunja Ras (3) The Basanta Ras (4) The Divya Ras and (5) Nitya Ras.

The Ras of Manipur dance being a complex body of 'Ras' framed up by an important technical part of Bhangi Pareng Achouba like Ghostha the Bhangi Pareng Brindavan Bhangi Pareng and the Khurumba Bhangi Pareng and the Nitya Rasa were further added to during the reign of Maharaja Gambhir Singh. It would also be taken as evolution of Manipur Ras. And because of nurturing of deep religious faith and strict disciplinary modes, the Ras is manifested as classical dance form with pristine beauty and rich content. It was again because to transcending values of religious, social and festivity aspects, the Ras sustains its freshness. Lively and freshness in the social and cultural live of the people of Manipur particularly the Meitei community.

The classical status of Manipur Ras characterised by its tactfully constructed on the foundation of the ancient script "*Leithak Leikha Jagoi*" and enliven by Rajashree Bhagyachandra's Govinda Sangeet Leela Visala and admixed with Sanskrit treaties like 'Sangeet Damudar' and 'Sangeet Sara Sangraha' and all are instilled with central liner the 'Natra Sastra' of Bharat Muni. The Ras is further inspired by Nritta (or Pure Dance) which expresses timing and rhythm, the Abhinaya to interpreted quality and emotional content and the music

based on Hindustani classical music. Again the Ras dance is arranged in accordance with various times and timings or Talas like Tanchap, Menkup, Tintal Macha, Tintal Mel Meitei surface, Tanjao, Chartal in the sub-divided beats consisting of 4,6,7,8, 10,12 and 14 Matras (Sub-division of beats) skilfully intricate patterns following impressive rhythms and syllables are systematically synchronised and thereby resulted Alangkar Punglon (rhythmic and syllabic verses of beats) like the chollu of Bharatanatyam and their corresponding patterns of dance (Nitya Ras) similar to the 'Jatis' of Bharatanatyam and conceding with the ruination of musicians are alike to the sollu-Kuttu of the Bharatanatyam.

Shree Govindajee Temple

Govindajee temple is one of the Vaishnavite centre, adjoining the Royal palace of former Manipur Maharajas, Govindajee temple is beautiful structure. A paved courtyard, twin domes, and a large raised congregation hall form a perfect backdrop of worshippers and devotees who accept offerings from the courtyard. The idol of Krishna and Balaram and Jganath flank the two sides of the Shri Govindajee.

Langthabal

Langthabal is about five kilometres on the southward of the Imphal down the National Highway 39 Indo-Myanmar road situated a small hill feature with ruins of an old historic palace, temples of architectural importance and ceremonial houses. At the vicinity Langthabal symmetrically planted jackfruits and pine trees. Now a day it is a scenic view of the Manipur University.

Musical Aspects of Ras Leela

The music occupies an important role in the Ras. A team of sutradharis (Plate No.35) accompanied by the guru of the performance along with other orchestra members includes, flutist, two women singers, conch blower etc. and each orchestra member's role is different from performance to performance as per the taste and organizers strength. Generally, they sit on the North West corner of the Ras Mandap and provide musical support for the performance.



(Plate no 35 ROD) Sutradharis (women singers)

Costumes

An important role is being played by the costume of the Ras performance for the development and upkeep of the tradition. There are more professional costume makers in Manipur. The costume makers try always for the betterment of the designs within their tradition to attract more performers to come and select.

Nat-Sankirtan (Praise song of lord by male): Sankirtan is performed in Local Temple before starting Rasleela. (see Plate no.36)



(Plate No.36 ROD) Sankirtan performance in Local Temple before Rasleela.

Nat-Sankirtan is the main source to provide the fundamental musical aspects of Manipuri Ras Performance. So, we cannot neglect the study of the Nat-Sankirtan. So, whoever wants to study Manipuri Ras should also focus on Nat-Sankirtan. Sankirtan has two parts ie the aspect of music and the cholom. Both are having their significant features. Both aspects compete each other. Again, the cholom has divided into two parts, pala-cholom and pung-cholom. Participants will perform the pala-cholom in Nat-Sankirtan which is a blend of softness and vigor. And the pung-cholom is being performed by mridangists which has an exceptional masculine vigor. This is shown in Plate no.31. In view of the Shastric character of the *cholom* aspects of Sankirtan, the Sangeet-Natak Academy has very rightly recognized them as classical. The music aspect covers all the sixty-four Rasas Which depicts the memorable love between Krishna and Radha, besides the singing glory of Cheitanya Mahaprabhu from whom the Manipuri tradition of Sankirtan originated and its spiritual foundation and basic tenets rules most of the formalities of a Manipuri Sankirtan. The story and thought contents of the music explains the basic spiritual outlook of the Manipuris. It may, however, be observed

that the tradition has fixed as to which theme ought to be sung on what occasion. For instance, '*Niti-pareng*' which is a composition on the theme of Sri Krishna's meeting with Radha during the daytime, is the usual theme for Shraddha ceremony.

Choloms

The Choloms are nothing but a communication of different moods of Radha and Sri Krishna through the medium of their movements and it is an essential part of a Sankirtan. The Sankirtan artists are well versed in both aspects. Thus most of the Rasgurus are well grounded in the Sankirtan tradition. They have been at one time or other Sankirtan-artists with fair amount of success. The choloms are composed using intricate tala pattern and the movements structured in the Manipuri dance tradition. The renowned artists in this line are full-timers or professionals. The simple reason is that Sankirtans are sung only on religious occasions.

The other cholom is mridanga-cholom (see Plate No.37) is also an integral part of NatSankirtan and masculine in character. The cholom is done by two mridanga players taking part in the Sankirtan. The feature of the mridanga players is extraordinary. The profession is confined only to a small number of extremely gifted artists of every generation. The depth of the classical character of Manipuri dance can be assessed with special reference to this art form which specializes in the aspect of the intricate 'talas'.



(Plate No.37 ROD) Pungcholom is an integral part of Sankirtan.

Festivals of Manipur

Manipur is a land of festivals. It is difficult to say which festival is more important than the other. To the question “What is the most important festival of Manipur- We like to come to Manipur during that festival”.

It consists of climbing the nearest hill tops in every locality. The belief is that the first day must begin with climbing on height. Immediately after the lunch time it is a pleasure to see men and women especially young boys and girls rushing to their nearest hill tops with unbounded enthusiasm to beat one another in the speed of their march in this almost sacred pilgrimage, site seeing, nor pleasure trips but people go to the hill tops to worship their deities as a religious activity. The people abhor utilizing such a day for mere material pursuits for the king and his court in the traditional society. The day is full of worships and traditional rituals are offered for the welfare of the king and the kingdom in which vast number of people from different localities may come and participate. There are the well set traditions of forecasting the trend of events for the coming year by

reading traditional signs seen on this day.

Cheiraoba

Cheiraobais the new years of the Manipuri people. On the day of Cheiraoba the traditional practices continue to be observed till today.

Every individual family member will take out some food and offer it to the deity on their gates, before they sit for the lunch. They believe that offering food at the respective gate will protect them from evil spirit. They also believe that if they don't offer the food the evil spirit will badly harm to the social and life of the individuals. Hence, the pact to purging a portion of the roadside close to the gates for such an offering. The activity is selected by the taste of an individual. But, some of the individuals feels that this kind of activity is mere waste due to food scarcity. But majority feels that this tradition must be continued in order to sustain the age-old tradition for next generation. During this activity, the juniors must worship the elders preferably, during midday meal. If it is a big family like a joint family, the activity will take a longer time as entire family tired of saluting the elders. There is a custom for the elders to offer sweets and fruits to the local deities.



(Plate No.38 ROD) Festival of Manipur Ratha Jatra

The next important festival is the 'Rath Jatra'. (see plate no. 38) Lord Jaganath is worshipped in Puri, in Orissa. Similarly, in Govindajee temple in Manipur, there is Lord Jaganath's idol. And since the time of Bhagyachandra Maharaj, Rath Jatra is celebrated in Manipur every year in both local and Govindajee temples. 'Rath Jatra' festival of Manipur is slightly different in style from that of Puri. The Rath Jatra performed in Manipur mandop can be seen in plate no 33. In every locality of Manipur traditionally there is one family of Brahmin; they have their own temple big or small. The Brahmins will take out their own Rath with the support of the villagers who maintain the temple. For a regular congregation, every brahmin family member having a small building for deity or deities for worship in the Hindu temple.



(Plate No- 39 ROD) Khubak-Ishei is a part of Sankirtan.

A clapping song based on dasa avatar composed by poet Jayadev will be sung during the night congregations and the style of the costume of this festival is used from Nat-Cholom part of Sankirtana known as “Khubak Ishei” (see plate no.39).

The Maharas at Govindajee Temple and at Local

1. The Maharas is performed only once a year at the Shree Shree Govindajee Temple formerly it was staged on the wish of the king now-a-days it is decided by the Govindajee Temple Board. And Maharas maintains the tradition that it can be performed before the local deities only it is performed at the Govindajee Temple So the performance of Maharas at Govindajee Temple is of higher status than those of the local Maharas performance. The picture of Radha Krishna at Govindajee temple and at the local temple can be seen in plates No.40 and Thirty six. We can also see their differences.



(Plate No- 40 ROD) Radha Krishna Idol placed in place of actors portraying the characters at the mandop at Govindajee Temple in the day of Ras performance.



(Plate No.41 ROD) In the local temple the roles of Krishna and Radha are portrayed by boys or girls. For the performance of Maharas, Kunjaras, Basanta Ras,

2. There is strict tradition that the Maharas is performed at the Govindajee Temple only on the full-moon day just to following the *parampara* that the Maharas for first was played on full-moon day of *Hiynagei* (Oct.- Nov.). But the Maharas at the local premises can be performed on other days beyond the full moon day by

only attaching to the sanctity of the full-moon day at the hearts of the organisers and the players.

3. For the Maharas played at the Govindajee Temple both the images of the Radha and Sri Krishna are on the Badra Chakra centre of the Govindajee Mandop but both are played by men at the plays at local levels.
4. In the Maharas performed at the Govindajee Temple, the *Nipa Pala* (the male vocal group) (see Plate No.42) started at first. the images of the Krishna and Radha are installed with honoured on the Bhadra Chakra of the middle stage yard (*Mandop Mayai*). Such practice is not followed at the Maharas of local premises where the men take roles of the Radha and Krishna.



(Plate No.42 ROD). Local temple Nipa pala (Male group singers)



(Plate no.43 ROD) Nipa pala (male group singers) performs at Govindajee (Temple in front of Govindajee)

5. In the Govindajee Maharas, the 'Kunja Aarti' is always offered just after the *Nipa Pala* before the Ras begins. It is not followed at the local levels.
6. All Raas are performed and it is followed by Krishna Abhisars with reciting the *slokas* bringing down to Bashi Butta in the Maharas at the Govindajee Temple. No dance is associated with the Krishna Abhisar. But in the Maharas performed at local levels, Krishna Abhisar is staged with dance performances and corresponding lyrics with tunes.
7. Soon after performing ceremonial Krishna Murli Nada in the Maharas of Govindajee Temple, the Gopi Abhisar is followed. But in the local levels, instead of the joint Abhisar of the Gopis at Govindajee Temple, the Gopis following the modes of Ras Panchadhyai play individual

movements to find the place of Shri Krishna in the Maharas at local levels, without playing specific dance forms.

8. Maharas at Govindajee Temple, when the Gopis find Shri Krishna and are felt will blessed and blissful moments, but they can't recite the Swagatam slokas as the Lord is in the Dharuka Murti and so representing them all, a Brahman recite the slokas. But in the Maharas at local levels, the *slokas* are recited by the oneself who plays the role of Shri Krishan.
9. After completion of the Bhangi Paren in the Maharas at Govindajee Temple Shri Krishna is in state of Dharuka Murti, both the dance forms of Krishna Nartam and the Radha Nartam are performed by the Gopis with singing corresponding rhymes. But in local or village level both Krishna and Radha perform dances at their individual levels.
10. In the Govindajee Temple when Krishan has taken in the form of Dhaurk Murti at times of Krishna Antadhama, it is shown by putting off all lights which are put on when Krishna retains Abera buta. But in Maharas at local levels, all the rhythms can be clearly seen by the audience that both Radha and Krishna's roles played by men. Stepping out from the stage secretly Krishna disappeared from the Gopis and Gopis worriedly searching for Shri Krishna, then Krishna along with Radha both disappeared leaving behind the Gopis, after that Krishna alone disappeared from Radha.

11. In offering 'Aarti' (see Plate No.44) at the ending part of the Maharas in the Govindajee Temple it is done by the Brahmins. But at the village and local levels the 'Aarti' (see Plate No.45) is offered by the Gopis.



(Plate No.44 ROD) Arati done by the Bramhin in Govindajee Temple.



(Plate No.45 ROD) In Local Ras performance the Arati done by performer.

12. No part of Girha Gamana is associated in the Maharas in the Govindajee Temple and both Radha and Krishna nretain the Yugoila Murti. But in the Maharas at local levels the part of the Griha Gamana is associated
13. At the end of offering the Maharas in the Govindajee Temple along with the performance of *Nipa Pala* (Male vocal group), the Brahmans shifted Radha and Krishna from the stage to their placeinside the Mandir.
14. Though there are many differences and similarities in between playing the Maharas at the Govindajee Temple and before the local deities (at the local temples), the Bhakti Rasa retains the same without wavering away a hair's breadth in both styles of performance. And another important aspect is that the three kinds of the Ras usually performed in the Govindajee Temple, the Maharas, the Basanta Ras and the Kunja Ras, only the Basant Ras is associated with the Gopi Raga which is not at all in other two Ras forms.

Kunja Ras at Govindajee Temple and at Local

Maharaj Bhayagachandra was unhappy thinking the absence of any cultural festivals on *Mera Wakhinba* whereas Maharas was played on the full moon day of *Mera Waphukpa*. So he consult with Brahma Sabha and other scholars, Gurus and advice to introduced a Ras leela to be performing in the month of Mera Wakhinba (October –November).

The Ras starts from the episodes of Shri Krishna arriving at the Kunja called every Gopis along with Srimati Radhika by playing his flute (Murlinada)

in the Kunja. Taking the significance of the kunja Dhava rasaa into account Maharaj Bhayagachandra introduced Kunjaras and offered to the Lord Govindajee. It is performed on the day of new moon day in the month of *Mera* (October -November). The Maharas and Basantaras performed at Jamuna Pullinda (Holi Jamuna River Bank) but the Kunjaras is performed at Kunja. The theme of the Kujaras depicted that the divine joy that Krishan, Radha and Gopis experience when they meet in the floral bower (Kunja) which the Gopis have built for the Lord Shri Krishna as a resting place. The Kunjaras is one of the specific and unique than the other Raas's. In other Ras's viz., Nityaras Gopis on their own individual willingness serving the Lord Krishna but in Kunjaras except the Radha can serve the Lord. Kunjaras has also specific period to perform like Maharas i.e., according to Shrimad Bhagavata; it's played during the full moon day of October i.e., on the day of Mera Wafukpa.

Viswanat Chakrabati's idea of playing Ras at Ashvani Purnima (full moon days) was taken by Maharaj. Though the Ras is devoted during October full moon day, and by taking the idea of Biswanath in Manipur Kunjaras is devoted on the day of Mera Wakhinba. In Kunjaras only Bhangi Pareng Achouba is performed.

Basanta Ras at Govindajee Temple and at Local

Basantaras was also first introduced by Maharaj Bhgyachandra with consultation of Brhama Samaj to played on the full moon day of (Cheitra) Basanta and was believed to be Shri Baladeva Ras and studying "The Geet Govinda"⁵⁴ known to played in Basanta Ras played by Krishna. Basantaras is played during Basanta (the Spring Season). It is the most beautiful time of spring

⁵⁴ L. Subdra Devi, Sastriya Nrityagi Mityengda Jagoi Ras.

season is that plants and trees begin to grow and flower and the wind blows slowly. The spring season came in the universe everything are all new and charmed in this Basanta season (March-April). Basantaras celebrates the Holi or springtime festival of the carnival of red colours on the full moon day in the Ras Mandala (Palace temple).

It depicts the episode of displeasure by Radha that Shri Krishna dancing with only Chandrabali, one of the Gopis. By seeing the condition, Radha has left the Ras Mandala after discarding her blue veil and went to “Brisham Kutum”, symbolic of her love for Krishna, than Krishna searching her suddenly disappearance and find her and received her forgiveness and enters the bower with her.

Basantaras is made by mixing mainly from Brahmabeibarta and Partly from Jaidev’s Shri Govind. The songs were even selected from Padakalpataru, Sangeet Maba, Ras Ulastantra etc.

In Basantaras there is Abher Khelis a game or play of colours. This is a celebration of red colours. After Abher khel, the dance of Chandrabali and Krishna was seen by Radha displaying feelings of longing and dejection. At last Shri Krishna devoted flute to Radhika. Krishna’s sole devote Jayadeva has a named Gitagovinda and from this Shri Krishna devoted few words of Radha i.e., ‘*Sanaragaralkhandaraga Mun Sinabi Mandanang Dehi Padapalabamudaram*’. This part is different in other Ras Basntaras is compiled with Brahma Vaivarta Parana and Jaidev’s Gita Govinda’s few parts of the book. The mentioned Ras is

sometimes devoted in few areas during full moon day of summer season. In this Ras, Bhagi Achouba Pareng and Khurumba Pareng Bangiis danced/performed.

Nityaras

Nityaras was for the first time originated by Shrijut Chandrakriti Maharaj. Nityaras can perform on almost all occasions of social and festivals. The mentioned Ras is made based on the concept of Govinda Lila mart. Some portions of the songs were taken from Padkalpabari. Though the Ras is based on Govinda Lilamart, some concepts are seen to be different i.e., Shri Krishna along with Brinda wait for the consort Radha. The reason is, in most of the Ras the consort Radha worry, the act of crying was totally seen hurt by Shrijut. The worrisome nature of the consort for the non- availability of Krishna was seen disappeared by Shrijut Chandrakriti. The reason for making this scene in Nityaras is that the gurus of that time felt that the order of Shrijut is like order of God. So, Radha was made to wait for Shri Krishna instead of Shri Krishna waiting for Radha and thus the scene was made. In Nityaras, the part where Krishna got worried is the only theme followed in Manipur. In Nityaras, three Bangi can be performed i.e. Bhangi Achouba Pareng, Bhangi Brindavan Pareng and Bhangi Khurumba Pareng. One can stop after performing Bhangi Achouba Pareng, are need not play all the three Bhangi.

Sutradhari will sing the Bhangi Parneg Achouba

Aaal : Men Bhusna, 8 Matra

Song: *'Taa theiya theiya haiba punglonbu yeiri*

Jantra mayamkhongle jagoi sari khubak khuriye]

Ras Mandali mayaida

Gopeshowr kouba Mahadeva no thong ngakli.

Gopisingna koiisinduna khutki jagoi sarakle

Khutki jagoida pisum thekli mitchina lonna lonna yengli

Bhangi asida thekliba chatliba khongchat yengliba

Mityeng ase karibu haigani'.

Divaras

Diva Rasa was composed and played during the time of Sir Churachand Maharaja in 1940. There was a serious discussion about whether Rasa could be offered during the day time by the experts under the order of the King. The Pandits and experts in *Jagoi* consulted the following texts: 1. *Prem Kalpataru*, 2. *Prem Siddha Chandrika* 3. *Bhakti rasa Kalpataru* 4. *Saṅgīta Mādhab* 5. *Govinda Lilāmrita* and 6. *Krishna Saṅgīta Saṅgraha Govindaji Maharasa*

Divaras was performed for the first time at Sagolband during the reign of Shrijut Churachand. Divaras is included in Basanta Lilamrita. The so called Divaras is different compared to other Ras. Divaras is performed during daytime and gets over before sunset. Divaras can be played in any month. Divaras is based mainly on Shri Narayana Thakur where there are also songs of Govinda Lila Mrita, Shri Krishna Sangeet Sangraha. Divaras was devoted for the first time at Sagolband Hidangmayum Mandap. In Divaras, Bhangi Preng Achouba is performed.

In a book named ShriKrishnarasSangritiSnagraha, there is a part called Basanta Divaras. In this part, the readers are made to think that a specific thing is needed to do during spring season.

The above mentioned five Ras are performed and dedicated without breaking any rules at present in Manipur. The so called Maharas is played without breaking any rhythm of the songs depending on ShriMadhyabat.

Nityaras means the divine play of rituals which is the idea of Govind Lilamrita. One of the significant features of Nityaras is that ShriKrishna along with Brinda made a garland of flower and wait for the consort. This is not the concept of Govinda Lilamrita.

In this part, it's stayed in such a way that in the palace of King Shrijut Chandrakkriti, the consort approach first in Niti Lila and came the king with a worry heart. Contrasts to this, with the acceptance that the word of Shrijut is the command of God. The concept turned in a way that the king wait for the consort. In this way Govinda Lila mart concept is totally different. Kujaras and Divaras the concept of Nityaras Govind and Lialmrita yet has some difference.

During the time of ShrijutBhagyachandra, three kinds of Ras were dedicated- 'Maharas', 'Kunjaras', and 'Basantaras'. And during the reign of ShrijutChandrakriti, Nityaras and Gopi, brindavanPareng and KhurumbaPareng were also dedicated. In the reign of king Churachand, Divaras was dedicated.

One of the followed trends was that in every Ras, BhangiParengAchouba must be performed. The other remaining Ras has no particular fix rules. BhangiAchouba was the first Ras which is accompanied by Bhangi of King Bhagyachandra.

BhangiParengAchouba is followed as Sambhog, BrindavanPareng as BrindavanBarna and KhurumbaPareng as YugalParthna. In Kunjaras only BhangiPareng is performed. In Maharas, BhangiAchouba and BrindavanParengis performed. In Basantaras, BhangiAchouba and KhurumbaParengis performed. The mentioned danced RAs can be divided into two- one dedicated the dance to Govinda Palace and the other to BijoygovindaKhulak. JagoiRas which is performed at palace and Govidna idol is placed at the centre and Gopis goes round to the idol and dance. This is the reason one need not act as Krishna and Radha.

In *Khulak* dance Ras, small boys and girls act like Radha and Krishna and they dance together and sometimes separately. In the beginning of every dance Ras, men group always starts first. With flower and sandalwood paste and cloth, men group at first begins with double headed drum, RasAchouba and the singers begins with song Ras and next they all sing till Krishna Roop of GourangaBhavi.

After the male group singers completed singing, the teacher who taught Ras stayed as Sutradar double headed drum player and Sutradari female singer's along with the instrument players bow to RadhaGovinda who is in the North Eastern side.

After bowing to them, they remain seated with their instruments. The follower of the head of the double headed drum player sites at the right side. Both face at the Eastern side. At the right side of the follower of the head of the double headed drum player, there is conch blower (MoibungKhongba) (see plate no.46). At the left heading to the Southern side lies the head of Sutradari female singers with her followers. In this way invoking with flowers, sandalwood paste and

clothes, they start the Ras. In dedicating one dance Ras, male group oratorio (Snakritana) must be available. To make the Ras go smoothly throughout the play, they pray to God which known as Purbarnga.



(Plate no. 46 ROD) Moibunge khongba

The Ras devoted to the palace of ShriGovindaji temple is done in such a way that after Purbarnanga, Brahman perform Kunjarati and Gopis sang songs of prayers and the steps of Ras goes by.

In early days, while offering Ras to Govindaji Palace, small girls and Princess were only allowed and married women and ladies were excluded. So in Ras, small girls, Gopis and the one who act as Krishna plays the role. For each Gopi there is pairing with Krishna and dance bed in palace, Ras in played when Radha and Govindaappear.

Ras in order form

1. The male group singers sing GourangaBhavi till Krishnaroop.

2. The guru of SutradarRas begins with by getting ready with small melodic mode with a double headed drum and sings the musical mode, Guruband, Savaband.
3. First Krishna Avisar is done. Along with the dance steps, the dancers walk to reach Kunja.In local temple performance can be seen in (Plate No.47). Bed this is not done in Govindaji Temple.



(Plate No. 47 ROD) Krishna Abisar performs at Local Temple

4. After reaching Kunja, Krishna MuraliNard is done. In Nityaras, flute is played later.
5. Gopis perform BashiAnurag after hearing the voice of Murali. In Maharas, BashiAnurag is not included.

6. In GopiAvasar, the consort who is worried of getting Krishna has her companions who use *chamar*, stood till Kunja.
7. The consorts after being reached Kunja, were helped by the companions and involved them.
8. Then both Radha and Krishna remain at the center, while the companions stood around them and perform MangaliSaja. After this, Gopis start singing for Ras.
9. From Gopi Raga dance Mapop there lies tintal, Chali, Tanchap. In these there is also Brindavan's charming disposition, Krishna's disposition and the beauty of dance is here.
10. After dance Mapop, BhangiPareng is performed.
11. After Bhangi, Krishna Nartan and RadhaNartanare performed.
12. Next, after doing Natmasampan, Pushpanjali Prathna (Prayer), Aarti is devoted and Grahagaman is done at last.

After dancing Bhangi Pareng in Basnataras there is performance of Abir Kehl. In Maharas there is part of Ek Gopi Ek Shaym (one Gopi one Shyam) (Plate no. 48) in the play. Among all these, the so called Chali dance also has an important part. Chali dance must be performed and it cannot be neglected in the play. Suppose if someone wants to display a short dance then Chali dance must be performed. In all the Ras Leela both Shri Govindajee temple and local temple it is compulsory to display chali pareng since time of Maharaja Bhygyachandra.



(Plate no.48 ROD) Ekagopi Ekasyam in Maharas local temple

The Costumes of Ras

Raja Bhagyachandra (1763-1798) who saw the divine scenes of the Rasa Lila in his Dream. These costumes were created exclusively for the purpose of the Ras Lila. Designers in Manipur have gradually enhanced the beauty of the costumes by applying impressive changes. They added designs of sequins and *jare* (metallic thread) along the borders of the *kunin* (skirt).

The traditions and culture has also been supported by experts saying that- Dhyana in Satyayug, Hom in Treta, Puja in Dwapur, and Sankirtan in Kali are Dharma and while performing dharma it is impure to not wear the Trikachha. Hence the absence of *Namei*, is considered impure. Not having an *Innaphi* (a piece of cloth to cover the upper body) is also considered to be obscene and cannot perform Dharma without it. Hence, considering all these traditional and culture, the costumes of Raas dance is used.

The costumes essential in Ras dance are the costumes of Krishna, Radha and the Gopis. There are two types of costumes for the Gopis namely, *Koktumbi* and *Jhapa*.⁵⁵Jhapa is used in Nitya Ras and Diba Ras. Jhapa was introduced in Nitya Ras during the reign of Shri Chandrakirti Maharaja and Jhapa is not worn in Maha Ras, Kunja Ras, and Basanta Ras.

‘*Potloi*’ worn in Ras Leela was first introduced by His Highness Maharaja Bhagyachandra and it was believed that Maharaja Bhagyachandra has a dream where he was guided by Lord Krishna and after consulting with learned scholars and priests, introduced *Potloi*. In Ras dance, the dancer performing as Shri Krishna wears the full NatvarVesh, costume (*Krishna Potloi*) and applies dwa, dusti, lak (application of chandan on 12 parts of the body) and gives the Ras presentation. Thourani (Radha) and Gopis wears *Potloi* (Kumin), Maikhum, Poshwan, and headdress. The costumes worn by Radha and Gopis, where they use *Thabakyet* (a white cloth) wrapped around their chest, and *Maikhum* (a thin veil) covering the head.

The costumes worn by Gopis in Nityaras and Divaras are different from the costumes worn in other Ras. In Nitya Ras and Diba Ras, instead of wearing the *Koktumbi*, the gopis tie their hair at the back. The gopis wear the *Innaphi* in pink color and cover only their head and not their faces. This is in place of Jhapa and they were not wear *thabakyet* for Gopis and Radha. But the *Thabakyet* are used

⁵⁵Smt. Ksh. (O) Thouranishabi Devi, (2006). *Raas Makhhal Amasung Nungee Masak*, p. 130.

in all the other Ras dances. In Nityaras⁵⁶, the color of *Potloi* of two *chandrabaligapi* is wear green, and red for the other two gopis.

Krishna costume is a blouse, with or without sleeves of dark green velvet. It has a border of sequins or jari generally placed along the neck, waist or sleeves and is called the *resham phurit*. The lower portion of the costume is considerably more complicated. First there is the *pheijom*, a yellow silk dhoti that measures four metres with a green border. On top of the dhoti is a hip ornament tied at the waist and is known as the dhara.

Krishna⁵⁷ is quite elaborate and is composed of numerous elements. The *nakhum* is a black velvet cap embellished with scattered sequins. The base has a decorative silver jari border. On top of the *nakhum* is a crown known as the mukut.

Krishna's costume is also accentuated by the nupur, the ghungrus and the *lei pareng*. The arm ornaments for the Krishna costume are the same as those of Radha the *tanthak*, *tankha*, *ratanchud*, *ananta*, *sanakhuji*, *khwanglikphang* and *heikru*. In addition, he wears brass earrings known as the *chomai*. Over the blouse, the performer wears a pisindrai.

Technique

Technique is the means to presence and perpetuate a living art. Dance is the expression of an emotion through rhythmic body movement, by conscious, and ordered manipulation in time and space, it cannot be strictly defined in terms of words-it has to be experienced directly, being three-dimension dance is perhaps

⁵⁶Haobam Ibouchaoba , (2010). *Shri Shri Govinda Rass Leela*, p.122, Imphal.

⁵⁷*Ibid.*

the only art which, has the complete unified experience.

The nature of Manipuri dancing is traditional classical and scientific, the analysis and classification of its various movements and forms faithfully adhere to the basic laws of anatomy psychology and aesthetics. The distinguish trait in Manipuri dance lies in its expression entirely through body movements. Harmony and balance in the movements are achieved by avoiding emphasis on any part of the body. It is a style which is imbued with delicate lyricism and fluid grace. Its rich and erotic patterns create a unique blend of spirited elation and serenity.

As regards discipline, Manipuri dancing require long and intense training, immense patience and hard work on the part of a dancer in order to master the intricacies, complexities and subtleties of the seemingly easy movements. Apart from needing the ability to project the innate sensibilities of the dance form, the performer required a highly developed skill to express the aesthetic and idealized dance pattern. The eventually decorative character of Manipuri dance does not preclude it from having immense interpretative resources. As man's response to the manners of the inner life, its profundity is unchallengeable.

In Manipuri *Jagoi* (dance), known also by its Sanskrit name *nartana*, is divided into three main aspects:

- i) The *punglol Jagoi* (dance on rhythmpatterns): is a pure and abstract dance in which body movements express decorative ornamental patterns, this is the equivalent of *nritta* in classical Indian dance.
- ii) *Mottouba*: (Interpretative dance) represents the *nriya* aspect of classical

Indian dance through body movements and gesture the dance translates the meaning of the song.

- iii) Leela: (The interpretation of a theme through historiovic representation) resembles natya in classical Indian dance where all the four elements of abhinays (histrionic representation) are utilized to communicate the theme of the Natya (performance) being enacted.

The dances are either *nupi-jagoi* (feminine), equivalent to the *larya* form of Indian classical dance, or *nipa-jagoi* (masculine), equivalent to the *tandava* form of Indian classical dance. Though the *lasya* (delicate and graceful) *sukumara* (*Thotpa-nouba* in Manipuri) and the *tandava* (forceful and virile) *Uddahata* (*akanba* in Manipuri) are counter parts of each other, each is independently and distinctly developing into a variety of forms which are fundamentally guided by the anatomical, psychological and aesthetic individuality of the dancer.

In the *nupi-jagoi*, the positions and movements of the body faithfully observe definite principles and disciplines, the body must remain natural, soft and supple exaggeration is not permitted in any of the movements, nor in any part of the body allowed to stretch to its extreme possibility. The movements must be rounded and continues. Each complete movement should flow into the next like the waves of the sea.

While dancing the *nupi-jagoi*, the performer endure that the feet and .knees remains as close to each other as vertically rather than horizontally. The torse also moves upwards and downwards bending only slightly to the sides. The positions and movements of the hands do not go above the head or below the knees. They are executes diagonally, that is to say always at an angle of forty five degree, the eyes follow the movements of the hands, hence the neck and the head also movediagonally and follow the swing of the *nupi-jagoi* is divided into two aspects.

- i) Simitangan where the movements are flowing but restrained stressing the importance of poise and balance andwere the temperature is slow.
- ii) Sphuritangam, where the movements are free the rhythm patterns intricate and complex are the tempo medium-fast.

The *nipa-jagoi* is divided into three aspects.

- i) Gunthanan is a masculine counterpart of the lasya type, except the movements are freer and slightly exaggerated. it involves sitting and jumping movements while keeping the feet and the knees as close aspossible. These movements are known as prerani (softer movements) as opposed to barurup (forceful movements).
- ii) Chalanam signifies movements in which the feet and knees are kept apare. The foot moves upwards from the ground as high as the calf, the knee or the thigh. The movements are mostly upwards and downwards.

Included in this type of tandara are also a variety of sitting, jumping and spiral movements.

- iii) In prasaranam, the movements are free, exaggerated and stretched to the fastest limit.

In technique, Manipuri is far cry from anything we know in the other styles of dance. It has a flow and a grace which contrast distinctly with the precision and terse clarity of the south Indian styles. This impression of love and fluidity, which however is not a negation of precision, results from an unusual treatment of the body. The vertical line of the body is never broken there are no deflections on sharp shifts from particular horizontal positions of the body as in Delvisi or in Bharata Natyam. In fact, the body merely curves itself. The positions attained are, thus relaxed and controlled rather than sculptural. An effort is made to connect two parts of the body through beautiful curves. There are no sudden transitions from one posture to another, one multi into the other. With the Vagabandha mudra the entwined serpent as a basic motif, it is no longer possible to have a spread-out open position of the lower limbs as characteristic of the South Indian styles. The knees are kept close together, flexed in front, in what may be identified as the nata position of the knees in the Natyashastra tradition. The body is held upright, but with any tension. The torso is not treated as a unit, but is divided into distinct parts above the Katisutra (waist line)- the chest and the waist. Neither unit is used singly because the bend of any part by itself would mean creating an angle. Thus, the chest and the waist, although moving in opposition, are always connected. The effect is of the slow drawing of a

curve in the shape of an "S" but it is never a simple bend. The neck and the head follow this principle but the head never moves horizontally as in Bharatanatyam. Instead it also executes a figure "S" in space. The arms and hands follow the pattern of the lower limbs and the torso they too are never tense nor are they ever in acute flexion. They are beheld in a naturally relaxed manner, away from the body in a semicircular curve. The wrist plays an extremely important part in the movements.

The most apparent form that permeates every aspect of the Raas-Leela performance is the circle. A brief description of the Raas leela's time, space and action reveals how the form of the circle in each aspect unites the performance into a series of continuous and interlocked concentric circles.

The relationship between circular form and expression of the divine is the fundamental content of the Raas leela is reflected in the following passage by Henri-Chades-Puensch in *Quantum soup* compiled by Al Chung-Liang, "The circular movement which assures the survival of the same things by repeating them, by bringing about their continuous return, is the perfect and most immediate expression (hence that which is closest to the divine).

It is remarkable how beautifully the mandala structure of the Raas Leela performance serves its divine purpose. It is worn first to purify and to intensify sensory experience. It enhances and attunes response to the aesthetic and divine bliss (rasavanda), the experience of which is like a sweet essence that is flavoured and then explodes its sweetness overpowering, it is no wonder that the bhaktas in the audience shed fears of profound joy³.

Technique of the hands and the figures, because they give the movements of the finger a unique fluidity. A basic movement is the gradual closing in and opening out of the fingers, while the wrist attempts to execute a lateral figure of eight. The face is placed and without any exaggerated facial expressions. This controlled, but not unduly severe or austere, expression is sustained throughout the performance.

What has been described here is however restricted to the movements of the feminine type and may be described in the language of the Govinda-Sangita-Vilasa as the *simitangam*. A deliberate attempt to limit space and restrict movement is made here. In the *sphuritangam*, although greater freedom is allowed, it is once again within the definite limits set by the dancer. In the *lasya* portions, even in the *sphuritangam*, the dancer does not and cannot lift her foot away from the ground above the level of the knee. The release from the ground is invariably characterized by a sweep off the ground, a gliding movement almost touching the floor rather than the moving where the foot is lifted high above the ground.

The situation changes considerably in the *tandava* portion known for its agility, verse and high leaps, executed by women in the role of the child Krishna. There are many sitting position and many spirals and thus known to the dance style, both in *lasya* and *tandava* shown in fig. 1 (a) and 1 (b)

In *lasya*, the *sthanakas* or various positions once again attempt to limit space and although women dances change the level throughout a performance, there is hardly ever much space between the two fact. In the *tandava* portions, the

sthanakas take the form of positions known as the Vrischika karamas of the Natyashastra tradition. Some of these are common to odissi. There are few leg extensions in the lasya on the tandava portions. The Gunthanam described in the Govinda Sangita- Lila-Vilasa in the context of tandava may be identified as the various sitting and jumping movements in tandava when there is comparatively little distance between the feet and the knees as shown in fig. 1 (c).

However, neither in the tandava portion nor in the lasya portion are lip movements allowed. There is one type of things or pelvic movement known to the dance style. It is an up and down movement rather than a side to side movement, with the shift of weight from one foot to another characteristic of styles. The up-and down movement is achieved through knee deeps and through a suggestion of a drop on the toe.

The manner of loving space in Manipuri dance is expressive of its grace and delicacy. The dancer covers floor space also in figure eight or curve and, when the foot is lifted to cover space, it invariably touches the ground by a slight toe movement rather than the flat foot on the heel. The various position of the foot like the Kunchita on the agratalasanchara of the Natyashastra is seen repeatedly in this dance style. Often these movements are very complex.

With its rounded and continuous character, a learner has to use the process of gradual assimilation by emulating the teacher. Flexibility of the wrist is given a great deal of importance. *Chali, Khujengleibi, Champra Khaibi, Champra Okpi* (plate no.49) (shown in fig. 2 (a), 2 (b) and 2 (c) are some of the basic hand movements. As the dance movements are conceived in totally of body movements it is difficult to

treat any part of the body in absolute isolation.



(plate no.49 ROD) Champra Okpi

The most common stance in the feminine mode is with one of the knees slightly bend with the foot standing on its ball while the other leg stands straight and the hands are dropped on both side slightly away from the body as shown in fig. 3. This is known as the horse stance as the hind legs of a horse are usually in this position when standing. The apart and the feet are kept quite close to each other.

To highlight the effect of continuation and roundness and avoid any harsh ending, there is usually a compensating factor to the in movements. Without this, a hard landing of the foot may take place with a definite and abrupt end, not favoured in the style.

Chali, one of the simple lessons taught to a beginner is a combination of movements involving the feet, hands, head and the eyes. The term

Chali resembles chari or gaits as mentioned in the Natya Shastra. While Chad of Natya Shashtra concentrates on various kinds of gaits, the Manipuri *chali* is a composite dance piece combining various movement of the entire body. The involved footwalk is a requirement of the composition and not any specific display of gaits as envisaged in the treatise while the term might have originated in the Natya Shastra, the peculiarity of the style could have encouraged the necessary modifications.

It is one of, the most important and basic dance compositions in the tandava as well as the lasya forms. It reveals the essence of the Manipuri dance style. It also derives as a fitting epilogue to the five Bhangee-Parengs (serious body flexible) and also all the dance compositions related to important character such as Krishna, Radha and Gopis dance training in Manipuri begin with the *chali*.

This prepares the dancer or the singer and even the audience of the impending rhythmic structure. In the first Raasleela presented during the reign of Maharaja Bhagyachandra, a dance composition named Bhangee pareng was introduced. Starting with a rhythmic pattern of 14 beats. It goes on to six and eight beats. This is one choreographic work which has been performed without any change for over 200 years in every Raasleela. For sheer unaltered preservation of a choreographic work, this could easily be one of the oldest compositions in constant use and demand.

Bhangee Pareng is a garland of movements in which most of the silent features of the dance style are represented in a harmonious link. Starting with very slow actions it gradually builds up in momentum. This, infact represents the

quality of dignified slowness, which is one of the main attributes of the dance form.

During the reign of the succeeding Kings four other *Bhange Parengs* were added, making a total of five. The first one came to be known as *Bhangee Pareng Achouba* while the rest are: *Khurumba Pareng*, *Vribavan Pareng*, *Gostha Bhangee Pareng* and *Gostha Vrindavan Pareng*. The first three are in lasya or feminine mode while the last two are in tandava or masculine mode. The masculine *parengs* naturally are faster more vigorous and involve jumps and term with the legs and knees lifted much higher. In the feminine *parengs*, all the action is softer and the legs are not lifted above the ankle level.

The first, *Bhangee Pareng Achouba* is considered to represent the various dance postures and movements of Raasleela, while *Khurumba Pareng* means a string of prayer and the third *Brindavan Pareng* is a laurel in praise of Brindavan where Krishna played his Raasleela. Similarly, the masculine *gostha bhangee pareng* shows a string of movements to portray Krishna's activities in boyhood, *Gostha brindvan pareng* express the beauty of *Brindavan* where Krishna and his cowherd friends indulge in farm and frolic. The first three are used in Raasleelas while the latter are meant for Gosthaleela, performed non-stop to the accompany song each *bhangee pareng* takes about 40 minutes to complete. These *parengs* form an important part as they are repertories of the classical *jagoi* part of the dances.

Bhangee Parengs on Bhangvalis involve different Bhangas (body flexible) such as *Abhanga*, *amabhanga*, *Tribhanga* and *Vibhanga* as shown in fig.

4 (a), 4 (b), 4 (c) and 4 (d), which are connected by *gatibhangas* (the body movements composed on a determined time measure and rhythm flowing from one bhanga to another).

As mentioned earlier, there are five *bhangee parengs*, three of the lasya variety and two of the tandava variety, these are traditional dance composition, each articulating a series of body movements (a vocabulary of in movement arrangement) incorporating of all the important variation of the different parts of the body and representing fundamental and universal principle of the Manipuri dance technique. The *bhangee parengs* are performed in a circle with Krishna in the centre, the form adheres strictly to the *hallisaka* (a dance in which female dancers surround a male dancers) described in Vaishnavite texts like the Govindalilamritam, Anandavrindavana-champu, Cytavali and Padyavali.

Lasya Bhangee Parengs forms a sub-group of the *simit* style. They consist of the *Bhangi Pareng Achouba* and its two variations-the *Vrindavan Bhangee Pareng* and the *Khurumba Bhangi Pareng*. The *Bhangee Pareng Achouba* and the *Khurumba Bhangee Pareng* both start with *Tala Rajmel* of seven beats. The *Vrindavan Bhangi Pareng* however, starts with *tala* printed *achouba* are followed by *tala tanchap* of four beats and *menkup* of three beats

The *Tandava Bhangee Parengs* belongs to the *gunthanam* aspect. This subgroup comprises the *Gostha-Bhangee Pareng* and its variation, the *Gostha-Vrindavan Bhangee Pareng*. The *Gostha Bhangee Pareng* starts with *tala rajmel* of 7 beats, while its variation, the *Gostha Vrindavan Pareng* starts with *tala tintaal achouba* of eight beats. Both of these talas are followed by *tala tanchap* of four

beats and taal menkup of three beats ending with the chali, the rhythm of these compositions is medium. The Chali and the Bhangee Parengs serve not only as the alphabet of Manipuri dance texture but also offer an insight into the true form and spirit of Manipuri dancing⁶.

The dancer begins with the movement of the chali, the chali need not be identified with the chari (leg movements) of the Natyashastra, but it is definitely a movement which suggests basic ways of walking and covering space. The dancer moves first to the front and back with hands held horizontally at the chest level and then moves this hand vertically in an up-and-down direction, she then covers space walking sideways, ending by weaving circle and spirals.

In these basic movement, the various type of *Bhramaries* (spins) are introduced the two distinct varieties being the *Uplei* (left spiral movements) and the *Longlei* (right spiral movements) as shown in fig. 5 (a) and 5 (b).

The *longlei* and the *uplei* have been identified by some scholars as the Bahya Bhramari and Antara Bhramari of the Natya Shastra. We may understand these leis (turning movements) whether in lasya or in tandava, as ways of covering floor space, usually it is a sideways movement followed by a semicircle. They are the finale of the dance cadences and are often executed in multiples of three as in the tala of the other dance styles sometimes, a spiral movement in vertical sphere is executed, where the dancers treats her body like a screw and weaves a spiral vertically from a higher level to a lower level shown in fig. 5 (c). While doing so, the dancer also circles on a spin. This very difficult movement has a graceful fluidity, sometimes mistaken for impressions. The *achongba* or jumping

movements are the characteristic of the tandava portions of the dance.

The Padakas included in the 10th chapter of Bharata's Natyashastra are given below:

1. Udghatitta: Standing on the forepart of the feet and touching the ground with the heels as shown fig. 6 (a)
2. Sama : Natural standing posture as shown in fig. 6 (b)

Agratalasancara: The heels raised, the big toe forward and the other toes bend as shown in fig. 6 (c)

Ancita: The heels on the ground, the forepart of the feet raised and toes spread as shown in fig. 6 (d)

Kuncita: Heels raised, toes all bend down, middle of the feet is also bend' as shown in fig. 6 (e)

In the Raas Leela the use of Nritya haste and the various gestures of the face and the eyes to express the kind raasas are not so much conspicuously present as in other Indian classical forms such as Kathakali, Bharatnatyam, Odissi, Kuchipudi etc. Nevertheless, we find in the Raas Leela detailed abhinaya in the form of Bhavabhinay in which bhakti rasa is central in describing the beauty of Vrindaban the lyrics says: how beautiful of Vrindabanflower like Jati Jati blossom, howfascinating is Vrindaban etc., the hands and the finger move in such a way that vividly suggest the flower and the flying of the bees, the warming of the breeze in the water of Yamuna.

Some of the Hastas (Hand Gestures) used in Ras Leela are shown below:



Svastika
स्वस्तिक



Sampūṭa
सम्पुट



Āñjali
अञ्जलि



Ardhacandra
अर्धचन्द्र



Kāṅgula
काङ्गुल



Alapaḍma
अलपद्म



Catura (side)
चतुर (पार्श्व)



Padmakoes
पद्मकोश



Bhramara
भ्रमर



Hamsāsya
हंसास्य



Hamsapakṣa
हंसपक्ष



Patāka
पताक



Sandāmpa
सन्देश



Mukula
मुकुल



Ardhapatāka
अर्धपताक



Sikhara
शिखर



Kapittha
कपित्थ



Kaṭakāmukha
कटकामुख



Sūci
सूची

This abhinaya has been mentioned before this is not very much predominant in the Raas. However, some aspect of it is discernible in the Maharaas when the Gopis start thinking vainly that they are the only ladies in the universe loved and regarded by Shri Krishna, the Lord wants to destroy that thought in the minds of the Gopis. He disappears carrying away Shrimati Radhika, the Gopis weep and begin to search for Shri Krishna and find Radha at a place alone. Shrimati Radhika also thinking proudly that she is the only one among the Gopis loved by the Lord requests him to lift her on his back as she is unable to walk any further, Shri Krishna wants to annihilate the pride in Radha and while obliging to Radha's solicitations, in the act of lifting her, disappears from her sight. The gopis console her up carrying, ask the forest, trees and plants if they see the Lord, come at last the bank of Yamuna and wait for Shri Krishna. Here some does of Sattvikabhinay is discernible.

Abhinaya literally meaning carrying forward, is the means of conveying the meaning to the audience. Four kinds of Abhinaya - Angika, Vachika, Aharya and Satvika are mentioned in the ancient text. Angika on using the body for expression is the most common practice in any dance form⁸. Peculiar to Manipuri is Sarvang abhinaya on total body expression. As a result, facial expression is not as pronounced as compared to other Indian dances. In keeping with the bharti bhava on devotional mood the dances appear comparatively more intervened and the dancer's eyes do not focus on the audience.

The theory aspect naturally remains wedded to the strong religious and social connection of the art. There are areas where influence of the standard

connection of the art. There are areas where influence of the standard & Indian texts, like the Natya Shashtra and Vaishnavite texts, are clearly visible while indigenous convention and manners give it a strong individual character. Local sensibilities have strong influence on prayoga on application of a concept. For example, lifting of the feet high beyond a limit or prominent display of the sole is considered an unpardonable insult to the onlooker. Thus, while lifting the legs, every care is taken to avoid obvious display of the sole. In the feminine aspect, it is considered the height of immodesty and unbecoming to lift the legs high on part the legs wide. Hence, all genuine dances avoid such movements. This consciousness about unbecoming feet display extends even to the behavior and conduct of the general public.

Rasa or emotional flavor is the corner stone of Indian aesthetics. All books on drama, literature and music lay a great deal of emphasis on this. Natya Shastra mentions eight rasas, viz. Shringara (erotic), Hasya (humorous), Karuna (pathetic), Raudra (terrible), Veera (heroic), Bhayanaka (horrible), Vibhatsa (distusting) and Adbhuta (wondrous). Later, shant^y (peaceful) was added to make it nine. This completes the generally known navarasa or nine rasas. Further on another rasa named vatsalya (parental affection) was also added to increase the number to 10 (ten).

Vaishnava scholars, belonging to the bhakti (devotion) school of Hinduism, consider the previous classification of 10 rasas very general. According to them five bhakti rasas (emotional flavours of devotion), viz. Shanty (peaceful), Dasya (servant of the lord), Sakhya (friend of the lord), Vatsalya (parental affection) and madhurya (sweetness, referring to Krishna's love) are the natya

(main) rasas, the rest are considered secondary.

The Manipur scholars conceive of 64 sub-diversions of Shringara based on episodes from the love theme of Radha and Krishna they call it chonsashthi rasa on 64 rasas as each part delineates a different flavour of divine love.

The sahitya on literary aspect of Manipur dance is all bhakti on devotion to gods.

The difference amongst the Ras performances in the Govindajee Temple and the local temples, according to W. Thambal Devi, Asst Teacher, J.N. Manipuri Dance Academy.

During the autumn of 1776 A.D, the 'abhisek' for Govindajee was initiated by Maharaja Bhagayachandra and according to the vision he had in his dream the first ever Rasleela was conducted and is going on till date. The Ras during that time had Bhimbabati (Anurupa) playing the role of Radha since her statue was not installed. During that time the three Ras form- Maharas, Kunjaras and Basantaras was played in both the Govindajee Temple and the local temples, where the one played in Govindajee Temple had the statues of the Lord in the centre of the stage and the Kunjaarti was offered while in the local temples, there were performers playing their part. The ones played in Govindajee Temple has a particular timing for performing while the local temple Ras can be performed in other times too to cater to the ever increasing number of devotees and their wishes to offer their prayers during the reign of Chandrakirti Maharaj.

Nityaras which has Brindavan pareng, khurumba bhanggi pareng is only played in the local temple.

The three Ras dances differ slightly in their forms. Maharas: The Maharas is performed on the Mera Waphookpa day and is based on the Raspanchadhari most importantly. Here, Bhanggi pareng achouba , brindavan pareng, Krishna antardhyan is performed. First, the Krishna abhisar, radha gopi abhisar is performed first and foremostly. Then the proper Ras is performed. Thirdly, Krishna antardhyan is performed where gopis search for Krishna and lastly Krishna and Gopis meet up and they reconcile and dance happily together. The significance of this dance performance is the underlying pride of the Gopis which initially made the Krishna abandon them and he then comes back the moment they changed and gave up their pride.

Kunjaras: is performed on the Mera Wayungba day which is a full moon. Here Radhika maan and Krishna antardhyan is not there. Here Gopi abhisar, (plate no.45) brindavan pareng is sung and dance is performed, roop barnan and the prathna is the main part. Lastly, punshpanjali kunjaarti is performed and marks the end of the Ras.



(Plate No.50 ROD) Gopi abhisar performs at local temple

Basantaras: is performed during the start of the lunar year on the Sajibu purnima. This has bhangi pareng achouba, khurumba pareng, aber khel, chandrabali's dance. In the govindajee Temple, the kunjarti (Plate no.50) starts it followed by mandali saba where brindavan varnan is sung and bhangi pareng follows. Then the Radha Krishna roop varnaan is sung and the the prathna. Lastly pushpanjali is offered and kunjarti wraps up the whole dance. It is again divided into four parts. The first part is the brindavan varnan is sung, Krishna abhisar and radha abhisar, talk between gopi and Krishna and mandali is performed and wraps up the dance form. The second part, basanta utsav dance with aber khel, Krishna is offered garland by Chandrabali followed by paan which ignites the fury of Radha called Radhamaan. Thirdly, Krishna gathers Radha's green cloth she had left behind while leaving and started searching for her. He shows her anxiety during the search. Then the Gopis brought Krishna to the place where she is

dwelling. Fourthly, Krishna tries to reconcile to Radha where she sulks and further a dance in reconciliation ends the performance.



(Plate no.51 ROD) Perform Kunjaarati at Govindaji Temple

Nityaras: this dance form can be performed any season. This is full of merriment and performed in gay abandon and is a very lively performance which gives more emphasis on dance form and the beauty of the musical instruments.

Chapter-5

Conclusion

Findings:

We on the basis of previous discussion are able to conclude that the Raas at Govindaji Temple is of sacred context whereas that at the local temples is of secular context on the basis of the following evidences:

1. The performance of Maharas at Govindajee Temple is treated as belonging to higher ritual status than those of the local Maharas performance.
2. There is strict tradition at the Govindajee Temple only on the full-moon day just to following the *parampara* that the Maharas for first was played on full-moon day of *Hiynagei* (Oct.- Nov.). No such strictness at local premises. .
3. At the Govindajee Temple both the images of the Radha and Sri Krishna are used but both are played by men at at local levels.
4. At the Govindajee Temple, the *Nipa Pala* (the male vocal group) and installation and honours are followed. Not followed at the local premises
5. In the GovindajeeMaharas, the ‘KunjaAarti’ is always offered just after the *Nipa Pala* before the Ras begins. It is not followed at the local levels.

6. Shlokas with no dance at Govindaajee and dance at local temples.
7. The GopiAbhisarat Govindajee Temple, at local levels, without playing specific dance forms.
8. At Govindajee Temple, Brahmin recites the slokas. But in the Maharas at local levels, the *slokas* are recited by the dancers who plays the role of Shri Krishan themselves.
9. At Govindajee Temple Shri Krishna the dance forms of Krishna Nartam and the RadhaNartam are performed by the Gopis. But in local or village level both dancers playing Krishna and Radhathemselves.
10. In the Govindajee Temple Krishna Antadhama, is shown by putting off all lights But at local levels, all the movements of appearance and disappearance can be clearly seen by the audience
11. In the Govindajee Temple ‘Aarti’ at the ending is done by the Brahmins. But at the village and local levels the ‘Aarti’ is offered by the Gopis.
12. No part of Girha Gamana is associated in the Maharas in the Govindajee Temple and both Radha and Krishna retain the YugolilaMurti. But in the Maharas at local levels the part of the GrihaGamana is associated
13. At the end of offering the Maharas in the Govindajee Temple along with the performance of *Nipa Pala* (Male vocal group), the Brahmans shift Radha and Krishna from the stage to their place inside the Mandir.

Though there are many differences and similarities in between playing the Maharas at the Govindajee Temple and before the local deities (at the local temples), the Bhakti Rasa retains the same without even a minute difference in both styles of performance. And another important aspect is that the three kinds of the Ras usually performed in the Govindajee Temple, the Maharas, the BasantaRas and the KunjaRas, only the BasantRas is associated with the Gopi Raga which is not at all in other two Ras forms.

Similar differences in the other Raas forms at Govindaji temple and local temples reinforces the conclusion that the Raas at Govindaji temple belongs to sacred or more religious context and the Raas at local temples belongs to secular or less religious context.

The Raas at Govindaji temple tends more to conservation of ancient tradition whereas the same at local temples tends more to the people's participation and adaptation to the taste of the audience.

We do not want to take any position in favour of either the sacred context or the secular context of the Manipuri Raas.

This is just a comparative understanding of what shape a dance form can take depending on the context such as sacred or secular.

Right from the Greek theatre and ancient Indian vedic ritual performances the art forms that began in sacred context acquired secular forms at a later stage. In many countries the sacred forms disappeared leaving only the secular forms.

But in India sacred forms continued alongside the secular forms. Manipuri Raas is also an example for this Indian ethos of both the sacred and secular forms continuing side by side.

Suggestions:

The present research was limited by the field work conducted by the researcher in the locations that could be approached by her. There is scope for greater amount of coverage in many more parts of Manipur. Future research can reveal more understanding if all those areas are covered.

Manipuri Raas is changing under the influence of modernity, governmental and non-governmental activities, training in governmental and non-governmental institutions. A comparative study of premodern and modern forms of Manipuri Raas also can be taken up by future researchers.

Cultural festivals conducted all over India and abroad to which Manipuri dance is taken have an impact on the technique of and attitude towards Manipuri Raas.

A study of that impact also makes a very good topic for future research.

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