

Chapter IV

Traditional Forms of Communication in Jarultala Village

Tradition is a term which refers to customs, beliefs and practices that passes from generation to generation. Traditional media represents a form of communication employing vocal, verbal, musical and visual folk art forms, transmitted to a society or group of societies from one generation to another. They are indigenous modes and have served the society as tools/medium of communication for ages. Since time immemorial, our traditional dance, music, rituals, arts, festivals etc. have been using as media. Thus ‘traditional media’ refers to traditional form of communication; it may be in the form of Lai Haraoba, Sumang Lila, Khubaishei, Thabal Chongba, Raas-Lila, Kang Shanaba and rituals or festivals.

Therefore, to understand the status of traditional forms of communication in the village, the respondents were asked which media/medium is still existed in their locality through which traditional culture is generated and it is found that most of the pujas and rituals which usually Manipuri Hindus practiced, are still existed in this village. These are: Durga Puja, Saraswati Puja, Laxmi Puja, Viswakarma Puja, Kali Puja, Apokpa/Yumlai Khuramba, Cheiraoba, Yaoshang, Kang Chingba, Ningol Chakaoba, Diwali, Krishna Janmastami, Radhastami, Lai Haraoba, Sumang Lila, Khubaishei, Thabal Chongba, Raas-Lila, Kang Shanaba, etc.

CALENDER FESTIVALS/RITUALS

DURGA PUJA

Generally, Durga Puja is performed twice in a year for five days and in Manipuri custom, the puja path of Durga puja is performed by only Manipuri Brahmins and eight girls is being involved in the puja as “Kumari” of the Goddess Durga. The Puja arati is performed by professionals by singing different arati songs by using Pung (Mridanga) and Mangang.

Status of organizing Durga Puja

To understand whether Durga Puja is organized in the village, the respondents were asked whether Durga Puja is organized in your village and the distribution of the responses is shown in table no. 4.1.

Table No. 4.1:
Status of organizing Durga Puja

Sl. No.	Whether Durga puja is organized in your village	Frequency			Percentage
		Male	Female	Total	
0.	No	00	00	00	00
1.	Yes	53	50	103	100
	Total	53	50	103	100

The data show that all (100%) the respondents reported about organizing Durga Puja in this village. It is also found from the data that Durga Puja has been organized annually in this village since 1-5 years by local club. It is reported that earlier the Durga Puja could not organize in the village but after establishment of club in the village, Durga Puja has been organized in the village.

Organising Various Programs in Durga Puja

To understand the programs performed in Durga Puja, the respondents were asked and their responses are shown in table no. 4.2.

Table no. 4.2
Status of programs organized in Durga Puja

Sl. No.	Whether lunch any programme in Durga Puja	Frequency			Percentage
		Male	Female	Total	
0.	No	00	00	00	00
1.	Yes	53	50	103	100
	Total	53	50	103	100

The data reveal that all the respondents (100%) reported about launching programme in Durga puja in the village.

Programme launched in Durga Puja:

To analyse what programmes are launched in Durga puja, it has been classified into nine categories as it is shown in table no. 4.3.

Table No. 4.3:
Programme launched in Durga Puja

Sl. No.	Programme lunch in Durga Puja	Frequency			Percentage
		Male	Female	Total	
1.	Shumang lila	05	00	05	4.85
2.	khubai eshei	19	24	43	41.74
3.	Wari liba	17	13	30	29.12
4.	Dance competition	00	00	00	00
5.	Musical nite	00	00	00	00
6.	Folk dance	12	13	25	24.27
7.	Pena khongba	00	00	00	00
8.	Comedy programme	00	00	00	00
9.	Thang ta	00	00	00	00
	Total	53	50	103	100

The data reveal that majority (41.74%) of the respondents mentioned about khubaishei programme launched in Durga puja while 29.12% of the respondents mentioned about the programme wari liba, 24.27% of the respondents mentioned the programme folk dance and 4.85% of the respondents mentioned about launching shumang lila programmes in Durga puja.

Mode of participating Durga Puja

To analyse the mode of participating Durga puja by the respondents, they were asked what do you do during Durga puja and the responses of the subjects has been categorized into five categories as shown below in table no.4.4.

Table No. 4.4.

Mode of participating Durga Puja

Sl. No.	Mode of participating Durga Puja	Frequency			Percentage
		Male	Female	Total	
1.	Participated daily as a member of the organizing committee of locality puja	18	00	18	17.47
2.	Participated daily voluntarily in the locality puja	14	11	25	24.27
3.	Participated on Navami to offer fruits and attend Navami arati	09	28	37	35.92
4.	Participated in day time at locality puja and visit in the evening to see at town	09	11	20	19.41
5.	No response	03	00	03	2.91
	Total	53	50	103	100

From the data it can be mentioned that majority of the respondents (35.92%) participated puja on Navami to offer fruits and attend Navami arati while 24.27% of the respondents participated

puja daily voluntarily in the locality puja. Again, 19.41% of the respondents participated in day time at locality puja and visit in the evening to see at town while 17.47% of the respondents participated puja daily as a member of the organizing committee of the locality puja but there were 2.91% of the respondents who did not give any response in this regard in this study.

SARASWATI PUJA

Status of organizing Saraswati Puja

To identify the organizer of the Saraswati puja the data have been categorized into four categories, such as, 1. Club/institute 2. Family 3. Common people and 4. All the three. The distribution of the responses is shown below in table no. 4.5

Table No. 4.5

Status of organizing Saraswati Puja

Sl. No.	Organizer of Saraswati puja	Frequency			Percentage
		Male	Female	Total	
1.	Club/Institute	00	00	00	00
2.	Family	00	00	00	00
3.	Common people	00	00	00	00
4.	All the three	53	50	103	100
	Total	53	50	103	100

In this data, all the respondents stated that Saraswati puja is organized by all the three i.e.club/institute, family and common people.

Mode of participating Saraswati Puja

To analyse the mode of participating Saraswati Puja by the respondents they were asked what do you do during Saraswati Puja and their responses have been classified in the following way as shown in table no. 4.6

Table No. 4.6

Mode of participating Saraswati Puja

Sl. No	Mode of participating Saraswati Puja	Frequency			Percentage
		Male	Female	Total	
1.	Performed puja at home	34	15	49	47.57
2.	Participated puja both at home and at school/college/locality puja	16	17	33	32.03
3.	Performed puja at home and help children in preparing to participate the institute's/locality puja	00	18	18	17.47
4.	No response	03	00	03	2.91
	Total	53	50	103	100

The data highlight that majority (47.57%) of the respondents performed puja at home while 32.03% of the respondents participated puja both at home and at schools/ colleges/ locality pujas and 17.47% of the respondents performed puja at home and helped children in preparing to participate the institute's /locality puja. But 2.91% of the respondents did not give any response regarding the matter as they were Christian.

LAXMI PUJA

Status of organizing Laxmi Puja

To confirm the status of organizing Laxmi puja in the village, the respondents were asked who organize the Laxmi puja and the responses of the subjects have been categorized into three categories such as 1) Club/ organization 2) Family 3) Both. The distribution of the responses is shown in table no. 4.7

Table no. 4.7
Status of organizing Laxmi Puja

Sl. No.	Who organize Laxmi Puja	Frequency			Percentage
		Male	Female	Total	
1.	Club/ organization	00	00	00	00
2.	Family	00	00	00	00
3.	Both	53	50	103	100
	Total	53	50	103	100

The data reveal that all the respondents (100%) stated about organizing Laxmi puja both family and club/ organization in the village.

Mode of participating Laxmi Puja

To analyze the mode of participating Laxmi puja by the respondents, the responses of the subjects has been categorized in the following way as shown in table no. 4.8

Table No. 4.8
Mode of participating Laxmi Puja

Sl. No	Mode of participating Laxmi Puja	Frequency			Percentage
		Male	Female	Total	
1.	Performed puja at home	34	24	58	56.31
3.	After performing puja at home participate the committee puja	16	26	42	40.77
4.	No response	03	00	03	2.91
	Total	53	50	103	100

The data indicate that majority (56.31%) of the respondents performed Laxmi puja at home while 40.77% of the respondents participated the committee puja after performing puja at their home but there were 2.91% of the respondents who did not give any response in this regard.

VISWAKARMA PUJA

Status of Organising Viswakarma Puja

To confirm the organizer of Viswakarma puja in the village, the data have been classified into two categories such as, 1) Club 2) Family. The distribution of the categories is shown in table no. 4.9

Table no. 4.9
Status of Organizing Viswakarma Puja

Sl. No	Who Organize Viswakarma Puja	Frequency			Percentage
		Male	Female	Total	
1.	Club	00	00	00	00
2.	Family	53	50	103	100
	Total	53	50	103	100

The data highlight that all the respondents (100%) reported about organizing Viswakarma puja by family only in the village.

Mode of participating Viswakarma puja

To understand the mode of participating Viswakarma puja by the respondents, they were asked what do you do during Viswakarma puja and their responses has been classified into four categories as shown in table no. 4.10

Table No. 4.10
Mode of participating Viswakarma puja

Sl. No.	Mode of participating Viswakarma puja	Frequency			Percentage
		Male	Female	Total	
1.	Perform puja at home	19	21	40	38.83
2.	Perform puja at shop	14	12	26	25.24
3.	Attend puja invitation	16	09	25	24.27
4.	No response	04	08	12	11.65
	Total	53	50	103	100

The data stated that majority (38.83%) of the respondents performed Viswakarma puja at home while 25.24% of the respondents performed the puja at shop and 24.27% of the respondents attended puja invitation during Viswakarma puja. But there were 11.65% of the respondents who did not give any response in this matter.

KALI PUJA

Mode of Participating Kali Puja

The mode of participating Kali puja by the respondents has been analysed as shown in table no. 4.11

Table No. 4.11

Mode of Participating Kali Puja

Sl. No.	Mode of Participating Kali Puja	Frequency			Percentage
		Male	Female	Total	
1.	Decorate the house with lamp	30	31	61	59.22
2.	Go to see the puja at Kalibari at night	10	01	11	10.67
3.	Decorate the house with lamp then go to see the puja at kalibari at night	10	18	28	27.18
4.	No response	03	00	03	2.91
	Total	53	50	103	100

From the data it is found that majority (59.22%) of the respondents decorated their house with lamp during Kali puja while 27.18% of the respondents used to go to see puja at Kalibari at night after decorating their houses with lamp and 10.67% of the respondents used to go to see the puja at Kalibari at night during Kali puja. But there were 2.91% of the respondents who did not give any response regarding the matter.

APOKPA KHURAMBA

Status of Apokpa Khuramba

The term “Apokpa” refers to “forefather” and “khuramba” refers to “worshipping” in Manipuri language and these two terms together “Apokpa Khuramba” means “worshipping of forefathers”. Manipuris accepted their heavenly forefathers as God and Goddess and they worship them daily in their households. Not only this daily worshipping, they worship Apokpa one day in a year with big arrangement along with Maiba- Maibi in their household and this worshipping is known as “Apokpa Khuramba”. It is a ritual of traditional Manipuri religion “Apokpa/Sanamahi” and this system of Apokpa Khuramba is found preserving still in most of the traditional Manipuri Hindu Households. Therefore, to understand how many of the respondents preserved this Apokpa Khuramba, they were asked whether Apokpa Khuramba is performed in your family and their responses is shown table no. 4.12

Table No 4.12

Status of Apokpa Khuramba

Sl. No.	Whether Apokpa Khuramba is performed in your family	Frequency			Percentage
		Male	Female	Total	
0.	No	23	19	42	40.77
1.	Yes	30	31	61	59.22
	Total	53	50	103	100

The data reveal that majority (59.22%) of the respondents performed Apokpa Khuramba while 40.77 % of the respondents could not perform it due to financial problem.

Changes observed in Puja Performance

To analyze the changes that observed in puja performance by the respondents in the last few decades, the data have been classified into five categories as it is shown in table no. 4.13

Table No 4.13

Changes observed in Puja Performance

Sl. No.	Changes observed in Puja Performance	Frequency			Percentage
		Male	Female	Total	
1.	Modern gadgets like amplifier, mike, tape etc. are used in puja	23	19	42	40.77
2.	Extensive use of decoration and lights	02	02	04	3.88
3.	Over all traditional & cultural activity deteriorated	02	02	04	3.88
4.	The procedure of performing puja remained the same	16	14	30	29.12
5.	No. specific change.	10	13	23	22.33
	Total	53	50	103	100

The data stated that majority (40.77%) of the respondents gave comment of using modern gadgets like amplifier, mike, tape etc. in puja while 29.12% of the respondents gave comment about the procedure of performing puja remained the same and 22.33% of the respondents gave comment of no specific change in the puja performance. On the other hand, equally 3.88% of the respondents gave comment about extensive use of decoration and lights in puja and deteriorating the overall traditional & cultural activity of puja.

CHEIRAوبا

Cheiraوبا is a Manipuri New Year festival which is celebrated for five continuous days. It is celebrated on the first day of 1st lunar month i.e. Sajibu of Manipuri Calendar in proclamation of New Year. In every Manipuri Hindu household, before one day of this festival, all the household consumption things have been washed or changed and exchange vegetables and fruits among themselves for the festival. On the first day, in early morning, the Manipuri/Mitei people adorned the deities- Sanamahi and Leimarel Shidabi with new attires and go to community temple of Lord Govinda which is located in the household of Brahmin Purahit and offer shiddha (consist of rice, vegetables, fruits etc.). In the time of mid day meals of the day, they prepare vegetarian feast with various items and can have the feast after offering it to household deities- Sanamahi, Leimarel and Apokpa. The feast is also offered in the name of those death people of the village keeping in the gate of every Manipuri/Mitei household. From the second day of the festival, the youths and children play “Kang” and perform Thabal Chongba and the programme is continued up to fifth day.

Programme launched in Cheiraوبا

During these five days, some programmes and games are launched as celebration of Cheiraوبا. Therefore, to understand the programmes that launched in Cheiraوبا in this village, the respondents were asked what programmes that launched in Cheiraوبا are and their responses have been shown in table no. 4.14

Table No 4.14

Programme launched in Cheiraoba

Sl. No.	Programme launched in Cheiraoba	Frequency			Percentage
		Male	Female	Total	
1.	Kang Shanaba	53	50	103	100
2.	Thabal Chongba	00	00	00	00
3.	Foot ball	00	00	00	00
4.	All the three games	00	00	00	00
	Total	53	50	103	100

In this data, all the respondents (100%) reported that only Kang Shanaba game is performed in Cheiraoba in the village.

Status of organizing the programme in Cheiraoba

The status of organizing the programme has been analyzed and shown in table no. 4.15

Table No. 4.15

Status of organizing the programme

Sl. No.	Who organize the programme in Cheiraoba	Frequency			Percentage
		Male	Female	Total	
1.	Club	00	00	00	00
2.	Common	53	50	103	100
	Total	53	50	103	100

The data indicate that all the respondents (100%) reported about launching the programme of Cheiraoba by common people.

Changes take place in the performance of Cheiraoba

To analyze the changes take place in the performance of Cheiraoba, the respondents were asked what are the changes that take place in the performance of Cheiraoba and their responses has been classified in the following way as shown in table no.4.16

Table No. 4.16

Changes take place in the performance of Cheiraoba

Sl. No	Changes take place in the performance of Cheiraoba	Frequency			Percentage
		Male	Female	Total	
1.	Change the procedure of Cheiraoba	00	00	00	00
2.	Change the entertainment programmes and games traditionally lunch during Cheiraoba	00	00	00	00
3.	Use modern gadget like amplifier /mike /music system	00	00	00	00
4.	Change the traditionally lunch programme/ game and use amplifier/mike/music system in the programme.	00	00	00	00
5.	No change	53	50	103	100
	Total	53	50	103	100

In this data, all the respondents stated that there was no change in the procedure of Cheiraoba.

YAOSHANG (HOLI)

This festival is celebrated for five continuous days commencing from the full moon day of Lamta month (February-March). The young boys and girls are the main participants of this

festival. On the first day of the festival, the young boys steal bamboos, thatch etc. from the bamboo groves of the locality and fabricate a hut called “Yaoshang”. Later, in the evening of the day, the statue of Lord Cheitainya Mahaprabhu is brought out from temples by the purohit Brahmin of the respective temple and install it temporarily inside the hut “Yaoshang” and performed puja with arati. After performing the puja, lord Mahaprabhu is taken out and burnt out the hut yaoshang by shouting as “Hari Hari Bolo.....Jai Hari”. After burning hut ceremony, the small boys and girls make groups and start begging rice/money in the name of Lord Shree Hari wandering to each household of the village and it is continued up to the next morning. From the evening of the second day, this begging ceremony is performed by youths (boys and girls) men and women and it is continued up to fifth day. After completion of the festival, they serve a feast by the begging money and offer some portion of money begging to Lord Shree Hari. During this festival, Thabal Chongba programme is launched and youths play holi and professional persons play holi by singing songs with new attires visiting to every household of the village.

Programme launched during Yaoshang

To analyse the programme launched during Yaoshang, the responses of the subjects has been categorized into three categories, such as, 1) Thabal Chongba 2) Biksha Niba 3 Both. The distribution of the responses is shown in table no.4.17

Table No. 4.17

Programme launched during Yaoshang

Sl. No.	Programme lunched during Yaoshang	Frequency			Percentage
		Male	Female	Total	
1.	Thabal chongba	00	00	00	00
2.	Biksha niba	53	50	103	100
3.	Both	00	00	00	00
	Total	53	50	103	100

In this data, all the respondents (100%) reported that the traditional programme Biksha Niba is lunched during Yaoshang in the village.

Status of organizing the programme during Yaushang

The status of organizing the programme during Yaoshang has been analyzed in table no. 4.18

Table No 4.18

Status of organizing the programme during Yaoshang

Sl. No.	Who organize the programme during Yaoshang	Frequency			Percentage
		Male	Female	Total	
1.	Club	00	00	00	00
2.	Common	53	50	103	100
	Total	53	50	103	100

The data indicate that all the respondents (100%) reported about organizing the programmes of Yaoshang by common people in the village.

Status of change in the performance of Yaoshang

To analyze the change in the performance of Yaoshang, the respondents were asked whether have any change in the performance of Yaoshang and their responses have been shown in table no. 4.19

Table No. 4.19
Status of change in the performance of Yaoshang

Sl. No.	whether any change take place in the performance of Yaoshang	Frequency			Percentage
		Male	Female	Total	
0.	No	47	45	92	89.32
1.	Yes	06	05	11	10.67
	Total	53	50	103	100

The data reveal that 10.67% of the respondents stated about changes take place in the performance of Yaoshang while majority (89.32%) of the respondents expressed about no change in the performance of Yaoshang.

Changes observed in the performance of Yaoshang

To analyze the changes that observed in the performance of Yaoshang, the data have been classified into four categories as shown in table no. 4.20

Table No. 4.20

Changes observed in the performance of Yaushang

Sl. No.	Changes observed in the performance of Yaoshang	Frequency			Percentage
		Male	Female	Total	
1.	Change in the puja performance of Yaoshang	00	00	00	00
2.	Change in traditionally lunched programmes during Yaoshang	00	00	00	00
3.	Using play bomb on the first day of Yaoshang	00	00	00	00
4.	Play color more than earlier	06	05	11	10.67
5.	None	47	45	92	89.32
	Total	53	50	103	100

The data indicate that 10.67% of the respondents gave comment about playing color more than earlier in Yaoshang while 89.32% of the respondents gave comment about no change in the performance of Yaoshang.

KANG CHINGBA (RATH JATRA)

The term “Kang” means “Rath” and “Chingba” means “pulling” and “Kang Chingba” together mean “Rath pulling”. This festival is celebrated for nine days in the month of June/July. During this festival, a feast is offered to lord Jaganatha in the time of lunch and in the afternoon, from each community temple of Lord Govinda, a small Kang (Rath) is produced under the purahit of the temple and install temporarily the statue of Lord Jaganatha into the kang and pull it throughout the village by young boys, girls, men, women and children as pilgrims. In the gate of every household, the kang will stop and perform puja of Lord Jaganatha

by offering Arati and fruits by the respective household. After finishing the Rath pulling ceremony, the pilgrims gather in the community temple mandap and perform “Jaidev” a nat Sankritan, with local professionals. After completion of the “Jaidev” offer kechedi to Lord Jaganatha with some fruits and have the Prasad. The activity of Rath Pulling and performing Jaidev is continued for nine days.

Participation in Kang Chingba

The Kang Chingba (Rath Jatra) is organized by common people in the village yearly. This festival is celebrated for ten days. To analyze the participation of village people, the respondents were asked whether any member of your family participate in Kang Chingba. The responses of the subjects are shown in table no.4.21

Table No 4.21

Participation in Kang Chingba

Sl. No.	Whether any member of your family participate in Kang Chingba	Frequency			Percentage
		Male	Female	Total	
0.	No	03	00	03	2.91
1.	Yes	50	50	100	97.08
	Total	53	50	103	100

The data reveal that majority (97.08%) of the respondents reported about participating their family members in Kang Chingba while 2.91% of the respondents reported that no one of their family member participate in Kang Chingba as they are Christian.

Persons participated in Kang Chingba

To analyze the persons participated in Kang Chingba, the data have been classified into nine categories as shown in table no.4.22

Table No 4.22

Persons participated in Kang Chingba

Sl. No.	Persons participated in Kang Chingba	Frequency			Percentage
		Male	Female	Total	
1.	Self	23	15	38	36.89
2.	Brother and sister	02	03	05	4.85
3.	Parents	07	14	21	20.38
4.	Sons and daughters	08	02	10	9.70
5.	Both self and brother /sisters	10	16	26	25.24
6.	None	03	00	03	2.91
	Total	53	50	103	100

The data indicate that majority (36.89%) of the respondents reported that they themselves participated in Kang Chingba while 25.24% of the respondents reported about participating both self and their brothers/sisters and 20.38% of the respondents reported about participating their parents in Kang Chingba. Again, 9.70% of the respondents reported about participating their sons and daughters while 4.85% of the respondents reported about participating their brother and sister in Kang Chingba. But there were 2.91% of the respondents whose no one of their family member participated in Kang Chingba.

Changes observed in the performance of Kang Chingba

As regards to changes that observed by the respondents in the performance of Kang Chingba, all the respondents gave comment that there was no change in the performance of Kang Chingba.

NINGOL CHAKOUBA

Ningol Chakouba is an important ritual of Manipuri/Mitei people. The term “Ningol” stands for “daughter/sister” and “Chakouba” stands for “invite to feast”. The Ningol Chakouba is celebrated on the 2nd day of the 8th lunar month i.e. Hiyangkhei (October-November) in Manipuri Calendar. The festival is in practice since the time of king Nongda Lairen Pakhangba (33-159 AD). Laisana, Royal consort of Pakhangba was invited to a feast by her brother Poireiton. Since then Ningol Chakouba ceremony has been observed till date. On this day, married or unmarried sisters, aunts and daughters are invited to their parental home by their brothers, nephews and fathers for feasts. After the feast, the female are presented with cloths or house ware equipments as per financial capacity of the family as a mark of love and the female blesses their brother or nephew in return.

Status of performing Ningol Chakouba

To understand the status of performing Ningol Chakouba by the respondents, they were asked whether Ningol Chakouba is performed in your family and their responses is shown in table no. 4.23

Table No 4.23

Status of performing Ningol Chakouba

Sl. No.	Whether Ningol Chakouba is performed in your family	Frequency			Percentage
		Male	Female	Total	
0.	No	00	00	00	00
1.	Yes	53	50	103	100
	Total	53	50	103	100

The data show that all the respondents performed Ningol Chakouba at their respective home.

Status of changing in the performance of Ningol Chakouba

The analysis of the status of changing in the performance of Ningol Chakouba is shown in table no. 4.24

Table No 4. 24

Status of changing in the performance of Ningol Chakouba

Sl. No.	Whether have any change in the performance of Ningol Chakouba	Frequency			Percentage
		Male	Female	Total	
0.	No	19	18	37	35.92
1.	Yes	34	32	66	64.07
	Total	53	50	103	100

The data indicate that 64.07% of the respondents stated that there were some changes in the performance of Ningol Chakouba but 35.92% of the respondents stated about no change in the performance of Ningol Chakouba.

Changes in the performance of Ningol Chakouba

To analyze the changes that observed by the respondents regarding Ningol Chakouba, the data have been classified into five categories as shown in table no. 4.25

Table No 4.25
Changes in the performance of Ningol Chakouba

Sl. No	Changes in the performance of Ningol Chakouba	Frequency			Percentage
		Male	Female	Total	
1.	Earlier served only homemade food but now served special food bought from market for the day	13	11	24	23.30
2.	Increased the interest of Ningol Chakouba than earlier	18	18	36	34.95
3.	Presented not only for their daughters/sisters but also for her family/accompanied persons	03	03	06	5.82
4.	Presented costly things like jewelers, house wear things etc. except cloth	00	00	00	00
5.	No change	19	18	37	35.92
	Total	13	11	24	23.30

The data show that majority (34.95%) of the respondents gave comment about increasing the interest of Ningol Chakouba than earlier while 23.30% of the respondents gave comment that earlier served only homemade food but now served special food bought from market for the day and 5.82% of the respondents gave comment as, now a days people present gift not only for their daughters/sisters for Ningol Chakouba but also for her family/accompanied persons.

But 35.92% of the respondents stated that there was no change in the performance of Ningol Chakouba.

DIWALI

Diwali is one of the biggest festivals of not only other community Hindus but also of Manipuri Hindus, celebrated with great enthusiasm and happiness in India. Different colourful varieties of fireworks are always associated with this festival. On this auspicious day, people light up diyas and candles all around their house.

Status of changing performance of Diwali

To analyze the status of changing performance of Diwali, the respondents were asked whether have any change in the performance of Diwali and their responses are shown in table no. 4.26

Table no. 4.26

Status of changing performance of Diwali

Sl. No.	Whether change any performance of Diwali	Frequency			Percentage
		Male	Female	Total	
0.	No	15	14	29	28.15
1.	Yes	38	36	74	71.84
	Total	53	50	103	100

The data reveal that majority (71.84%) of the respondents expressed about changing performance of Diwali while 28.15% of the respondents expressed about no change in the performance of Diwali.

Changes observed in the performance of Diwali

To analyze the changes that observed in the performance of Diwali, the data have been classified into six categories as shown in table no. 4.27

Table No 4.27

Changes observed in the performance of Diwali

Sl. No	Changes observed in the performance of Diwali	Frequency			Percentage
		Male	Female	Total	
1.	More decorated than earlier	04	04	08	7.76
2.	Used more play bomb and patakha	17	16	33	32.03
3.	Interest among the youths has increased	17	16	33	32.03
4.	Stopped playing juwa during Diwali	00	00	00	00
5.	Earlier only decorated the house by lamp and stayed at home but now a days after their household decoration the youths wander through out the village to see others decoration	00	00	00	00
6.	No response	15	14	29	28.15
	Total	53	50	103	100

The data show that equally 32.03% of the respondents expressed that people used more bomb and patakha in Diwali and the interest of Diwali among the youths has increased while 7.76% of the respondents expressed that it is more decorated than earlier during Diwali. But 28.15% of the respondents did not give any response regarding the matter.

KRISHNA JANMASTAMI

Janmastami is one of the big festivals of Manipuri Hindus. On this day, Manipuri/Mitei youths i.e.boys and girls have fasting for the whole day and spend the time by playing Likol (a

Manipuri traditional game) or by watching movie in the community Lord Govindaji temple mandap and have feast after arising moon.

Status of organizing Krishna Janmastami

To confirm the organizer of Janmastami in the village, the respondents were asked who organize Janmastami and their responses are shown in table no. 4.28

Table No. 4.28

Status of organizing Krishna Janmastami

Sl. No.	Organizer of Janmastami	Frequency			Percentage
		Male	Female	Total	
1.	Family	00	00	00	00
2.	Common	53	50	103	100
	Total	53	50	103	100

The data reveal that all the respondents (100%) stated that Krishna Janmastami is organized by common people.

Participation of Janmastami

To analyze the participation of Janmastami, the respondents were asked whether anyone from your family participate Janmastami and their responses is shown in table no. 4.29

Table No 4.29
Participation of Janmastami

Sl. No.	Whether anyone participate from your family	Frequency			Percentage
		Male	Female	Total	
0.	No	04	07	11	10.67
1.	Yes	49	43	92	89.32
	Total	53	50	103	100

The data indicate that majority (89.32%) of the respondents reported about participating their family members in Janmastami but 10.67% of the respondents reported that no one of their family participate in Janmastami.

Persons participated in Janmastami

The persons participated in Janmastami has been analyzed and shown in table no. 4.30

Table No 4.30
Persons participated in Janmastami

Sl. No.	Persons participated in Janmastami	Frequency			Percentage
		Male	Female	Total	
1.	Self	22	17	39	37.86
2.	Brother and sister	05	08	13	12.62
3.	Parents	03	03	06	5.82
4.	All the family members	19	15	34	33.00
5.	None	04	07	11	10.67
	Total	53	50	103	100

The data noted that 37.86% of the respondents participated in Janmastami while 33% of the respondents stated about participation of all their family members, 12.62% of the respondents stated about the participation of their brothers and sisters and 5.82% of the respondents stated about the participation of their parents. But, 10.67% of the respondents stated about no one of their family participate in Janmastami.

Status of changing performance in Janmastami

To analyze the status of changing performance in Janmastami, the respondents were asked whether have any change in the performance of Janmastami and their responses are shown in table no. 4.31

Table No 4.31
Status of changing performance in Janmastami

Sl. No.	whether have any change in the performance of Janmastami	Frequency			Percentage
		Male	Female	Total	
0.	No	29	27	56	54.36
1.	Yes	24	23	47	45.63
	Total	53	50	103	100

The data show that 45.63% of the respondents stated about having changes in the performance of Janmastami while 54.36% of the respondents stated that there was no change in the performance of Janmastami.

Changes observed in performing Janmastami

To identify the changes that observed in Janmastami, the data have been categorized into eight categories as shown in table no. 4.32

Table No 4.32**Changes observed in performing Janmastami**

Sl. No	Changes observed in performing Janmastami	Frequency			Percentage
		Male	Female	Total	
1.	Majority of the respondents stopped fasting	00	00	00	00
2.	Earlier offering lotus flower was must but now this system has loosen	24	23	47	45.63
3.	Stopped Likol Shanaba at the moon light night to wait the birth of Shree Krishna	00	00	00	00
4.	They watch video films instead of Likol Shanaba during the night of the day	00	00	00	00
5.	Used amplifier/ mike on the day	00	00	00	00
6.	Decreased the interest to preserve the day	00	00	00	00
7.	Arrangement of entertainment programme and serving feast has stopped and continuing only the traditional puja performance and serving prashad to observe the day	00	00	00	00
8.	No response	29	27	56	54.36
	Total	53	50	103	100

The data indicate that majority (45.63%) of the respondents expressed that Earlier offering lotus flower was must but now this system has loosen, but 54.36% of the respondents did not give any response in this regard.

RADHASTAMI

Radhastami is also one of the big festivals of Manipuri Hindus. Like Janmastami, on this day also, the youths i.e. boys and girls have fasting and pass the time by playing Likol or by watching movie in the community Lord Govindaji temple mandap and have feast after offering arati at lunch time.

Status of organizing Radhastami

To identify the organizer of Radhastami in the village, the respondents were asked who organize Radhastami and their responses are shown in table no. 4.33

Table No 4.33

Status of organizing Radhastami

Sl. No.	Organizer of Radhastami	Frequency			Percentage
		Male	Female	Total	
1.	Family	00	00	00	00
2.	Common	53	50	103	100
3.	Total	53	50	103	100

The data reveal that all the respondents (100%) stated that Radhastami is organized by common people in this village.

Participation of Radhastami

To analyze the participation of Radhastami, the respondents were asked whether anyone from your family participate Radhastami and their responses is shown in table no. 4.34

Table No 4.34
Participation of Radhastami

Sl. No.	Whether anyone participate from your family	Frequency			Percentage
		Male	Female	Total	
0.	No	04	07	11	10.67
1.	Yes	49	43	92	89.32
	Total	53	50	103	100

The data indicate that majority (89.32%) of the respondents reported about participating their family members in Radhastami but 10.67% of the respondents reported that no one of their family participate in Radhastami.

Persons participated in Radhastami

The persons participated in Radhastami has been analyzed and shown in table no. 4.35

Table No. 4.35
Persons participated in Radhastami

Sl. No.	Persons participated in Radhastami	Frequency			Percentage
		Male	Female	Total	
1.	Self	22	15	37	35.92
2.	Brother and sister	05	02	07	6.79
3.	Parents	03	12	15	14.56
4.	All the family members	19	14	33	32.03
5.	None	04	07	11	10.67
	Total	53	50	103	100

The data revealed that 35.92% of the respondents participated in Radhastami while 32.03% of the respondents stated about participation of all their family members, 14.56% of the respondents stated about the participation of their parents and 6.79% of the respondents stated about the participation of their brother and sister. But 10.67% of the respondents stated about no one of their family participate in Radhastami.

Status of changing performance in Radhastami

To analyze the status of changing performance in Radhastami, the respondents were asked whether have any change in the performance of Radhastami and their responses are shown in table no. 4.36

Table No 4.36
Status of changing performance in Radhastami

Sl. No.	Whether any change take place in Radhastami	Frequency			Percentage
		Male	Female	Total	
0.	No	29	29	58	56.31
1.	Yes	24	21	45	43.68
	Total	53	50	103	100

The data indicate that 43.68% of the respondents stated about changing performance in Radhastami while 56.31% of the respondents state that no change observed in the performance of Radhastami.

Changes observed in performing Radhastami

To identify the changes that observed in Radhastami, the data have been categorized into eight categories as shown in table no. 4.37

Table No. 4.37**Changes observed in performing Radhastami.**

Sl. No	Changes observed in performing Radhastami	Frequency			Percentage
		Male	Female	Total	
1.	Majority of the respondents stopped fasting	00	00	00	00
2.	Earlier offering lotus flower was must but now this system has loosen	10	08	18	17.47
3.	Stopped Likol Shanaba during Radhastami	14	13	27	26.21
4.	They watch video films instead of Likol Shanaba during Radhastami	00	00	00	00
5.	Use amplifier/ mike on the day	00	00	00	00
6.	Decreased the interest to observe the day	00	00	00	00
7.	Arrangement of entertainment programme and serving feast has stopped and continuing only the traditional puja performance and serving prashad to preserve the day	00	00	00	00
8.	No response	29	29	58	56.31
	Total	53	50	103	100

The data indicate that majority (26.21%) of the respondents expressed about stopping Likol Shanaba during Radhastami while 17.47% of the respondents expressed that earlier offering lotus flower was must but now this system has become loosen in Radhastami and 56.31% of the respondents did not give any response regarding Radhastami

NON-CALENDER FESTIVALS/RITUALS

LAI HARAObA

Lai Haraoba is a religious festival of the Manipuri/Meitei community belonging to a pre-Hindu tradition which is generally performed between the spring and the rainy season i.e. in the month of April-May. The word “*Lai Haraoba*” is derived from “*lai hoi lauba*” which literally means ‘shouting of the word *hoi* by the gods’ in the Manipuri/Meitei creation myth. In short, “*Lai Haraoba*” means “*festivity of Gods*”. The festival is performed with great pomp and grandeur in different localities during the said season before the temple of deities in the field which have been inexistence since ancient days carrying Manipuri names and worshipped in accordance with the ancient Manipuri traditions that existed before the entry of Hindu cult into Manipur. The Lai Haraoba festival may last from a day to a month depending on the enthusiasm and finance capacity of the organizer. The festival is dedicated to the local pre-Hindu deity, and is officiated by *Maibas* (male priests), *Maibis* (priestesses), and the *Pena-khungba* (the player of the *pena*, a stringed instrument) (<http://www.answers.com/topic/lai-haraoba>).

Status of organizing Lai Haraoba

To identify the organizer of Lai Haraoba, the respondents were asked who organize Lai Haraoba and their responses have been shown in table no. 4.38

Table No 4.38
Status of organizing Lai Haraoba

Sl. No.	Organizer of Lai Haraoba	Frequency			Percentage
		Male	Female	Total	
1.	Club	53	50	103	100
2.	Common people	00	00	00	00
3.	Family	00	00	00	00
4.	Both common people and family	00	00	00	00
	Total	53	50	103	100

The data show that all the respondents reported about organizing Lai Haraoba by club, in the village.

Participation in Lai Haraoba

To analyze the participation in Lai Haraoba, the respondents were asked does anyone of your family participate in Lai Haraoba and who are they. Their responses have been shown in table no. 4.39

Table No 4.39
Participation in Lai Haraoba

Sl. No.	Persons participate in Lai Haraoba	Frequency			Percentage
		Male	Female	Total	
1.	Self	14	16	30	29.12
2.	Brothers	04	01	05	4.85
3.	Sisters	04	03	07	6.79
4.	Sons	08	00	08	7.77
5.	Daughters	03	04	07	6.79
6.	Parents	08	15	23	22.33
7.	None	12	11	23	22.33
	Total	53	50	103	100

The data reveal that majority (29.12%) of the respondents reported that they participate themselves in Lai Haraoba while 22.33% of the respondents reported about participation of their parents, 7.77% of the respondents reported about participation of their sons, equally 6.79% of the respondents reported about participation of their daughters and sisters and 4.85% of the respondents reported about participation of their brothers. But there were 22.33% of the respondents whose no one of their family participate in Lai Haraoba.

Status of change in the performance of Lai Haraoba

The analysis of the status of change in the performance of Lai Haraoba has been shown in table no.4.40

Table No. 4.40

Status of change in the performance of Lai Haraoba

Sl. No.	Whether have any change in Lai Haraoba	Frequency			Percentage
		Male	Female	Total	
0.	No	10	10	20	19.42
1.	Yes	43	40	83	80.58
	Total	53	50	103	100

The data show that majority (80.58%) of the respondents stated about changing the performance of Lai Haraoba while 19.42% of the respondents stated that there were no change in the performance of Lai Haraoba.

Changes observed in the performance of Lai Haraoba

To analyze the changes that observed in the performance of Lai Haraoba by the respondents, the data have been classified into seven categories as it is shown in table no. 4.41

Table No 4. 41
Changes observed in the performance of Lai Haraoba

Sl. No	Changes observed in the performance of Lai Haraoba	Frequency			Percentage
		Male	Female	Total	
1.	Included modern song/modern dance programme in the original programme of Lai Haraoba.	09	08	17	16.50
2.	Changed in the puja procedure of Lai Haraoba	00	00	00	00
3.	Decreased the interest of people in Lai Haraoba	00	00	00	00
4.	Used amplifier/ mike in Lai Haraoba	13	12	25	24.27
5.	Used modern musical instrument in Lai Haraoba	21	20	41	39.80
6.	loosen of traditionally used musical instrument of Lai Haraoba	00	00	00	00
7.	No change	10	10	20	19.41
	Total	53	50	103	100

The data show that majority (39.80%) of the respondents expressed about using modern musical instrument in Lai Haraoba while 24.27% of the respondents expressed about using amplifier/ mike in Lai Haraoba and 16.50% of the respondents expressed about including modern song/modern dance programme in the original programme of Lai Haraoba. But 19.41% of the respondents stated that there was no change in the process of Lai Haraoba.

SHUMANG LILA

Shumang Lila is an aesthetically and structurally unique form of play originated in Manipur. Generally, it is performed in the month of January-February. This art-form reflects the dynamics of culture and tradition of Manipuri society, serving as a medium of both entertainment and efficacy, and in the process changes itself with the exigencies of the time. Its uniqueness lies as much in the form as also in the fact that it has unfailingly held up a mirror to the moral-ethical concerns and preferences of the society and polity as also in its broad political and social ferments over the decades (*Ksh. Imokanta Singh; Shumang Lila: Presentation & Representation of Culture*). Etymologically ‘Shumang Lila’ is a combination of the words, ‘Shumang’ (courtyard) and ‘Lila’ (play or performance). So, structurally it may be termed as ‘courtyard theatre’. It is performed in an area of usually 13 x 13 sq. ft in the centre of any open space—courtyard of a house or playground or mandap (pavilion) of Hindu temples or complexes of local deities or lais. The physical setting of its performance does not require such props as a raised stage, background scenery, or visual effects except a table and two chairs kept on one side of the space. They serve as props helping the mimic communication of messages. This space is surrounded by the audience, leaving only one passage that serves as both entrance and exit into the green room.

Shumang Lila is performed by a group of around twelve or thirteen artists, who may be professional artists or local youths. The group may be either exclusively female (Nupi Shumang Lila) or exclusively male (Nupa Shumang Lila). In this theatre form, there is social sanction for transvestism. In Nupi Shumang Lila, the female artists take the role of male dressing themselves up as males depending upon the characters and in Nupa Shumang Lila, the male artists take the role of female dressing up themselves as female. They are feminine par excellence in their looks, bodily gestures and facial expressions.

Status of performing Shumang Lila

To identify the performer of Shumang Lila in the village, the data have been categorized into three categories such as, 1) Local Youths 2) Hired Professionals and 3) Both. The distribution of the categories is shown in table no. 4.42

Table No. 4.42

Status of performing Shumang Lila

Sl. No.	Performer of Shumang Lila	Frequency			Percentage
		Male	Female	Total	
1.	Local youths	53	50	103	100
2.	Hired professionals	00	00	00	00
3.	Both	00	00	00	00
	Total	53	50	103	100

The data show that all the respondents stated that in this village Shumang Lila is performed both by local youths only.

Status of organizing Shumang Lila

To confirm the organizer of Shumang Lila in the village, the data have been categorized into three categories as shown in table no.4.43

Table No. 4.43
Status of organizing Shumang Lila

Sl. No.	Organizer of Shumang Lila	Frequency			Percentage
		Male	Female	Total	
1.	Committee	00	00	00	00
2.	Common people	53	50	103	100
3.	Both	00	00	00	00
	Total	53	50	103	100

The data show that that in this village, Shumang Lila is organized by common people.

Participation of Shumang Lila

To understand the participation of Shumang Lila in the village, the respondents were asked whether anyone of your family participate in Shumang Lila and their responses are classified into two categories as shown in table no.4.44

Table No 4.44
Participation of Shumang Lila

Sl. No.	Whether anyone participate from your family	Frequency			Percentage
		Male	Female	Total	
0.	No	13	31	44	42.71
1.	Yes	40	19	59	57.28
	Total	53	50	103	100

The data reveal that 57.28% of the respondents reported about participation in Shumang Lila while 42.71% of the respondents reported that no one of their family participate in Shumang Lila.

Persons participated in Shumang Lila

To understand the persons participated in Shumang Lila, the data have been classified into six items as shown in table no. 4.45

Table No 4.45

Persons participated in Shumang Lila

Sl. No.	Persons participated in Shumang Lila	Frequency			Percentage
		Male	Female	Total	
1.	Self	10	00	10	9.70
2.	Son	14	05	19	18.44
3.	Daughter	08	02	10	9.70
4.	Brother	06	10	16	15.53
5.	Sister	04	02	06	5.82
6.	None	11	31	42	40.77
	Total	53	50	103	100

The data indicate that 18.44% of the respondents reported about their sons participated in Shumang Lila while 15.53% of the respondents reported about participation of their brothers, equally 9.70% of the respondents reported about participation of themselves and their daughters, and 5.82% of the respondents reported about participation of their sisters in Shumang Lila. But 40.77% of the respondents reported that no one of their family participate in Shumang Lila.

Status of changing performance of Shumang Lila

The analysis of the status of changing performance of Shumang Lila has been shown in table no. 4.46

Table No 4.46

Status of changing performance of Shumang Lila

Sl. No.	Whether have any change in Shumang Lila	Frequency			Percentage
		Male	Female	Total	
0.	No	07	07	14	13.59
1.	Yes	46	43	89	86.40
	Total	53	50	103	100

In this data majority (86.40%) of the respondents stated about changing the performance of Shumang Lila while 13.59% of the respondents stated that there were no change in the performance of Shumang Lila.

Changes observed in Shumang Lila

To analyze the changes that observed in Shumang Lila by the respondents the data have been categorized into eight categories as shown

Table No 4.47**Changes observed in Shumang Lila**

Sl. No	Changes observed in Shumang Lila	Frequency			Percentage
		Male	Female	Total	
1.	Used modern musical instrument in Shumang Lila	12	11	23	22.33
2.	Changed traditional starting process of Shumang Lila	18	18	36	34.95
3.	Story type of the play has changed	08	07	15	14.56
4.	Included songs in Shumang Lila	08	07	15	14.56
5.	Performed the play mostly over the stage	00	00	00	00
6.	The performer 's make up has become more	00	00	00	00
7.	Used modern weapon like duplicate gun, pistol etc. in the play.	00	00	00	00
8.	No response.	07	07	14	13.59
	Total	53	50	103	100

The data stated that 34.95% of the respondents expressed about changing traditional starting process of Shumang Lila while 22.33% of the respondents expressed about using modern musical instrument in Shumang Lila and equally 14.56% of the respondents expressed about changing the story type of Shumang Lila and including songs in Shumang Lila. But 13.59% of the respondents stated that there was no change in the performance of Shumang Lila.

KHUBAK-ISHEI

Kubak-ishei is a Nat-Cholom which is performed by singing and dancing with the accompaniment of clapping hands. No cymbal is used in Khubak-Ishei. It is commonly

performed in pujas and other traditional occasions. Literally, in Manipuri language, “Khubak” means “palm” and “Ishei” means “Song” and together “Khubak-Ishei” means “Clapping song”. It is performed either by a group of men which is called “Nupa Khubak-Ishei” or by a group of women which is called “Nupi Khubak-Ishei” and it is basically performed by professional women singers. The musical aspect is that the professional groups, going from temple to temple on invitation, sing invariably the theme of Lord Sri Krishna’s departure from Gokul to Mathura, escorted by Akrura, in his mission to kill his maternal uncle Kansa. The artists sing special composition which depicts the sock and grief of Radha and her associate Gopies on the occasion. Earlier, it is used to sing in Sanskrit and Bengali but nowadays, it is sung in Manipuri language.

Participation in Khubak-Ishei

To analyze the participation in Khubak-Ishei, the respondents were asked whether anyone participate from your family in Khubak-Ishei, their responses is shown in table no. 4.48.

Table No. 4.48

Participation in Khubak-Ishei

Sl. No.	Whether anyone participate from your family in Khubak-Ishei.	Frequency			Percentage
		Male	Female	Total	
0.	No	18	23	41	39.80
1.	Yes	35	27	62	60.19
	Total	53	50	103	100

The data reveal that 60.19% of the respondents reported about participation in Khubak-Ishei while 39.80% of the respondents reported that no one of their family participate in Khubaishei.

Persons participated in Khubak-Ishei

To analyze the persons participated in Khubak-Ishei; the data have been categorized into four categories as shown in table no.4.49

Table No 4.49

Persons participated in Khubak-Ishei

Sl. No.	Persons participated in Khubak-Ishei	Frequency			Percentage
		Male	Female	Total	
0.	None	18	23	41	39.80
1.	Mother	14	19	33	32.03
2.	Wife	21	04	25	24.27
3.	Self	00	04	04	3.88
	Total	53	50	103	100

The data reveal that 32.03% of the respondents reported about participation of their mothers in Khubak-Ishei while 24.27% of the respondents reported about participation of their wives and 3.88% of the respondents reported about participation of themselves in Khubak-Ishei. But 39.80% of the respondents reported that no one of their family member participate in Khubak-Ishei.

Status of any change in the performance of Khubak-Ishei

To analyze whether there is any change in the performance of Khubak-Ishei, the respondents were asked whether have any change in the performance of Khubak-Ishei and their responses is shown in table no. 4.50

Table No. 4.50

Status of any change in the performance of Khubak-Ishei

Sl. No.	Whether any change in the performance of Khubak-Ishei	Frequency			Percentage
		Male	Female	Total	
0.	No	53	50	103	100
1.	Yes	00	00	00	00
	Total	53	50	103	100

In this data, all the respondents (100%) stated that there was no change in the performance of Khubak-Ishei.

THABAL CHONGBA

[Thabal Chongba](#) is a popular Manipuri folk dance associated with the festival of [Yaoshang](#) (Holi) which is based in Meitei/ Manipuri cosmology. The literal meaning of “[Thabal](#)” is “Moonlight” and “[Chongba](#)” means “dance”, thus it means “dancing in the moonlight”. It is performed by young boys and girls by catching their hands each other in the form of human chain. In this dance, there is one boy in between two girls and dances in circle form by jumping in tune with the music being played. If the number is great they may form two or three rows so that everybody and anybody can participate in the dance. As they jump they retort to the hymns being sung by a well versed singer. The singer sing the ‘Ongri’ hymns in praise of Gods and Goddess. The music is rhythmic beating of drums accompanied by other instruments. It is performed in every locality on all the five days of the festival. In earlier times, this dance was performed in the moonlight accompanied by folk songs. Traditionally, conservative [Manipuri](#) parents did not allow their daughters to go out and meet any young men without their consent. [Thabal Chongba](#), therefore, used to provide the only chance for girls to meet and communicate to boys.

Status of organizing Thabal Chongba

The status of organizing Thabal Chongba has been analyzed as it is shown in table no.4.51

Table No 4.51

Status of organizing Thabal Chongba

Sl. No.	Organizer of Thabal Chongba	Frequency			Percentage
		Male	Female	Total	
1.	Club	53	50	103	100
2.	Common people	00	00	00	00
3.	Family	00	00	00	00
	Total	53	50	103	100

In the data, all the respondents stated that Thabal Chongba is organized by club in this village.

It is also found from the data that Thabal Chongba is organized annually in the village since 10-15 years and some family members of 84.46% of the respondents of the village, participated in Thabal Chongba.

Persons participated in Thabal Chongba

To analyze the persons participated in Thabal Chongba; the data have been classified into five categories as shown in table no. 4.52

Table No 4.52

Persons participated in Thabal Chongba

Sl. No.	Persons participated in Thabal Chongba	Frequency			Percentage
		Male	Female	Total	
1.	Self	05	04	09	8.73
2.	Brothers and sisters	04	05	09	8.73
3.	Sons and daughters	33	19	52	50.48
4.	Both self and brothers/sisters	08	09	17	16.50
5.	None	03	13	16	15.53
	Total	53	50	103	100

The data indicate that 50.48% of the respondents reported about participation of their sons and daughters while 16.50% of the respondents reported about participation of both self and their brothers/sisters, and equally 8.73% of the respondents reported about participation of self and participation of their brothers and sisters in Thabal Chongba. But 15.53% of the respondents reported that no one of their family participated in Thabal Chongba.

Status of changes that observed in Thabal Chongba

The analysis of status of changing Thabal Chongba is shown in table no. 4.53

Table No 4.53

Status of changes that observed in Thabal Chongba

Sl. No.	Whether any change in Thabal Chongba	Frequency			Percentage
		Male	Female	Total	
0.	No	14	14	28	27.18
1.	Yes	39	36	75	72.81
	Total	53	50	103	100

The data reveal that 72.81% of the respondents stated about changing the performance of Thabal Chongba and 27.18% of the respondents stated about no change in the performance of Thabal Chongba.

Changes observed in Thabal Chongba

To understand the changes that observed in Thabal Chongba, the data have been categorized into eight categories as it is shown in table no. 4.54

Table No. 4.54
Changes observed in Thabal Chongba

Sl. No.	Changes observed in Thabal Chongba	Frequency			Percentage
		Male	Female	Total	
1.	Used modern musical instrument like drum, kornet etc.	15	14	29	28.15
2.	Used readymade song by playing music system	00	00	00	00
3.	Included more items in dance	00	00	00	00
4.	Increased interest of youths	21	19	40	38.83
5.	Changed the dress style	03	03	06	5.82
6.	Decorated the place more than earlier	00		00	00
7.	Arranged tube light fitting by using generator	00	00	00	00
8.	None	14	14	28	27.18
	Total	53	50	103	100

The data highlight that 38.83% of the respondents stated about increasing the interest of youths while 28.15% of the respondents stated about using modern musical instruments like drum, cornet etc. and 5.82% of the respondents stated about changing the dress style in Thabal Chongba. But 27.18% of the respondents stated that no one of their family participated in Thabal Chongba.

RAS-LILA

Ras-Lila is a dance drama which is performed in the full moon night of November on the theme of Lord Sri Krishna's play with Gopies and Sakhis of Brindavan. Maharaj Rajarshi

Bhagyachandra was the founder of Ras-Lila. There are five different kinds of Ras-dances. These are: 1. **MahaRas** - to be played on the full-moon day of Mera (October) based on Shrimad Bhagavata Panchyadhyaya. 2. **KunjaRas** - to be played on the full-moon day of Hiyanggei (November) based on Brahma Beibarta Purana. 3. **BasantaRas** - to be played beginning from the full-moon day of Sajibu (April) to the full-moon of Kalen (May) based on Govinda Lila Amrita. 4. **NityaRas** - to be played on any auspicious day of ten months except Hiyanggei and Shajibu based on Govinda Lila Amrita. 5. **DibaRas** - to be played in all months on any auspicious day, based on Govinda Lila Amrita.

The exponents of the Ras-Lila dances mentioned above are different. Maha Ras, Kunja Ras and Basanta Ras were of Rajarshi Bhagyachandra Maharaj and Nitya Ras is of Chandrakirti Maharaj (<http://themanipurpage.tripod.com/culture/culrel.html>). It can be said that the Ras-Lila performed in these villages is Diba Ras which is performed in any auspicious day in a year.

Status of participating Ras Lila

In this village, Ras-Lila is organized by family and 67.96% of the respondents stated that some members of their family participated in Ras-Lila.

Parsons participated in Ras-Lila

To analyze the persons participated in Ras-Lila, the data have been categorized into six categories as shown in table no. 4.55

Table No 4.55

Parsons participated in Raas-Lila.

Sl. No.	Parsons participated in Ras-Lila	Frequency			Percentage
		Male	Female	Total	
0.	None	16	17	33	32.03
1.	Self	02	07	09	8.73
2.	Son	01	04	05	4.85
3.	Daughter	25	15	40	38.83
4.	Brother	01	02	03	2.91
5.	Sister	08	05	13	12.62
	Total	53	50	103	100

The data reveal that 38.83% of the respondents expressed about participation of their daughters in Ras-Lila while 12.62% of the respondents expressed about participation of their sisters, 8.73% of the respondents expressed about participation of themselves, 4.85% of the respondents expressed about participation of their sons and 2.91% of the respondents expressed about participation of their brothers in Ras-Lila. But 32.03% of the respondents expressed that no one of their family participated in Ras- Lila.

Status of changes that observed in Ras- Lila

The analysis of status of changing Ras- Lila is shown in table no. 4.56

Table No 4.56

Status of changes that observed in Ras- Lila

Sl. No.	whether any change take place in Ras Lila	Frequency			Percentage
		Male	Female	Total	
0.	No	16	16	32	31.06
1.	Yes	37	34	81	78.64
	Total	53	50	103	100

The data reveal that 78.64% of the respondents stated about changing the performance of Ras Lila and 31.06% of the respondents stated about no change in the performance of Ras Lila.

Changes observed in Ras-Lila

To understand the changes that observed by the respondents in Ras- Lila, the data have been categorized into five categories as shown in table no. 4.57

Table No 4.57

Changes observed in Ras-Lila

Sl. No.	Changes observed in Ras-Lila:	Frequency			Percentage
		Male	Female	Total	
1.	Decreased the interest of Ras Lila	08	08	16	15.53
2.	Used amplifiet/ mike	23	18	41	39.80
3.	Performed by hired professionals	00	00	00	00
4.	No response	22	24	46	44.66
	Total	53	50	103	100

The data indicate that 39.80% of the respondents stated about using amplifier/ mike in Ras-Lila while 15.53% of the respondents stated about decreasing the interest of Ras Lila. But 44.66% of the respondents stated about no change in the performance of Ras-Lila, in this study.

KANG SHANABA

Kang Shanaba is an indigenous Manipuri/Meitei game which has been most popular among the old as well as young people equally through the ages. It is a indoor game which is played on the mud floor of big outhouses/mandaps. This game is played with hard smooth round shaped flat instrument called Kang. It is also played with a round object i.e. the seed of a giant creeper. The Manipuris (Meiteis) believe that Kang was originally played by the Seven Lainingthous (deities) and seven Leimarons (female deities) to celebrate the creation of earth and beauty of the rising Sun and Moon. It is derived from the Manipuri word "Kangba" (means to start). The play, therefore, signified the start of a new life after the creation of the earth.(<http://www.in-ecolibrum.com/aboutmanipur.htm>) . In relation to this history, the game ‘kang’ is played in Manipuri new year festival “Cheiraoba” continuously for five days.

Persons participated in Kang Shanaba

In this village, Kang is played by every youths and children of each households of the village. To confirm the persons participated in Kang Shanaba, the data have been categorized into four categories as shown in table no.4.58

Table No 4.58

Persons participated in Kang Shanaba

Sl. No.	Persons participated in Kang Shanaba	Frequency			Percentage
		Male	Female	Total	
1.	Self	02	07	09	8.73
2.	Brother and sister	04	07	11	10.67
3.	Sons and daughters	35	23	58	56.31
4.	Both self and brother /sisters	12	13	25	24.27
	Total	53	50	103	100

The data show that majority (56.31%) of the respondents stated about playing Kang by their sons and daughters while 24.27% of the respondents stated about playing Kang by both self and their brothers /sisters, 10.67% of the respondents stated about playing Kang by brothers and sisters and 8.73% of the respondents stated about playing Kang by themselves.

Changes observed in Kang Shanaba

To analyze the changes that observed by the respondents in Kang Shanaba, the respondents were asked whether have any change in the performance of Kang Shanaba and their responses is shown in table no. 4.59

Table No 4.59

Changes observed in Kang Shanaba

Sl. No.	whether any change take place in Kang Shanaba	Frequency			Percentage
		Male	Female	Total	
0.	No	53	50	103	100
1.	Yes	00	00	00	00
	Total	53	50	103	100

The data show that all the respondents stated that there was no change in the performance of Kang Shanaba, in the village.

RITUALS OF LIFE CYCLE

System of Invitation in rituals/ceremonies in Manipuri culture

Traditionally, the Manipuris used to invite people for any ritual/ceremony through Kwa Pana Tangla. Kwa Pana Tangla is a round shape decorated plate, consisting of different shape of designed layers, made up of banana leaves, battle nuts, and battle leaves by mixing with coconut and other pan masalas. It is also decorated by designed coconut leaves to look more beautiful. It is used to present keeping in front of the Goddess Brinda (a Tulsi tree which is planted in front of every household of Manipuri Hindus) as a symbol of invitation for the household. But as a result of the influence of modernization and for convenient, now a days, the Kwa Pana Tangla system of invitation has been replacing by invitation letter.

Therefore, to analyze in which ritual/ ceremony which system of invitation has been used by the Manipuris of this village, the data have been classified in the following way.

System of invitation in marriage ceremony

The system of invitation for Marriage ceremony in the village has been analyzed and it is shown in table no. 4.60

Table No 4.60

System of invitation in Marriage Ceremony

No.	System of invitation in Marriage Ceremony	Frequency			Percentage
		Male	Female	Total	
1.	Invitation letter	00	00	00	00
2.	Kwa pana tangla	00	00	00	00
3.	Both	53	50	103	100
4.	Orally	00	00	00	00
	Total	53	50	103	100

The data show that all the respondents stated that in Marriage ceremony both Kwa pana Tangla and invitation letter are used for invitation.

System of invitation in Shraddha ceremony

The system of invitation for Shraddha ceremony in the village has been analyzed and it is shown in table no. 4.61

Table No 4.61

System of invitation in Shraddha ceremony

Sl. No.	System of invitation in Shraddha ceremony	Frequency			Percentage
		Male	Female	Total	
1.	Invitation letter	00	00	00	00
2.	Kwa pana tangla	00	00	00	00
3.	Both	53	50	103	100
4.	Orally	00	00	00	00
	Total	53	50	103	100

The data show that all the respondents stated that in Shraddha ceremony both Kwa pana Tangla and invitation letter are used for invitation.

System of invitation in Swasti Puja

The system of invitation for Swasti puja in the village has been analyzed and it is shown in table no. 4.62

Table No 4.62

System of invitation in Swasti Puja

Sl. No.	System of invitation in Swasti Puja	Frequency			Percentage
		Male	Female	Total	
1.	Invitation letter	00	00	00	00
2.	Kwa pana tangla	53	50	103	100
3.	Both	00	00	00	00
4.	Orally	00	00	00	00
5.	Total	53	50	103	100

The data show that all the respondents stated that in Swasti Puja, Kwa pana Tangla is used for invitation.

System of invitation in Chawumba/ Churakaran

The system of invitation for Chawumba/Churakaran in the village has been analyzed and it is shown in table no. 4.63

Table No 4.63

System of invitation in Chawumba/Churakaran

Sl. No.	System of invitation in Chawumba/ Churakaran	Frequency			Percentage
		Male	Female	Total	
1.	Invitation letter	00	00	00	00
2.	Kwa pana tangla	53	50	103	100
3.	Both	00	00	00	00
4.	Orally	00	00	00	00
5.	Total	53	50	103	100

In this data, all the respondents stated that in Chawumba/ Churakaran, Kwa pana Tangla is used for invitation in the village.

SUMMARY:

1. In Jarultala village, Durga Puja is organized annually since 1-5 years and it is organized by local club.
2. Only traditional programmes like shumang lila, khubaishei, wari liba, folk dance etc. are lunched in Durga puja.
3. Majority of the respondents (35.92%) participated Durga puja on Navami to offer fruits and attend the Navami arati.

4. Saraswati puja is organized by club, family and common people.
5. Majority of the respondents performed Saraswati puja at home.
6. In this village Laxmi puja is organized both by family and club/organization and majority of the respondents performed puja at home.
7. Viswakarma puja is organized by only family and majority of the respondents performed puja at home.
8. Most of the respondents decorate the house with lamp during Kali puja.
9. The tradition Apokpa Khuramba is still preserving by all the respondents but due to financial problem some of the respondents can not perform it.
10. There is no change in the traditional process of puja performance but only the change is use of modern machineries and techniques for more convenient in performing puja.
11. The traditional game Kang Shanaba is launched in Cheirauba in the village and the programme of Cheirauba is launched by common people.
12. There is no change in the procedure of Cheirauba.
13. In this village, the traditional programme Biksha niba is performed in Yaushang (Holi) and the programme of Yaushang is organized by common people.
14. Majority of the respondents stated about no change in the performance of Yaushang.
15. Some member from each of the households of the village except Christian participates in Kang Chingba basically young persons.
16. There is no change in the performance of Kang Chingba.
17. Ningol Chakauba is performed in every household of the village and majority of the respondents expressed that now a day the interest of performing Ningol Chakauba has become more than earlier.

18. As regards to changes that observed in Diwali, majority of the respondents express that using bomb and patakha has become more than earlier and the interest of Diwali among the youths has increased.
19. In this village, Krishna Janmastami is organized by common people and majority of the respondents participate Janmastami with all their family members.
20. In case of Radhastami also, it is organized by common people and majority of the respondents participate Radhastami with all their family members.
21. The interest of arranging entertaining programme on Janmastami and Radhastami is still there but some procedure like the custom of offering lotus flower, Likol Shanaba etc. has become loosen these days, in the village.
22. In this village, Lai Harauba is organized by club only.
23. Majority of the respondents participate in Lai Harauba and the mostly aged people like parents participate in Lai Harauba.
24. Some changes in Lai Harauba is observed like, including modern song/modern dance programme in the original programme of Lai Harauba, using amplifier/ mike and modern musical instrument in Lai Harauba etc.
25. In this village, Sumang Lila is organized by common people and it is performed by local youths only.
26. As regards to participation of Sumang Lila, 57.28% of the respondents reported that their family members are participated in Sumang Lila and mostly male youths are participated in Sumang Lila
27. The original system and procedure of Sumang Lila has mostly changed and adopted the modern way of style mostly of Hindi films.
28. Majority of the respondent's family participate in Khubaishei and only women are participated in Khubaishei in the village.
29. All the respondents (100%) stated that there is no change in the performance of Khubaishei, in the village.

30. In this village, Thabal Chongba is organized annually by club and it has been organized since 10-15 years.
31. Some family members of 84.46% of the respondents of the village participated in Thabal Chongba but only youths participated in Thabal Chongba.
32. The traditional procedure of Thabal Chongba is remained the same but included more dance item and modern musical instrument to become more standard than earlier.
33. In this village, Raas-Lila is organized by family and 67.96% of the respondents stated that some members of their family participated in Raas-Lila.
34. Only youths and children are participated in Raas-Lila and mostly female youths are participated in Raas-Lila in the village.
35. Only local youths and children performed Raas-Lila and used mike/amplifier etc. in Raas-Lila.
36. In this village, Kang is played by every youths and children of each households of the village and there is no change in the performance of Kang Shanaba.
37. As regards to system of invitation in rituals/ceremonies, in this village for marriage and shraddha ceremony, both invitation letter and kwa pana tangla is used but for rituals like swati puja, churakaran, chawumba etc. only kwa pana tangla is used for invitation.