

DECLARATION

I, Thokchom Roshini Devi bearing Ph.D. Registration No Ph.D./1998/12 dated 01/10/12, & UNIVERSITY REGISTRATION NO: 07-110034249 of 2011-2012 Hereby declare that the subject matter of the thesis entitled “**JOURNEY OF TRADITIONAL MEDIA THROUGH AGES: A STUDY OF SHUMANG LEELA OF MANIPUR**” is the record of work done by me and that the contents of this thesis did not form the basis for award of any award to me or to anybody else to the best of my knowledge. The thesis has not been submitted in any other University/Institute.

Place:

Date:

(Thokchom Roshini Devi)

ACKNOWLEDGEMENT

The study has made me indebted to many for their help in different ways. It is my sincere wish to acknowledge the help of all individually, but with space limitation I have been able to mention a few. Though, I shall remain grateful from the core of my heart equally to all their help in the study.

I would like to thank the almighty God for the strength he had blessed me with throughout the course of my study, I express my gratitude and sincere indebtedness to my supervisor Dr Raghavendra Mishra for his guidance, for the valuable comments, the suggestion and the encouragement that the completion of the present study became possible. I would also like to thank him for his kind generosity in accepting me as his scholar.

I shall always remain grateful to Prof. Gyan Prakash Pandey, Head, Department of Mass Communication & Dean, Abanindra Nath Tagore School of Creative Arts & Communication Studies for his encouragement and help in completion of this research work. , I also express my sincere thanks to faculty members: Dr. Charvak, Dr. Partha Sarkar, Dr. SMA Hussain, Dr. Ayesha Tahera Rashid, Dr. Paromita Das, Department of Mass Communication, Assam University for their kindness and hospitality and assistance in various matters.

I am particularly indebted to Sir Naba Wareppa, Director of The Theater Mirror for the knowledge he had shared to me and the valuable suggestion, I shall always remain grateful to members of The State Kala Academy, Shumang Leela Council and the artists of Shumang Leela for the help and co-operation. My humble gratitude to Huiem Bijesh artist of Peace Maker Artist Association , Sir Keirao Rajen senior Shumang Leela artist, Oinam Arun artist of Sangai Artist Association, Arun Yumnam artist of Peace Maker Artist Association. I extend my sincere thanks to my two friends Dinesh Brahmacharimayum and Siddharth Haobijam for providing me the photographs.

I am grateful for help from the news organization, All India Radio, Manipur State AIDS Control Society, Sir Ruhinikumar Thoudam director producer and script writer of the digital film Nokphadee and the team of Nokphadee for providing valuable data, illustrations and archives photo for my research work. My sincere gratitude also to the staff members of Library Assam University and the staff member of Manipur University Library.

I would like to thank my father Mr. Thokchom Basanta Singh, my mother Mrs Thokchom Sabitri, for their support, for their encouragement and the love, for the moral and financial support in completing my research work. I am also grateful to my uncle, Mr Thokchom Gambhir Singh for his help, my extended gratitude to my friends, sister, brother and my family for their support.

Thokchom Roshini Devi.

Registration No Ph.D 1998/12 dated 01/10/12

CONTENT

	Page No
Declaration	i
Certificate	ii
Acknowledgement	iii
Chapter I	
1. Frame work of the Study	
1.1 Introduction.	1
1.2 Traditional Media and Social Communication.	4
1.3 Historical Journey of Traditional Media.	5
1.4 Statement of the Problem.	7
1.5 Review of Literature.	9
1.6 Objectives.	16
1.7 Research Question.	17
1.8 Hypothesis.	17
1.9 Methodology.	18
1.10 Significant of the Study.	18

1.11 Organization of the Research Work.	19
1.12 Definition of Technical Term.	20

Chapter II

2. Traditional Media in India.

2.1 Traditional Media in India.	26
2.2 Folk Art in Reference to the Modern Society.	26
2.3 Utilization of Folk Media in Social Change.	28

Chapter III

3. Shumang Leela: Origin, Development and Nature.

3.1 Traditional Media in Manipur.	63
3.2 Lai Haraoba.	65
3.3 Maibi.	71
3.4 Maiba.	74
3.5 Penakhongba.	75
3.6 Manipuri Folk Tales.	77

3.7 Folk Songs and Ballads.	78
3.8 Religious Performance of Manipur.	81
3.9 Ras Lila.	90
3.10 Gostha Lila, Udhukhal and Gour Lila.	96
3.11 Udukal Lila.	99
3.12 Gour Lila.	99
3.13 Theme of the Study: Shumang Leela.	100
3.14 The Growth and Expansion of Shumang Leela.	108
3.15 Kabul Leela and Phadabi Leela.	110
3.16 Phadabee Lila.	111
3.17 Harischandra Lila.	111
3.18 Sabitri Satyaban.	114
3.19 Moirang Praba.	115
3.20 Kongpal Moirang Praba.	115
3.21 Keishampat Moirang Praba.	116

3.22	Chandrajeeni.	116
3.23	Meraba Charan.	116
3.24	Chandradas.	117
3.25	Satyacharitra.	117
3.26	Thok Lila.	118
3.27	Akayashim Swambar.	118
3.28	Shubadra Suri Huranba.	118
3.29	Shumang Leela in Post Second World War.	118
3.30	B.A Mapa Lamboiba.	119
3.31	Puran Meithaba.	119
3.32	Nongpok Panthoibi.	119
3.33	Epom Lila (Epom Play).	121
3.34	Nupi Shumang Leela. (Female Shumang Leela).	122
3.35	Eshei Leela (Song Lila).	123

3.36	Shumang Leela incorporating developmental and awareness campaigns in Manipur.	124
------	---	-----

3.37	Role of Shumang Leela to the Manipuri society.	124
------	--	-----

Chapter IV

4. Socio-economic, Mass Media factors and the Structure and Form of Shumang Leela.

4.1	Socio-economic, mass media factors and structure and form of Shumang Leela.	129
-----	---	-----

4.2	Shumang Leela Festival.	134
-----	-------------------------	-----

4.3	Nupi Shumang Leela (Female Shumang Leela).	135
-----	--	-----

4.4	Shumang Leela since 1980's till date.	136
-----	---------------------------------------	-----

4.5	How is Shumang Leela performed?	129
-----	---------------------------------	-----

4.6	Area/Space of Shumang Leela.	140
-----	------------------------------	-----

4.7	Season.	141
-----	---------	-----

4.8	The Green Room.	141
-----	-----------------	-----

4.9	How the Shumang Leela begins.	144
-----	-------------------------------	-----

4.10	The Audience of Shumang Leela.	146
------	--------------------------------	-----

4.11	Common Props of the Shumang Leela.	147
4.12	Presentation of Shumang Leela.	148
4.13	Light.	148
4.14	Costume and make up of Shumang Leela.	149
4.15	Costume used for the Historical Leela.	150
4.16	Costume used for the Moirang Praba.	150
4.17	Costume of the Contemporary/Modern Shumang Leela.	151
4.18	The Make Up of the Shumang Leela.	151
4.19	Transportation.	151
4.20	Duration.	151
4.21	Songs and music in Shumang Leela.	152
4.22	How the troupes are invited for the performance.	153
4.23	The Shumang Leela Troupe	154
4.24	Shumang Leela Complex.	155
4.25	The Shumang Leela Script Writer.	155

Chapter V

5. Shumang Leela: Change, Acceptance and Prospects.

5.1 Shumang Leela: Change, Acceptance and Prospects.	157
--	-----

Chapter VI

6. Finding, Conclusion and Suggestion

6.1 Finding, Conclusion and Suggestion.	187
---	-----

6.2 Factors in the change of the form.	187
--	-----

6.3 Factors that have influenced the change in structure.	189
---	-----

6.4 Impact of modern mass media on Shumang Leela.	190
---	-----

6.5 Shumang Leela in present scenario.	191
--	-----

6.6 Shumang Leela and viewer's perception.	192
--	-----

6.7 Conclusion.	193
-----------------	-----

6.8 Suggestion.	196
-----------------	-----

Bibliography.	199
----------------------	-----

1. Annexture I Manipur State AIDS Control Society
2. Annexture II Structure of Green Room at the Verandah (Mangon).
3. Annexture III A Traditional Manipuri Household.

Appendix

1. Questionnaire on audience of Shumang Leela ,
2. Article on Folk Media in Rural India: A study of Shumang Lila of Manipur.
Dr. Raghavendra Mishra & Thokchom Roshini Devi

List of Maps:

	List of Maps	Page No
1.	Map of Andaman and Nicobar Island and its Traditional Dance.	31
2.	Map of Andhra Pradesh and its Traditional Dance.	32
3.	Map of Arunachal Pradesh and its Traditional Dance.	33
4.	Map of Assam and its Traditional Dance.	34
5.	Map of Bihar and its Traditional Dance.	35
6.	Map of Chandigarh and its Traditional Dance.	36
7.	Map of Chhasttisgarh and its Traditional Dance.	37
8.	Map of Goa and its Traditional Dance	38

9.	Map of Gujarat and its Traditional Dance.	39
10.	Map of Haryana and its Traditional Dance.	40
11.	Map of Himachal Pradesh and its Traditional Dance.	41
12.	Map of Jammu & Kashmir and its Traditional Dance.	42
13.	Map of Jharkhand and its Traditional Dance.	43
14.	Map of Karnataka and its Traditional Dance.	44
15.	Map of Kerala and its Traditional Dance.	45
16.	Map of Madhya Pradesh and its Traditional Dance.	46
17.	Map of Maharashtra and its Traditional Dance.	47
18.	Map of Manipur and its Traditional Dance.	48
19.	Map of Meghalaya and its Traditional Dance.	49
20.	Map of Mizoram and its Traditional Dance.	50
21.	Map of Nagaland and its Traditional Dance.	51
22.	Map of Orissa (Odisha) and its Traditional Dance.	52
23.	Map of Pondicherry and its Traditional Dance.	53
24.	Map of Punjab and its Traditional Dance.	54
25.	Map of Rajasthan and its Traditional Dance.	55
26.	Map of Sikkim and its Traditional Dance.	56
27.	Map of Tamil Nadu and its Traditional Dance	57
28.	Map of Telengana and its Traditional Dance.	58
29.	Map of Tripura and its Traditional Dance.	59
30.	Map of Uttarakhand and its Traditional Dance.	60
31.	Map of Uttar Pradesh and its Traditional Dance.	61
32.	Map of West Bengal and its Traditional Dance	62

List of Tables	Page No
1. Table 3.1	125
2. Table 3.2	127

List of Figures:

Figure No	Description of the Figure	Page No
1. Fig: 3.1	The Lai Haraoba Performance.	66
2. Fig: 3.2	Procession made by the devotees known as Lamlaithokpa during the Lai Haraoba ritual, along with the deities.	67
3. Fig: 3.3	A Maibi performing the ritual process of Ikouba	71
4. Fig: 3.4	Dance performance performed by the Maibi and Penakhongba during the Lai Haraoba ritual.	74
5. Fig:3.5	A Penakhongba playing Pena.	75
6. Fig: 3.6	The Khamba-Thoibi performance.	80
7. Fig: 3.7	Artists performing Pung Cholom.	86
8. Fig: 3.8	The Ras Leela Performance.	90
9. Fig: 3.9	Ras Leela Performances.	91
10. Fig: 3.10	Artist performing Goshta Lila.	96
11. Fig :3.11	Performance of Goshta Lila on the IX Festival of Narrative Arts 2013 organised by Theater Centre of Manipur at Indira Gandhi Memorial Community Hall, Mekola Bazaar.	97

12. Fig: 3.12	An Illustration of the King and the members in the court.	102
13. Fig: 3.13	Illustration of Phagee Lila performance during the festival of Durga Puja.	103
14. Fig: 3.14.	An illustration of Phagee Lila performance in the courtyard.	104
15. Fig: 3.15.	Performance of Phagi Lila before the king and his members.	106
16. Fig: 3.16	Performance of Phagee Lila in an open space and audience watching the play.	107
17. Fig: 3.17	Illustration of Kabul Lila.	110
18. Fig : 3.18	Illustration of the performance of Phadabee Lila.	111
19. Fig : 3.19	Illustration of the play Harichandra.	112
20. Fig: 3.20	Illustration of Thengu Hunba which is an integral part of the play Sabitri Satyaban.	114
21. Fig: 3.21	Stills from the play Satyacharitra.	117
22. Fig: 3.22	Still from the play of Epom, Artist: Babu, Achaoubi.	121
23. Fig: 3.23	An illustration of the Women folk performing Leela at the Market Place (women's market).	122
24. Fig: 3.24	Illustration of song performance in the women's market by women folk.	123
25. Fig: 3.25	The Nokphade group performing Street play.	128
26. Fig: 3.26	Street play performed by The Nokphade group.	128

Figure No	Description of the Figure	Page No
27. Fig: 4.1	The Shumang Leela performed at the open space with a stage set up, surrounded by the audience.	139
28. Fig: 4.2	The stage setup for the Shumang Leela play, at Thokchom Iboyaima Shumang Leela Complex (Shanglen) during the Shumang Leela Winter festival.	140
29. Fig: 4.3	Shumang Leela artists getting ready for the performance in the Green Room.	142
30. Fig: 4.4	The female artists wearing makeup and using a different mat at the left side (mangshok) in the green room.	143
31. Fig: 4.5	The most senior artist of the troupe (Oja Keirao Rajen) using the right side (phamen) mat in the green room.	143
32. Fig: 4.6	The partway of the entrance and exit from the green room to the stage.	144
33. Fig: 4.7	Illustration of how the Shumang Leela begins with the artist.	145
34. Fig: 4.8	A still from the Shumang Leela performance, where lanterns were used as a source of light.	149
35. Fig: 5.1	The orchestra of the Shumang Leela seated beside the stage of the performance.	158
36. Fig: 5.2	The stage of the Shumang Leela, microphone are dangle from the pole above the stage along with the electric bulbs.	160
37. Fig: 5.3	Age Group.	164
38. Fig: 5.4	Sex Ratio.	165
39. Fig: 5.5	Occupation.	166

40. Fig: 5.6	Question 1	167
41. Fig: 5.7	Question 2	168
42. Fig: 5.8	Question 3	169
43. Fig: 5.9	Question 4	170
44. Fig: 5.10	Question 5	171
45. Fig: 5.11	Question 6	172
46. Fig: 5.12	Question 7	173
47. Fig:5: 13	Question 8	174
48. Fig: 5.14	Question 9	175
49. Fig: 5.15	Question 10	176
50. Fig: 5.16	Question 11	177
51. Fig: 5.17	Question 12	178
52. Fig: 5.18	Question 13	179
53. Fig: 5.19	Question 14	180
54. Fig: 5.20	Question 15	181
55. Fig: 5.21	Question 16	182
56. Fig: 5.22	Question 17	183
57. Fig: 5.23	Question 18	184
58. Fig: 5.24	Question 19	185
59. Fig: 5.25	Question20	186

