

A
PROJECT REPORT
ON

**“A VISION OF NATA SANKIRTANA
DUHAR CHOLOM”**

Submitted to:

The Centre for Cultural Resources and Training
(Under the aegis of Ministry of Cultural, Government of India)

*In partial fulfillment for the requirement of Junior Fellowship
Grant Scheme for Financial Year 2013-2014
(i.e., from 1st Jan., 2016 - 30th June, 2016)*

Submitted by:

Name	:	Laishram Birjit Singh
File No.	:	CCRT/JF-3/18/2015
Enrollment No.	:	JF20140168
Field	:	Dance and Dance Music
Sub-Field	:	Manipuri
Address	:	Thangmeiband Sinam Leikai Near Tabum Pukhri Maning
E-Mail	:	birjitlai66@gmail.com
Contact No.	:	9862272313

INTRODUCTION

On 1776, 12 Oct, Friday, the Maharaja of Manipur Rajarshi Bhagyachandra inaugurated the Govindaji at Canchipur and in the year 1779, the Raas Dance was started. Prior to Raas Jagoi, Nata Sankirtana was started. The main role of these were- Maharaja Bhagyachandra(Pung), Oja Ngangbam Premananda (Pung) Maton Ibungo Ngoubam Sai(Eshei), Shri Dharshai (Duhar), Khumbong Oja Shithanti and oja Rashandhi (Khombangba). During these time Sankirtana was known as Nata Sankiitana. As mentioned in the book (Shri Shri Hari Sankirtan) written by Konjengbam Dhana- Oja Chesaba Cheityana, Loitam Oja Rashikananda, Akham Oja Rasananda, Khumbong oja Shidhanta, Cholom Oja Sorokhaibam Sengumba, Haorokcham Oja Samu are regarded as the Gurus of Pung.

There is no complete written records of Nata Sankirtana,so, it has been declining. But nowadays some Gurus published some books in order to upgrade the Nata Sankirtana. Still then it has not been perfect. In order to help in upgrading the Nata Sankirtana I want to Research in this field. So, I take some of postures of Nata Sankirtana, Duhar Cholom.

A VISION OF NATA SANKIRTANA (DUHA CHOLOM)

Quality required by a Nata Pala :-

- He must have a good posture and should not be a handicapped.
- He must be a great disciple of God.
- Politeness to the Gurus is required.
- He must have the capability to sing according to Sur, Tal and Rash.
- He should have the ability to be sympathetic and sacrificed.
- Good will and hard work are also inevitable qualities for a person to be Nata Pala.
- He also must be kind, honest, good character as well as self controlled person.
- He must play the Kartal according to the rhythm of the pung.

A person having these qualities are regarded as a perfect person for Nata Pala.

There are altogether 18 postures of a Nata Pala. Within these, 3 (three) different postures are there for Pham-pham (sitting) as well as that of Phirep (Khongpham). So also for mityeng (view), khongthang (gait), phidup andkhutpham. Thus, they are broadly classified into 7 (seven) different groups which are further sub-divided into 3 (three) types. They are detailed as given here under :-

1. Pham - Pham (sitting) :-

Its different types are given as follows —

a) Tarpan Pham-pham (Ahanba Pham-pham) :-



Fig. Tarpan Pham-pham

In this posture, an artiste sits with both legs flexed differently in such a way that the weight of the body is borne by the toes of the left leg and the dorsum of the right hand is placed on the flexed knee of the right leg with the sole touching the ground.

The First pham-pham/ Tarpan pham-pham is used at the time of Raag Taba or Gourachandra of Tintaal when the artiste starts the singing.

(b) Phampretnaba pham-pham (Anisuba pham-pham)



Fig. Phampretnaba Pham-pham

In this posture, an artiste sits with both flexed legs joined at the toes so that the weight of the body is borne by the feet. Such sitting posture is known as 'Phampretnaba pham-pham'.

2nd Posture is used in simple singing style. It means that it is used in strong body movement. It is thus commonly used when the artiste has to sit for a longtime during the ritual ceremony.

- (c) Khongangnaba pham-pham
(Ahumsuba pham-pham) :-



Fig. Khongangnaba pham-pham

In this sitting posture the knee and toes bear the body weight. This posture is known as 3rd posture or Khongangnaba pham-pham.

It is usually used when the artiste plays the Kartal language. When the 3rd alternative posture of the 2nd posture artiste sits for a long period. It is usual of Phampretnaba pham-pham.

2. Phirep/ Khongpham (Standing) :-

Its 3 (three) different types are-

a) 1st posturel Sagol phirep :-

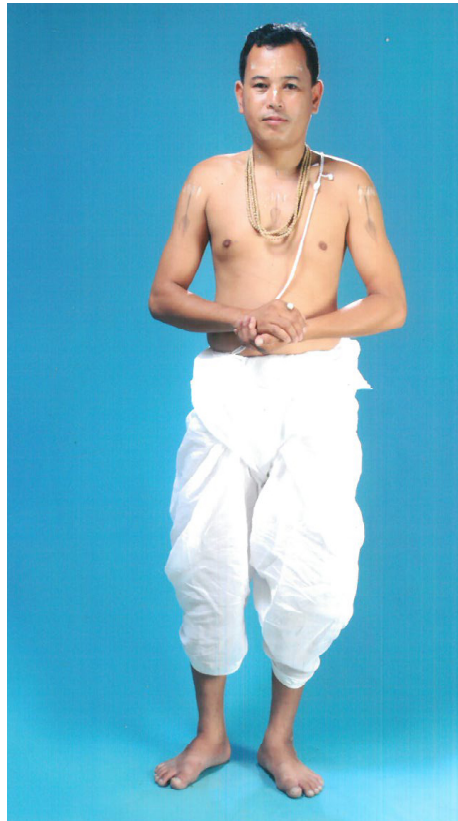


Fig. Sagol phirep

For this posture, the artiste stands in such a way that a gap of three fingers of One's own is kept between the heels and a gap of one's foot being placed horizontally between the toe parts of the feet. One of them should be bow-shaped. Such standing posture is known as ' Sagol phirep' Sagol phirep is used in the beginning of the important part of Sankirtana which is known as Raas.

(b) 2nd posture / Nongsha Khongpham-



Fig. Nongsha Khongpham

This posture is known as ‘ Nongsha Khongpham’ in which the artiste stands with a gap of one’s horizontal foot between the heels and with a gap of two fingers less than two horizontal foot touching each other between the toe parts of the two feet.

(c) 3rd Posturel Shamu Khongpham-

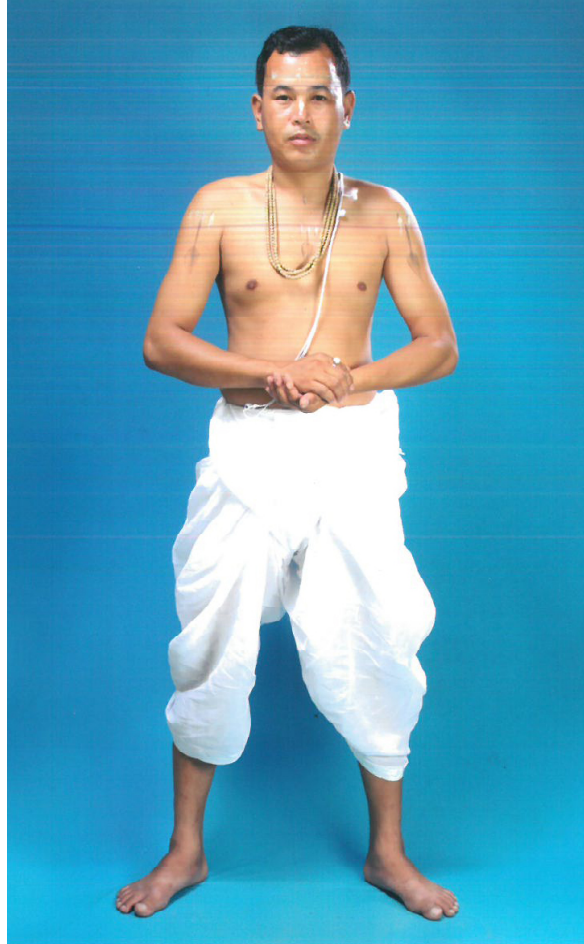


Fig. Shamu Khongpham

This posture is known as “Shamu Khongpham”. In this posture, a gap of three fingers less than two heels and a gap of three fingers less than three slightly santed so that one knee may be bent.

It is mostly used in the “Raas mel” of Sankritana.

3. Mityeng (view)

It has three types which are discussed below-

- (a) 1st posture/ Nol-lukpa mityeng
(Charan Mityang):-



Fig. Nol-lukpa / Charan mityang

From his position and at his own height, the artiste looks far forward so that he could see the tip of both sides of his nose. Such eye posture is known as 'Nol-lukyeng' or Charan mityeng”.

It is used at the beginning of 'Raaga' of Sankirtana.

(b) 2nd posture/ Katit mityang:-



Fig. Mayai oiba / Katit mityang

In this posture, the artiste looks at a distance which is half of his own height on the ground. This eye posture is known as 'Mayai oiba mityeng' or 'Katit mityeng'.

This eye posture is used at the beginning of 'Tintaal' and in most part of the Sankirtana.

(c) Laptakpa/ Kantha Mityang:-

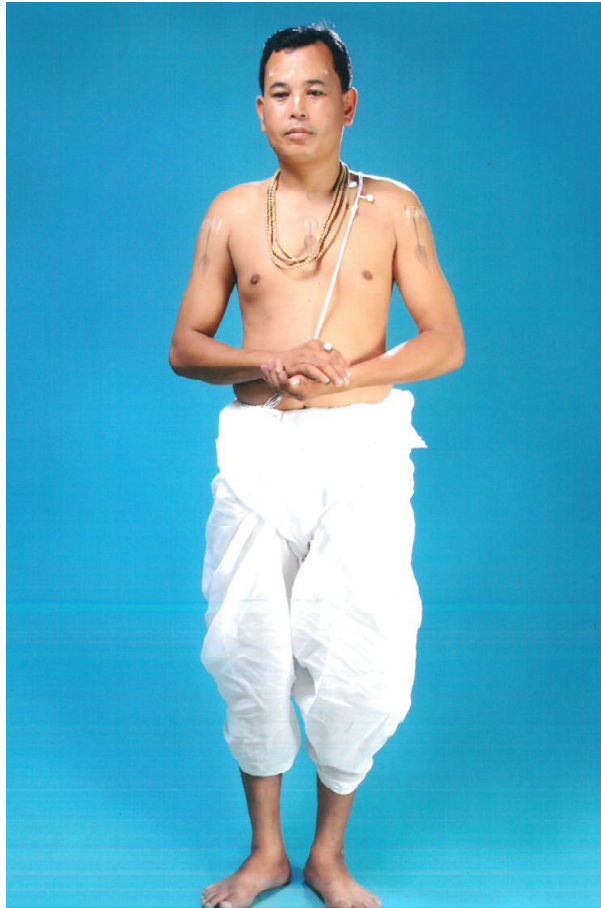


Fig. Laptakpa / Kantha Mityeng

In this, the participating artist looks at a distance which is half of his own height on the ground so that he could see both sides of his nose. This posture is known as 'Laptakpa or Kantha Mityeng'

It is used in Rajmel and Gati when the hands are held high.

4. Khongthang (Gait)-

It has 3 (three) types which are details as follows:-

(a) 1st - Laimai sit Khongthang.



Fig. Laimai sit Khongthang

For this gait, the artiste makes his legs bear the weight of his body alternately and walks with his sole touching the ground.

It is used in Nata Sankirtana's Raag Abahon.

(b) 2nd - Khujeng youba khongthang.

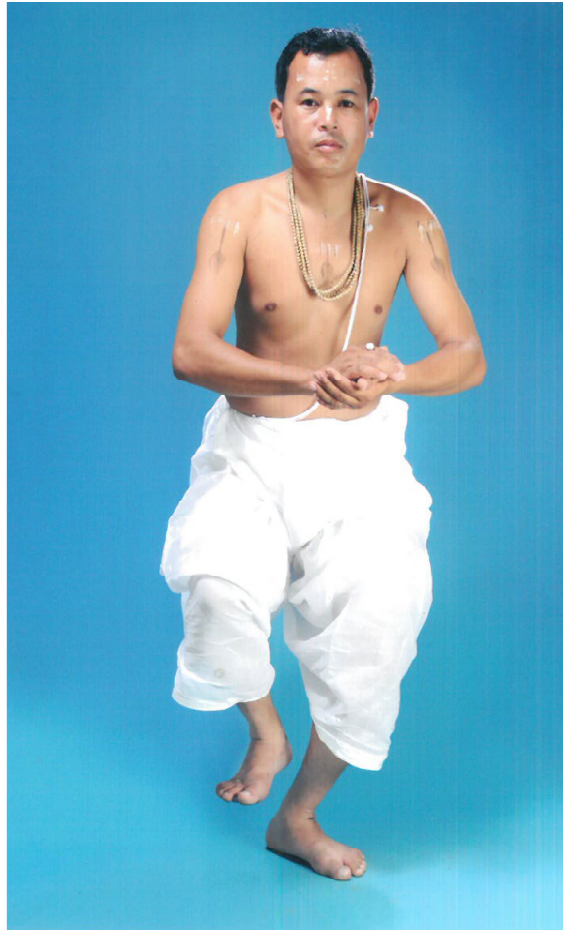


Fig. Khujeng youba Khongthang

In this, the artiste bears the weight of his body on his own legs alternately with one leg lifting upto the Achilles' heels of the other touching the ground so that the knee of the lifted leg is put forward.

It is used in Nata Sankirtana Rajmel Ghat.

(c) 3rd - Khubom youba Khongthang:-



Fig. Khubom youba khongthang

In case of such gait, the artiste stands lifting up one of his legs upto the calf of the other touching the ground making the legs bear the weight of the body alternately.

It is also used in Rajmel and Gati.

5. Phidup:-

It can also be classified into 3(three) types. They are-

(a) 1st - Phirep Phidup:-



Fig. Phirep Phidup

The artiste stands with a gap of three fingers between the heels and with a gap of one horizontal foot between the front part of the feet. There is also a small gap between the knees.

(b) 2nd - Pheithek phidup:-



Fig. Pheithek phidup

In this, the two knees are put forward with erect body posture and the two fist are placed at right above the chest.

(c) 3rd - Pheithup phidup:-



Fig. Pheithup phidup

In this, the artiste makes a body posture of half sit such that the feet and the knees bent forward are in a straight line. The two hands are stretched in such a way that the stretched hands touched the knee as well as the tip of the hands touch the ground.

6. Khutpham:-

Its 3 (three) different types are listed below-

(a) 1st - Khoidou Khutpham:-



Fig. Khoidou Khutpham

The two hands are folded touching the two palms and placed at the navel without touching the body. This posture is known as 'Khoidou khutpham'.

(b) 2nd - Thammoi Khutpham:-



Fig. Thamoi Khutpham

The artiste stands placing his hands around the chest without touching the body. The hands are folded such that the palms touch each other. The elbows are placed a little away from the body. This posture is known as 'Thammoi khutpham'.

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DIFFERENT WAYS OF USING KARTAL

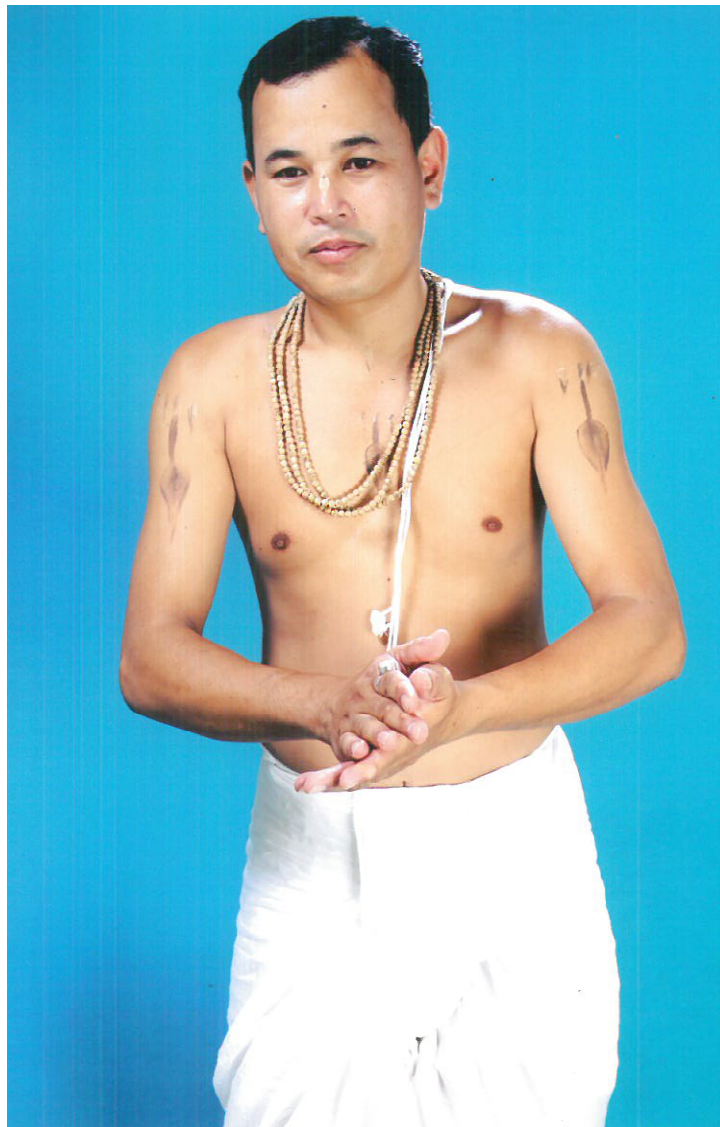
Chegaikup / cheityana khulkhing

In this type the right hand will placed above following by the left hand. The right hand will again placed above left hand in the end. These is known as Chegaikup / cheityana khutkhing.



Jari Khutkhing

The right hand will be placed above the left hand. It will be swipe to and fro towards the tip of the left hand fingers and the root of the thumb. This is known as Jari Khutkhing.



Ghat Taba Khutkhing

The palm of the left hand will be placed facing the chest and the right hand palm will be placed to the left hand. This is known as Ghat taba khutkhing.



Leibagi Maong

The left and right hand should be placed near the heart. Both the shoulder should be in a bow position. The right and left hand should be in 90°. The body should be in half sit when we change the position. The leg should be lift up when we change the body position. The same way has to be done for the right side as well.



Mean Awona Kartal Mari Hyba

Both the right and left hand will hold the Kartal facing each other. The shoulder should be placed in the bow shaped and the body should be in sitting position. The hand should be raise up to the shoulder while standing and the body should be bent slightly towards the left side and also towards the right side in similar way. It has to be done four times.



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Imphal, the 20th August 2018

To,

The Director,
Centre for Cultural Resources and Training,
15 A, Sector-17, Dwarka,
New Delhi – 110075.

Subject: Submission of third and fourth Progress Report for
Junior Fellowship in respect of Enrollment No.
JF20140168.

Sir,

I am submitting my third and fourth Progress Report for the Junior Fellowship covering the period from 1st January, 2017 to 30th June, 2017 and 1st July, 2017 to 30 December, 2017 in the field of Dance and Dance Music i.e. in the category of Manipuri Music.

Details report is attached herewith for your kind perusal and necessary action.

Encl: as stated above.

Yours faithfully,



(LAISHRAM BIRJIT SINGH)

Thangmeiband Sinam Leikai
Near Tabung Pukhri Maning
Enrollment No. JF20140168
File No. CCRT/JF-3/18/2015

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1. **Phirep/Khongpham (Standing) :-**

Its 3 (three) different types are -

a) 1st posture

The artiste stands in such a way that a gap of three fingers of one's own is kept between the heels and a gap of one's foot being placed horizontally between the toe parts of the feet. One of them should be bow-shaped.



In Geometrical form :

$$AB=AD=BC = 10 \text{ inch}$$

$$DC=2 \text{ inch}$$

$$AB \parallel DC$$

$$\Rightarrow \frac{AB}{DC} = \frac{AP}{DP}$$

$$\Rightarrow \frac{10}{2} = \frac{10 + y}{y}$$

$$\Rightarrow 5 = 10 + y$$

$$\Rightarrow 4y = 10$$

$$\Rightarrow y = \frac{10}{4} = \frac{5}{2} = 2.5$$

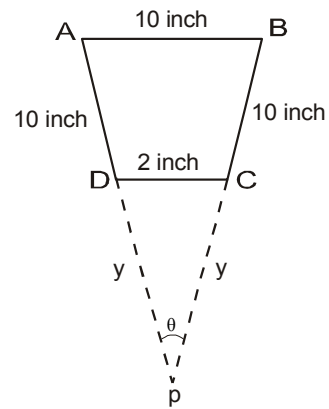


Fig. 1.1

In $\triangle PMD$,

$$\frac{DM}{PD} = \frac{P}{H} = \sin x$$

$$\Rightarrow \frac{1}{2.5} = \sin x$$

$$\Rightarrow x = \sin^{-1}\left(\frac{1}{2.5}\right)$$

$$\Rightarrow x = \sin^{-1}(0.4)$$

$$\Rightarrow \theta = (2x)$$

$$= (2 \times 23.6)^\circ$$

$$\Rightarrow \theta = 47.2^\circ$$

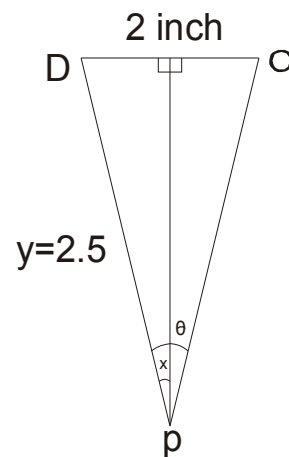
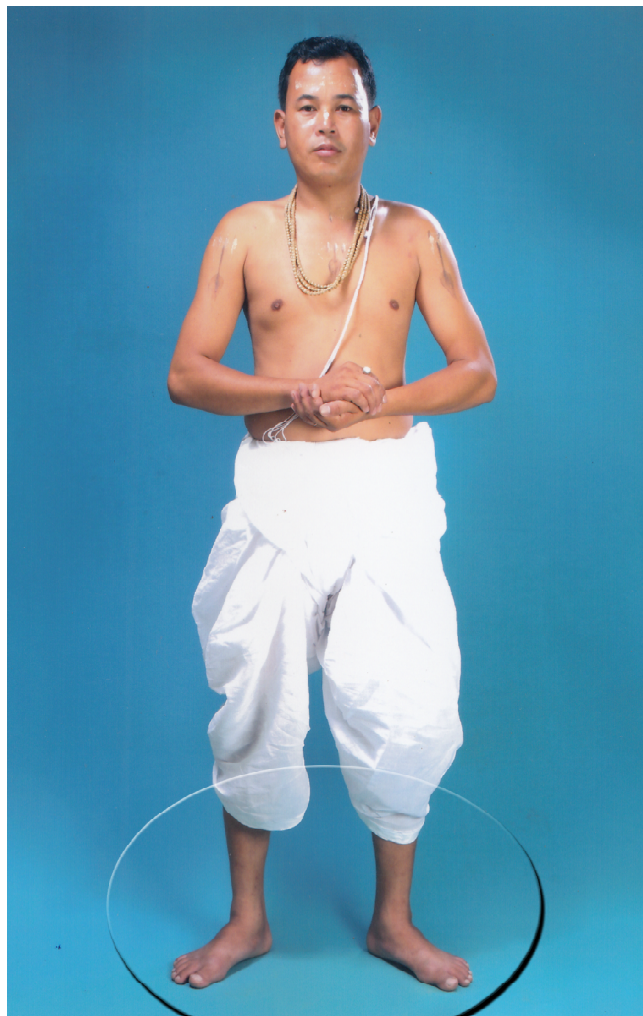


Fig. 1.2

2. 2nd posture

In this posture, the artiste stands with a gap of one's horizontal foot between the heels and with a gap of one feet less than two horizontal foot touching each other between the toe parts of the two feet.



In Geometrical form :

$$\Rightarrow AB = BC = AE = CD = 10 \text{ inch}$$

$$\Rightarrow ED = 10 \text{ inch}$$

$$\Rightarrow EP = DP = y$$

$$AC \parallel ED$$

$$\Rightarrow \frac{AC}{ED} = \frac{AP}{EP}$$

$$\Rightarrow \frac{20}{10} = \frac{10 + y}{y}$$

$$\Rightarrow 2y = 10 + y$$

$$\Rightarrow y = 10$$

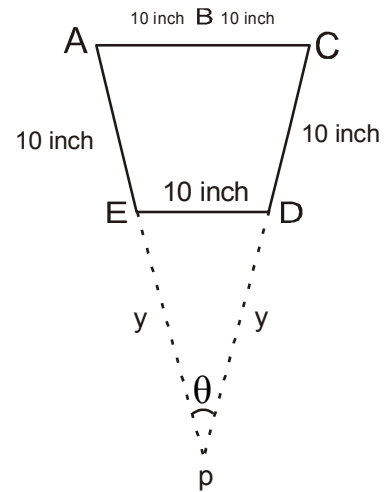


Fig. 2.1

In $\triangle PME$,

$$\frac{DM}{PD} = \frac{P}{H} = \sin x$$

$$\Rightarrow \frac{5}{10} = \sin x$$

$$\Rightarrow \frac{1}{2} = \sin x$$

$$\Rightarrow x = \sin^{-1}(0.5)$$

$$\Rightarrow x = 30$$

$$\Rightarrow \theta = 2x$$

$$\Rightarrow \theta = 2 \times 30^\circ$$

$$\Rightarrow \theta = 60^\circ$$

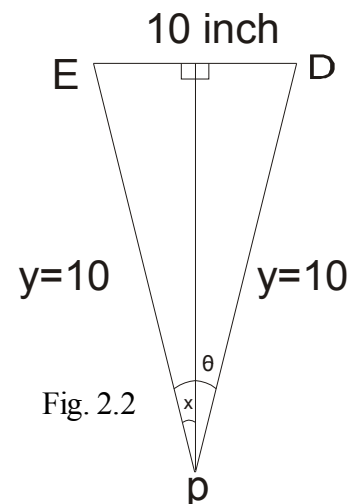
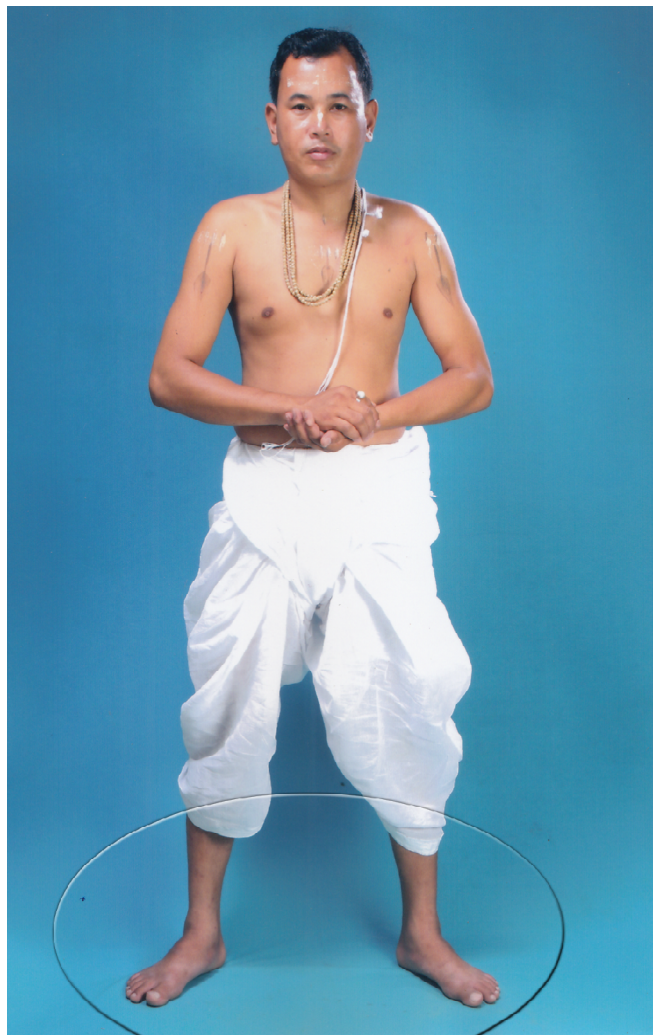


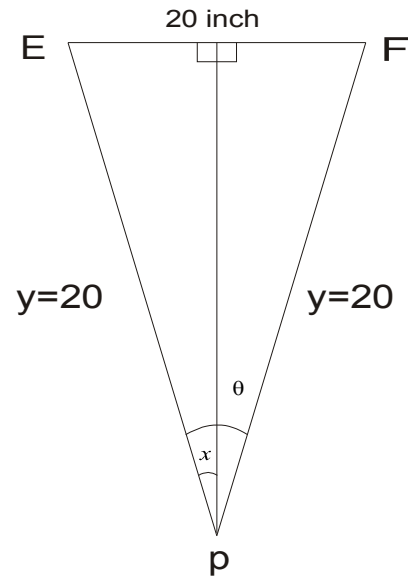
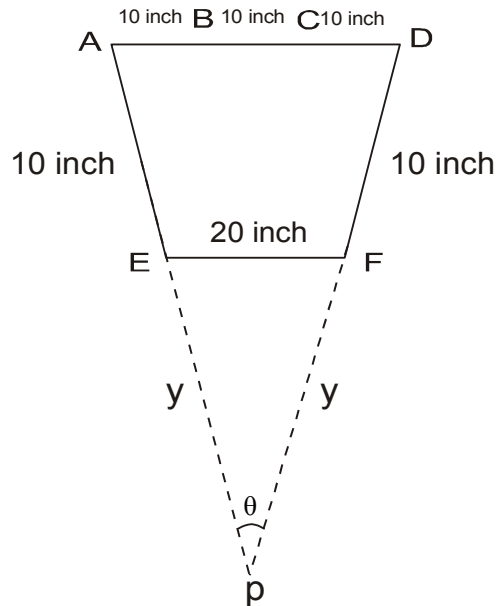
Fig. 2.2

3. 3rd posture:

In this posture, a gap of three feet less than two heels and a gap of two feet less than three horizontal foot is kept between the toe parts of the two feet. The body is slightly slanted so that one knee may be bent.



3. 3rd posture:

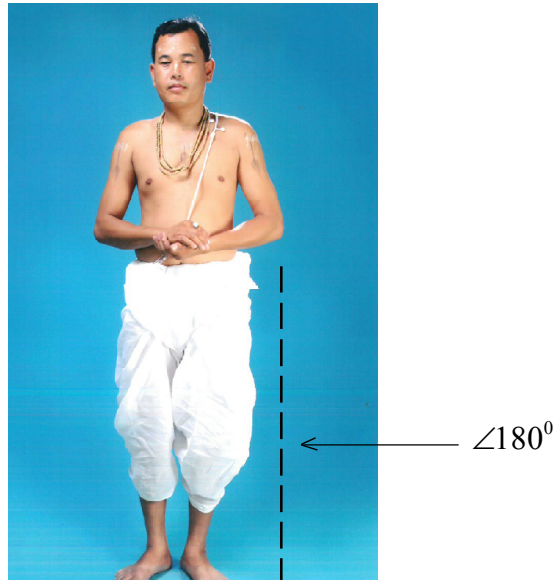


$$\begin{aligned}\Rightarrow \frac{AD}{EF} &= \frac{AP}{EP} \\ \Rightarrow \frac{30}{20} &= \frac{10+y}{y} \\ \Rightarrow 3y &= 20 + 2y \\ \Rightarrow y &= 20\end{aligned}$$

In $\triangle PME$,

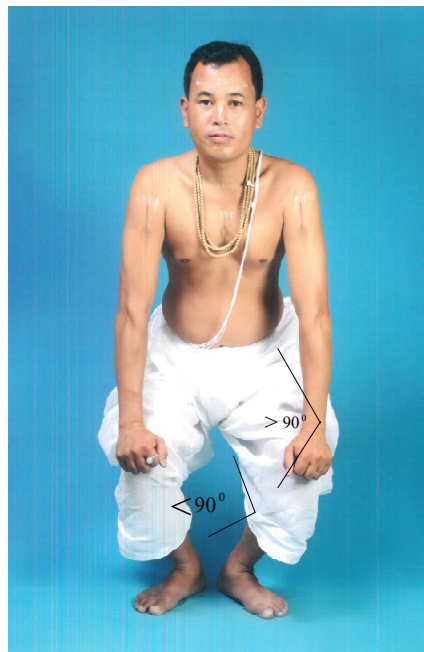
$$\begin{aligned}\frac{FE}{PE} &= \frac{P}{H} = \sin x \\ \Rightarrow \frac{20}{20} &= \sin x \\ \Rightarrow x &= \sin^{-1}(1) \\ \Rightarrow x &= 90^0 \\ \Rightarrow \theta &= (2x)^0 \\ \Rightarrow \theta &= 180^0\end{aligned}$$

4. **Phirep Phidup:**



In this, the artiste has an erect body posture.
In geometrical form, it can be considered as $\angle 180^\circ$, i.e. lie on a single plane.

5. **Pheithek phidup**



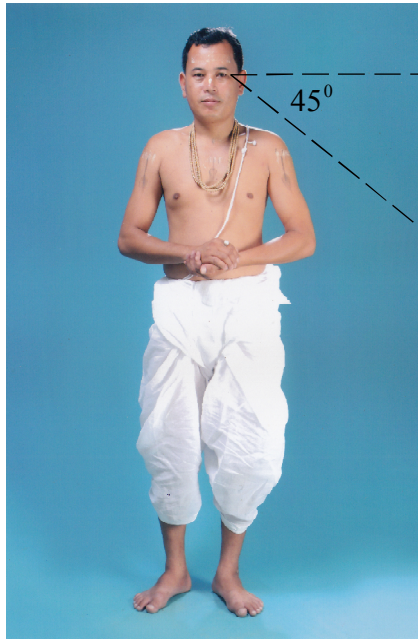
In this, the artiste bends the knee and the ankle.
The knee has an angle $> 90^\circ$ and ankle and angle $< 90^\circ$ approximately

6. Pheithup Phidup



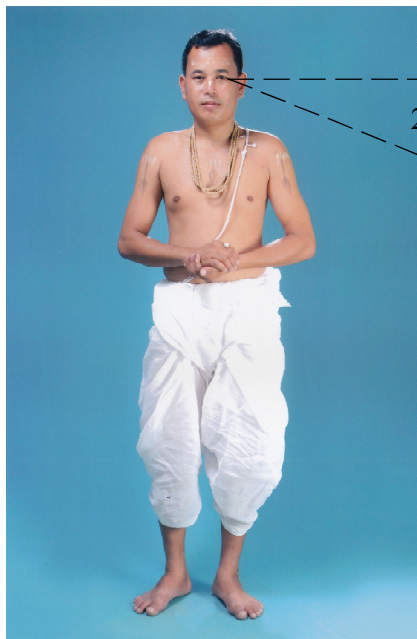
In this the artiste bends the knee and the ankle more as compared to Pheithek Phidup. So, the knee has an angle $< 90^{\circ}$ and the ankle angle becomes 45° approximately

7. **Nollukpa mityeng**



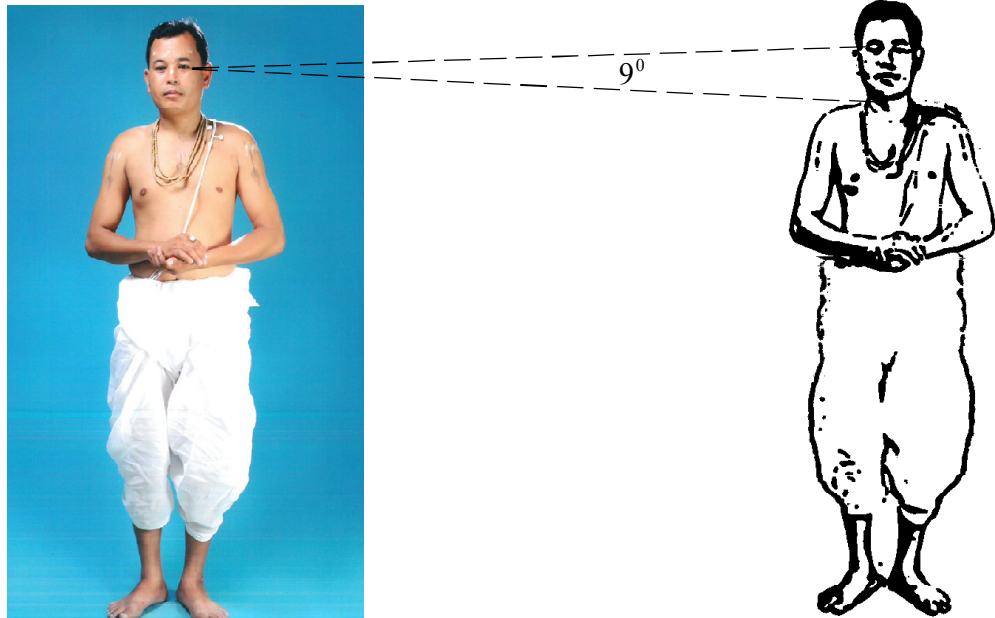
This posture is also known as charan mityeng
The approximate angle of this posture is 45°

8. **Katit / Mayai Oiba Mityeng**



This posture is also known as ‘Mayai oiba mityeng’
The approximate angle is 26.6°

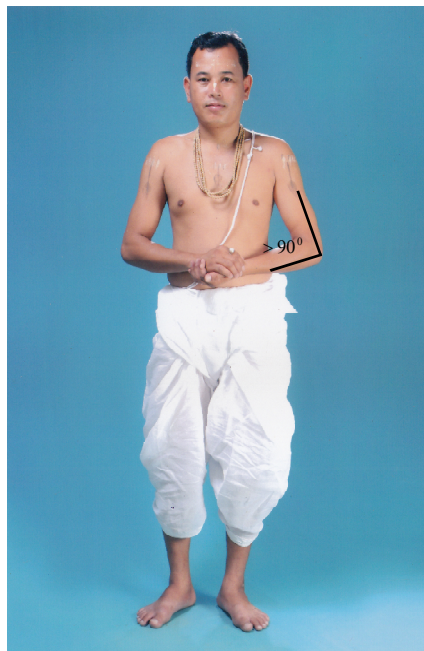
9. Laptakpa/ Kantha Mityeng



It is also known as 'Kantha Mityeng'

The approximate angle of the eye should be almost 9° approximately

10. Khoidou Khutpham

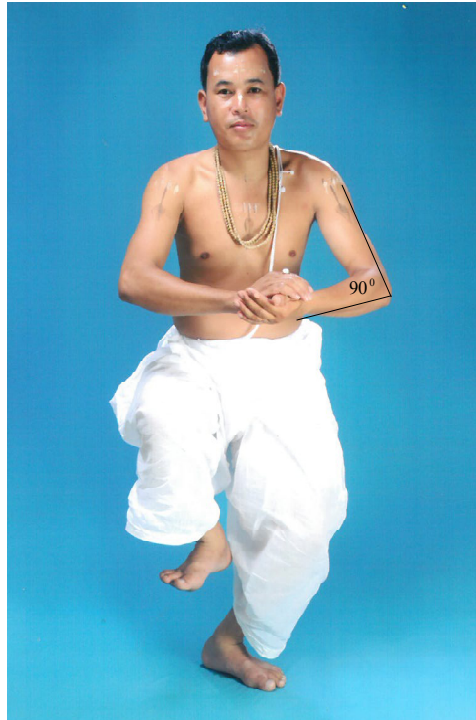


In this posture the two palm overlap each other and placed near the navel.

The shoulder and the two palm are almost parallel.

The angle between the two forearm is $> 90^{\circ}$

11. Thamoi Khutpham



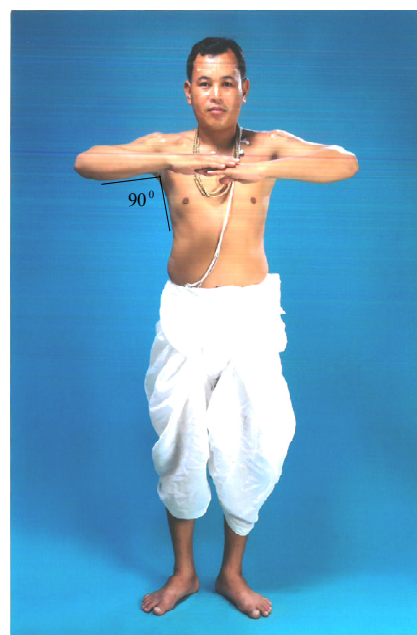
In this, the two palm overlap each other and placed over the chest.
The angle formed between the two forearm is 90°

12. Lengdon Khutpham

In this the two palm overlap each other
and placed over the chest.

The only difference between the Thamoi
Khutpham and Lengdon Khutpham is the rotation
of the shoulder.

The angle foremed between the two fore-
arm is 90° approximately.



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The gurus of Duhar Cholom introduced different forms of Cholom. These different form of Cholom is known as Gati. In other word it can also be defined as the conversion of all forms of nature into Cholom. Some forms of Gati are as follows:

(1) Urokki Gati (Egret) :

When the crane is about to catch a fish which is under water the legs of the Crane makes a wave on the water surface. Urok ki Gati mimic the Crane.



Urokki Gati (Egret)

(2) Tanawa Gati (Parrot) :

In this it mimic the parrot which is in a cage. The Parrot which is inside a cage moves in a circular motion.



Tanawa Gati (Parrot)

(3) Kang Nga Gati (Swan) :

When the Kang Nga moves it moves along its body in a uniform rhythm. This style mimic it.



Kang Nga Gati (Swan)

(4) Wahong Gati (Peacock) :

When the peacock walks it hide its head beside the body and its leg is in an erect position. It moves side by side.



Wahong Gati (Peacock)

(5) Samu Gati (Elephant) :

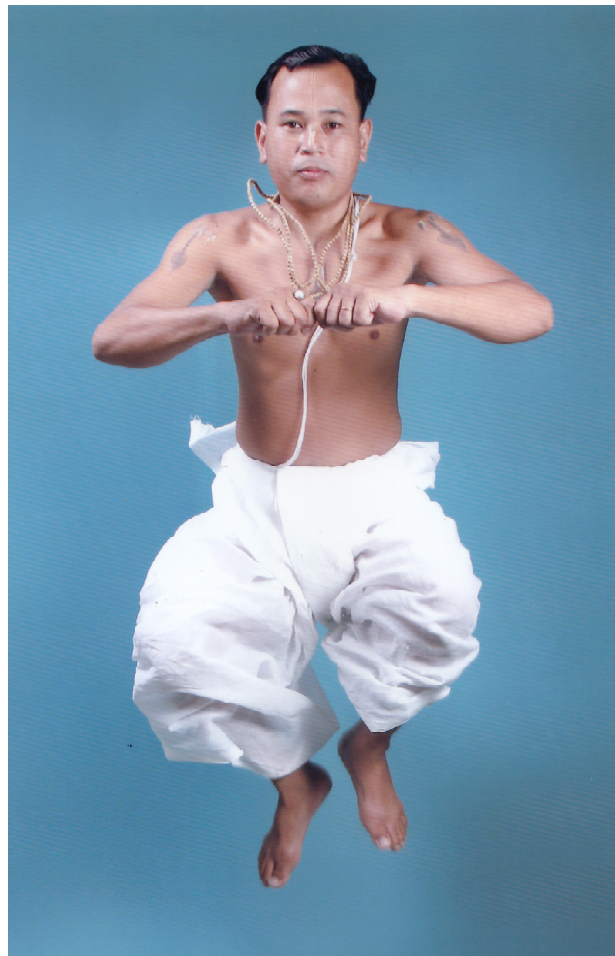
When the elephant walk the skin over its body moves in a sluggish motion. The artiste of Duhar Cholom memies this nature.



Samu Gati (Elephant)

(6) Nongsha Gati (Lion) :

When a lion try to catch its prey it put forward its chest and legs at once.
Nongsha Gati mimics this form.



Nongsha Gati (Lion)

(7) Esing epom (Tide/Wave) :

It mimic a water wave. The two shoulder are placed at the portion of chest and moves gently.



Esing epom (Tide/Wave)

(8) Nonglei Nungsit :

The legs are held high and the hands at a lower position. It is repeated simultaneously.



Nonglei Nungsit

Conclusion

The origin of Manipur Nata Sankritana Duhar Cholom is associated with the history of Manipur when Hindu Veishnav was introduced. It mimic the movement style of nature by our great legendary gurus. Some of the Cholom movement introduced during that reign were.

- | | |
|---------------------|----------------------------|
| (1) Urokki Sanom | (6) Wahonggi Sajat |
| (2) Nongsa Sanom | (7) Lingi Sajat |
| (3) Tennawagi Sagat | (8) Khambrangchak Sagat |
| (4) Ising epom | (9) Samu Sajat |
| (5) Sagol Sajat | (10) Nonglei Nungsit sahum |

There are many more Cholom movements other than which I have mentioned above. i.e., Khongthang, Khutpham, Mitjeng etc. It is not possible to learn Duhar Cholom if a person does not have the knowledge of the movement which is mentioned earlier.

It require the knowledge of both theory and practical by the guru. Manipur Nata Sankirtana Cholom cannot be mastered in a short period. It require patience and hard work.