

PROGRESS REPORT OF FINAL PLAN

Title of the Research Project

The Relationship Between Thang-Ta And
Meitei Pung Maintained by Our Ancient Gurus

Submitted to

The Director
Centre For Cultural Resources and Training (CCRT)
15-A, Sector 7, Dwarka
New Delhi – 110075



Submitted by

Name : **THOKCHOM SHAMUMACHA MEITEI**
Bamon Kampu Mayai Leikai
PO : Singjamei, Pin : 795008, Manipur
Email : angambathokchom@gmail.com
Contact No. : 9862039420

Proposed Research Project Plan

A break up of the research programme and activities to be taken up during the tenure of the fellowship is as follows :

In the 1st six months :

"Manipuri Thang-Ta gi Hourakpham amasung Shijinapham (The Origin and Usage of Manipuri Sword and Spear)"

- a) Thang-Ta gi Hourakpham
- b) Thang amasung Tagi Makhalsing
- c) Ta Khousarol gi Hourakpham
- d) Thengourol gi Hourakpham
- e) Thengourol gi Makhal amasung Masigi Shijinapham

In the 2nd six months :

"Manipuri Meitei Pung gi Hourakpham amasung houjikki oiriba mashakshing"

- a) Meitei Pung gi Hourakpham
- b) Meitei Pung gi Makhalsing
- c) Koyetki Makhalsing
- d) Punglon amasung Tantha gi Makhalsing
- e) Meitei Pung gi Makhal amasung Mashigi Shinjinapham

In the 3rd six months :

"Meitei Pung ga Thang-Ta ga leinaba Mari"

- a) Thang amasung Ta ga Meitei Pung ga Hourakpham manaba
- b) Thag amasung Ta ga Meitei Pung ga manaba mashakshing (Niti niyom da manaba)
- c) Meitei Pung ga Thang-Ta ga Thouram oina Pangthokpada manaba mashakshing
- d) Meitei Pung ga Thag-Ta ga Nungi oiba mashakshingda manaba (Rus Vap)
- e) Meitei Pung ga Thang-Ta ga pandam da manaba (Aim and Objective)

In the 4th six months :

“Thang-Ta amasung Meitei Pung ga hakchangi lengba otpagi manaba makhalsing”

- a) Khongpham amasung Khutlon ga manaba
- b) Shathek amasung Phithup ta manaba
- c) Mityengda manaba
- d) Apunba hachang gi kayatsing da lengba otpa manaba
- e) Phijet ta manaba

Origin of the Thang

Since the ancient, the Manipuries have been accompanying with the Thang as an inseparable weapon. The Meiteis depend upon the Thang in any ceremony usually. It should never ignored the Thang from birth upto death. We the human beings have to need the Thang from birth upto death, We the human beings have to need the Thang using in a day. The story of inseparable becomes a legend from generation to generation. In other civilized countries of the world the story of legend have been as-sumed indeed as a gradual story from generation to generation. Support-ing the story William R. Bascon stated that

“Myth prorse narrative which in the society in which they are told considered to be truthful accounts of what hap-pened in the remote past”.

According to the experienced teachers and Gurus the Thang had been used in our society since the times immemorial as an early ancient writing on the old books of “Leithak Leikharol”, “Pudin”, “Thengourol” and “Sanamahi Lamhui”. The movements of Thang-Ta (sword and Spear) have reflected on the creatures and human beings. The Origin of Thang is the Thengou. The Thengou used in the Creation. The legend of Thengou was very difficulty. There was nobody on the universe where we do live now, As living further one Lord had appeared. His (the Lord) was known as Kuru (Heaven). The Lord Achiba was also appeared from the Kuru Achiba created the universe. The Lord Harava had disturbed as broken. But the Kuru appearing the “Nongihangleima” to lull the Harava in the movement, the Achiba finished the creation, measured the limits and pegged the boundaries. The three Gurus finished the creation knocking and kiching alike. The name of the used Thang of the Chingu Shingburen Atiya Guru was known as “Chumthangpai Nonothangpai” and was also named as “Thang Ping -Ta-Thang Kup treng Mirat Thang. The visage was the right figure of Lord Maru. The names of the used Thang of the mother Goddess Ema “Leimarel Sidava Leisibi Leipunbi” was “Hunng Here Manik Thang”. The visage was the sever layers of Lord chingkhei and the left sward of Lord Maru. The Thang used by Ema Leimarel Sidavi were the khnbomba “Hijrang”, “Nungshangba Naoban Thang”, and Yethang. The Thang was known as kateng in the past. In the Thengou skipping the name of Thang as “Tubi Chirong Hainaba Thangaklen Yashaba” Thus the origin of Thang was Thengou as described by the reputed persons. in the last movement of Gurus demise, in the Surrounding of the throne seven times by the Lord “Kongin Tupthokpa” (Harava) confering the throne to Him was written in the “Pudin”.

"The earthwork was done and named as Leirulen". The name of the king was entitled as "Nonglulen". The days was completed and named "Miyungpai". The Thang was used and named as "Thangyungpai". Thus the use of Thang by Lord "Kongin Tuthakpai" (Pakhangba) was written in the Pudin".

The use of Thang-Ta (sword and arrows) was described in the old book Numjt Kappa". Both the brother "Taoluire Ahanba" and "Sama Khomdon" reigned in the year 33 A.D. in day and night. The appearance of Thang was narrated in that period. Naklu Moiphangton was appeared as the sword decorated in the middle.

In the old book of Tutenglon also both the brothers "yaimonga" and "Taothingmang" worshipping the Universal mother Ema "Leimarel Sidavi" to catch the "Kakyen Mingangba" Nanu Tongchengba, the Goddess Kateng Thang "Yangtekpa" with the "Yaioiba Ten" was also prescribed.

"The Goddess Palen Lamburumbi Leimarel Sidavi gave the used Thanglen Yaioibi and Ten Yaioiba for Their use."

Many chapters of Thang in the narration of "Panthoibi" was also printed in the book of "Panthoibi Khongul". Panthoibi was the daughter-in-law of "Kanglei Ningthon Khaba" Shokchrongba and the daughter of Meitei Ningthou "Lairen Taoroinai". Panthoibi was the real Goddess. The book was written late Shri "Akoijam Tombi" in the reign of "Meidingu Khongtekcha Yoiromba" "in the year 763 A.D In the book Panthoibi was narrated as "Kacheng Nongthang Kripkrim Kacheng Nongthang Kripfect Takuplakpata Koiba Yalhoupai Thanglen. Harkup Chenbi Kacheng Ning Thakanpi".

Thus not only in this society but also in the world, the Thang was also being used since the early period, In the Hindu rites, the use of Thang was also approved in the "Kalimai" and "Durga" as their own use. The knives, and swords have been used since the early period. The God and Goddess used the Thangs as weapons beside their fight objects. Thus it were clearly included in the books of "Mahabharat" "Ramayana" and "agniupuran".

ORIGIN OF THE SPEAR

Spear have been being used and employed by the Meitei race from the time immemorial. The steps and movements of the spear work can be seen on the movement of animals of bit. Not only the Meitei community, almost all the races and communities have been using the spear from the time immemorial all over the world. There images of the spear in various fast like the process of ritual worship, social and local fasts. In the processes of cultural sports and games. The legendary myths of the spear were propagated from generation to generation by mouth to mouth and it is considered to be a real history. Various name scripts, Puya and many scholars have a strong opinion that our Lords not only used the spear but also immanented it. The origin of sword is Thangou, likewise the origin of spear is also "Theng-gou". "Theng-gou" is the process that had happened truing the creation of universe. The steps of the feet, the hand and the pacing movements of the "Theng-gou" originated the movements of the spear there were nothing in the universe initially. In that space/vacuum Aating-Kok or "Maru" or "Kuru", from his body created "Aachiba (Aashiba)" or "Shana-mahi". Then, Aating-kok commanded to Aashiba to create the universe and this was in the book named "Laai-ning-thou Shana-mahi Aama-shung Shana-mahi Laai-ning Hing-gut hou" as follows:

"Ipa-ri Aating-Kok Shidaba nang-bu taao-o. Aatiya Shidaba pu-tha-khi-du-na Ko-rou mang-li-o/Malem Lei-shem-o. Aashum-na thou-shi-khi-ba-gi-da-mak Aating-kok Shidaba-na Aashi-o haai-naarning-gou-nakhi."

Well known manu scripts and ancient books like "Thanglon-Thaangchat, Pudim, Leimat-Leikhouon, Meihourol Pokok and Salaai Thouniron giver their opinion as Taai-pang-paan-haashi-pu taai-pang-paan-pa khou-da ringei ka-ri-shu lei-ta-ri-ngi Amampaapu Aa-ting-gou Kou-ngik-kiamam-pa-ki-hang-lak-pahang-lak-payaathang-ne.

"Taai-pang-paan-pa maa-pu-na leipaakshi-pu nu-mit khu-ting hei ying kangkhou khum-machak-shou ma-pi gom chaa khat-lat-paa mahaaknaop en-khat-lak-ngei-da pok-khi-ba Gam-ki yaa-thang-ne loll Tin shita-paa-naa chaak-shou mapi-ku-mu-naa nu-mit khuting shou-tu-naa shem-lak-paa na-haak-na ma-than-naa in-khaai-raa-kaa pok-khi-paa-naa-naa rna-paa-naa shing-chang yot oi-khi-ye. Mamingdi chaa-khaa-paa khou-ae. Chaa-khaa-pa-nna Arok A-rai pok-ae. Arok Araai-na Ngaitengampapok-ae. Ngaaite Ngampaa leng-man kaai-maa-pa-ki mayang-ki sharaa-lutaa chang-tu-na shi-re. Manak ashaangpaanaa thaang-shaang pa-ki mayang-ki sharaa-lutaa chang-tu-na shi-re. Manak ashaangpaanaa thaang-shaang paa-

ki mayang-ki sharaa-lutaa chang-tu-na shi-re. Manak ashaangpaanaa thaang-shaang kapaak
thaang oi-khi-ae. yung-pang-na khaang-shu.taa oi-khi-ae”.

The above states that the spear had been used very long ago. The Meitei community strongly believe that the spear that the spear was originated from the very body of Lords. Tin-shi-taapa is considered to be the Lainging-thou Paa-Khang-baa from the body parts of the Lai-ning-thou Paa-khangba various tools and spear are created, Haa-raa-baa had charmed by the Nong-thaang-lei-maa (Thunder Light). During this Shanaa-mahi had created the universe and he had statelized the universe. After the creation of the Earth, Guru commanded to equalized the surface of the Earth. Then Shanaamahi created nine Lainingthous and seven Lairembies and they performed “Thang-gou” and this is in the book “Laai-ning-thou Shanaamahi Amashung Shannamahi Laaining hing-gat Ihou” as :-

“Ashiba-naa nong-pok lei-hou ching kaa-khi/Maagi hak-chaang-dagi Laai-bung-thou
maapal sha-fong-han-khi aduga loibi ching-jaa chingh-don thu-gaai-rak-khi/Laai-bung-thou
maapal ga loinanaa theng-gou shaadunaa maalem leimaai temkhi”.

When the Guru was going to die, Shanna-mahi had went around the earth and had observed it with spear from the above, it is right to conclude that the spear had used in the creation of Universe by the Shanna-mahi. As the creation of Universe is convened, not only Meitei but Japanese have its Mythological statements like the creation of the sky and the earth. In Japanese chronicles the creation of universe starts with one God, then another two gods were added and then increasing to five pairs. Japanese believed that the first island of Japan had come out of the water as their God Izanagi stride and shaked the sea with the help of a long spear. In some specific parts only Izanagi and Izanani are mentioned.

“Mythological and legendary stories are contained in the Japanese chronicles Kajiki and Nihongi, compiled in the seventh and eight centuries A.D, The cosmogony theory of the Japanese priest was that the sky and Earth were created first. They gave rise to three Gods, and then another two later another fair Paris of Gods appeared one after another. But these Gods were only abstract concept not cult object only the last three pairs of Gods have definite names and images. They are the couple-Izanagi and Izanani is portrayed as a creation and demiurge who created land, including the Japanese islands. The created island which standing with his wife on a celestial bridge and stirring up the sea with a long spear. The first island come into being from the sea water that full from the spear, others followed after that Izanagi created from his left eye the sun and the sun Goddess Amaterasu, one of the most important deities Amaterasu is believed to be the ancestor of the Japanese.

The Origin and the appearance of the spear were stated as follows :

"Ching-oo Laai-ningthou Asibana Ching-oo maikai-paanakhoi-di Kei-douri-baa nong-dam-ba naa-mama paam-baa ma-khut-shu khut-laei-bu taa-na fong danaa lei- . paai-leipham lei-thaa-na-re-do. Ching-oo naa-khoi-shu nang-naa khoi-chong khoi-daa-baa na-khut shu-sha-thok-tu-naa na-ngambu leioo-thou-u-da-naa maru ani-gi thou-khan-bu thou-kaa-na-baa thou-pu-ro nong-dam-le/Nong-dam-bu taan phang-la-ba-daa ching-oo mahout ma-hou-re/Ching-oo laei-bu-thou yuchengna maagi pi-na-ba Laa-roi "(14)" ga taa-na-du-ma mie-phu ling-na Timen Taa-gi ma-shak-pu shaa-thok-tu-naa ma-khut-shu oi/naa paai-tha-naa maru-gi thou-dhel-bu thou-kaa-i /thou-ram-bu oo-ba-daa teng-baan-ba-gi Ima ong pok-pi shanaa chung-sen Lei-ma-naa chung-gi ma-shak-pu sha-thok laai bu-dhou yu-ching-daa maru-gi thou-khan-bu tung-in-ja-ba-daa na-shaa-bu lei-ngaak, lei-kan-na-baa na-khut-ka oi-jou mong-dom-naa shin-na-re/.

Chingu laai-ming-thou Aathoibaa Ashiba told to the Gods of the four sides and four converse to impent or to create their suitable tools and arms. Following his instruction, the Laai-bungthou yu-ching with his labours invented created the spear. It is in the manuscript *Chronicles* "Thirel Naanampa" and "Poi-reiton Khunthokpa" that Pireiton and his wife leima leima-tabi come to the Kangla, the place with various arms and tools, the materials of stone etc. Poireiton Khunthok paa" is the history of they reign of King Meiding-oo Pakhangba about the first century A.D. The part in which Poireiton brought the arms when he came to Kangla is expressed, in the book, as "Taang-khok Tek-kon shaapaa, Tal-ma-mang Shin-naai-paa, Taan-tek Thaang shapaa, Apak-maa pum-naa-maa-pu nem-khok-chem-etc.

When the Poireiton came to the place, Kangla, he brought labours that made spear, swords and shields. When Khuyaai Tompaak, son of the Nongda Laairen Pakhangba (33 A.D.) had throned (154-264 A.D.) and had married with Nongmoinu ahongbi, she was accompanied with sword, spear, etc. and it is in the manuscript "Paakhangba Phambaal". as-

"Ching-oo Awang-kon-dai Nong-baallon Nong-moi-nu Aahong-bi-naa ning-thou pot-ma-mang-shuna korou teaching-rei waang-ba-na-taa-rei-shu nem-tha-rak-ae/Ri-la-ri chin lei-paa mang-phi-haai-baa khoi-ning shel-soi-naai nung-naai shakhu-raang-baa shaa-shaa pa-tha-sha-ying tong leitreng cha-yom chei-shu/Mal-thang, mat-taa, wasi-rou paam-baa-ma-tha-thang kok-cha laai-chaa shin-yaan thaang-bu mong-ba-yoi shang-gaai maangdaa nem-tha-rak-ae.

This, in Meitei histories and mythologies different Gods had invented various suitable arms and tools. But no one are not able to determine that whether these histories are real or not.

From another point view, even men hunted anything for livelihood. With the advantage of brain human become the supreme among those animals. They supreme among those animals. They used to overcome the other groups, sharp, or tip pointed with wood handle and from this tool spear was originated.

USE OF DIFFERENT KNIVES

The use of knives on a day is a must in human life. Among the knives some are use a special case from place to place and time accordingly, with the help of knives we prepare vegetables and other foods, cutting of logs and tilling the ground for planting plants and other vegetable items. The uses and differences of knives are given below:

1. HEIJRANG : The kind of knives known as HEIJRANG is used in our daily activities like preparation of vegetables for food and while preparing fruits. HEIJRANG is used in the religious rites like LUHONGBA (Marriage) and DEATH which are must in a human life.



2. SAGAI: The knives SAGA! is used in preparing what is known as Paya from bamboo which is used in making house and fencing of land. It is also used in making Basket and POLANG by this nation and also used in cutting Bamboo log.



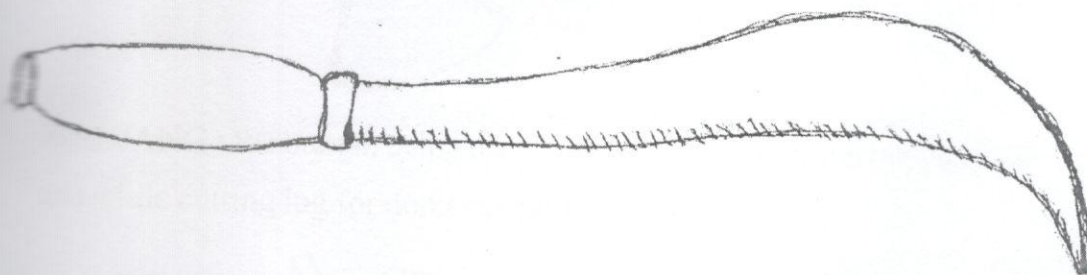
3. **SORI** : The knives SORI is used in human religious live rites as -a means to prepare fruit, cuttings of pans and making sweets. It is also used as a tool/ device while in wars and difficult areas.



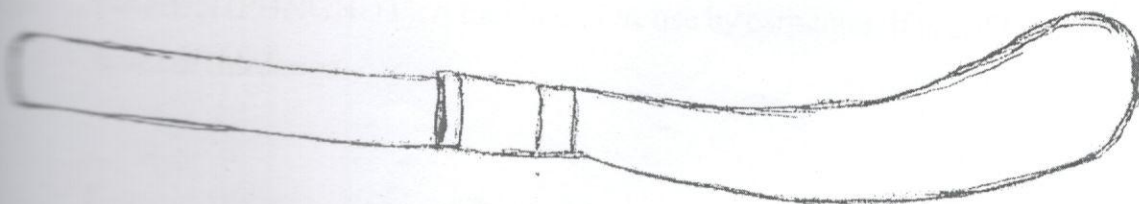
4. **KWA-THANG** : KWA- THANG is a type of knife used in cutting PAN after cleaning it and having a rope like thread which can be hanged on the arms.



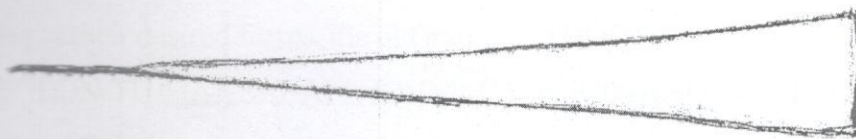
5. **THANGOL** : The Knives THANGOL is Used by this nation in cutting paddy, cutting weeds and some rite of gods. There are two kinds of THANGOL. They are i) THANGOL ii) PHUMDI THANGOL. As the THANGOL has 108 teeth, it is used in BLACKARTS and worshipping gods. It is also used in cleaning water weeds.



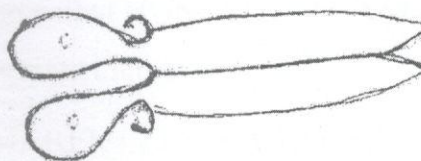
6. **THANGJOU** : THANGJOU is used in agriculture while cutting weeds making mud fencing of the Agricultural land, cutting fire woods and cleaning plants, it is also use' s making hole on the ground. It is called as LOURI THANGJOU.



7. **KHUJIN THANG** : It is used in cutting nails of human beings.



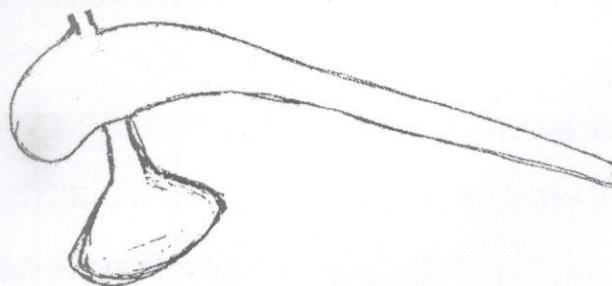
8. **KATI** : KATI is used in cutting hairs cutting of cloths etc. For this nation, His used in LUHONGBA (marriage) DEATH RITES. It is very important in such cultural rites.



9. **YOTPAK**: YOTPAK is used in planting useful plants (vegetables) by the human beings when they are just on the earth to survive.



10. **SINGJANG** : We human being use SINGJANG to cut down big wood/ plants and while cutting log for domestic purpose.



11. **NAHUN (PUNGHUT)**: A tool like TOK use by carpenter. It is used in making holes of mirdanga.



NAME OF SWORDS

The THANGAs associated with this nation is manifested as tools of goods and according to their desired forms, the old traditional BOOKS — PUYA viz THENGOULON, THANTGLON-THAJAT, SALAI THOUNILON, PUDIN AND INCARNATION OF THANG etc. are those Scholars for this nation in the field of THANG and their views/comments on the THANG, it is believed that THANGS ARE INCARNATED as tools of gods. The names of THANG are given below: -

1. The sword of CHINGSU SIBURERATIYA GURU is called CHUMTHANG NONGTHANGPAI. Also called HUNGPIA-THANG-KUPSEN SET MIRANG THANG - the form is like right thump.
2. The sword of EMA LEIMAREN LEIPUNBI NONGMU TUMDA MANGDABI is called "HUNG HERA MAN IK THANG". The form is the seven layer of Northeast root.
 - i) THANG KHABOMBI ii) HEIJRANG iii) NUNGSANGBA
 - iv) NAOKAN THANG v) YENTHANG etc.

The sword of LAININGTHOU (AHSIMBA) SANAMAHIKONSU LENA is called "THANG NONGTHANG KUPTREN".

4. The sword of THANGJING is the YETHONG OF GURU known as YERENG..... NGANGOI HING. Also stick sword and CHAKTHANG.
5. The sword of MARJING is the sword of LEIMAREN PIBATHANG known as HERAMANI PHRING - PHRING - PHRING- PHRING SANG. Also HAIKUP THANG
6. The sword of the WANGBREN is called THANG THAKUM SIDABA.
7. The sword of the KOUBRU is called YAKATHANG YARONGBA — YAKA THANG
8. The sword of the NONGPOK NINGTHOU is called LUTUM KUPLEN THANG — "SUTUNGTHUPLANG THANG".
9. The sword of NONG POK PANTHOIBI (Goddess) is called PHIRAN THANG KH ARAK KHARAK KHA.
10. The sword of the LOYALAKPA is called MAPA THANG - MAPA THANG KOMAIBA.

11. The sword of the KOUNU is called THANG KOMLEN SANGUMBA
12. The sword of CHINGKHEN is called CHINGBANG MINAIBA.
13. The sword of the KHABA is called "HOYICHUMBA".
14. The CHINGU LAIPHULEMBI, mother of the God Tengbanba - Laishana Leimarel Simai's sword is called "Sung-Ngangoi M!RA THANG".
15. The sword of PEMLOU YAIBILEN SIDABATENGBAN MAPU is the fire and name of it is called UP-KINING-KI-KINING LO-LO-PHT UI- UI "PHAT OWA"

SWORDS OF THE KINGS :

During 33 AD, when the land of human beings and land of gods were in touch, the first king ruled in this state was the NONGDA LAIREN PAKHANGBA. Not only this kind but also the kings reigned/ruled in this state had their own swords (Thang). It was reflected in the books THANGLONTHANGBAT.NINGTHOUROLGI THANG etc.

The following is the names of the sword (THANG) used by different kings in different years.

<i>Year AD</i>	<i>Name of the King</i>	<i>Name of the Thang used.</i>
663-763	MEIDINGU NAOTHING KHONG	YEIPU PHABA
428-518	MEIDINGU NAOPHANGBA	KAPSUNGLENG
518-569	MEIDINGU SHAMEIRANG	KHOMLEN TONGBA & MITONGTUP
568-658	MEIDINGU URANG KHONTHOUBA	LEIRAKHOMBA
763-773	MEIDINGU KHONGTEKBA	NURA PHABA
1697-1709	MEIDINGU CHARAIRONGBA	SEVEN SWORDS-VIZ KHUYOMBA, PUKANGBA etc.

984-1074 KINGERENGBA

TEN SWORDS-Viz

NUNGYATRENGBA;

KHUMPOMIBA; CHIRAIBA etc.

1096-1231 KINGTHAWANTHABA

MEILUTUP & MEIPUNBA

1467-1508 KINGKIYAMPA

LAIRENPA

1566-1697 KING PAIKHOMBA

SAMKON; LAIENGAM LUTUPPA;

PUNGKOIBA etc.

KINDS OF DESCRIPTION OF THE SWORDS :

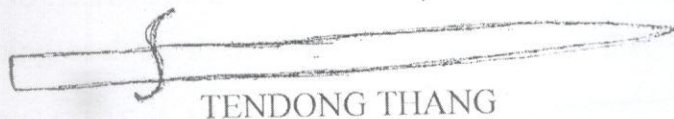
The national swords has been classified broadly into four (4) kinds. They are :

- 1) USED DURING WARS/ BATTLES.
- 2) USED DURING FESTIVALS.
- 3) USED DURING GUARD & WORSHIP.
- 4) WORSHIPED SWORDS.

All the traditional kinds of swords are used in the disciplined way till now by this nation. All the swords are the unceremonious/manifestation of the Gods which is witness by old book like PUYA.

1. USED DURING WARS/BATTLES:

The wars used during wars or battles is called TENDONG THANG. The sword is carried at the back and pulled out by hand when necessary. The sword TIKATHANG, KABA KTHANG TEMSABA is like Temgumba used making cloth.



TENDONG THANG

2. USED DURING FESTIVALS :

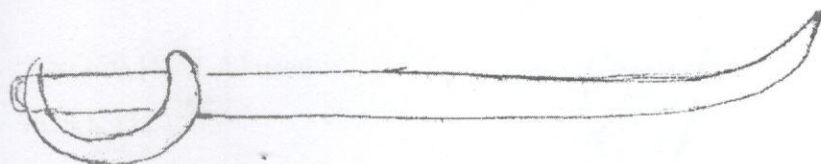
The swords used during festivals is of two kinds.

- (i) LEITENGTHANG,
- (ii) YANATHANG

LEITENG THANG :-

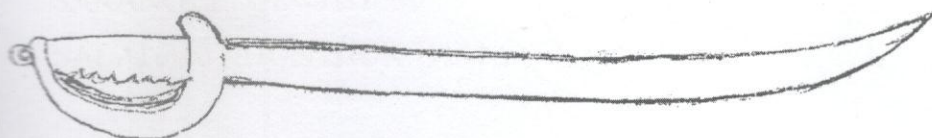
Leiteng thang is very important. If one does not know Leitengthang, he cannot learn Thanglon. Leitengthang is a kind of sword or art of sword generally performed in

front of crowds, during festival, UMANG LAI HARA OBA, Annual KWAK TANBA or while returning victory from wars or battles as a happy mood and it is generally shown by suppressing some important art of THAN only through hand covering the whole body of the man.



YANATHANG:

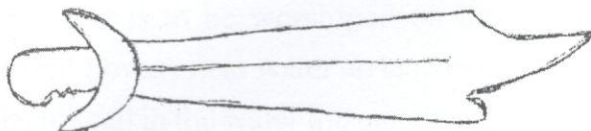
The peculiar and specific art of Yanathang is to overpower the others and self defence of the one self and its art of learning is the important and difficult part of THANGBI through proper rules. In YANATHANG, all the parts of body is covered by CHUMGOI through moving by swords. In this learning, one has to defend himself while overcoming his opponent/enemy. The CHUMGOI & the swords are as far as practical in closed positions. YANATHANG is performed during the festival of this land, LAI HARA OBA etc. as a show festival.



USED DURING GUARD AND WORSHIP:

The nation has formed its own fore-fathers the tradition of worships. We have seven SALAI (CLANS). Each SALAI (CLAN) have its own SALAI THANG. For each SALAI, while worshipping, each use its own specified THANG (SWORD).

- (i) MANGANG SALAI
used CHAKTHANG



- (ii) LUWANG SALAI used
TONDUMBATHANG



- (iii) KHUMAN SALAI used
TONBAKPA THANG



- (iv) ANGOM SALAI used
PUKKTHANG



- (v) MOIRANG SALAI used
YAITHANG (YENBAMATOK
SABA)



- (vi) KHABANGANBA SALAI
used LAITHANG CHINAIBA



- (vii) SARANG LEISANGTHEM
SALAI used KHUNTHOK THANG

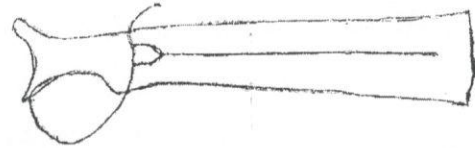


4. WORSHIPED THANG (SWORDS):

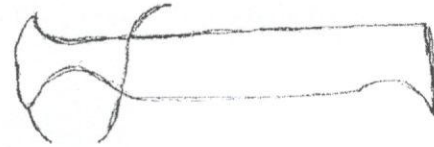
Our ancestors used a kind of sword known as ERAT THANG (worshiped Thang). It is made on every seven Saturday of a week and the handle is made of the wood known as HEIGRU plant. While making the sword, many gems or HIYAI are put into it. The form of the sword is god's power. If worship THANG THANU, the bad luck is overpowered. If the sword is worshipped, bad spirits can be defended. If we want to know the bad luck in the year to come, the sword is to be worshiped on the day of CHEIROABA along with red power and red flowers near water on land over a piece of leaves of LAPHU. If the sword suddenly falls in the water, the man will die in the year, if the tip of the sword is as red spectrum, he will have a prosperous life in the year and sign of good luck. The ancestors used the ERAT THANG very minutely, the ancestors used to make the sword by the indigenous iron found in the area of KAKCHING.

If we worshiped Thang (sword) has a blood tip, it is sign of victory over enemy. If we hand contain water/sweats, it is sign of difficulty. During night THANG TA has a

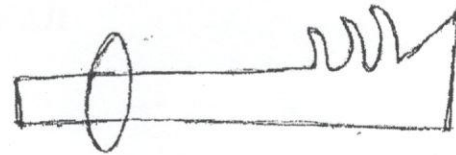
- (iii) KHUMAN SALAI used
TONBAKPA THANG



- (iv) ANGOM SALAI used
PUKKTHANG



- (v) MOIRANG SALAI used
YAITHANG (YENBAMATOK
SABA)



- (vi) KHABANGANBA SALAI
used LAITHANG CHINAIBA



- (vii) SARANG LEISANGTHEM
SALAI used KHUNTHOK THANG



4 WORSHIPED THANG (SWORDS):

Our ancestors used a kind of sword known as ERATTHANG (worshiped Thang). It is made on every seven Saturday of a week and the handle is made of the wood known as HEIGRU plant. While making the sword, many gems or HIYAI are put into it. The form of the sword is god's power. If worship THANG THANU, the bad luck is overpowered. If the sword is worshipped, bad spirits can be defended. If we want to know the bad luck in the year to come, the sword is to be worshipped on the day of CHEIROABA along with red power and red flowers near water on land over a piece of leaves of LAPHU. If the sword suddenly falls in the water, the man will die in the year; if the tip of the sword is as red spectrum, he will have a prosperous life in the year and sign of good luck. The ancestors used the ERATTHANG very minutely; the ancestors used to make the sword by the indigenous iron found in the area of KAKCHING.

If we worshiped Thang (sword) has a blood tip, it is sign of victory over enemy. If we hand contain water/sweats, it is sign of difficulty. During night THANG TA has a

produced sound of KHREN-KHREN it is sign of entering black art. If, during dream, holding THANG-TA and wetted the body with blood is sign of upgrading the post There is worshipping place is known as "CHUYAN THANGYAN PHAM". The sword worship there is the THANG CHANGKUP' THANGKUP. the place is fore caste by THANG from time to time about the; luck.

KIND OF THE SPEAR

There are about 10 kinds of spear in used they are:

- | | |
|---------------------|-----------------|
| 1. Hakthang Ta | 2. Taron Ta |
| 3. Thougan Ta | 4. Khangning Ta |
| 5. Lambu Ta | 6. Langshoi Ta |
| 7. Tendong Ta | 8. Tabak 'Ta |
| 9. Chaina Ta | 10. Tanan Ta |
| 11. Khanang Ta etc. | |

1. Hakthang Ta (hakthang spear): this is hold by the right hand. It is used in performing the Thangou. Sometimes it is used in hunting and war too. Hakthang Ta is cored with iron except the handle. And this spear is made up from wood or bamboo. And it will high/ long as much as the height of the performer.



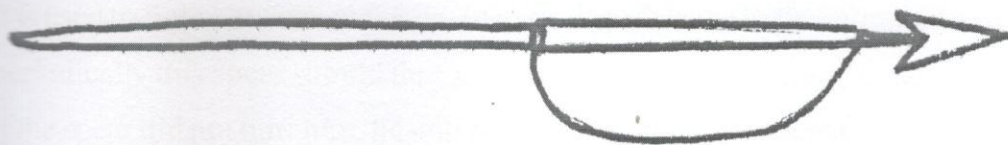
2. Tarom Ta (Taron spear); In the Khou of Pana this talon Ta is used. It is used in the Khou jof a yearly festival known as "Kwak Tanba". It too used in war. it is three "Khudups" length that is about metre length. One could brought some numbers of this spear, in war, it could be thrown forth, back side near and fat.



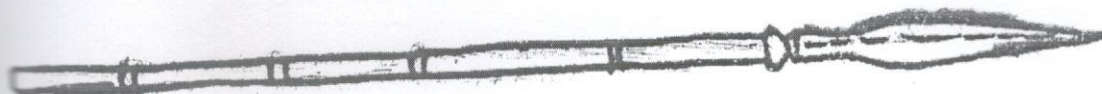
3. **Thougan Ta (Thougan Spear):** This spear is used to honour or to address a King or a scholar or a God. It has no sharp tip and it is used to perform an entertainment items and its height is in accordance with the height of holder.



4. **Khangning Ta (Khangning spear):** in hunting, specially in hunting a wild pig and in war too this spear it used. It shaped like an arrow and middle in size and length.



5. **Lambu Ta (Rambo spear) :** It is used in hunting Tiger because it is the greatest. It is the biggest longest type of spear. This type of spear was mainly used for capturing and killing tigers.



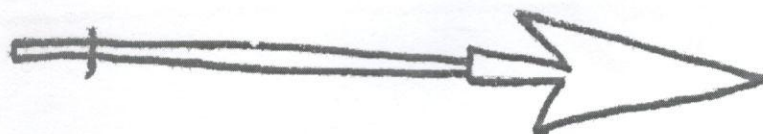
6. **Langshoi Ta (Langshoi Spear) :-**

It is used to catch Elephants.-It is too small but very long.



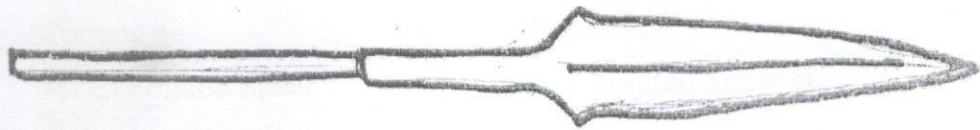
7. **Tendong Ta (Tendong Spear) :-**

In the war, it is used by the horsemen. It is carried on backside and it is used to throw easily.



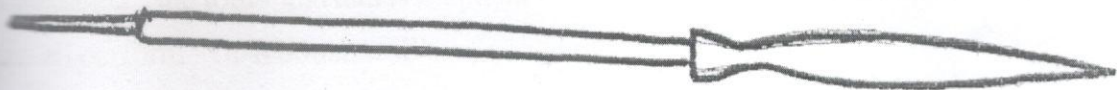
II. Tapak Ta (Tapak Spear) :-

It is broad, flatten and shout type. Its both the flatten ends is very sharp and could be used as sword and could be used to cut woods and trees in the war field and could be used to dig the ground too.



III. Chaina Ta (China Spear) :-

It is used to fight between two men. In a specific distance both well stand unmove and periodically this spear should thrown to one another if one could caught the spear or if the spear did not hurt him, he will be the winner and vice versa.

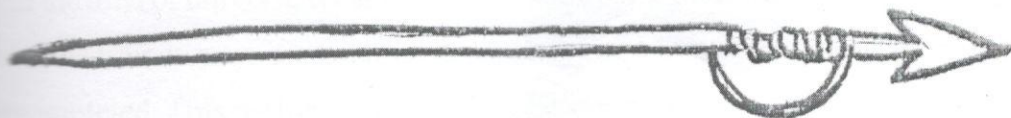


IV. Tanan Ta (Tanan Spear) :-

It is used in entertainment in fast of victory of war any annual festival.



V. Khangnang Ta (Khongnang Spear) :- It is an bow or arrow shaped spear which is used in hunting specially wild pig. A strong rope is tight from the tip to the handle so that it would locked with the shrubs.



In hunting and in war Meitei used swords and spears and of course as a preparatory measures it too used as entertainment items. Meitei used other derivatives spears as follows :-

- | | |
|-------------------------|------------------------------|
| (1) Kherelambumacha, | (2) Khousha Ta |
| (3) Tashon Ta | (3) Ngamei Ta |
| (5) Haochong Ta | (6) Three Pointed Spear |
| (7) Koireng Ta | (8) Hangoi Ta |
| (9) Seven Pointed Spear | (10) Nine Pointed Spear etc. |

Special features are that these spears have pointed in both ends. The back tip can also be used as additional tool.

ORIGIN OF THE TAKHOUSHAROLS

Khousharols have been performing for the time immemorial to get victory in rear or hunting and to get peace and prosperity to the land. In an annual festival known as "Kwaktanba", the four Pana that is Laipham Pana, Khabam Pana, Achallup Pana and Naharup Pana all perform "Ta-Khousharol".

It is belived that the "Ta-Khousharol" was originated from the nine of the "Thengouron" which is considered to be related with the creation process of the universe. It was performed by the Gods of the four directions, four cocumers etc. at the time of the first settlement. During Universe creation, the process of the equalization of Earth's surface performed by the nine Laibungthou were being named as Khousharols. On the other hand, to remember the Thengourol which corresponds to the futrure of Universe, Ashiba created the Khousharol.

In the seminar "Khousharo Mapal Hourakpham amashung Sijinapham (origin of the nine Khousharols and it used)" a paper was presented by Moirangthm Ibotombi, He stated that Guru gave the "Thangourol 'to create "Lou" at the phamlem" of the Wangba-laikonung. Then at the Wangba-Laikonung of the top of the Mahouching Ashiba performed the Khousharol of the spear firstly Guru and he named it as Khousharol.

In the time of universe creation. Haraba destroyed what was Ashiba creating. Then the Gods of the four corners-Thwa, Chenga, yucheng and Yuha are employed and the creations were completed. This parties, in the book "Shanamahi Laikan" by the CX Bhogeshwor, as follows:

"Shekmon Yaybi-Libu paring langshag the, Ukakmaythaong yama. chuplen Khut-Ta-Shu khongphi Chiron channa, Malem lanbi tantoure."

The God of the Northeast direction, Marjing performed Maram Nungshetppa Khou. The Khou performed by the God of the northwest direction, Awang khoubu Ashuppa himanai, Khunda Ahanba was the Kabul Khousha. The Khou performed by the God of the southwest direction, Thangjing was "Then Khousha". The Khou performed by the God Nongpok Apanba Nungbi Shida Khutnena Nungnangnada Khongnetnaba Ho-shidaba, He nadaba was "Aathou Thangkhul Khousha".

At the time of praying, Meitei utar the qualities of the Shanamahei. This was in the book "Shakok Miren" by the Naoria phulo as follows:

"Mei tarang Ishing tarang, Atiya Nungshit tarang
Malem Leida Khoushaba, yekna sharoy Lalloiba
Topna Leiba tonganba, tin-na-Leiba Atiyaba
Taibang Nungda Hbani, thaway hayna Koubani";

Ta Khoushaba has been being used by the Meitei for the time immemorial. In the manuscript "Thangmeiron" it is as:

Loyabi koireng Umu Nungthang chung, yaorou shaktam Lupangunna marong chungmay
henba Ingen Leithet teina henthoiba Marong chungbu ngakta huk timen nganoy
chong...../

The origin of the Ta Khoushafon is concerned, in the book "Thengourol" by G. Sana Shrama it is as-To the son of the Poireiton, Tabung Shmgminba, the God of the death, Theongaren adviced to celebrate an annual festival known as kwaktanba on the 10th day of the Mera month (October - November). Nongpok Ningthou "avatar" as Tangkul Saram Pakhangba and originated nine Khousharols like Taron taret, Puthoi Athou Tangkhul etc. Wakching Leima Mongyangmbi originated "Lairen makhoi" which is the ways of the shields.

On accounts of that origin of the Ta-Khousharol is also in the Thangron Taron by Dhabaio Khaba as the follows. Guru Shidaba taught the Thengouron to the Shanamahi and Pakhangba to create the universe from those "Thngou" the Shanamai created Ta Khousharol in the case of rotating the "Phambal" or better say the "Nongkhong". The thron was given to the younger Pakhangba. Returning from rotating the World, Shanamahi was made anger and he tried to destroyed the earth. In order to cool down him his mother Ima Leimarel

performed Khou. And the Khou can "Nungol" means "mind change" so the name of that Khou was given as "Nunghol Khousha".

In the book "Meitrabakhi Thang-Tagi marol" the writern Rajkumar Shanahal Guneshwor Singh give his opinion during the reign of the King meidingu Pakhangba, Ta-Khousharols were used in the administration Pakhangba divided the own into four "Panas" for runling as are comfortably. In an annual or in any victorious festival, the four "Pana" viz. Nahallup, Khallup, Khabam & Laipham all performed different Khousharols before the king.

It is not so quite to say the origin of the word "Ta-Khousharba" and it has different histories and ideas.

ORIGIN OF MEITEI PUNG

Meitei Traditional Drum:

How did the Meitei/Meetei Call the Pung (Drum) in traditional language "Pung"? During the reign of " Ko-hangko", the God long time before, Pung (Drum) was given to goddess (Lai-Nura), in the time of creating this universe by Sanamahi, the beloved second son, of chinglen Atiya sidaba (Supreme god) with 9 (nine) Laipungthou (followers of supreme god) and 7 (seven) Lainura (Goddesses). The seven Lai-nura (Goddesses) made the first Universal mounds in the vacuum Universe by moulding this world. And this world started to be made. Since then, the Meitei/Meetei Community started to know the mound as Pung (area higher than the ground level). Not only this, Gods and goddess produced pung (mound), the human being made a figure similar to mound. It was known as pung (traditional drum). Such sounding figure /model used in the praising of god and goddess in different occasions in rhythmic tune is known as pung. The said pung has no ending story. In khunung Chak (an era), during the reign of Pakhangba, Leinung Lonja Ariba (a god known as career), a Pung having three legs known as " Tanyei Pung "(tuning drum) made from the wood called wang (gamelina arborea) was introduced. The hook used to fix the strop of the rear of the pung (drum) was made from cane. The strap was also cane. The face of pung (drum) was made from the leather (skin of san-taoren a kind of ox) or san yongmanbi (a kind reddish brown ox) and drum stick was cane. There are two drumsticks. Since the drum (Pung) was beaten rhythmically and in tune its name was called Tanyeipung (rhythmic drum).

In Teima chak Maringba Lang-on" Khunung Chak " (an era), Leinung Lonja Ariba, Pakhangba ruled the Meitei / Meetei Nation/ Country. Since the reign of Leinung Lonja Ariba Pakhangba, the Meitei Pung (Meitei drum) had been introduced and discovered. That the first making and introducing of the Pung (drum) was during the reign of Leinung Lonja Ariba in Khunung Chak (an era). Such Tanyei pung (rhythmic drum) was made by the gods.

The Laipung Achoubas (big drums of god)" Satin Pung " was produced . Secondly , Thirdly " Lantin Pung " In the period of Pahakhangba Langba Chak (an era), "Kangla Yaipung (known as big drum) was produced fourthly. Fifthly, " Waikhong Ningthou Manai Laipung and village big drum". yaipung was produced. sixthly, " Laipung" was produced during the reign of Moirang Mungshang Chooba.

Seventhly, during the reign of Nongda Lairen Pakhangba, " Senpung" was produced. Eightly, Langte pung " was produced. As gods had made the pung (drum), it was called " Laipung" and Langte or Langteng pung. Ninethly, the Meitei Pung (Meitei drum) was produced during the reign of Meidingu Khuyoi Tompok (154-264 AD). Such pung (drum) was made by Luwang Wanglen pungding.

From Pakhangba Lai-hui

Chronicle, page 17-19.

Meidingu Khuyoi Tompok got married with Nungpallon and lived together from 154 -264 AD. They bore Yoimongba, Taothingmang and Leima Lairok Lembi. Leima Lairok Lembi was married to koubru king Angang nga. Kouparon Namoinu, the daughter of Khoubru king Angang-nga and Leima Lairok Lembi was married to Nungpan Pombi Luwangba. They bore Hongnem Luwang punshiba. The place where Hongnem Luwang. Ningthou Punshiba was Luwang Makubi Ching (Luwang Makubi mountain).

1. Ireng puwari, page 40, 7 lines

2. Luwang Kangleiron etc.

The incarnation of Nongpok Haram Poireiton Khunthok Lon spread this clan to khuman kin / clan according to different occasions and to Angom Kin/Clan. He entered Angom Kin / Clan and spread his Clan. His history is very large " Luwang Khunthoklon" (Appearing of Luwang Clan Khuyoi Tompok stayed without any sorrow. At that time, Mamaiba Konde khuchum maina " khulbi, lournal" langda hoiyalle " Uyalle " and Luwang Wanglen pungtingba fitted the strap of the pung (drum). After cutting a piece of wood of wang (gamelina arborea) urunghal kanglei pungkhai netke (to) beat drum after making it). When pamba keirang kurang pandamba, it does not sound. One day, Nonglum yairangchan (considering) gives order Kanglei pung khei Netlasuna say to let the pung (drum) sound " with Konde Khuchum Maiba wachumna (discussing) Tubi Yoimongba, Nongda Lairen Pakhangbagi masan Sera kongtingnu " phamal, (catching mukmu haimei chonba kurang ma- un leina huna sem. By fitting lane strop on the face of pung (drum) this ties, fitting with cane. cane fixes the pung strop. The pung sounds sang- sang. Tune of the pung (drum) is corrected. Punglon 6 (six) yana, khongpham 7 (seven) khutna pandambabu pachure " Chuna channare" then, the face of the pung (drum) had become the leather of bull or ox. The intimate followers of Nungbam pombi Luwang, Luwnag Manao Sinheiba wanglen ina pungtingbana wang Nakupi " Wood" a piece of

wood is cut. After urang taking the shape of this, coxa, kneecap. A figure or shape which has the bigger and smaller heads of pung (drum) was made. Expressing the body of human being i.e. head and leg, having figuring shape. A shape of a feature "nungi oiba naokhong kouba saktam, a figure in round shape is made. on the side of the smaller side, putting " figure which is like a bridle, a figure of pung (drum) was produced and the name of the pung (drum) made by luwang manao silheiba, wanglen Naha pngtingba was called" Wanglen Pung " Firstly. Since the Wanglem Pung (drum) was made by the Meitei/Meetei group the pung (drum) was called " Meitei Pung" in the future. During the reign of Meidingu khuyoi Tompok Meitei /Meitei pung (drum) was made with the leather of deer it sounds deer like sound. when the leather of tiger was used, it sounds like a tiger's roar. The turning sound of pung (drum) was not corrected. Then, the leather of bull and Indian bison was used in making pung (drum). Now, the sound can be made in different tunes. After this, the face of the pung (drum) was started to be used the leather of bull or ox. It is according to " Cheitharol Kumbaba" (a chronicle of king clan). It indicate at the first page of the Chronicle.

The Pung (drum) made from the reign of leinung Lonja Ariba Pakhangba like " Tanyei Pung " and Langte (Langteng) are called " Laipung" in all. Other pungs produced time to time are not alike and their tune are also different. Laipung (god's drum) are also different in their sound. The pung (drum) imitated from god is different in big small long and short. Since the strap is also different in size, each of them are not equal. One thing, through the pungs (Drums) are alike, and somewhat different in size or model all pungs (drum) are called " Laipung" (drum of god).

Origin of the Thang

Since the ancient, the Manipuries have been accompanying with the Thang as an inseparable weapon. The Meiteis depend upon the Thang in any ceremony usually. It should never ignored the Thang from birth upto death. We the human beings have to need the Thang from birth upto death, We the human beings have to need the Thang using in a day. The story of inseparable becomes a legend from generation to generation. In other civilized countries of the world the story of legend have been as-sumed indeed as a gradual story from generation to generation. Support-ing the story William R. Bascon stated that

“Myth prorse narrative which in the society in which they are told considered to be truthful accounts of what hap-pened in the remote past”.

According to the experienced teachers and Gurus the Thang had been used in our society since the times immemorial as an early ancient writing on the old books of “Leithak Leikharol”, “Pudin”, “Thengourol” and “Sanamahi Lamhui”. The movements of Thang-Ta (sword and Spear) have reflected on the creatures and human beings. The Origin of Thang is the Thengou. The Thengou used in the Creation. The legend of Thengou was very difficulty. There was nobody on the universe where we do live now, As living further one Lord had appeared. His (the Lord) was known as Kuru (Heaven). The Lord Achiba was also appeared from the Kuru Achiba created the universe. The Lord Harava had disturbed as broken. But the Kuru appearing the “Nongihangleima” to lull the Harava in the movement, the Achiba Finished the creation, measured the limits and pegged the boundaries. The three Gurus finished the creation knocking and kiching alike. The name of the used Thang of the Chingu Shingburen Atiya Guru was known as “Chumthangpai Nonothangpai” and was also named as “Hung Ping -Ta-Thang Kup treng Mira†Thang. The visage was the right figure of Lord Maru. The names of the used Thang of the mother Goddess Ema “Leimarel Sidava Leisibi Leipunbi” was “Hunng Here Manik Thang”. The visage was the sever layers of Lord chingkhel and the left sword of Lord Maru. The Thang used by Ema Leimarel Sidavi were the khnbomba “Heijrang”, “Nungshangba Naoban Thang”, and Yethang. The Thang was known as kateng in the past. In the Thengou skipping the name of Thang as “Tubi Chirong Hainaba Thangaklen Yashaba” Thus the origin of Thang was Thengou as described by the reputed persons. in the last movement of Gurus demise, in the Surrounding of the throne seven times by the Lord “Konjin Tupthokpa” (Harava) conferring the throne to Him was written in the “Pudin”.

"The earthwork was done and named as Leirulen". The name of the king was entitled as "Nonglulen". The days was completed and named "Miyungpai". The Thang was used and named as "Thangyungpai". Thus the use of Thang by Lord "Kongin Tuthakpai" (Pakhangba) was written in the Pudin".

The use of Thang-Ta (sward and arrows) was described in the old book Numjt Kappa". Both the brother "Taoluire Ahanba" and "Sama Khomdon" reigned in the year 33 A.D. in day and night. The appearance of Thang was narrated in that period. Naklu Moiphangton was appeared as the sword decorated in the middle.

In the old book of Tutenglon also both the brothers "yaimonga" and "Taothingmang" worshipping the Universal mother Ema "Leimarel Sidavi" to catch the "Kakycn Mingangba" Nanu Tongchengba, the Goddess Kateng Thang "Yangtekpa" with the "Yaioiba Ten" was also prescribed.

"The Goddess Palen Lamburumbi Leimarel Sidavi gave the used Thanglen Yaioibi and Ten Yaioiba for Their use."

Many chapters of Thang in the narration of "Panthoibi" was also printed in the book of "Panthoibi Khongul". Panthoibi was the daughter-in-law of "Kanglei Ningthon Khaba" Shokchrongba and the daughter of Meitei Ningthou "Lairen Taoroinai". Panthoibi was the real Goddess. The book was written late Shri "Akoijam Tombi" in the reign of "Meidingu Khongtekcha Yoiromba" "in the year 763 A.D In the book Panthoibi was narrated as "Kacheng Nongthang Kripkrim Kacheng Nongthang Kripfect Takuplakpata Koiba Yalhoupai Thanglen. Haikup Chenbi Kacheng Ning Thakanpi".

Thus not only in this society but also in the world, the Thang was also being used since the early period, In the Hindu rites, the use of Thang was also approved in the "Kalimai" and "Durga" as their own use. The knives, and swords have been used since the early period. The God and Goddess used the Thangs as weapons beside their fight objects. Thus it were clearly included in the books of "Mahabharat" "Ramayana" and "agniupuran".

ORIGIN OF THE SPEAR

Spear have been being used and employed by the Meitei race from the time immemorial. The steps and movements of the spear work can be seen on the movement of animals of bit. Not only the Meitei community, almost all the races and communities have been using the spear from the time immemorial all over the world. There images of the spear in various fast like the process of ritual worship, social and local fasts. In the processes of cultural sports and games. The legendary myths of the spear were propagated from generation to generation by mouth to mouth and it is considered to be a real history. Various name scripts, Puya and many scholars have a strong opinion that our Lords not only used the spear but also immanented it. The origin of sword is Thangou, likewise the origin of spear is also "Theng-gou". "Theng-gou" is the process that had happened truing the creation of universe. The steps of the feet, the hand and the pacing movements of the "Theng-gou" originated the movements of the spear there were nothing in the universe initially. In that space/vacuum Aating-Kok or "Maru" or "Kuru", from his body created "Aachiba (Aashiba)" or "Shana-mahi". Then, Aating-kok commanded to Aashiba to create the universe and this was in the book named "Laai-ning-thou Shana-mahi Aama-shung Shana-mahi Laai-ning Hing-gat lhou" as follows:

"Ipa-ri Aating-Kok Shidaba nang-bu taao-o. Aatiya Shidaba pu-tha-khi-du-na Ko-rou mong-li-o/Malem Lei-shem-o. Aashum-na thou-shi-khi-ba-gi-da-mak Aating-kok Shidaba-bu "Aashi-o haai-naarning-gou-nakhi."

Well known manu scripts and ancient books like "Thanglon-Thaangchat, Pudim, Leimat-Leikhouron, Meihourol Pokok and Salaai Thouniron giver their opinion as Taai-pang-paan-ba aashi-pu taai-pang-paan-pa khou-da ringei ka-ri-shu lei-ta-ri-ngi Amampaapu Aa-ting-ngaa Kou-ngik-kiamam-pa-ki-hang-lak-pahang-lak-payaathang -ne.

"Taai-pang-paan-pa maa-pu-na leipaakshi-pu nu-mit khu-ting hei ying kangkhou khum-na chack-shou ma-pi gom chao khat-lat-paa mahaaknaop en-khat-lak-ngei-da pok-khi-ba Guru-ki yaa-thang-ne loll Tin shita-paa-naa chaak-shou mapi-ku-mu-naa nu-mit khuting shou-tu-naa shem-lak-paa na-haak-na ma-than-naa in-khaai-raa-kaa pok-khi-paa-naa-naa na-yaa-naa shing-chang yot oi-khi-ye. Mamingdi chaa-khaa-paa khou-ae. Chaa-khaa-pa-nna Arok A-rai pok-ae. Arok Araai-na Ngaitengampapok-ae. Ngaaite Ngampaa leng-man kaai-man-paa-ki mayaang-ki sharaa-lutaa chang-tu-na shi-re. Manak ashaangpaanaa thaang-shaang paa-ki mayaang-ki sharaa-lutaa chang-tu-na shi-re. Manak ashaangpaanaa thaang-shaang paa-

ki mayaang-ki sharaa-lutaa chang-tu-na shi-re. Manak ashaangpaanaa thaang-shaang kapaak thaang oi-khi-ae. yung-pang-na khaang-shu.taa oi-khi-ae”.

The above states that the spear had been used very long ago. The Meitei community strongly believe that the spear that the spear was originated from the very body of Lords. Tin-shi-taapa is considered to be the Lainging-thou Paa-Khang-baa from the body parts of the Lai-ning-thou Paa-khangba various tools and spear are created, Haa-raa-baa had charmed by the Nong-thaang-lei-maa (Thunder Light). During this Shanaa-mahi had created the universe and he had statelized the universe. After the creation of the Earth, Guru commanded to equalized the surface of the Earth. Then Shanaamahi created nine Lainingthous and seven Lairembies and they performed “Thang-gou” and this is in the book “Laai-ning-thou Shanaamahi Amashung Shannamahi Laaining hing-gat Ihou” as :-

“Ashiba-naa nong-pok lei-hou ching kaa-khi/Maagi hak-chaang-dagi Laai-bung-thou maapal sha-fong-han-khi aduga loibi ching-jao chingh-don thu-gaai-rak-khi/Laai-bung-thou maapal ga loinanaa theng-gou shaadunaa maalem leimaai temkhi”.

When the Guru was going to die, Shanna-mahi had went around the earth and had observed it with spear from the above, it is right to conclude that the spear had used in the creation of Universe by the Shanna-mahi. As the creation of Universe is convened, not only Meitei but Japanese have its Mythological statements like the creation of the sky and the earth. In Japanese chronicles the creation of universe starts with one God, then another two gods were added and then increasing to five pairs. Japanese believed that the first island of Japan had come out of the water as their God Izanagi stride and shaken the sea with the help of a long spear. In some specific parts only Izanagi and Izanani are mentioned.

“Mythological and legendary stories are contained in the Japanese chronicles Kajiki and Nihougi, compiled in the seventh and eight centuries A.D, The cosgomony theory of the Japanese priest was that the sky and Earth were created first. They gave rise to three Gods, and then another two later another fair Paris of Gods appeared one after another. But these Gods were only abstract concept mot cult object only the last three pairs of Gods have definite names and images. They are the couple-Izanagi and Izanani is portrayed as a creation and demiurge who created land, including the Japanese . islands. The created island which standing with his wife on a celestial bridge and stirring up the sea with a long spear. The first island come into being from the sea water that full from the spear, others followed after that Izanagi created from his lift eye the sun and the sun Goddess Amaterass, one of the most important deities Amaterasu is believed to be the ancestor of the Japanese.

This, in Meitei histories and mythologies different Gods had invented various suitable arms and tools. But no one are not able to determine that whether these histories are real or not.

From another point view, even men hunted anything for livelihood. With the advantage of brain human become the supreme among those animals. They supreme among those animals. They used to overcome the other groups, sharp, or tip pointed with wood handle and from this tool spear was originated.

Similarity between the Meitei Thang-Ta, Meitei Pung and the movement of our body :-

(a) Movement and position of legs and heads :

Our movement and position of our body limb is much similar with the Meitei Pung and Thang-Ta. At the beginning of Thang-Ta, the position of the body is same with the Meitei Pung starting position. And the heads position too same with the Pung Cholom. As this style of movement and positions is used from the very ancient time as given by the experts and says that they are almost similar.

(b) Similar in Shathek and Pithup :

Meitei Pung and Thang-Ta is similar with the body language, movement and position of the body. Thang-Ta gi Leiteng i.e. the body, movement and position and the body position are Ta-Khousaba and Meitei Pung gi Cholom is very much similar as mentioned by the experts. When men sagatpa the body movement in Pung Cholom is same as Thang-Ta.

(c) Similarity in view:

It is no exaggerated to say that the Meitei Pung and Thang-Ta is same in view. In Thang-Ta the first and foremost of our eye sight distance should be one and half fathom is also mentioned in Meitei Pung too. Above this the eye sight in any body movement and position in both are similar. In Pung Cholom, the eye should look at the tips of the finger too. In this way, the Thang-Ta and Meitei Pung are similar in view as mentioned from very beginning.

(d) Similarity in the movement of the body parts:

Movement of the body parts are similar in both. From the very beginning in both, the first and foremost step is same. It is also known as "Mahak ki Mahak Oiba". This step is also done in Meitei Pung Laohou Houba. Not only this, movement of other body parts, position, view, khoulon, khutlei are also same.

Simply, in Ta-Khousaba and Thang-Thanghairol and in Pung Cholom, the body movement and position are same with Thang-Ta with the movement given by our fore-father. And the Khongfam, khutlon, body position, style,

view is all from the Thang-Ta. Because of this, the Meitei Thang-Ta and Meitei Pung are similar in the movement of the body parts.

(e) Similiarity in dress:

In dresses too, the Thang-Ta and Meitei Pung are part and parcel to each other. In meitei Pung, in Pung Cholom, the dress should be, one fathom of the person to be worn and with khwangset and Namei Haptuna. So that, we move freely and increase our body strength in doing work. This type of dressing is also worn in Thang-Ta as we can move freely in Ta-Khousaba, movement of the body etc. This dress also helps to do our work easily. Because of this reason, the dress in both are similar.