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**FINAL REPORT OF**

**RESEARCH PROJECT**

**ON**

**“EXPLORATION OF EDUCATION**

**AND**

**CULTURE TO MOIRANG FOLKLORE”**

**UTILISATION CERTIFICATE**

**UNDER THE SCHEME**

**FOR**

**Safeguarding Intangible Cultural Heritage**

**and Diverse Cultural Tradition of India**

**2014-15**

*Researched by :*

**(K.B. Sharma)**  
Playwright & Director  
Manipur



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## Exploration of Education and Culture to Moirang Folklore

**Immemorial story of Moirang Created by a lord Moirang  
Thangjing Koirel Lai : (Collection)**

### INTRODUCTION :

It is the immemorial story of Moirang formation; mankind inhabited in the plain where as gods also inhabited in the western sector of high hill ranges before pre-history. It was written that numerous giants invaded frequently and defeated gods many times. Gods could not defend the invasion and called for help from supreme god who will free them from the clutch of giants. Chingoo Korou Awangba Lainingthou (sky god) was aware of the fact that gods were enjoying two chaks (yuga), Hayi chak, (satya yuga), Haya chak (Treta yuga). However, the time has come Langba chak (Dwapura yuga) 3365 entry and all energetic power from gods will be loosing and the energetic power to giants/demon will be increasing.

In view of the fact, that Chingoo Korou Awangba considered to create humanity in the lineament of his feature on the earth. He decided to come down on the earth after the tittle of Mori to settle sometime between hillocks of western hill ranges. Then Chingoo hid with his beloved mori Lairembi leaving all Retinues for meditation. All his Retinues look for him around but no traceable on the abode and hence come down on the earth for further searching the supreme god.

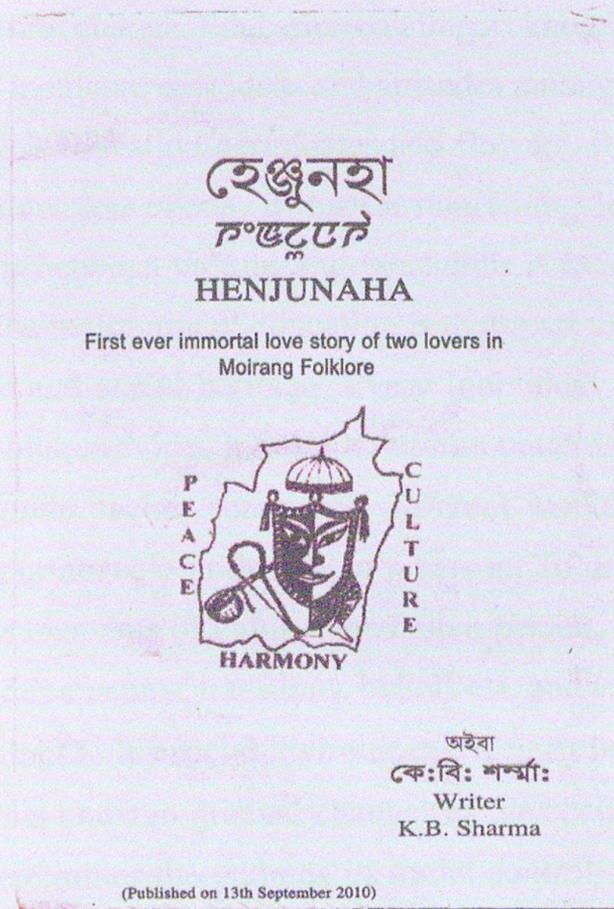
Retinues in the feature of Demi-gods are searching, searching and found god & goddess in between the high forest hillock and asked the reasons for leaving them secretly. Then god Mori & Mori Lairembi replied in the noble voice, O sons, Hayachak gone, Langbachak entered, no god any more to stay on the abode, need to create humanity on the earth. Gods need to be responsible for the welfare service of the mankind. My and my beloved Lairembi's name will be after Thangjing and Paloitabi respectively and the land where human beings are living on will be Moirang derived from my old name Mori. I shall create an environmental ethics also for natural characteristics of human being on Moirang. Now, all your names will also be changed after Saroi-Ngaroi.

Both I and your mother will hide into the water till mankind are lifting up us with customary chanting for festival and you all too hide in the bushes along the root and into the pitches & holes till the day come to numerate mankind for death and for live in a year on the particular forbidden night where there you all assemble.

Thus giants/demons also accompanying with all Demi-gods and supreme deities (Chingoo Thangjing and Paloitabi) hid at this moment.

Cosistent upon the existence of mankind on the earth they organise environmental surroundings by cultivating of crops, vegetables and plantation of plants, etc. for livelihood and observed customary ceremony and festival, dancing with chanting hymn after lifting up god and goddess from the water. Every year peoples of Manipur and from other parts enjoy to the Thangjing Haraoba (marry making) month of god & goddess with full dancing, singing, chanting at day and night for one month at the Temple of Thangjing, the supreme deity of Moirang.

In exigency of commemorating the immemorial and immortal love legend of two lovers in all nine incarnations beginning from Henjunaha and Lairoulembi the first ever chapter upto Khamba and Thoibi the last chapter of Moirang Folklore I have written a book of Drama after “**Henjunaha**” published on 13<sup>th</sup> September, 2010 and staged many places in and outside Manipur sucessfully under my direction.



This book ensures to fertilise of the value of legend of Moirang to the young students learning in the academic study if it includes in the academic syllabus of the Manipur Cultural University.

(K.B. Sharma)  
Researcher  
Playwright & Director

## LITERATURE

Education as a part of culture has twin functions of conservation and modification or renewal of the culture. Education is conceived as a systematic effort to maintain a culture. In its technical sense education is the process by which society, through school, college, university & other institution, deliberately transmit its cultural heritage, its accumulated knowledge, values and skills from one generation to another. Education is an instrument of cultural change. Education can impart knowledge, training and skills as well as inculcate new ideas and attitudes among the youths. It is the culture in which education germinates and flowers. It is the culture also upon which education exerts, in turn a nourishing influence. The intimate relationship between culture and education is evident from the fact that the one of the major aim of education is to impart to the youths of the cultural heritage and social heritage. Every individual is born into a particular culture which provides him with definite patterns of behaviour and values which guide his/her conduct in different works of life. Thus culture plays an important role in the life of a person. To understand how education of various elements of culture can help a person.

Culture includes customs, traditions, beliefs etc. and all of these help the individuals to adopt to his social environment. It must be kept in mind that all these elements undergo gradual changes as the social environment changes. Culture determines the patterns of social control through which the individual is subjected to remain attached to that group. Hence, the advantage in communicating the culture of the group to the individual though education is that he/she is thereby acquainted with the tradition, customs, values and patterns of conduct prevailing in his group. This knowledge enables him to adapt to social environment and thus achieve his socialisation.

Education and culture cannot be divorced from each other, they are dependent with each other. The cultural patterns of a society guide its educational patterns. As for example, if society has a spiritual pattern of culture its educational procedures will emphasize the achievement of moral and eternal values of life and if the culture of a society is materialistic on the one hand then its educational pattern will be shaped for the attachment of material values which promotes pleasures of senses and material comforts. On the other hence, the culture of a county has a very powerful impact on its educational patterns. Education as a part of culture has the twin functions of conservation and modification or renewal of culture. It is already mentioned that the culture in which education germinates and flourishes and exerts a nourishing influence. Human being receives from society the gifts of family life, community life, education, vocation, legal right, safety and protection in the same way he/she inherits from the culture and gift of cultural heritage. Modernisation of educational and cultural renaissance is needed to evolve education from its own culture. The most powerful tool in the process of this renaissance and modernisation of culture & education based on moral and spiritual values on the one and science and technology on the other.

#### **LITERATURE REVIEW :**

In essence, a literature reviews identities, evaluates and synthesises of relevant literature within particular field of research. It illuminates how knowledge has involved within the field highlighting what has already been done, what is generally accepted, what is emerging and what is the current state of thinking on the topic. Literature here refers to a collection of published information/materials on a particular area of research or topic, such as books and journal articles of academic value. However, literature review does not need to be inclusive of every articles and book that has been written on the topic because it will be too broad. Rather, it should include the key sources related to the main debates, trends and gaps in the research area.

The purest literary form is the lyricist's composition after it comes elegiac, epic, dramatic, narrative and expository verse. Most theories of literary criticism themselves on an analysis of poetry, because the aesthetic problems of literature are there presented in their simplest and purest form. Poetry that falls as literature is not called poetry at all but verse, many novels are literature, but there are thousands that are not so considered. Most great dramas also are literature.

Poetry is a form of literary art that uses aesthetic and rhythmic scale of language to evoke meanings in addition to or in place of prosaic ostensible meaning (ordinary intended meaning). Poetry has traditionally been distinguished from prose by its being set in verse, prose is leashed in sentence, poetry in lines, the syntax of prose is dictated by meaning, whereas that of poetry is held across visual aspects of the poem. Prose is a form of language that possesses ordinary syntax and natural speech along with its measurement in sentence rather than lines.

### **THE SCOPE OF LITERATURE :**

Literature is a form of human expression. But not everything expressed in words even when organised and written down is counted as literature. Those writings that are primarily informative technical, scholarly, journalistic would be excluded from the rank of literature by most of critics. Certain forms of writing, however, are universally regarded in belonging to literature as an art, individual attempts within these forms are said to be succeeded if they possess something called artistic merit. The nature of artistic merit is less easy to define than to recognize. On the contrary, a scientific exposition might be of great literary value. The purest (or at least, the most intense) literary form is the lyricist's composition after it comes elegiac epic, dramatic, narrative and expository verse. Most theories of literary criticism base themselves on an analysis of poetry, because the aesthetic problems of literature are those presented in their simplest and purest form, critical theories of literature in Asian culture, however, have

been more varied, critical literature in India. Some works are recipe books, vast collections of tropes and devices, others are philosophical and general. In the best period of Indian literature, the cultural climax of Sanskrit, it is assumed by writers that expressive and constructive factors are twin aspects of one reality.

### **IMPACT OF EDUCATION ON CULTURE :**

Just as the education influences culture, in the same way culture also influences education of a country. Every country has a distinct culture of its own. Hence, it tries to preserve its culture and its distinctiveness in its original form. Education only is the means through which this task can be accomplished. Thus education preserves the culture to a society.

### **EDUCATION :**

Education signifies the sum total of process by means of which a community or social group, whether small or large transmits its acquired power and aims with a view to securing its own continuous existence and growth. Education cannot be shut up in water-tight compartments. It is a question of national economy what proportion of its members a nation can afford to education in the higher range of studies; but one governing principle is indispensable to the education of a community must be an organic one all the members of which feel that they share in their degree in the movement of the spiritual forces which constitute the national culture. The people at large will get their stimulation from many teachers and from the instinctive feelings of freedom and justice. It is the special function of the universities to be the living centre of research and study through teachers quickened by contact with master minds and best methods. But the organic unity cannot be achieved unless the waste in the elementary education is abolished by improved appliances, by better organisation, by the sacrifice of immediate profit to sounder social ideal, the years of elementary education must be

prolonged & the hours of labour shortened. Nation at large enter into its inheritance and fulfil their purpose need.

Education is not a system but a living process and its success rests on two indispensable conditions. They must be a body of well-educated teachers who are living masters of culture which has bred them, there must be a faith among all classes that education is worth having and that only by self-discipline can a nation truly live its life. The teaching of schools and universities must be reinforced by the influences which spring from family affection from the life of the churches, permeated by the Christian ideal, in which man's duty to make the best of himself and own powers is ennobled by the desire of serving mankind and fulfilling the will of God. Music, Drama, fine arts, will be enlarged and enrich the life of a nation in which all are recognised as sharing in a common culture. If this condition is realised, then national education will achieve its perfect work by creating an atmosphere in which selfishness, ignorance, irreverence, and vulgarity will find it impossible to live. In such a nation, all forces of education would work together without jealousy and without friction to realise a national ideal of character & culture, which would command the respect and loyalty of its own people and contribute out of an abundant and varied life to the spiritual wealth of the family of nations.

### **CULTURE :**

The term "culture" is used in educational literature with a very wide range of connotations. In its most superficial sense (which perhaps is also its most popular) it means possession of a certain kind of knowledge and ability which marks off the person in question as having had superior educational advantages, together with certain social ease and grace of speech that enables the person to display this knowledge to good special effect. In this sense culture is the mark of a gentleman in the conventional sense of that word; it includes knowledge and ready use of the refinements of social manners, familiarity with literary and historic allusions and ability to speak,

or act least to read, one or more foreign languages. Culture here means practically a kind of intellectual and artistic polish which may indicate genuine refinement or which may be an external veneer. In either case, it implies a contrast of social classes, not necessarily of rich as distinct from the poor, but at the least of superior social opportunities.

As more elevated aspect of certain portion of the conception of culture A mold's famous definition of culture "as acquaintance with the best that has been known and said. Culture in this sense describes the humanistic ideal of education. As opposed to naturalism, humanism insists that the truly educative factors are to be found in contact with the past history of mankind, specially as past humanity has left an expression of itself in literature and art. Natural science is of importance the education from this point of view, not because it tells us about our present environment, but because certain great discoveries and laws must be known, if we are to be acquainted with the best of what has been said and thought in the past. Politics is profitably studied from this point of view, not so much as having a direct bearing upon the administering of present educations, but as a testimony and record of the workings collective human nature.

**Discussion starting on origin of Moirang Creation  
Lecture with question & answers**



Left : K.B. Sharma  
Researcher

Middle M. Raghmani,  
Scholar Resource  
Person

Right : Ph. Sajana  
Devi, Asstt. Resource  
person



Menute Discussion on  
Creation of Moirang  
Clan one after another  
from the first ever  
immortal love story of  
soul of a couple of  
Doves (Pigions).



Peak of Thangjing Hill  
from where the decision  
of the incarnation of  
god's and goddesses to  
human beings.

## Quest on Moirang Origin Site

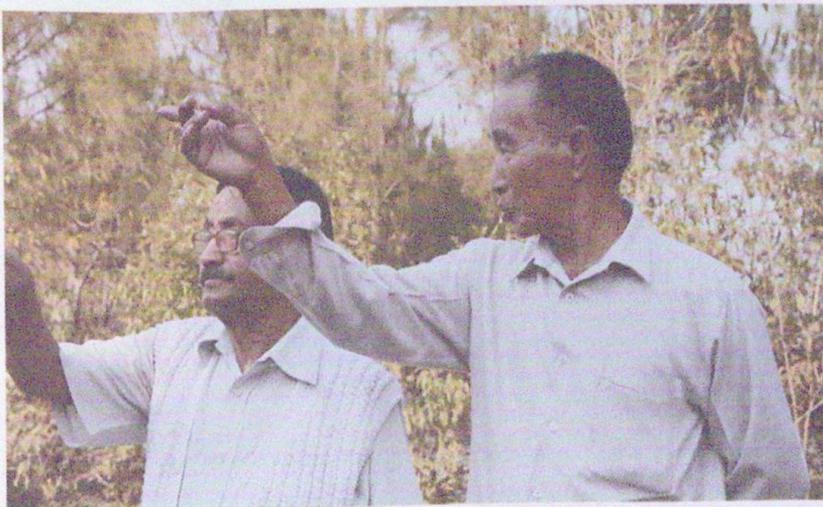


Left : K. B. Sharma  
Researcher

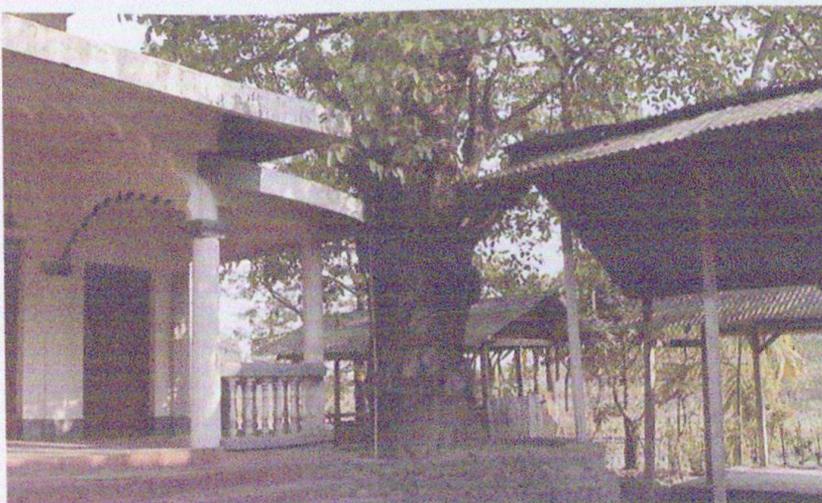
Right : Philem Mani Singh  
Scholar Research Person

### Thangjil Hill

Shri Mani Singh (scholar) Resource Person narrated about the creation of Moirang and the inhabitants with the natural environment surrounding for livelihood and human behaviours etc. as stated in Puya (Beda). Thangjing Hill was named after the supreme deity Ebuthou Thangjing where he forecasted his incarnation as deity of mankind with their inhabitants as Moirang Clan.



### MONUMENS



The evident of Moirang Folk story from the reign of the then king where in kept old dresses and materials that they (peoples) used.



### Museum Gate

Stone Laying before and after construction of the building.



### Museum

Building under lock and key.



The door is opened with the permission of the authority, photograph inside the museum is strictly prohibited.



Khamba's Residence,  
Poor Khamba was  
regarded as hero of  
Moirang Folklore

Leihali River



Residence of Nongban  
who is the valient of the  
folklore.



Residence of Kayel  
Suja Athouba  
"Thonglen" who is the  
brave noble of the then  
king (kege).

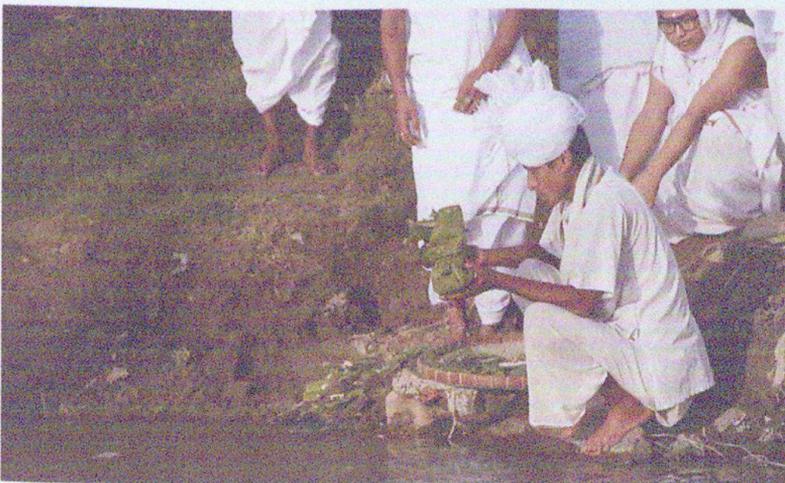


Residence of Chinghuba Jubaraj who is father of Thoibi the heroin of Moirang Folklore.

### Process of Festival



Procession to a particular river bank where from picking up god & goddess from the water as prophesised for.



Main task of peoples who are organising "Lai Haraoba" ceremony.



Big ceremony for starting  
Lai Haraoba (Marry  
making of god & goddess).



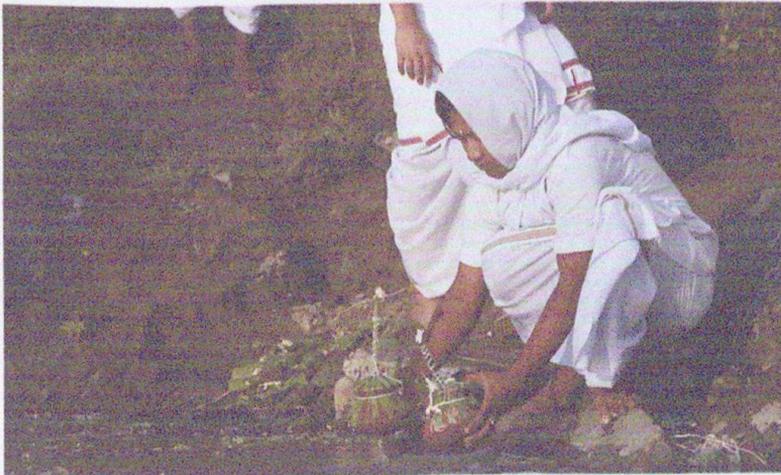
Group of members of the  
committee supporting to  
make procession with the  
traditional Manipuri  
Ceremonial dresses.



Praying deity uttering  
hymns by Amaibas &  
Amaibis (priest &  
priestess) with requesting  
Almighties to come out  
from water as unseen  
appearance.



Amaiba and Amaibi uttering hymns for lifting up deitis.



Important duty of Amaiba & Amaibi who are conducting "Lai Haraoba" Festival



Pick up god & goddess from water and put into the earthen pots, dancing on the rhythm of "Pena" the manipuri musical instrument which is particularly needed in such a traditional ceremony.

### Temple Area of Lord Thangjing



Holy Temple of  
Ebuthou Thangjing &  
Ebenthou Paloitabi



Outside view of  
Thangjing Temple



Holy courtyard of  
Thangjing Temple



Annual Ceremony of Lai Haraoba i.e. Ebuthou Thangjing Haraoba Festival.



The sacred idol of Supreme deity; "Thangjing" and "Paloitabi"



Holy Complex of Ebuthou Thangjing Temple Complex

## **EVOLUTIONARY PROCESS OF MOIRANG CLAN**

### **PRELUDE**

The vision document for being humanisation on the earth narrated by a godly male Crane to his wife with description of the beautiful scineries of Nongmaijing Hill, Langol Hill and Loktak lake etc. one by one. Further, the Crane reiterated that Chingu Thangjing the supreme deity of Morang folklore wishes to create mankind with the necessary environment to bring forth generation to generation in Kali Yuga after expiry of Satya, Treta & Dwapura Yugas. In view of this contex, mankind is shown as the culmination of the creator in accordance with sankhya systeme of philosophy "Soul Not Lost". Thus legendary and immortal love souls of a couple Doves (Pigions) represents the genesis of Moirang Clan.

### **FOLK**

Folk in the wide sense of the term may be applied to whole of humanity. But in common application it signifies the illiterate or less learned primitive inhabitants of a communities/a tribe of the land. Man can no longer be the measure of all things. He is integrally with all lives of created things and in everything he seeks the underlying essence, the life pervading truth of this universe. By such contemplation man equires the power of remake his vision both of himself and of the universe. Art also is not a profession but a path toward truth and self realisation for both maker and spectators.

Art is the etymology of the folklore and man created by the Almighty is for involvement as an actor on the earth (plateform) for realising in thought in four (infinite) modes, friendshipness, compassion, sympathy and impartiality. As art has no boundary, the ritual folk art is perhaps unduly elaborated but in essential for which it shows a clear understanding of the psychology of the imagination. These essentials are the thinking principle self identification with the object of the work and vividness of the final image. However, the aim of all "ism" is essentially the same to realise through all forms, the formless, conciously, every mode of exposition whether artistic or religious or scientific is struggling to reach that ultimate reality of one without second.

Creation and destruction are the very essence of every existence. All manifestations are based on fundamental dualism, a male principle known as "Purusha" (person) and a female principle known as Prakriti (Nature). The Sankhya system of philosophy teaches that there are innumerable small parts of Purusha in the centre move constantly around it. They include the ancient theory that art is imitation, art is the production of beauty and art is emotional expression etc. The theory of emotional expression holds that beauty, imitation and the presentation of ideas of whatever sort, are the simple means of forwarding the expression of feeling. Hence, folk art is the ritualism performed with incantation, dance & songs at the presence of their respective deities by the primitive men of the ages of immemorial, not through written one but through oral legend. Since, the expression of the "Arts for Arts Shake" now runs thus "Arts for man's sake" owing to the involvement to the ecological changes.

Folklore of Moirang is echoing till today in Manipur it implies the evolutionary process of mankind. The theological speculation of the emotional of humanity of Moirang Folklore will surely be a phenomenal ideal in the cultural study.

### **LEGEND**

On the expiry of Hayichak (Dwapura Yuga) the age of Langbachak (Dwapura Yuga) 3365 enters, the demi-gods (followers of God & Goddesses) are looking for the Almighty (creator) who left them in secrete. The creator in disguise of Phakhangba (Spiritual Python) appears before them at the Zenith of Thangjing Hill and prophesised the becoming the incarnation all gods & goddesses in the human form and enjoying peculiar manners. The creator said that himself with his wife will incarnate as Thangjing & Palloitaba and you all as Saroi-Ngaroi etc. so on in the formation of Moirang clan. The day was the era of Moirang folklore forbidden the usual manners.

## **FOLK CULTURE**

Folk culture refers to the unifying expressive components of everyday life as enacted by localised tradition bound groups. Earlier conceptualisation of folk culture focused primarily on traditions practiced by small foot of homogeneous, rural groups living in relative isolation from other groups. Today, however, folk culture is more inclusively recognised as a dynamic representation of both modern and ancient, rural constituents. Historically handed down through oral tradition and new increasingly through dynamic computer. mediated communication, it related to the cultivation of community and group identity. If elements of a folk culture are copied by or moved to, they will still carry strong connotations of their original place of creation.

## 2 Days Workshop Chapter on Moirang Folklore



Demi Gods (Retinues) of Lord Thangjing were searching the supreme gods who hid in secrete leaving them in darkness.

This scene is at the bygone era of the first ever entry of Langbachak (Dwapura Yuga) 3365 Lord Ebuthou Thangjing and Benthou



Paloitabi with their Retinues sitting together between the hillocks of Thangjing Hill ranges to formulate the characteristics of human behaviour and the way how they live on after creation of Moirang Clans.



Lord Thangjing advised to all Retinues to hear the Chakwise (Yugawise) incarnation to come and to out.



Lord Thangjing assigned duties to His Retineus (Demi gods) for the service of mankind.



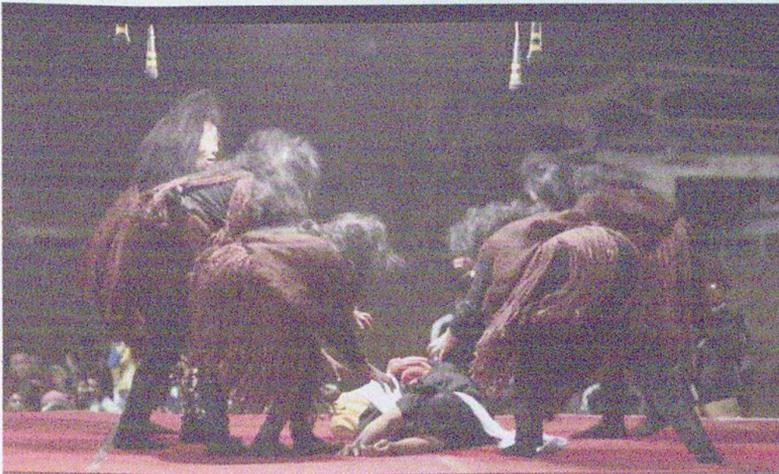
Lord Thangjing dispersed all his Retineus to meet occasionally when festival and incidents to come.



Retineus were happy on the eve of disappearance of their face silently for performing their duties assigned to them.



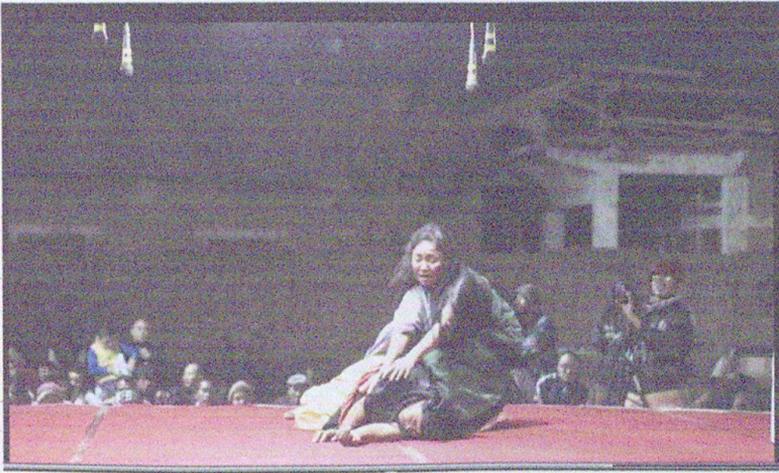
The king of Moirang was please hand over a pious and godly stick which ever untouched by evil demonds and gods etc. to Langlenhanba for his skill mannual labour to febricate a boat for lifting up the unseen appearance of god & goddess from water.



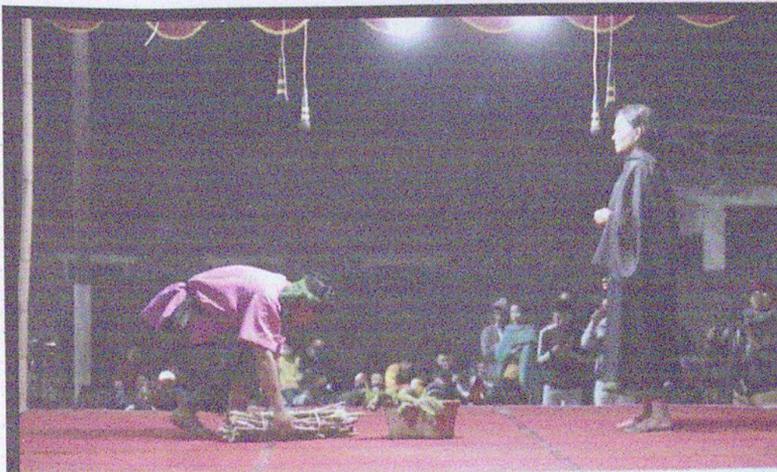
Demi-gods search the prey to the deathly body of Langlenhanba.



Deme-gods (Ritenues) were taking out soul from the body of Langlenhanba



Khoidom Lukhrabi is mourning to the sudden dead body of Langlenhanba her husband.



A mother always looks her sons and daughter as young as lying & playing on her lap. Khoidom Lukhrabi felt emotion when she saw her son to help her domestic service like a youth.



Lairoulembi with her mataroi (lady friend) played with song of romance "Khulang Eshei"



Henjunaha and Lairulembi promised to tie up together in mind their love relation forever.



Henjunaha at the last moment to offer a bunch of flowers to Lairoulembi while mother of Lairoulembi enters and rebuked to poor boy Henjunaha.

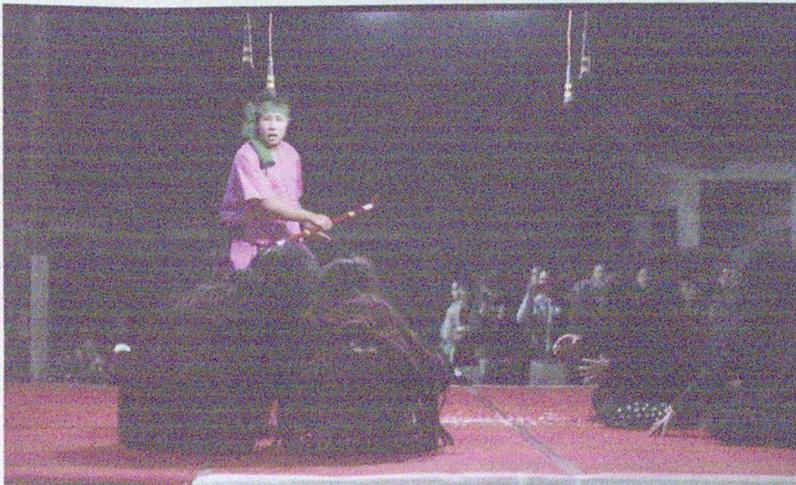


The imotional relationship between Lairoulembi of rich family and Henjunaha of poor family was rejected by her mother and father of Lairoulembi.



### SAROI KHANGBA

Saroi Khangba is ritual performance to offer annual mix masala foods to noble/evil spirits who will responsible for distress/welfare of people traditional dancing in procession led by Maibi (Priestess).



Henjunaha was surprise to sit with Saroi-Ngaroi (spirits) for happy feast forgetting forbidden night of the day as mentioned earlier by his mother.



Henjunaha was running to escape from the Demi-gods who were chasing take out his soul for violating moral code imposed by Almighty on the forbidden night.



Henjunaha with no means called his beloved Lairoulembi but caught him at the neck and killed on the spot.



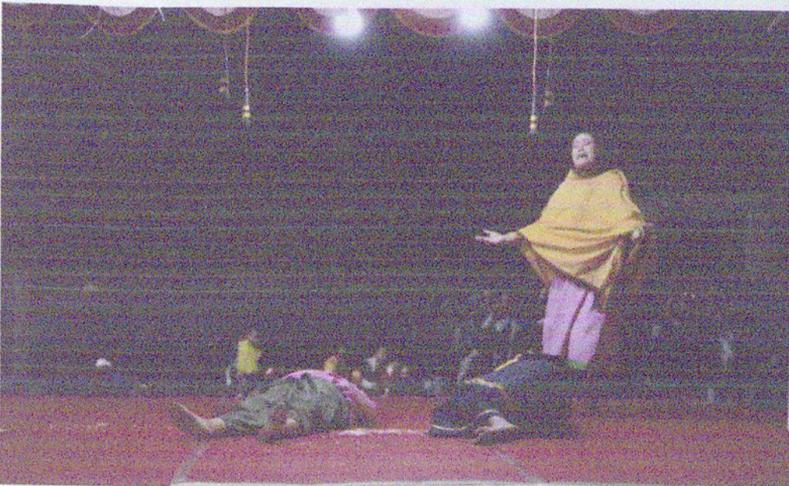
After killing Henjunaha the demi-gods left the place giving awareness of violation moral code imposed by Almighty.



Lairoulembi the lover of Henjunaha mourned for her lover's death and begged for twin reborn in the next incarnation in token of "Soul not lost".



Lairoulembi also suicided herself for the cause of her lover's death to go together hand in hand on the way of abroad.



Mother of Lairoulembi, Khoijuhongbi lamented disappointing for her past ill treatment to her daughter and Henjunaha.



Mother of Henjunaha, Khoidom Lukhrabi lamented for her duel death of her poor son and Lairoulembi.

*So on next  
incarnation*

## Workshop cum Production

### “HENJUNAHA”

*Written & Directed by*  
K.B. Sharma

#### **INTRODUCTION :**

In this play mankind is shown as the culmination of the creator, the philosophical ideal of “Soul not lost”. It is based on the legendary Folklore of Moirang now a village of Manipur. The soul of a pair Doves (Pigion) represent as the genesis of Moirang Clan.

#### **THEME :**

The moral implication of the proverb “Man proposes and God disposes” is the essence of this play.

#### **SHORT STORY :**

The play “Henjunaha” depicts the first ever creation of Moirang Folklore in genesis of human beings. The legendary and immortal love between two lovers “Henjunaha and Lairounembi” whose souls are incarnated from the souls of the couple of Doves (Pigion) is the beginning of folk tales of Moirang. This play displays the tragic end of the lives of two lovers Henjunaha and Lairoulembi for violating the moral code imposed on the mankind by gods. The protagonists suffer the tragic end of their lives as a result of their indulgent act of going out from the house on the faithful/forbidden night despite the orders by God.

**DIRECTOR'S NOTE :**

The exploration cum production ensures to the preservation of folk cultural elements derived from voice and dance which are once used at the soul means of expression of primitive ages. The form of play presentation lay at the root of the mosaic traditional ways of expressions of life style and rituals of different communities/tribes of the land. The basic technique of the evolution from folk form to modern form of performing art based on the movements, gestures of Manipuri Nat Sankritana recognised by UNESCO, Martial art of Thang-Ta, Dance and Rhythm of pung-tal & tunes will be the aesthetics of exploration.

Thus, the play ultimately aims at bringing on peace, integrity & communal harmony among the different community/tribe.

# Project Play on HENJUNAHA



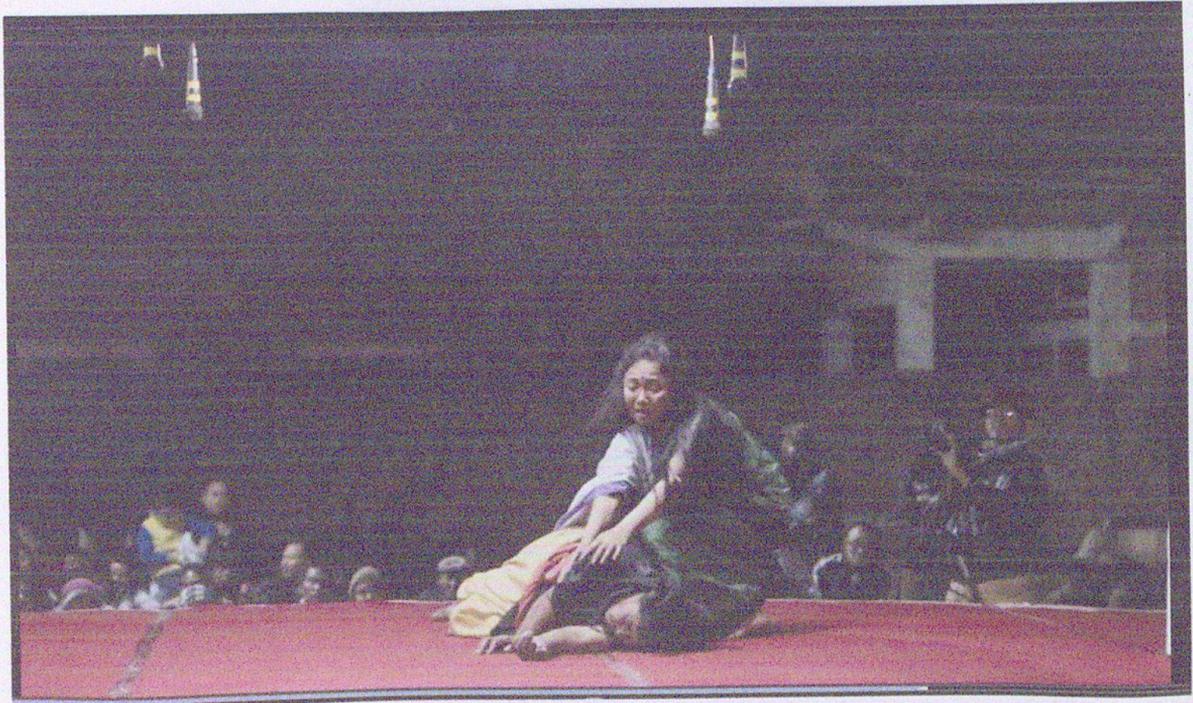
# Project Play on HENJUNAHA



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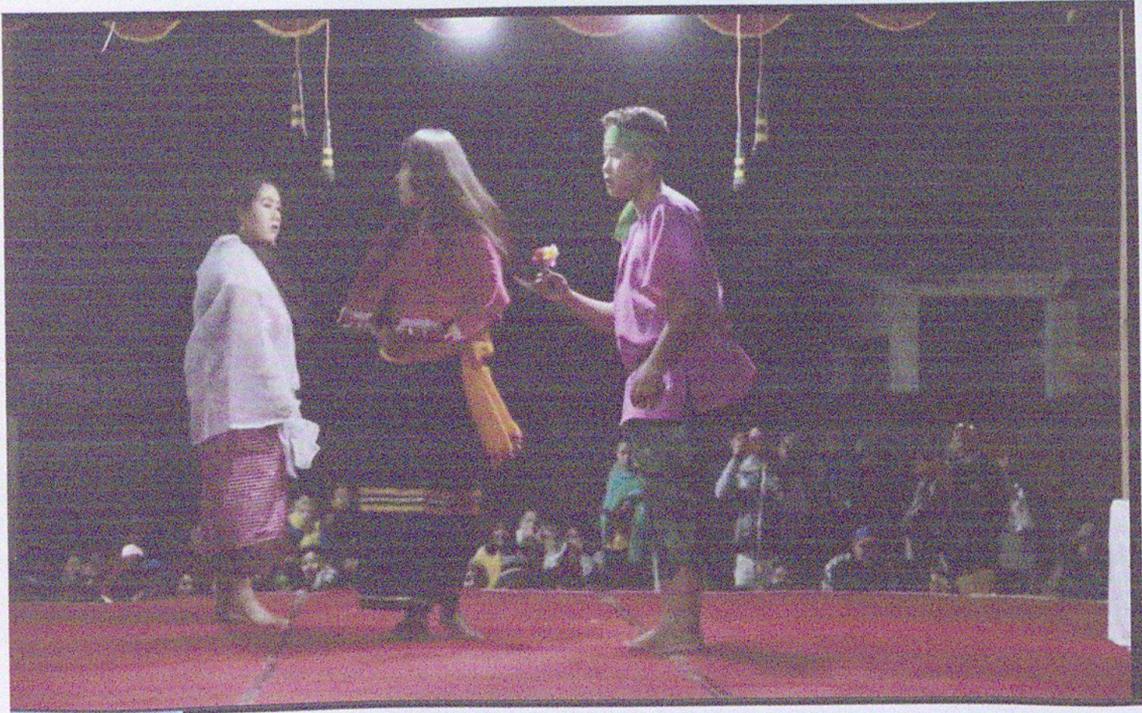
# Project Play on HENJUNAHA



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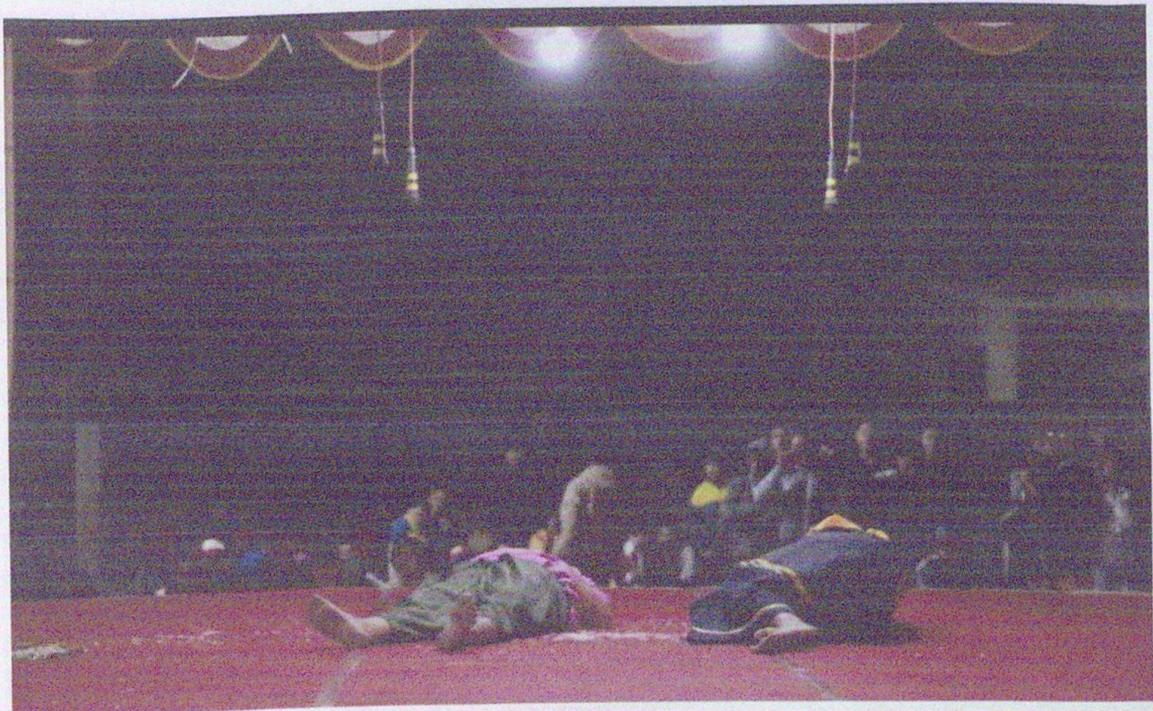
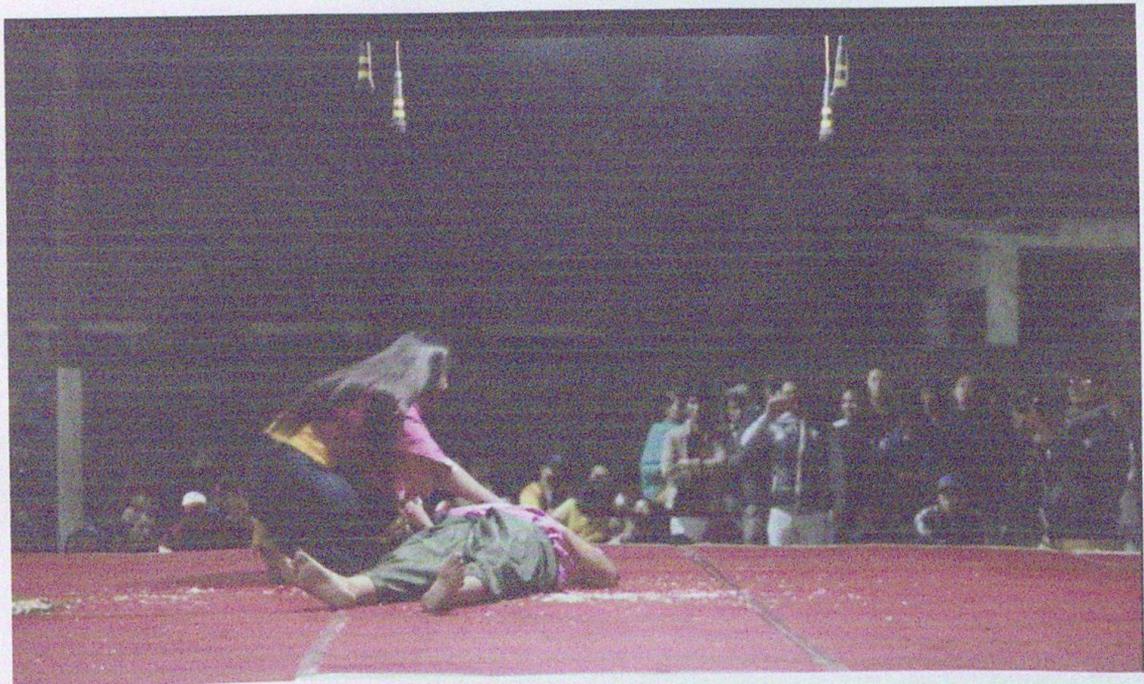
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