CHAPTER - V

KANG
Besides the outdoor games of Manipur like Sagol-kangjei, Khongkangjei, Lamiel, Hiyang Lamiel and many others, an indigenous indoor game of an unique character popularly known as Kang was played by the Meiteis. Actually, the word Kang is an object which can be thrown smoothly on the surface of the ground. Here the game, Kang, is played with the seed of the creeper (Costus Speciosus) Kanbil or Urikang, meaning target. Still the seed is available in the plain and hill areas of Manipur. It is nearly circular in shape, one and half inches in diameter and three by fourth of an inch in thickness. The colour of the big seed is deep dark red. The seed whose skin is very smooth when thrown on the well paved floor or the surface in the play moves smoothly without much friction. In Manipur, this game was played since the time immemorial as a seasonal game from the month of Sachibu* (March/April), the spring season till the month of Ingen (June/July).

This kind of game, known as Kang, was seen playing in some of the Laiharaoba, very important ritual festival of the Meiteis performed annually. It is evident from the fact that during the Laiharaoba of Ayangleima of

* Sachibu: The first month of the Meitei Calendar.
Moirang, the game was held as one of the important events. In the past, it was a game for women and children. They played it at the road-sides, at Susamng(Court-yard), at Nangol (vestibule) and at Sangoi( out-house) for their leisure time.

The hill tribes of Manipur also played this game, Kang with the same seed in a little different style since the time immemorial. Among the tribes, Kang was variously known as Gahilung Tarimei by Kabuis, Southela by Tangkhuls, Thilli by Maos, Aga Mchoktoe by Naras and so on. In the play Kang was thrown in many ways - (1) throwing of the Kang with one hand or with both the hands, (2) throwing of the Kang simply to roll, (3) holding of Kang in between the toes and then hopping one step to begin the play, (4) throwing of Kang with the head, (5) throwing of Kang from near the eyes, ears and lips, (6) throwing of the Kang holding it with the flexion of the knee, (7) releasing Kang making it down roll from the arm, (8) Lamthe (to push) and (9) Chekpeji (to throw), etc.

1 Longjam Manimohan Singh; 'Poirei Sana Leibak(1st Part)', Imphal, 1988, p.96.
Though the game was widely played all over the country, there was no development in the game till the end of the eleventh century. It was only in the beginning of the twelfth century A.D. that a great change was there in the game when King Loitongba (1122-1150 A.D.) introduced a modification called Kang Tharo Sanaba. The Royal Chronicle, Cheitharol Kumbaba, records that 'Meidingu (King) Loitongba introduced Kang Tharo Sanaba'. In the afternoon of the day of Sachibu Cheirabo, new year day of the Meiteis, the King Loitongba walked about his courtyard to remove his uneasiness due to over eating. As he walked, he saw two Kangkhil seeds lying in a corner of the courtyard. He not necessarily picked them up and simply threw out intending them to roll or ply over the surface. One of his attendants requested the King to pick up the seed lying near his feet and throw the same to make it ply on the surface and hit the other Kangkhil seed lying about ten cubits away. The King, instantly, took up the seed and aimed at the other seed as target. He threw the seed again and again until it could hit the target. As soon as the Kangkhil seed hit the target seed, the King again, sitting with cross-legs on the floor at the same spot where he stood, pushed the seed (forward) using his middle finger as projector. The seed

3 L. Ibungohal and N. Khelchendra Singh; 'Cheitharol Kumbaba', (Rao 1971, p. 5); Ph. Atomapu Sharma, 'Cheitharol Kumbaba', p. 4 and also O. Bhogeswor, 'Ningthourol Lambuba', 1967, p. 84.
moved swiftly on the surface and hit the target. It became a game to him and made him much pleased and interested. He recalled some indoor games played by the ancestors in the past and named this system of Kangkhil seed playing as 'Kan Thane Sanaba'.4

Like other popular games of Manipur such as Nukre, Khonkangjei and Sampkangjei which had different positional players, the King introduced the game Kang as one of the team event consisting of seven individual players on one side with the positional names as Matai Ashooba(Taijeo), Pan-ngakpa, Chekpeitamba-Yet(Matai Mathang-Yet), Langjei, Chekpeitamba-Oi(Matai Mathang-Oi), Lomthatamba(Aompham) and Matai Khutshi. On the request of the Queen, the King allowed women also to play the game but on one condition that the women team should include two men players.5 As introduced by the King himself, members of the royal families, nobles especially women and girls took particular interest in the game. However, he could not satisfy with the shapes of the creeper seed which was not almost circular. So, the creeper seeds were replaced with wooden one, the shape of which be made round with a desired.

4 All Manipur Kang Central Board; 'Kang, the Indigenous Game of Manipur', 1987(3rd Rpt.), p.2.
size. With the introduction of wooden Kang as one of the requisites of this game for Lawtha and Chekphel, creeper seed was no longer used as Kang but it remained as Chekphel Kangkhil or Chekphel target. Two different types of hard and round seeds - Kekru and Tensibi were also used as Kangkhils or targets. However, the Urikang was continued to be played by the children. Then it came to be known as Angang Kang Tharo Sanaba meaning a game of the children.

Kang Tharo Sanaba for Children:

On a plane surface the game is played either between the two individuals or between the two teams but one can enjoy even without any opponent. Two lines are drawn with a considerable distance of about ten feet approximately. When starts an Urikang is placed on the line with its broad side as target but opposite to the inning players of the team or if any. The player releases his Kang on the ground with a roll aiming at the target. Before reaching the target the player follows towards the Kang and the Kang is pitched at with hand because the rolling Kang is not allowed to cross the line even it approaches exactly towards the target with precision.
The Kang is then pushed by the force of the middle finger of the right hand acting of the forefinger off the left.

After hitting the target, the player keeps his Kang at a distance of 'one and one half Khudups* and three Khudols* of his own hand from where the target is placed and by doing so he pushes it again for another Lanthu hit. Under certain conditions the player can use any one of the fingers to push the Kang. But in the attempt, if the player does not pitch the target, another player should start again.

In case of wooden Kang, the same start can be made to hit the target. Here, the target to be placed upright on the end line of the opposite side may be either Urikang or Wooden Kang. But when it continues to play for another hit, Wooden Kang is brought back to his own side in such a manner that it is kept on the upper side of the fist avoiding to fall on the ground. When he reaches his place, he drops it near his feet. He then turns towards the side where the target is placed and begins to push it with one of his feet only either left or right. Hopping of

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* Khudup means the length between the tip of the middle finger and the elbow.
* Khudol means the finger. Three khudols means the breadth of three fingers.
the leg in pushing the Kang continues till it pitches the target. If his attempt is unsuccessful another player will start.

The system of playing Kang Tharo Sanaba introduced by King loitongba was gradually modified. It was an interesting game for the members of the royal and noble families. They began to improve its game requisites and thus developed. Game requisites like buffalo horns and stag which were the most common Kang for their smoothness to ply on the surface of the ground but it could not roll as the shapes were oblonged and heavy too to compare with the wooden Kang. They were convenient for the standing throws i.e. Chekpeh and pushing the Kang by the spring action of the middle finger of the right hand to release Kang acting off the forefinger and the thumb of the left hand i.e. Lanthe hit.

The on-going development in the game Kang, Ivory Kang was also used by the players of the royal and noble families. It was discovered two hundred years after the

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* Ivory Kang is large in size and circular in shape. The diameter of this Kang is about four inches and a half of one inch in thickness. Its weight is about 300 grms approximately.
death of King Loitongba. The Ivory Kang was not commonly used as it was very heavy. Members of royal and noble families used Ivory Kang as luxury.

In most of the matches, Kang made of buffalo horns and stag used by men in throwing chekphel. On the other hand, women were used Ivory Kang in Chekphel. For Lamtha, Stag Kang was commonly used by both men and women. However, the idea of developing kang did not stop. After a number of experiments, the Meiteis introduced a new Kang, an oval in shape and made of a piece of tin covered with lac, cloth and cotton. In some cases, the surface of Kang was covered with the testa of the creeper. This new Kang was named Urikang after the name of Kanokhil, the creeper seed.

Century after century the game Kang was held as a sole indoor game and on the very special days it was played by not only the royal and noble families but also by the villagers for their pleasure during the summer season. Chettharol Kumbaba, the royal chronicle, remarks the occasion of one incident during the period of King Chourajit

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(1803-1813 A.D.) that, 'on the report relating about
the goodness of Mayanglambam Haorang Lakpe's Kang it
was picked up (by the King) but destroyed under the
hole of Sumbal (mortar) as it had created more problem in
1804 A.D. He was summoned, tied with rope and also beaten
him at the Inn-Office (Dharmasala Loisang).'

In course of time, another Kang made of Tor-
toise shell was put in practice in the late eighteenth
century. It may be remembered that Manipuris (Meiteis)
in considerable number had emigrated to Cachar* during
the Burmese invasion. A large number of Manipuris villages
were established by Fisher in the eastern part of Cachar and
for the game Kang tortoise shell came to be used as
Kang which was plentifully available.

Although Kang was made of different materials,
the players used any kind of Kang of their choice. The
practice of hiring Kang was also not unknown during the

7 L. Ibungohal and N. Khelchandra Singh; 'Cheitharlo

* Cachar: Silchar and Hailakandi sub-divisions of the
district of modern Assam.

8 M. Shattacharya; 'Gazetteer of India', 1961, p.199.

9 J. B. Shattacharjee; 'Cachar under British Rule in North
play. It may be mentioned that the game Kang was well developed during the reign of King Chandrakriti, ASSI, C80C (1850-1866 A.D.). He introduced systematic play-court, formation of men team and also Nupi-Khut (mixed team) consisting of 2-4 men with 5-3 women and other items like Tombali*, Nambal* and Kang Khomba*, etc. He also introduced Marak-Changba, an additional process of getting a score by pushing Lanthia inside the play-court but along the breadth line. The King took much initiative to form his own team from among the good players of the state. One Urkang made of lac, cloth and cotton produced by one of his nobles known as Ningthoujamba Salungba was presented for the King himself.10

The popularity of the game Kang had increased


*Tombali: It is the game played between the two individual players to hit one Chekphei target as well as one Lanthia target in a single Kangkhul or spot on the target line. Here, creeper seed is being used for the both targets. It is certained to play for a number of goals within a limited time. Any player who can score more goals is declared a winner.

*Nambal: The game is also played between the two players. Here, a limited number of hits either in the position of Lanthia or Chekphei is decided before the start of the play. Hitting at the target is counted only after completing the required number of hits to the targets another certain hits are fixed to try continuously. If the player misses any of his attempts it does not count to win over the another.

*Kang Khomba: It is the last means of technique in the play of Kang to equalise the increased score of opponent when the time is limited.
gradually in the last part of the nineteenth century. It was remarkably appraised by the royal and noble families during the period of King Surchandra (1866-1890 A.D.). An exciting Kang match for women was held between the two teams, one with Waribam Borachaoba, Lourenbam Tomba, Mainupemcha of Brahmapur, Thokchom chanu Thambal of Kaboleikai, Mayenglambam chanu Angoubi of Wahengbam Leikai, Oinam chanu Malika and a person (un-named) stood at one side and another, with Ingudam chanu Shyama of Ahurai, Toijam chanu Indumukhi of Sangkhei, Laishram chanu Kamalini of Keishamthong, Hoprangthem chanu Chandrabali, Yubaraj Koireng (Prince), Geouro Sellungba and Thambou Sellungba. In the last minute when the game was crucial, Mainupemcha requested the king and his brother (Koireng) to apply Kang Khomba, a technique as her last means. She carefully hit all the seven targets allowed her other team-mates to play further that resulted to win by leading seven goals. During the period of King Churuchand, KCSI, CSI (1891-1941 A.D.) there were a number of match between his seven queens on one side and the King himself and his selected men on the other.  

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World War II gave a sudden break to the ever increasing popularity of the indigenous game, Kang in Manipur for nearly a decade. However, it was again revived organizing a number of tournaments. The waves of revivalism of the indigenous games and sports added a new dimension to the people of Manipur. Later in the year 1948, in order to make it again popular, Kang tournament was reintroduced. In memory of late Thambal, brother of Thoidingjam Mangoljao, offered a running trophy for Kang in 1952, May 14 and this was the first ever league Kang tournament in Manipur. In the same year King Bodhchandra (1941-1955 A.D.) donated a valuable trophy in memory of his late father Sir Churachand Singh, KCSI, CBE and it was started from June 15, 1952 in knock-out tournament. In the year 1954 Khwai Union Tournament was begun at Khwai. In this way several organisations of Kang started organising Kang Tournaments under rules and regulations laid down by Manipur Kang Association. Maharaja Bodhchandra Memorial Kang Marup - 1956, Elangbam Leikai Kang Association - 1957, Khurai Soibam Leikai Nongmeibung

14 Ibid.
Kang Association-1959, Imphal East Kang Marup 1961 and Sinam Jatra Kang Marup 1962 were established and the rules of Kang were also published and modifications were made from time to time. The organizers of Kang made their own rules but later they followed "Manipur Kanglon 1960 from the year 1960". On the other hand, Manipur State Kang Union, later the All Manipur Kang Control Board organised another tournaments with its own rules and regulations not adopting the rules framed by the Manipur Kang Association and worked independently. However, a seminar on the subject of Kang Sanaba was organised on 17.11.1974 by the Manipur State Kala Academy, Imphal to discuss about the origin of Kang and subsequently three resolutions were passed. First, as the game Kang was so closed to the social cultural life of the Meiteis it should not be played beyond the limited period i.e. from Sachibu (April) to Ratha Jatra (a festival which lies during the month of June/July) except exhibition match. Second, the origin of the game was historically proved that King Loitongba introduced Kang Tharo Sanaba in 1124 A.D. Third, in view of different opinions

about the rules of the present Kang, a Committee consisting of seven members* was entrusted to suggest an amicable solution shortly. Interestingly, in 1980 'the Manipur Kang Association' introduced Women's Kang Tournament and later 'All Manipur Women's Kang Association' was formed which organised regular Women's Kang Tournament annually. On seeing the beauties of Kang, the encouragement of His Highness S.H. Burney, the then Governor of Manipur, was so great that in 1984, he donated Governor's Cup to 'the Manipur Kang Association' to develop the game, Kang. In this connection, a tournament was held from May 19 to July 25, 1984 in which fifty teams had participated. Besides, with the support of Sports Authority of India (SAI), the All Manipur Kang Control Board also conducted State Level Kang Tournament in 1986 and continued as a regular feature.

The power struggle between two state-level organisations namely Manipur Kang Association and All Manipur Kang Control Board, gave a hard blow to the players who really wanted to promote this game of unique character not

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*Seven Members: (1) Moirangthem Chandra Singh (Chairman), (2) Rajkumar Birchandra Singh, (3) Maibam Iboton Singh, (4) Secretary, Manipur State Kala Academy (Convenor), (5) Representative, Manipur Kang Association, (6) Representative, All Manipur Kang Control Board and (7) Representative, Manipur Sports Council.

17 Ibid.
only in the state but also outside Manipur. On the advice of Shri R.K. Jaichandra Singh, the then Hon'ble Chief Minister of Manipur, Shri Th. Chaoba Singh, the then Hon'ble Minister of Youth Affairs & Sports convened a joint meeting at his chamber where representatives from the Manipur Kang Association, the All Manipur Kang Control Board, outstanding players, Youth Affairs and Sports Department formed an ad-hoc Committee called KANG FEDERATION OF MANIPUR. The ad-hoc Committee had unanimously agreed to play three middle players under the rules of the Manipur Kang Association and other remaining four players i.e. two sides players in both sides had to play under the rules of the All Manipur Kang Control Board. As the first experiment, the former Thambal Memorial Trophy was conducted successfully under the newly formed Federation rules in 1989.18 Many other local organisations had started to conduct Kang Tournament under such Federation rules and regulations.

Kang, the popular indigenous indoor game which was modified by King Loitongba in the twelfth century occupies an important place in the history of Games and Sports

18 Ch. Ibochambi Singh, Kang player and an informant. Interviewed with him on 15.10.95.
in Manipur. It is the national summer game of Manipur. It is played during the spring season of the year. The nature of the game is simply to throw and to push the Kang from a fixed point of a floor with a perfect aim at a given target. A modification of this game is common also in the hills, but is simpler than that practised among the Manipuris.

**How to play:**

Kang is played between the two teams and each team consists of seven players. No player is allowed to play double position at a time. When one team plays the Kang, the other team waits for their turns. During the inning of one team, the other opposite team will place the targets. According to the situation, each player may or may not get more chances in Chekphai as well as in Lamtha. Out of seven Chekphai targets only two targets are required to be hit and out of seven Lamtha targets only one target is enough to score, but in case of Kangsi and Marakchangba,

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more hits are required. Until and unless the turn of one
player is over, no player is allowed to play. 22

How to start:

The game begins with Chekphei. A team has to hit
two Chekphei targets one after another by any two players
during their turn. As soon as one team has a pair of Chek-
pheis, any player of the team must begin to push the Kang.
It is called Lamtha. When the Lamtha Kang can strike the
Lamtha Kangkhil of the opposite side on the right way the
team is said to have one score. Since the team has got one
score any player of the team will again begin to earn Chekphei
so that score after score may be supplemented. For
every score playing of Kang of one team is renewed; but the
new score is added to the former scores of the team and
counting of Chekphei will begin newly so on and so forth. 23

Play field:

A plane earthen floor of Sangoi (Out house)*

which is made as smooth as possible is used for a play

22 Ibid., p.15.
23 Ibid., p.14.

*Sangoi or out-house: It is a big open shed or room situated
either in the front or sides of the house. The Meiteis usu-
ally build one or two Sangois or out-house at the surroun-
ding of an open space just in front of the house called
Sumang or court-yard.
field. The size is about 3 (three) luma* or ten khudupa* in breadth and six lums or twenty khudups in length. But the size is relaxible and it also depends upon the available area. Leeris or lines are marked by means of small ropes for all boundaries required for this game. Lamtha Leeris* and Kangpha Leeris* are the essential lines of the game. There are eight Chekphel Kangkhus and seven Lamtha Kangkhus on each side of the court and the seven Lamtha Kangkhus also indicate the positional places of the seven players.

Game requisites:

Kang, Kangkhil, wax and rice-flour are the pre-requisites of the game Kang.

Kang:

Any type of Kang made of wood, buffalo horn, stag, ivory, tortoise shell and lac can be used as Kang. In a

*Luma: It is a common means of Meiteis to measure the distance taking from one finger tips to another finger tips including the body. In short, it is the total length of both arms with the body measuring about five feet and more.

*Lamtha Leeris: It is the long target line covering the total length of the play-court on which lamtha Kangkhul or spot will be laid.

*Kangpha Leeris: The breadth lines of the play-court are called Kangpha Leeris or base lines or boundary lines.
match there is no restriction to use different kinds of Kang and hiring of Kang is also permitted. Players who belonged to royal or noble families have their own luxurious ivory or Urikang* and commoners use Kaidoi Kang.

Kangkhils:

Kangkhils are the essential targets in the game Kang. There are two kinds of Kangkhils or targets viz. Chekpehi Kangkhil or Chekpehi Target and Lamtha Kangkhil or Lamtha target. Hard seeds like Kekru*, Tensibi*, etc. are used as Chekpehi targets but gradually it is substituted by another thing made of lac when oval shaped Urikang is developed. It is black in colour with the similar size and weight of Tensibi and Kekru seeds but cubic in shape.

*Urikang: It is made of a piece of tin, oval in shape, covered with lac, cloth and cotton. The colour of the Kang is black. It is nearly five to six inches long, four inches broad and about one-third of one inch thick. The back is well decorated with a small piece of bone at the centre and the face of it is plane black. Both faces are polished by wax, tied in a piece of cloth to make smooth so that it can ply on the surface very swiftly. The weight is about 150 gm to 200 grams.

*Kaidoi-Kang: Kang which is made by two pieces of stag, buffalo, horn and tortoise shell into a single Kang is called Kaidoi Kang. When Kaidoi Kang is used in the play for chekpehi, it is released from the hand in the manner that the Kang is allowed to push low from the standing position known as Tanja Kappa. (*Pomcha Jinch informant interviewed on 13.10.95)

*Kekru = Sapindus Trifoliatus *. Tensibi = Linum.
In case of Lamtha Kangghil or Lamtha target the playing Kang itself is used as Lamtha Target. It is put standing on the breadth line where the lamtha line crosses with or without the help of clay but it must not be put either below or above the surface, pointing its thickness towards the players of the opposite side.

**Wax:**

It is one of the important requisites to make the Kang to be smooth. In a piece of cloth a little quantity of wax is tied and it is used to rub the both faces of the Kang to make it smooth as possible.

**Dust:**

Dust is also used to make the Kang smooth and move freely in Chekpeih throw and Lamtha hit.

**Rice flour:**

To achieve the maximum swiftness in the movement of the Kang on the earthen floor, coarse rice flour is scattered over the surface of the play-court.

**Players:**

In a team there are seven players. Every player
KANG

Fig. 4(a)  PLAY COURT

Fig. 4(b)  LAMTHA TARGETS

Fig. 4(c)  CHEKPEHI TARGETS
has different positional place, namely (beginning from the right), 1. Matai Achouba or right wing, 2. Matai Mathang (Pan-Ngakpa) or right in; 3. Chekpei Tanba-Yet or right half centre; 4. Langjei or centre, 5. Chekpei Tanba-Oi or left half centre or Chekpei Tanba, 6. Matai Mathang (Lemtha Tanba) or left in and 7. Matai Khutsi or left wing.

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**Duration:**

There is no time limit. But it is decided by the teams as to how long the game will be played. However, it may be noted that most of matches are played in the afternoon for about a week.

**Judge:**

Generally, an elderly person who knows the game fully can act as judge. The decision of the judge will be the final.
Costume:

Unlike other popular games of Manipur, there is no distinctive colour of dresses of the players. For men white shirt and white dhoti and for women, traditional flock (Phanek Mapan-neiba) and suitable shirt with Inaphaa, a thin cloth for the body are their common dresses. Girls do not dress Inapha.

Chekphei:

Throwing Kang from the standing position at the Chekphei target where the target is placed at the side of the opposite player to be knocked out is called a Chekphei. When the play starts, the player stands firmly parallel to the target line without touching it and the other unused hand is fixed under sacrum for body balance. He then throws his Kang to make it move on the surface smoothly and gently in a high speed to knock the target out from the given spot. Unless the chekphel target is removed from its spot with the Kang thrown, there will be no Chekphei. And the rolling Kang does not go properly, even if it hits the Chekphei, it will be treated as disqualified.
Chekpheli Kangkhul:

The spot on which the Chekpheli target will be laid is called Chekpheli Kangkhul or Chekpheli spot. It is marked beside each Lamtha Kangkhul on the target line at equal distance. No Chekpheli target can be placed at any spot. Each position has one Chekpheli Kangkhul but as an exceptional rule the centre position, Lamghel possesses two Chekpheli Kangkhuls on both sides of Lamtha Kangkhul. The Chekpheli Kangkhul of one position of one side should face with that of the other opposite side.

Chekpheli Kangkhil:

This is the target which will be lying on the Chekpheli Kangkhul or spot for the particular standing throw i.e. Chekpheli hit. Hard seeds like Kekru, Tensibi and sometimes creeper seeds are the common Chekpheli Kangkhils or target. Later, it is replaced with lac.

Lamtha:

Here the Kang is pushed by the force of the middle finger or any strongest finger except the thumb of the fore-}

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25 Ibid.,p.18.

'Creeper seeds: The Kang is the seed of a creeper.....when the Kang is placed with its broad side to the party, it is to be pitched at with an ivory disk...(E.W.Dun; 'Gazetteer of Manipur',1975,p.22).
Plate No. 4(a)
RELEASING KANG TO HIT AT CHEKPHEI TARGET
FROM STANDING POSITION

Plate No. 4(b)
RELEASING KANG TO HIT LAMTHA TARGET
FROM SITTING POSITION
after another in eight chekphei throws by the player
during the inning over and above his own turn. If he is
successful his team may begin pushing Lamtha, turn by turn
for a new score. 26 If he misses any one of the chekphei
target, one score of Chekphei which the player had already
earned will be deducted from the total scores of Chekphei
of the inning team.

**Khutkap Ama or One Turn:**

The period in which an inning team attempts to
score one or more goals by hitting chekphei targets as
well as Lamtha targets is called Khutkap Ama or one turn.
It depends upon the nature of hitting either Chekphei or
Lamtha required under the rules of the game. The team may
lose its turn without getting any single Chekphei in the
beginning of the Chekphei round. After scoring one score,
if the turn of the players is still due, the play may start
again from Chekphei so that the team may earn score after
score. 27 Rules permits to continue the play till the

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27 N. Manikchand Singh; 'The Social Institution of the
agreed number of scores are achieved or the agreed time is up. In case, a team fails to earn a score, even after the turn of the seven players are exhausted, the play would be handed over to the opposing team.  

**Kangsi (Dead Kang):**

Actually, hitting at the Lamtha target does not mean to score a goal at all but different position has different ways of getting a score. During inning, Matai player (Out wing player) either Matai Achouba or Matai Khutsi after hitting the Lamtha target which passes out of the baseline is called Matai Kangsi or Kangsi or false Kang. And also the playing Kang after hitting the target which falls in the inside area, besides the Lamtha-aring or line, without touching the target line or Lamtha paring is counted as Kangsi. Kangsi is neither a score nor a foul but it opens to continue another additional free hit of one Lamtha target by another player of the inning team except Matai or out wing player so that a score can be counted. By doing so the player who is under the position

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26 Ibid.
of Kangsi is thus revived. In case the team is unable to get a score, in its turn, the particular inning will be over leaving behind the Kangsi. When the inning returns again, the players who are under the position of Kangsi in their turns will come at their next position which is taking part of Matai and push the Lamtha until the team gets a new score.\(^{29}\)

When Kangsi is confirmed, the particular Lamtha-taking or line is called Dead Line and no player of the inning team will push Lamtha on this line until and unless the dead line is revived. Considering the hit of Matai Kangsi of the last inning no score can be made by adding another inner Lamtha hit in the next inning. It is valid for only the particular inning. Unlike the rules of Matai Kangsi, there will be another Kangsi when the inner team enters Karak-Changba and the playing Kang misses or has passed way the target point or line after hitting the target.


* One Matai Kangsi with one inner Lamtha hitting under the same inning makes a score.
**Marak-Changba:**

The player of any inner position, after the Lamtha target is hit, proceeds direct to opposite side through the play-court for Marak-Changba. Marak-Changba is to push an additional Lamtha, with the same Kang which hits the Lamtha target, inside the playcourt along the breadth line, by the side of the opposite team, from a given mark to a given mark of target under strict rules and conditions. The distance between the two marks may be either short or long according to the original position of the player. 30

Marak-Changba is of two kinds (1) Kang Hanba or long distance push and (2) Kang Nangaba, short distance push.

(1) Kang Hanba:

When the plying Kang, after hitting, falls besides the Lamtha paring or line, even beyond the base line, clearing in the area of Chekohei Kangkhul of the opposite side, without touching its Lamtha Paring is called Kang Hanba.

30 Ibid., p. 39.
(2) Kang Handaba:

When the playing Kang after hitting does not fall clearly in the area of Chekphei Kanokhul or spot and touches the Lamtha Faring is called Kang Handaba.

When Natai, the out wing player or the player who is acting as Natai because of Kangsi in the previous inning misses Lamtha target but the inner player hits it, then Karak Chande will have to push the same Lamtha again from a given mark to a given target along the breadth of the court on the imaginary straight line at a distance which may be short or long according to the original position of the players.

Hit or not Hit at the Lamtha Target:

When the plying Kang strikes the standing target and makes a clear fall, it is called a Hit. In case the target does not fall even it has touched then it is Not Hit. And when the plying Kang stops at the foot of the standing target, and it touches the target, the judge will push out the lying Kang with his finger gently and if the target falls, then it is called a Hit. In case the target does not fall, it is not Hit. If the target Kang is supported
with finger to stand as target and it is also in touch with the plying Kang at its foot, then it is also a Hit. Sometimes standing Lamtha target falls itself before the plying Kang reaches the target it is called a Hit. But when it falls just after the plying Kang has passed the base line, then it is not a Hit or not Hit.

Rewards:

In Kang there is no system of giving awards to the winning team or to the outstanding players. Though the game is played by all sections of people irrespective of age, position and sex, it seems to cause great excitement, and this is great amusement of the season. Unlike Kukna, Khonganjei, Sagolkangjei and race, the game is played with no less enthusiasm. The whole is closed by a feast at the expense of the looser. 31

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31 L. Dun; 'Gazetteer of Manipur', 1971, p.22.