CHAPTER - FIVE

CULTURAL SEMIOSIS OF MANIPURI NAT
SANKIRTĀNA
5.1 Cultural Semiosis:

The duo term ‘Cultural Semiosis’ has been recently popularised as an important concept in cultural studies. Interestingly, the term had been emerged as an important tool for ‘Cultural Studies’, the subject which itself “designated as a recent and rapidly growing cross-disciplinary enterprise for analysing the conditions that effect the production, reception and cultural significance of all types of institutions, practices and products”\(^1\). Indeed, the term also invites suspicion as an inflated jargon or abfuscatory to us. Therefore, it will be convenient, before analyzing the intricate duo term, to have a fair idea about the two terms separately. The term culture has been defined by the scholars as “that complex whole includes knowledge, language, religion, rituals, belief, art, dance and music, craft, morals, law, custom and any other capabilities and habit aquired by man as a member of society”\(^2\). A short and useful definition of the concept of culture is that it is the

---

man made part of the environment. Obviously, culture is not natural but it is created by man to adapt himself to the dynamic and greatly variable socio-spatially; that it is manifested in institution, through patterns and material object. Thus, culture is the way of life of the people, it binds them together and helps in their socio-economic and political development.

The pedigree of the term ‘Semiosis’ invites lots of confusion among scholars. It is no doubt a Postmodern phenomenon which encompasses so many discipline of social science. In fact, the term was first introduced by the American philosopher, Charles Sander Peirce. It plays a major role in the writings of Charles Sander Peirce and of Charles Morris as well as in the works of several theorists influenced by them. Peirce himself defines:

"It is important to understand what I mean by ‘Semiosis’. All dynamical action, or action of brute force, physical or phychical, either takes place between subjects (whether they react equally upon each other or one is agent and the other patient, entirely or partially) or at any rate is a resultant of such actions between pairs. By ‘Semiosis’ I mean, on the contrary, an action, or influence which is on involves a co-operation of
three subjects, such as a 'signs', its subject and its interpretant, this tri-relative influence not being in any way resolvable into actions between pairs."³

In other words 'Semiosis' is any form of activity, conduct or process that signs at something including the production of meaning.⁴ Thus, it is clear that 'Semiosis' is the process in which 'signs' interact with each other. It reveals that, the word 'Semiosis' has very close relation with the theory of 'sign' and 'sign system'. However, Swiss linguist Ferdinand-de-Saussure in his Course in General Linguistics (1915) proposed the term 'Semiology' as a science which is the systematic study of sign. In fact, Sander Peirce was interested primarily in logic, while Saussure was interested primarily in linguistics, which examines the functions and structure of language. But both of them recognised that the sign is more significant a representation than language, in the narrow sense of speech and writing alone. So they developed the idea of Semiosis to relate language to other sign systems both human and non-human. Therefore, the preliminary definition of Semiosis is any action or influence for communicating meaning by establishing relationship between signs which are to be interpreted by an audience.⁵

---

4. Wikipedia, the free encyclopedia, htm.
5. ibid
Cultural Semiosis is a branch of communication theory that investigates sign systems and the modes of representation that human beings use in order to convey feelings, thoughts, ideas and ideologies. Semiotic analysis is rarely considered a field of study in its own right, but it is used in a broad range of disciplines, including art, literature, anthropology, sociology and the mass media. Semiotic analysis looks for the cultural and psychological patterns that underline language, art and other cultural expressions. So, it is apparent that whether used as a tool for representing phenomena or for interpreting them, the value of semiotic analysis becomes most pronounced in highly mediated Postmodern environment where encounters with manufactured reality shift our grounding senses of normalcy.

5.2 Conceptual Development of Semiotic, Semiology and Semiosis:

The idea of human thought and communication activity function by means of 'sign' is an gift of Western tradition. The Sophist, Prodicus (460-395 BCE) founded his teachings on the practical idea that properly chosen words are fundamental to effective communication. Questioning this notion, that words possess some universal objective meaning, Plato explored the arbitrary nature of the linguistic ‘sign’. He suggested a separateness between an object and the name that is used to
signify that object. Aristotle recognised the instrumental nature of the linguistic sign, observing that human thought proceeds by the use of signs and that spoken words are the symbols of mental experience. Later on, Augustine of Hippas (354-430 AD) elaborated on this instrumental role of signs in the process of acquiring knowledge.

In the middle age, by the writing of Roger Bacon (1214-1293), John of Thomas (1589-1644) John Locke (1632-1704) the semiotic consciousness was enriched in the academic world. The British philosopher John Locke in his essay concerning Human Understanding (1690), declared that the 'Semiotike doctrine of signs' should be one of the three major branches of science along with natural philosophy and practical ethics.⁶

In the first part of the 20th century two branches of modern semiotic theory emerged. One branch was led by Swiss linguistic Ferdinand-de-Saussure (1857-1919) and the other was by the American philosopher Charles Sander Peirce (1832-1914), Soussure explained how all elements of a language are taken as components of a larger system of language in use. This led to a formal discipline, called 'Semiology' by him. On the other hand Charles Sander Peirce called it Semiotic'. Anyway, both 'Semiology' and 'Semiotic' become the academic discipline

---

of the study of 'signs'. Jonathan Culler says -

"One could thus assign to Semiology a vast field of enquiry, if everything which has meaning within a culture is a sign and therefore an object of semiological investigation, semiology would come to include most discipline of the humanities and social science."

5.3 Cultural Semiosis of Manipuri Nat Sankirtana:

Nat Sankirtana is the most important 'Cultural Sign' of the Vaishnavite Manipuris. It is an exclusively synthesised and synchronised cultural traits of the Manipuris, which have its long history of evolution and development. It forms a vital part of cultural studies. Nat Sankirtana obviously, plays the primary role in the cultural development of the Manipuris since they adopted Vaishnavism as their religion. With the declaration of Vaishnavism as the state religion by the king Pamheiba (Garibniwaj), it became a collective prayer and a sacrifice to attain the salvation for the Manipuri Vaishnavas. In fact, to them, it is not merely a musical performance, but a way of worship and a prayer, its every gesture and phase is significant, symbolic and mystical in nature. Perhaps to the Manipuris, it

---

8. E. Nilkanta: *opcit p. 5.*
is the best and most powerful expression of devotion to the Supreme Being. Nat Sankirtana still remains the epicentre of the Manipuri cultural life.

Since the monarchical period in Manipur, Nat Sankirtana has been playing a very important role in the cultural life of the Manipuris. During the monarchical period there was an official institution known as *Pala Loishang* of Nat Sankirtana which was established by Rajarshi Bhagyachandra. The *Pala Loishang* was basically attributed to deal with the organisational work, along with the research and development of Nat Sankirtana tradition. More appropriately, it was the official institution assigned to control and regulate the cultural activity of the state. It is also a fact that every Manipuri village, mandatorily till date has to have a team of Nat Santirtana *Ojas*. Catagorically, team has to be comprised one pair of ‘Pung Yeiba’ (Pung artist) one *Isheihanbe* (lead singer) and a minimum of four or five *Palas* (Nat Sankirtana performer). Otherwise, village is ceased to be called as a fullfleged village in the strict sense of tha term. Notably, this tradition is still being followed by the Manipuris in Barak Valley.

To examine the role of Nat Sankirtana in the life cycle of a Manipuri individual, light of the cultural semiosis, it will be

10. Manipuri people call Oja to the performers of Nat Sankirtana.
more convenient if it is discussed on the basis of ‘rites-de-passage’. Rites-de-passage, the concept which was introduced by M. Arnold Van Gennep, to analyse the rites and rituals practised at birth, puberty, marriage and death of an individual, provides the paradigm for the more dynamic aspects of the social data. Naturally, birth, marriage and death constitute the three cardinal points of the life of an individual. So it provides the axis through a people’s culture from which the regularities and values prevail in that society may be viewed easily. Notably, the rites and rituals which are performed in a life cycle of a Manipuri individual, are being characterised as synthesised form of hinduised and traditional pattern. It is seen that in every important cardinal point of the life cycle Nat Sankirtana plays the unique role. It remains as the epicentre of the Manipuri cultural activities.

5.3.1 Birth Rituals and Nat Sankirtana:

So far the birth ceremonials are concerned, T.C. Hodson remarks that Manipuris basically follow the Hindu patterns. However, on the contrary, Saroj Nalini Parrott rejected the observation of Hodson and opined that the Manipuris practise a sort of combined or Synthesised pattern of hindu and traditional practice in the birth rituals of a child. In fact, the

---

11. S. L. Srivastava: *Folk Culture and Oral Tradition*, New Delhi, 1974; p. 68.
birth rituals of the Manipuris are primarily traditional in nature, in the first phase i.e. right from the gestation to the birth of the child and the Hindu beliefs dominate in the ritualistic performances following the sixth day rituals called **Swastipuja**.

The stoppage of periodic menstruation is taken as the first sign of pregnancy of any woman and a Manipuri woman is no exception to this. Two or three months after the stoppage of menstruation of Manipuri women they report it to an elderly female member of the family. During the period of gestation movement of the mother is not restricted, nor is any special diet imposed upon. At some time, after the fifth month of pregnancy a ceremony called *Kokthok-chamthokpa* is observed. In this special rite *Maibi* supervises the whole proceedings. In this, the child bearing woman is asked to seat and her husband stands behind her, moving a burning piece of pine wood behind her head. He manipulates this torch until the shadow of his wife’s head fell on her lap, the light is then extinguished. The *Maibi* then brings a pot of water which is placed in the centre of the house, and offerings of betelnut and fruits are made. After the completion of prayer and offerings the *maibi* bring out the pot outside the house and the child bearing women washes her hands and face. It is said that the reason for this rite is enabling the woman to retain her strength during the pregnancy and child birth. According to the
Manipuri traditional concept a man has six souls, the last of this is the shadow. The shadow is commonly regarded as part of the personality, and it seems that the object of the rite is to prevent shadow with its vital power from becoming dissociated from the body. The ritual of washing is again not uncommon in the *rites-de-passage* of the Manipuris which is associated with the ritual of cleansing in passing from one stage of life to another, here to motherhood. A brahmin has to cleanse the pregnant woman in the third month and fifth month by sprinkling *tulsi* water.

Manipuris believe that the birth of a child is the blessings of God. Miscarriage is considered to bring ill luck to the family. It is also thought that it is a punishment inflicted on the couple by God for a grievous sin committed by them previously. Therefore, as a precautionary measures a pregnant Manipuri woman has to observe the following taboos –

1. She should not go to the burial ground.
2. Both husband and wife are allowed to see the dead body of a person, but neither the pregnant woman nor the husband should touch the dead body.
3. A pregnant woman is prohibited to sleep during the eclipse.
When a woman perceives labour pain, she is confined to 'chabok-shang' (a hut or room set apart for child delivery). The motive behind this is that the birth of the child should take place in the house itself. Religious ceremony can then take place in that house until the house has been ritually purified.

The delivery of the child is normally managed by a Maibi and she is to be assisted by one female attendant called Mayokyabi. Just after the child is born the umbilical cord is cut by the Maibi with a sharp bamboo split. Before doing this, the Maibi invokes the six souls to take up their respective place in the body of the child, then the recites 'Hari-nama'. The placenta is then put in an earthen pot and buried in the Yenekha (the raised surrounding about the house). If the child is a male the placenta is buried on the right side of the house, if a girl, on the left.

5.3.1(i) Ceremony of Yapanthaba or Ipanthaba:

On the morning of the sixth day, the ceremony of Yapanthaba or Ipanthaba is carried out. At this, offerings of uncooked rice, vegetables, Yendem (a kind of plant), heibi, roast, ngamu (Lata fish), chilli and salt are placed on the banana leaf. These are then mixed up which is called 'shingju' and placed on six pieces of banana leaf on a Yangkok (winnowing fan). The child is then bathed and covered with a clean cloth, which must not have been touched by the mother. With these
arrangement the deities of fire, water, air, earth and the heaven and also the sun is worshipped by maibi, by chanting the hymn -

\[
Poklen pokpa, shatlen shatpa
Mirel hanba Sidaba
Ipung loinaba Apokpa
Tarang Yai Maru Sidaba.
\]

The whole offering are usually made for the long life and prosperity of the child.

Then the maibi, by taking a branch of Tairen (a kind of plant), sprinkles water on the child. After that, the maibi, holding the child on the Yangkok, pretends to feed the child with the prepared mixed (shingju) food, as many as seven times with chanting traditional hymns. The remains of the materials placed on the yankok are offered to the Sarois (evil God) – so that, they do not do any harm to the child in future. After that, the mother is asked by the maibi whether she wants to keep her child or the valuable things in exchange for the child. The mother asks for the child and keeps the child.

5.3.1(ii) The Ceremony of Swastipuja:

In the evening of the sixth day Swastipuja is observed.
On this occasion, a priest (Brahmin) performs the puja and the maternal uncle of the child is given a bow and five arrows to drive out the evil spirits. He shoots the arrows in four directions of the courtyard. The bow and one arrow is kept near the child to ward off the evil Gods. The maternal uncle blesses the child by giving some money to the child. The friends and relatives, who are invited also bless the child and present some money traditionally known as *Dan thadaba*.

In the Swastipuja of the new born child, Nat Sankirtana plays a vital role. The Sankirtana which is performed in the Swastipuja is called *Nam Sankirtana*. The *Nam Sankirtana* of the Swastipuja is constituted three main parts. The first part is called 'Lairik Houba', the second part is called 'Lairik Taba', and the third or the concluding part is called 'Lairik Loiba', by the Manipuris of Barak Valley.

**(a) Lairik Houba** *(Prelude of the storytelling)*:

The storyteller (wari leeba) takes his respective seat and the Sankirtana performers comprising of a pair of *Pung Yeiba* (Pung artists), one *Isheihanba* and some *Palas* take their position (setting) in front of those who attend the occasion. Then *Sevari* (worker) offers *Lai-chandan* (Sandal paste and flower) a kind of falcitation and offered a prayer for *Bhagavad Purana*, which is placed in front of the *Wari Leeba* on a well designed *Chandan-*
Thereafter the Islteihanba initiates the singing of Gouranga Avatar, the story of the incarnation of Sri Chaitanya. This part of the singing is also divided into three parts. The first part is the Raga, which is followed by Nam Prachar, the propagation of Vaishnavism to the different directions and it is followed by Gouranga Prarthana i.e. prayer.

(i) Songs of Raga in Nam Sankirtana –

Swarna bhumi Nabadwipta
Pokpirare Sri Gourangana
Punya chenbi Gangagi nakta
Jaganath Mishragi Imungda ;
Sachigi macha oina pokli
Magi mingna Sri Gouranga kouduna
Kaligi Amamba kokpige haiduna.

(ii) Songs of Nam Prachar –

Ningthiba Nabadwipni,
Bhakti mapalna leitengbani
Nganbirare Gouranga Prabhuna
Kali jibabu lanbige
Harinambu yenbige,
Radhikagi laman loinadourina ;
Brajada shatlamba ashangba thambal ,
Oirare houjikna sanagi thambal ;
Brajada kourammi Kanhai Bolai,
Kourare houjikta Nimai Nityai ;
Oirammi Brajada Gopigi thawai,
Oirare houjikna bhaktagi thawai;
Brajada shannei ani thokna,
Pullare anina amatta oina;
Pamjaba kuchuna mapavda utle,
Aushangba manido manungda lotle;
--- --- --- --- --- --- --- --- ---

(iii) Songs of Gouranga Prarthana (Prayer) –
Ha Gourahari kauhanbinu nangi Nam Mantra,
Papna thallaba eina pamdi pamjarure;

Papna thallaba eina pamdi pamjarure,

Pinabiyuba paklaba ipak lannaba nangi Nam Mantra.

Tanjari Sri charannakta nakchaningba nangi,

Shumhat shakfam ujaningbana;

Hek kauhalli chingni makhoi tarukmakna

Chanbiheiraba kauhanbiganuba Nangna

Nangi Nam Mantra.

(b) Wari Leeba (Storytelling):

After Lairik Houba the proceedings of Wari Leeba (Storytelling) is followed. Obviously, this is also a kind of Kirtana. The storyteller starts with the traditional sequence of Guru vandana, Sabha vandana, invocation, introduction narration and final prayer to Lord Krishna. On the occasion of Swastipuja of the new born baby, the story teller generally narrates the story of courage and moral values. The stories are basically taken from Mahabharata, Ramayana and other Puranas and Upashanadic texts. Prof. E. Nilkanta opines that, this type of performance is taken from the Assamese tradition. It is adopted from the culture
of Assam. It is said that a scholar, named, Jayaram Sharma from Assam narrated the Tenth Chapter of *Bhagavatam* for the first time in Manipur during the reign of Bhagyachandra.\(^{14}\)

\(c\) **Lairik Loiba** –

After that, the concluding part of the ceremony is called *Lairik Loiba* (conclusion of storytelling). In this part the *Ishei Jmnba* initiates the singing of *Prarthana* (prayer). The basic content of the singing is prayer and surrender to Lord Krishna.

**Songs of Prarthana (Prayer)** –

- *Radha-Krishna pamjei, changjei, nijei charanbu*

- *Phigau shana nijei thougal pamjare pinouba*

- *Charan thambaldubu kokthakta happa phangjaba*

- *Nanailakta changshinbinaba thougal yaojaba pamjeigaya*

- *Sri Govinda chanbiheiba chanbiyu chanbiyu*

- *Thoujalgo meetyengbu pamjei pinabiyugaba*

- *Hanna hanna Sri Charanbu nijei*

- *Iral leirabani khangjei*

---

\(^{14}\) E. Nilkanta Singh: *Fragments of Manipuri Culture*, New Delhi, 1993; p. 60.
5.3.2 Marriage Ceremony and Nat Sankirtana:

Broadly speaking, marriage may be defined as a socially sanctioned sex relationship involving two persons of opposite sex, whose relationship is expected to conduct beyond the time required for gestation and the birth of children. Marriage ceremony of the Manipuris consists of a fusion of Hindu rites with certain traditional patterns. However, on the actual day of the ceremonial marriage of the Manipuri, the hindu rites domoninates the function. T.C. Hodson observes -

"The actual ceremony is held at the brides house; a large party assembled, and a kirtan is held, the bride sitting in

---

front of the bride-groom. The mantras are recited, on the ancestry of the pairs up to the great-grand-parents is repeated. The saptapradshina follows. The bride walking ceremonially seven times around the groom and casting flowers upon him, Lei pareng (garland) are placed on both; and the company prosted themselves before them. They are seated side by side their innaphi or chadars are fastened together. The Hari Kirtana and the prostration are again repeated.”

Infact, Manipuri marriage system comprise of various elaborate stages. Each stage of the marriage system reveals a fusion of Hindu rites and traditional customs of the Manipuris.

(i) **Hainaba:**

It is the first preliminary of the Manipuri Marriage. The interested male parents first approach to the female party’s house with some gifts of fruits and other items. If the both party agreed and if it is found suitable according to Ye\k theory and favourable from the astrological point of view, then both families fix another date for next formalities.

(ii) Yathang-thanaba:

This is the ceremonial agreement and giving the consent for the marriage by the girls family head. This function is held at the house of the girl. The eldest male of the groom’s family with some relatives come to the girls house and negotiations and agreement are to be made in connection to the date of the ceremonial marriage.

(iii) Waroipot Puba:

This is the third stage of Manipuri marriage. This particular ceremony is sometimes called Heikat-Leikat Puba in Barak Valley Manipuri society. In fact, in the earlier days Waroi-pot Puba was also practised in this area. This is actually, the ceremonial agreement and final setting up of the two parties regarding the elaborate arrangement of the marriage. In this ceremony the groom’s family with friends approach to the girl’s house with fruits, sweets and other things which is to be offered to the family God Sanamahi of the girl’s house.

(iv) Heijing-pot or Haija-pot:

Heijing-pot or Haija-pot is the ceremony which can be called the first part of the ceremonial marriage of the Manipuris. Perhaps, this is the most important stage of the marriage which make the marriage function known to all. On this occasion the groom’s parents, relatives, friends and invitees come together to the house of the bride with fruits, sweets, kabok in decorated
buskets (specific in number) called Phingairuk, Heijing Kharai which are to be offered to Yum-lai (House-God), Sanamahi and local deities. All these buskets are placed at the place of marriage. The bride’s and the groom’s fathers jointly pray to the supreme seven ancestors. After completing the formalities, one senior brahmin asks the reason for the arrangement, then both father of bride and groom formally announce the marriage between their daughter and son. In this way, the ceremonial recognition of the marriage is made in front of the public gathering. After this, the buskets which are meant for the general public is distributed to them. Before this, elderly male relatives prostrate themselves to each other.

**(v) Bor-Barton or Piba Lei-Langba:**

It is the formal invitation to the groom by a brother of the bride for marriage. In the earlier days, it was performed one day ahead before the actual marriage. Now-a-days, it is done just before the actual marriage. In this occasion the groom is garlanded and offered Lei-chandan and Pana-kwa (betel-nut in a decorated banana leaf) This function is done in separate house where the groom taking rest.

**(vi) The Ceremony of actual Wedding:**

On the day of the marriage, ritualistic preparations are
made both at the residence of the groom and the bride. As these rituals are to be performed on the day of marriage, the marriage cannot be held during the ritually unclean period of either family.

Actually, in the Manipuri marriage ceremony, Nat Sankirtana plays the most important role. Mention should be made that without Nat Sankirtana a marriage ceases to be a complete social marriage. Therefore, on the day of actual marriage, Nat Sankirtana plays the key role. It is observed that, in most of the hindu social marriage 'Yajna' or sacrifice play very important role. Bride-Groom obviously promise each other in front of 'Yajna'. However, the Manipuris do not follow this type of offering of 'Yajna'. Rather the Manipuri bride-groom promise each other in front of Nat Sankirtana as they believe Nat Sankirtana itself is a great sacrifice.

It is observed that the Nat Sankirtana performed in the death ritual (shraddha ceremony) or any other occasion has a number of differences. Usually the Nat Sankirtana, in connection with the marriage ceremony ise not performed in the village mandop. Generally, marriage pandals are constructed in the house of the groom. In this also certain rules and regulations are to be strictly followed. In the middle of the marriage pandal a Kunja is to be constructed by a decorative
hand with certain rules and in the middle of the Kunja, seat for the bride-groom is arranged by Sambhasa and the Sebaris in the specific stage of the Sankirtana.

After the arrival of the groom’s party, the Nat Sankirtana singing begins. The proceeding of the Nat Sankirtana of marriage is performed in usual sequence (see chapter 3). Following the basic sequence of Nat Sankirtana tradition the Pung initiates its Raga and Isheihanba begins the singing. In this way Nat Sankirtana of marriage ceremony proceeds by its fundamental structure of Talas i.e. Raga houba, Tintal, Men, Tanchap and Menkup. However, in the marriage Raga Achouba is not performed. Generally, Raga Achouba is performed on the death ceremony. In Barak Valley, Moibung Khongba is not included in the occasion of marriage ceremony Nat Sankirtana. Further, it is also observed that the participation of Khonghampham in the Sankirtana of marriage is not found in Manipur but it is found in Barak Valley.

Proceedings of the Nat Sankirtana in marriage ceremony -

(a) Raga:

(i) Raga houba (Pung) : [Discussed in the chapter 3.3.4 (i)]

(ii) Raga of Isheihanba : [Discussed in the chapter 3.3.4 (i)]
Ta Ri Ta Na ...

...(iii) Song of Guru Vandana:

Ahanbada khurumjari chanbiheiba Sri Guru
Lambi-Lamjing-Meira oiba pumnamakki maru
Brahma - Vishnu - Maheswar keidouruni tokhairu
Pullabani amattani i`nei shannei Sri-Guru
Kijabani jagat ashe leiribase urure
Kalidadi Sankirtanna lannafamni tajaru
Khangda heita shonjarui shakcha shonja pamjaru
Guru kripa nattanadi ngamdre khanjei taru tari.

(iv) Subha Vandana:

.....................................................................................................
.....................................................................................................
.....................................................................................................
.....................................................................................................
.....................................................................................................

(b) Tintal (Goura Chandrika):

Song of Goura Chandrika -

Krishnado Goura oirare

Radhikagi laman adu shinglare
Basigi mahutta cheishu pairare
Khutta chura dhora loina thanamle
Sana phige thollambado
kaupinna shillare
Krishna Krishna haina sholli toina toina
Krishna premda ngauri tattana.

(c) Mel:

Ohijet leitengjei thotna nourabi Radha
Mabungo kaodrabi Bhanugi macha
Krishna kaodrabi Bhanugi macha
Beni lonbire Lalita Shakhina
Krishnabu shumhatke ninglibi Radha
Krishnabu pennabata ninglibi Radha
Yabotta onglibi Bhanugi macha
Kaya ningthijana sindur namliba
Krishnabu shumhatke haina Bishakhana
Yengjabada penjeina, yenglu yenglubada
Mitpham hongba yade
Kamgi leerung manba pishum urubada
Pukning huba mashakni
Sidur bindu yengjabada penda naide
Thambouna lotkhi leinungda
Radhagi mapambob urubada.

(d) Tanchap:

Channabi sakhi mayamna  thamammi chakkum koidina
Lengli thaningum mayaida.

Kayada ningthijabano  bidhina karam shembano
Pandampham leite marol ahumda.

Ashigumba Radhikabu  ningjoune he pukning nangbu
mabu henba atei leitrabani.

Mahakki kripa yaodana  keidoungetida mioibana
Krishna bhakti phangba ngamdrabani.

(e) Menkup:

Suradhani Ganga nakta,
Leika fanna shatle ;
Khoimuna gun gun ngangli,
Jati-juti, shefalika tamna pairi.
Entry of the Groom in the Nat Sankirtana Mandop:

In the Barak Valley, the marriage party generally reaches the bride’s village in the after-noon of the wedding day. In fact, groom’s arrival in the village is usually informed by a messenger. He and his party take rest at a temporary camp nearby the house of the bride. Just after receiving the message of the groom’s arrival the Nat Sankirtana begins with the Jaidhwani of the Mandop Mapu. After that, a messenger comes and invites the groom and his companions to enter into the Sankirtana Mandop. At the entrance of the bride’s house, an elaborate arrangement is made by bride’s family, for the reception of the groom. The reception of the groom is to be led by bride’s mother and her team. The groom prostrate to bride’s mother as a mark of honour and respect. After that, the groom and his followers enter into the Mandali and prostrate towards the Sankirtana Kunja which is going on in full swing. Generally, the seating arrangement for the groom is prepared in the north-east side of the of the Mandali. After taking his seat the sebari offers Laichandan to the groom. In the mean time, the Nat Sankirtana which is continuously progress in singing with cholom of Pung yeiba and reaches in its stage called Men thaba. After Men a two seated chair known as Luhong-phan is placed in its specific spot and a priest and the father of the bride perform certain rituals by chanting hymns. After completing
this, the groom is asked to take seat which is placed in the centre of the Sankirtana. The groom comes to Sankirtana Kunja and prostrate to the elders specially parents and the bride’s mother and other brahmins present and takes the Luhong-phan. Then, again the bride’s father and the priest perform certain rituals by chanting mantras. During this period Sankirtana singers sing in sitting position. Generally they sing the song of Abhisara of Radha during this stage of the sankirtana.

After the completion of puja rituals in front of the groom, the bride is brought by her female companions in the middle of the Kunja and seated in front of the groom who is sitting on the Luhong-phan. Then the priest performs certain puja and the right hand of the bride is placed on the right hand of the groom and the priest tightens their hands together by Kushrundju (rope made of Kush plant). After that, a plate (Thali) with rice, banana, one dhuti and some other specific articles, is placed on their hands. Then the relatives of the bride give money one by one which is called Dan pea ba and at the last the bride’s father complete the process. The Thali is then handed over to the mother of the groom. This is called Dan yaba. After that, the bride stands up carrying Kachali (brass made pot) On the left hand upward walking ceremonially seven-times around the groom and everytime of the completion of the round casting flowers upon him; and at the end of the round she is given a pair of Kundo
Pareng (garland) which is to be garlanded to the groom and then she sits on the left side of the Luhong-phan. Then, the groom takes off one garland and he garlands the bride. After that the Inafi of bride and groom are tightened by the priest. The bride and groom stand up and bow-down to the Sankirtana; some come forward and give good wishes, recites a prayer for affectionate union of the couple. Thus, ends the ceremonial marriage of the Manipuri in Barak Valley.

5.3.3 Rituals of Death and Nat Sankirtana:

Death rites include the all rituals which are performed after the death of a person and also those rites of mourning and commemoration which in many societies, are performed weeks or months after death. This rites is equally important as all other rites-de-passege, because the Manipuris believe the principle of life after death. Therefore, since the early primitive stage there had been rituals and rites observed in connection with death of an individual. This may be the reason the survivours of the deceased carefully perform the funeral rites. The Manipuris of Barak Valley elaborately perform the funeral rites. Generally, the Manipuris denote the word Siba to death. Simultaneously, various words in the indegenous literature of the Manipuri namely Korou Nonggaba, Mathou Khanyangba etc.

(i) When Death Approaches a Person:

When the symptoms of death become manifest a maiba
has to attend him. The relatives and neighbours are called. For the future weal the dying person is made to give *Dan* (gift of cow, food grain etc.) to Brahmins. And a few drops of *Gangajal* (water of the river Ganges) and a tulshil leaf in put into the mouth of the dying person. The village kirtania sing some song of *Kirtana* namely – *Monsiksha* and *Prarthana*.

**Monsiksha song in the occasion Dan of a dying person:**

Pukning khoimu paikharo,
Brindavanda leijaruro;
Thijaruro thambal leikol,
Shatlamgani thambal leirol;
Thambal atei pamlunu,
Koloi atei shaklunu;
Sanagi thambal Ashangba thambal,
Shatlamgani tongal tongal;
Ani punna shakchou shonjou
Punna shatpa matam ngaijou
Ani punna leihee chupchou
Thammoinungda shakphamdo latchou.
Prarthana Song in the Occasion of Dan of a Dying Person:

Changjari choronda ha Krishna Chaitanya
Changjapham leijade tollabashingna Sri Chaitanya nattana
Chanbi-hei penbi-hei haiduna
Nagunbu shonnari jagatna, Radha-Krishna ani punna
Ningthijaba maithong tha na
Akeeba amamba manghanbiduna
Aroiba matamda lamjingbiyuna
Ha Krishna Chaitanya Gossai
Lambi pinabiro leijarurage
Ngang-gi Surodhoni mapanduda
Sri Krishna Chaitanya haiba nungshiba
Namingdubu shonjaduna leijage
Punsise chanbiyu nangna.

(ii) When Death Occurs:

The dying person must be carried out of the house by the left side of the Mangol (verandah) called ‘Naktha’ (which is exclusively used for this purpose) and the dying person’s body is placed at the courtyard of the house called ‘Khangbok-shang’ constructing a small hut made of white clothes. The body is
usually placed on a long leaf of banana tree facing the head on the north and a *tulsi* plant must be kept nearby of the head of the dying person. Manipuris believe that, dead should not be taken place inside the house if this can be avoided. Therefore, immediately on death or little earlier than the actual death of a person, body is carried out in the *Khangbok-shang* and *Maiba* shall sit by the side of the dying person until the person actually dies. And he will do all the formalities to declare the death of the individual.

**(iii) Preparation for the Funeral and Pre-disposal Ceremony:**

After the declaration of dead one or two person of the village have to go for announcement of the death to the villagers and every house of the village burns fire outside the gate. The dead body shall be bathed and dressed in the reverse order of the living world. In the mean time some people prepare the ‘*Kai*’, a kind of corpse carrier, generally made of bamboo. Then the corpse is placed on the *Kai* and it is to be cover by a white cloth and *Namabali* on the head side by side of the kirtanias sing the kirtana songs. In this particular moment they sing a special song which called ‘*Nama Daka*’ and ‘*Monsiksha*’.

**(a) Nam Daka Song:**

*Hari mabu kaufade pukning*
Jagat ashi magi thoudani
Laklabadi hankhigani keidoungeino khangdabatani
Meetna udabatani tungda illibani
Nongmadi shoiroidouribani
Krishna ningjaba shakcha shonjaba
Nangi lengdraba lanni
Mayagi wakhal, Icha-iral nong-ngalladi lan-gani
Tanglaba mapok meepok
Manghallaganu harinambu kauganu.

(b) Monsiksha Song:

Khangna-khangna, khangda-khangda hankhini matam
Khangna-khangna khangamdana youni khangenpham
Hanna-hanna yengna-yengna ukhidaba ngaktani
Eina-eina toujabana eina phangjaribani
Ei-eigi phei-phatte khangnariba ashini
Kana-kana tabangsida nungshi yaipha oirani
Nungshi-yaipha pannadaba taibang kana yaunari
Katchahouro nangve nanggi thaba mahei manganda
Achat-chatta taibangsida sembiriba Harida
Khangnanaba takpibasu lairik kaya phangnare
Houba-lomba eihakni pautak kaya takpire
Ashamba lambi leibani thajou shoiroi phanggani
Lounam phijet thonbanasu Mabu karak phanggani
Karta Bhagyachandragi pukning nangdadi Hari kauranu
Matam leiri ngairanu phijet hongdri chingnanu

Hi honba nang phanglaganu
Pairiba noudo thadokkanu
Ipak lanba ngamhouroi

Iyai youre cheksillu
Hiram chumna honjillu
Takhini numit khangkhiroi.

Lui-lude khak yengunu
Cheingak marep tammunu
Arembada hiram mangkhini

Hiram thiduna leiraga
Mamkhibana hankhraga
Amuk tautharamgani.

(iv) The Funeral Procession:

The four men who have the nearest kin relations with the
dead person carry the *Kai* on their shoulder in four sides. The *Mei chaphu* (fire pot) carrier lead the procession of the funeral followed by the Sankirtana performers. The Sankirtana singers sing the special kind of *Padavali* called *'Haridas Nirjan'* during the funeral procession. The other relatives and friends follow the procession of the corpse bearers. Generally, the children are not allowed to take part in the funeral procession. As the men move with the corpse towards the cremation area, the women also follow them by carrying some gifts comprising food-grains, vegetables, fruits, cloths and some other items which are to be accompanied in the funeral pyre.

**Song of Haridas Nirjan:**

*Changjou Sri Radha-Krishna Sri Charanda*  
*Radhe Krishna chingshinbiyu changjej khuyakhada*  
*Haridas Lanbi nangi nam Sankirtanda*  
*Hari Hari shonnei ningnei nungshiba sanjada.*  
*Bokreshwarna Hari Hari sholli jagoi shaida*  
*Haridas chanbibagum chanbiyu nanaida.*

**(v) Cremation of the dead body:**

Before arriving the funeral procession at the spot of cremation, the villagers prepare the funeral pyre. Generally,

---

cremation of the dead body is performed in the outskirts of the village nearby bank of a river. In the Manipuri society, the cremation spot is known by various names, namely - *Thangpham, Poploipham, Mongfam, or Mang*, etc. As the disposal of the dead body is concerned, there are various references in old Manipuri literature 'Sakok hamlen'. According to this, the Manipuris follow four types of dead body disposal, namely - (1) *Malaya Poloi* (dispose of the corpse by keeping in open air); (2) *Khamhi Poloi* (Burning of the corpse into ashes); (3) *Leinung Poloi* (Burial); (4) *Laija Poloi* (throwing the corpse into the water). But, since the adoption of the Vaishnavism, the Manipuris follow the pattern of burning of the corpse.

**(vi) Preparation of the Funeral Pyre:**

The funeral pyre is prepared by the members of the village people. It is almost a mandatory to attend atleast a member in the cremation centre and must have given hands in the preparation of the funeral pyre. They also contribute firewoods and bamboos for burning the dead body. The woods and bamboos are actually placed in seven layers which signify seven days of the week. However, there must be six bamboo poles colloqually known as *Chuk* in Manipuri which represents the five souls called *Thawai* and the shadow called *mee*. After reaching the corpse at the cremation site, the Brahmin priest

perform some rituals and the nearest male kin is asked to get bath and then offer *Pinda dan*. After that, the *kai* carriers rotate it around the pyre clock wise three times and then place the corpse on the pyre keeping the head towards the northern direction. The nearest male kin lights the pyre taking fire from the *mei chaphu* (fire holder pot) which is brought from the house of the deceased. During this time the kirtanias remain continue the singing of *Haridas Nirjan* without rest until the fire starts burning the dead body.

When the fire get to burn the dead body the *Kiradhari* rotates around the pyre clock-wise by carrying a earthen pitcher which is filled with water. By completing it he throws water on the pyre and break the pot. By this time female participants start to move from the funeral spot. The Kirtania also concluded the singing and take bath in the nearby river or stream and return.

In Barak Valley, Manipuris believe the funeral pyre as a sacrifice into the sacred fire. Therefore a conopy of white cloth is placed on the high of the funeral pyre. This tradition is not prevelent in Manipur. Before the dead body is fully consumed by fire into ashes one man is enthrusted to collect a piece of bone from the forehead of the dead body and put in a bamboo pipe and to be kept in a particular place. This process is called *Asthi Louba*.

(vii) **Rites of the Second Day:**

In the earlier days, in the second day of the death of an individual, performed *Nam Sankirtana* and *Srimad Bhagawat* recitation (*Lairik Taba*) everyday in the evening till the *Shraddha* ceremony, but, now-a-days this is observed in the third, fifth, seventh and the nineth day. It is called *Porok Shonba* in Manipuri which is invariably accompanied by a Sankirtana.

(viii) **Asthi Sanchaya:**

In Barak Valley, *'Asthi Sanchaya'* ceremony is usually observed on the fifth day of death, but it is said that in some areas it is being observed on the third day of the death. *Asthi Sanchaya* is one of the major ritualistic performance before the Shraddha ceremony. In this function people are invited to participate. Ritualistic performance are conducted by Brahmin. Besides this, Nat Sankirtana also plays a unique role in *Asthi Sanchaya*. On the fifth day of the death, the *Kiradhari*, the nearest male kin, goes to the cremation ground with a priest and the Sankirtana party. There, the priest conducts certain rites and the Sankirtana artists sing Sankirtana. After that, they collect the *Asthi* which is kept on the day of cremation and wrapped in a white cloth. Then the *Asthi* is brought to home. During this time Sankirtana continues. At home it will be kept near *Tulasibong* (specific place for tulasi plant) and relatives and other participants
cast flower on the Asthi. *Pinda Dan* is another important ritual of the *Asthi Sanchaya*. *Pinda* is prepared by a kind compound made of powdered rice, banana, til (sesame seed) rolled into round shape. This ritual is performed with the *mantras* and Sankirtana. Manipuris in Barak Valley believe that the soul of the departed person (*Thawai*) resides in this object (Asthi) till the *Shraddha* is performed. The *Asthi* is kept in a safe place, which is to be dropped in the river Ganges after the completion of *Firoy* which means *Annual Shraddha* ceremony. The journey for dropping the *Asthi* is called *Laipham chatpa*.

**Some Nat Sankirtana Song which are sang in the *Asthi Sanchaya* ceremony:**

**Goura Chandrika:**

(1) *Swarna bhumi Nabadwipta*

*Pokpirare Sri Gourangana*

*Punya chenbi Gangagi nakta*

*Jagannath Mishragi yumda*

*Sachigi macha oina pokli*

*Magi mingna Sri Gouranga kouduna*

*Kaligi amamba kokpige haina.*

(2) *Hari nambu themjaduna peebire*
Loujou loujou hairaduna
Mee khuding koubiri.
Achou apishak atonba naide
Brahmana phangamdraba prem
Meepum khudingda peebiri.

(3) Premgi dhara chenthei Meetloo’nida.
Brajagi wakhan ningshingeido
Radhagi wakhn khalluraga
Ichel neina chenthiedo thabak chotna meetloo’nida.
Mandakini ichaobagum
Sumeru chingdonda Ganga ihoubagum
Chinda Radha Radha sholli
Hikna hikna kappi, shattik bikar oirabi.
Ibungogi wakhan, mapan naidabani
Yumbigum leppi, humang shouri
Tu changli nungsha thabet holli
Kuchusu olli maithonmg makshilli
Asigumba maongsi Gourana oiri.
Some songs which are sang when the *Asthi* is brought from the cremation ground:

*'Namdaka'*

(1) Thillaganu *Sri Brindavan* chatlo pukning

Thillaganu chatlo Brindavanda

Nungaikhraba *Sri Brindavanii.*

Radha Shyamgi shannafamni

Chatlo pukning thillaganu

Chatlo Brindavanda.

Mapham khuding shannaba leela

Meetna thitna yengjaru

Thillaganu chatlo Brindavanda.

Phajaba umangda, nungaiba maphamda

*Sri Radha-Krishna-Gopisingga* loinana shannaru

*Sri Rasamandal jagoi* shannafam

*Nupur khonjel* tattana tajaru.

Arembada matam mangle

Ahing-nungthil pangthoktare

Ningjahoudre Radha-Shyamgi khuya khado.
(2) Phang-ngamdraba lanni
Sanana ingree shitpa maphamni
Paodamningai leitraba
Kunja Kunja leiriba
Yamuna mapan mapanda
Koina koina yengjarucho
Ningthiba Brindavan
Brajabasishingi yumthong khuding koina
Bhikha niduna charu punshi 'sima.

(3) Sri Krishna Chaitanyagi
Khuya thambalda
Changjahoudre awabani
Handakmukki mapoksidì
Mangkhredo arembada
Hari shollu, Hari O shollune
Mapoksimà aremba oire
Magi nambu sholhoudarè
Brahmana phang-ngamdraba
Meeoiba mapok
Aremba oire magi nambu sholhoudare.

(4) Sri Brindabonda pambom thanggattuna

Hari Hari shonduna
Nungaina chatchou Braja Brindabonda
Ahing nungthil tattana
Radha Shyam anina
Shannaba Kunja Kunja khudingda
Gopi humphumari loinana shannapham
Sri Ras mandal ningshingjou tattana.

(5) Eigi thawai oiba

Radha Krishna amuktang chandiyuko
Mani ashangba, angangba
Kuchuna oiba anina eibu nungshibiyuko
Nabannigi channaba shakhillakta
Nanai oiba ming chanbiyu nanaibu
Nabannigi prengi thawaiina ngakshamda
Punduna khuyakhada chingshinbityko
Biswanath Dasna wakhan pumba
Thadokluna changjari khuya-khada.
(ix) **Death Pollution:**

The Manipuris believed that death causes pollution. Therefore, in order to free the survivors from the pollution of death and give peace to the soul of the dead person all the rites and ceremonies connected with it are popularly performed. Just after the departure of the funeral procession the using utensils and their materials are washed. Moreover, the whole *Shagei* (see chapter 2) of the departed person is subject to dietary restrictions until the *Shraddha* is over. This is called *Yummangba*. During this period they refrain from taking salt and fish. The members of the *Shagei* are also restricted to participate any religious functions.

(x) **Rites on the Twelfth day:**

The rites and rituals on the twelfth day is basically attributed to cleaning purpose of the whole *Shagei*. The younger males of the family shave their heads by a *Napit* (Barbar). The belongings of the family is to be washed. In the early morning the floor and walls of the house are smeared with cow-dung and clay. After that, the *Purohit* by chanting *mantras* and sprinkling tulsi water symbolically cleans the house. This is called *Yum Shengba*.

(xi) **Shraddha Ceremony:**

*Shraddha* ceremony is performed on the thirteenth day of
the death. In Barak Valley, Manipuris call it ‘Shorat’. Usually ‘shorat’ is performed at the village Mandop. On this occasion peoples are invited. The Shraddha ceremony is held in the day time only. Nat Sankirtana plays the key role in the Shraddha ceremony. However, there has some special characteristics in Nat Sankirtana performance in the Shraddha. Along with the various rites and rituals performed by purohit, Nat Sankirtana is performed on the thirteenth day noon time with large number of devotees. As because, Manipuris in Barak Valley believed, it is the way of worship to attain salvation, the ceremony of Shraddha Sankirtana has to be performed with devotion. So far as the basic sequence of Nat Sankirtana is concerned there is no difference between the Shraddha and Marriage. However, intext to the lyrical contents each of the Sankirtana has its own patterns. For example in the marriage monsiksha, Lalsa and Nitaiypad are not sang.

The basic sequence of Nat Sankirtana in Shraddha ceremony is as follows, (with one example of specific songs).

(a) **Raga:**

All the articles *i.e. Two Pung yeiba, Isheihanba, Dohar* and the *Pala* along with *Mandopmapu* stands circle facing towards the centre of the *mandali*. After that the *Mandopmapu* ricites the
Jaidhwani. (see chapter - III), than the Pung starts with its specific bols of Raga.

(i) Raga houba - In the Shraddha, invariably Nat Sankirtana proceeds with Raga Achouba of Pung (see chapter - III)

(ii) Raga of Isheiianba - (see chapter - III)

(iii) Song of Guru Vandana - (Same as Marriage Nat Sankirtana discuss earlier.)

(b) Tintal (Goura Chandrika):

Isheiianba invites the singing of the story of the incarnation of Gouranga (Chaitanya) and his propagation Gauria School of Vaishnavism.

Example –

(1) Nabadwipta ngallare Gouranga kourare

Sachigi macha oirare

Kali-jiba lanbire Harinambu yenbire

Anina ama oirare.

(2) (Story of Propagation):

Jagat lankiriba Harinam yenbiba;

Jibabu nungshiba bhaktagi thawai oiba.
Thangatli pambom wangna;
Koushilli toina toina loujarolao haina;
Yenbiri lerna lerna.

Tanglaba mapokni, tellaba punshini;
Phangamdraba lanni jibagi pambini.

Golokta tanglaba, Harinam Sankirtana;
Jibagi lanoiba yenbiri lerna lerna.

Shonjou Harinam, tanglaba Brajagi prem;
Phanghalli jibashingda Gouranga Prabhuna.

Krishna oirambado, Gouranga oirare;
Kuchusu shatheksu lotshinkhare.

**Gauranga Avatar (Incarnation of Gauranga):**

Krishnado Goura oirare,

Radhikagi lanam adu shinglare.

Banshigi mahutta cheishu pairare,

Khutta Chura Dhora loina thanamle.

Sana phige thollambado koupinna sillare,

Krishna haina sholli toina toina,

Krishna premna ngouri tattana.
(3) Mel (Rajmel):

(4) **Gauranga Prarthana (Gauranga Prayer):**

- Ha Krishna Chaitanya pinabiyu charan thambaldo
- Khuyada changjadana lanbinaba leite Tajaina.
- Nangi lambida thatle, papta luple kanbiraroirai
- Changjari choronda, Ha Krishna Chaitanya.
- Changjapham leijade tollabashingna Srichoron nattana
- Chanbi hei, penbi hei haiduna
- Nagunbu shonnari jagatna,
- Radha-Krishna anipunna
- Ningthijaba maithong Thana
- Akiba amamba manghanbiduna
- Aroiba matamda lamjingbiyuna
- Ha Krishna Chaitanya Gossai
- Lambi peenabiro leijururage
- Nangi suradhani mapanduda
- Sri krishna Chaitanya haiba nungshiba
- Namingdubu shonjaduna leijage
- Punshise chanbiu nangna.
(5) Tanchap:

**Krishna Anuraag (Krishna affection):**

Radha uba phangjadare wakhalse potthapham khangdare eise  
Radhatana thawai oijabase udraboi nongdambase  
Warak chetpa Jotilagi Pan lanngamdrabarane ?  
Wakhreda thawai hingbagi kannadare  
Wai wai wai, pembei udar, inglaroi meichak ashe  
Maagada Prayagta luppanashu inglaroi Radharani  
Eigi thammoi thabalse.

**Krishna Abhisar (Krishna Assignation):**

Leikonda leishingna shatlileika fanna  
Chonga, Tenwa, Kokil khongli pukning huna  
Nanglido khoimushingna leihi thiri poina  
Leinam yelli liri humli malangbana tapna  
Matamsida lengakpani ningthijaba Krishna  
Nungshi khongji-khuji khonthok pukning hungambana  
Yaore yaojaningba lamdam nibrito Nikunjado  
Leitana shemba loire shanapham phajuido  
Meet kupte yourakpara yengjei chingna lambi
Ujaningbi uba phangde Radhika shakhenbi
Thaja thanil udabada wajari anonginna
Govinda Das wajei yengjei chingna chingna.

Radha Abhisar (Assignation of Radha):

Phijet leiteng ningthibi Lemiye Radha lengakpani
Thouganjari Lalita Bishakha
Amuk khongthang kallap thangi Amuk tapthei taplap lengi
Sajei penjei wari makhal makhal
Cingban tangang tayt angamba Momon nokpa pukning huba
Kaongamdedo mabungogi shakpham
Kokil khonthang ngamjaba Wahei kaya nungshiraba
Takpibado ningshingi matam
Wakhal ipaktuda taojei Lalitagl lengban paijei
Khongthang mapung fanafao thangjadares
Nongleilakki thambalgumle turoi ngamlo mi echak
Khanle
Loinaribi Lalitabu Kananone hanglibabu
Pumngao ngaore Radha wakhalna
Gopal Dasna haijei Youkhibana fani khanjei

Warammani khanjaduna thoina.

(6) Menkup:

Song:–

Wana wana lenglakpa

Youningba lamdam yourakpa

Mabungo Krishna Krishna urakpa

Kawkhre lambida warakpa

Thambalna thawai oijaba

Nong-in Krishna shakhenba

Mapung pharaba tha uba

Loire loire nungaiba

Unei ani meet pannei

Swar phibham sat hongnei

Humang lirik kakhatnei

Ithak ipom ihongnei

Ithakka ithakka thengainare

Ikai iraknaba yaore
(7) **Shoi Gossai (Nitaipada):**

*(Song attributed to Six Vaishnava Goswami)*

*Khurumjari Sri Chaitanya changjei Nityananda*

*Advaitabu khurumjari changjei bhaktasingda*

*Changjei Rupa Sanatan Bhatta Raghunath*

*Sri Jiva Gopal Bhatta Das Raghunath*

*Hanna hanna khurumjari Guru tarukmakpu*

*Chanbiduna thunghanbiyu ningjaba khibikpu*

*Chanbiheiba Sri Gurubu khurumjei nanaina*

*Fangnajeido Braja prembu Guru kripatana*

*Hanna khurumjari Vaishnav Gossaishingbu*

*Tollabagi pambei Vaishnav Gossaishingbu*

*Shakcha shonja pamjabani Narottam nanaina*

*Radha Krishna Chaitanya Nitay shonsiko tattana.*

**5.4 Some Songs of Manipuri of Nat Sankirtana:**

**(i) Nam Sankirtana**

*Changjei Sri Krishna Chaitanya changjei Nityananda*
(ii) *Nam Daka*  (song during funeral procession):

*Sri Krishna Chaitanya Nityananda*  
*Lanbini jibabu kanana*
Houkhre matam khanghandana
Kari oiruni khandrena
Sri Krishna Chaitanya shonja ningjadana
Tanglaba meepokpu manghallena
Pangmalliko manghalle
Eigi haiba langna uplena.

(iii) Monshikha (eternal teaching):

Harinam nattana changjapham leiroi,
Kali jibagi lanbinaba leiroi;

Tanglaba mapokni mahei yalhallu,
Mamlaba taibangni hanthana khallu;

Matam kaya lelle angang oina,
Oijaba khangdana shannaduna;

Mathot karakle akeeba leirude,
Irangda luptuna Harinam sholhoude;

Ahal oirakle shagei chaorakle,
Icha-ishu nungshi thourina pulle;

Punshi loirakle aroiba matam lakle,
Loina hundoklamle mongphamda hiple;

Kari oina pokpa kanasu khangde,

Karmana lamjingle pokpadi soiroi;

Hangjou thijou lambi hallakpa naidaba

Magi choron nakta lengdana leijaba

Nijou nijou kari apamba khanduna

Changjapham nijapham oibani Harina

Chanbiheiba mingthol phangliba Harini

Ninglaga nangna karigi phangdani.

(iv) Srimad Bhagawat Aarti (Bhagawat Prayer):

Aarti katchari changjei Bhagawat puranda

Govindaga khennadraba Puran athoibabu

Mayek amamamna Brahmagi mashak oiriba

Parikshitpu chanbibagum chanbiyu nanaibu

Mapok khuding kaihanbinu pamjaribasibu

Nanai Narasinghana pamjei Givinda charanbu.

(v) Abahana:

Jaya Sachi-nanda Prabhu, He Jagata Jiban

Prabhy dayanidhi rakho more Sri charan tole
Akhilo phuban jono jiba
Aisso he Gourachandra tuma eiscihe hridi pamm
Singhasane rakhse joton kore
Sachi hriday nandan prakata kriti chandra Prabhu
Nija-pranay nibar bitor deva.

(Old Bengali)

(vi) Gourachandrika :
Braigagi Harina lengbiraktuna nganbirare Nadiada
Lanbikhare bhakta bhabpu, jibabu lanbige haiduna
Asigumba raspu shakchei suradasna
Loubikhare ... ... ... ... ... ... ... ... ... ...
Jibabu ... ... ... ... ... ... ... ... ... ... /(/3//
Leppirare prengi mashak oina
Bhaktagi lambi takpige haiduna
Krishna oirambado Gouranga oirare

(Translated by : S. Kalidaman)

Jaya jaya Radhe Krishna
Govinda Shyama sange rasa ronge
Nikunja mandire Madan Mohana Mohini Radhe
Song of Nupi-pala (Rasheshwari Pala):

Jaya jaya Sri Sachidananda Gouranga he //2//
Mor Pranaprabhu Gouranga he
Patito uddharana karono he
Mor kobe doya hobe Prabhu Gouranga he
Joyo joto Sri Sachidananda Gouranga he.

Gouranga Bhabi (Flesh back of Gauranga):

Yengu Gourase angakpani wakhalda taore
Toina sholli Hari Hari, kaoba ngamdrabani //2//
Sinthari meetki peesu
Hikna hikna kaplibase
Brajaleela kaya ningshinglubanani
Magi wakhalsu yammi
Brajaleelasu yammi
Sanahakchangse tu-chungli
Kadam mapal shatpa-gumli.

(ix) Nam Sankirtana:

Joyo, joyo, Sri Krishna Chaitanya
Sri Nityainanda chandra joyo joyo

Nityananda //2//2//

Joyo Advitya chandra. Joyo Gourabhakta brinda joyo joyo

Prem data shiromony joyo joyo //2//

Abotar shiromoni kalijuge chintamani

Joyo joyo Nityainanda Ruhim Kumar patito uddhar

Lagi dubahu posari.

(Old Bengali)

******