

# REPORT

## IGNCA's Workshop on Ramayana Tradition in Manipur

By Dr. Kailash Kumar Mishra

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A One-Day Workshop on Ramayana Tradition in Manipur organized by the Indira Gandhi National Centre for the Arts, New Delhi in collaboration with the Manipur Film Development Corporation and the Atombapu Research Centre, Imphal was held on February 28, 2008 at the Centre, Sagolband Meino Leirak.

### Inaugural Function

The inaugural function of the workshop was graced by eminent scholar and historian Padmashree Ningthoukhongjam Khelchandra Singh as the Chief Guest. Shri Ph. Bihari Sharma, president of the Atombapu Research Centre, was among the dignitaries on the dais of the inaugural function as the Guest of Honor.

Welcoming the dignitaries, resource persons and scholars and media persons assembled, Shri Chanam Hemchanda Singh highlighted the valuable material available at the Centre and made a fervent appeal to generously contribute to the maintenance and growth of the Centre. He also urged the younger generation to utilize and avail the facilities available in the Centre.

### **The Workshop was formally inaugurated by lighting the lamp by the dignitaries.**

Giving her keynote address of the workshop, Dr. K. Sobita Devi delved into the necessities of organizing such a workshop in the state. She reiterated the valuable and immense social and religious wealth that continues to inspire millions of people of all generations all over the world. Social order and discipline are integral part of all religious teaching and the Indira Gandhi National Centre for Arts is making efforts to preserve all available form of knowledge, especially cultural traditions, she said. She also recollected the state of infrastructure of the Atombapu Research Centre, which received the generous attention of Dr. Kapila Vatsayan. Stressing the immediate need to strengthen the human resources and expertise to preserve and promote the valuable wealth of the Centre, she drew the attention of Institutes and organizations based in the State to extend all possible assistance to the Centre.

Addressing the gathering, the Chief Guest of the function, Padmashree Ningthoukhongjam Khelchandra Singh brought light of the existing tales of Ramayana in different forms of art in the world. He mentioned the varying parts of the great epic from time to time, where some of the chapters are unique and different, which the people have lovingly accepted. He also mentioned some of the stories, including the episode of Chandrajini that are vogue in Manipur among great story tellers, which the people who follow the faith take keen interest although the same is not found in other parts of the world. He said that the workshop would bring forth some of the interesting and relevant parts and practices vis-à-vis the Ramayana tradition. He recollected the historic moment when Eigy Atombapu was invited to take part in the discussion of Veda in South India. Being a learned astrologer, Eigy Atombapu was often consulted by the Maharajah of Manipur for different occasions.

Giving his presidential speech, Shri Ph. Bihari Sharma, president, Atombapu Research Centre, expressed his gratitude to the Indira Gandhi National Centre for the Arts for organizing the workshop by collaborating with the Centre. He requested the scholars of all religion to understand the essence of each teaching for better understanding, which should be translated into harmony for all. He urged the younger generation to

whole heartedly participate and come out with a good suggestion so that the same would be recommended for further study.

### **Morning Session of the Workshop**

The first session of the workshop was chaired by Shri Ph. Bihari Sharma, the president of the Atombapu Research Centre.

As a part of the workshop, Shri Hanjabam Nandakishor Sharma, who had played the role of Ravana for many years, was invited to share his experiences of the traditions of Ramayana in Manipur.

“Ever since our childhood days, as the religious cultural traditions were part and parcel of the social activities, we took part in almost all of the important festivals in the State. It was my destiny and good luck that the role of Ravana came to me. Till today I am still known and referred by many as ‘Ravana Shaba (i.e., the one who played the role of Ravana)’”, Nandakishor said. He recollected the tragic event when the person who was playing the role of Hanuman in a Ram Leela died by a freak accident during the play. “In the play, as the tail was being lit, Hanuman moved around for some time and ran towards the nearby pond to douse the fire. By the time, the degree of burnt suffered by the actor was beyond recovery and soon later he died. This was happening while all the spectators presumably thought that the act was the part of the play.” He recollected the enthusiasm among the people who gathered in village grounds to witness the plays. He also reminded of the occasions where his shows were witnessed by non locals, and his visits to other parts of the country discovering the different facets of the great epic being retold in their respective cultural traditions.

The first paper of the technical session of workshop was presented by Shri Rajkumar Jhalajit Singh, Padmashree.

The resource person, while making his presentation corrected the title of his paper to ‘The Ramayana in literatures of India and South East Asia: A Comparative study’. He was earlier asked to present a paper on Comparative Study of Ramayana with countries/states of South East Asia.

“The theme of Ramayana has permeated to almost all religions, faiths and languages of India and almost all regions of South-east Asia and East Asia. It has also reached Philippines, Japan and Mongolia,” he states. However, he pointed out, “the story of Rama varies from region to region, from language to language and from culture to culture. When adapted, the Valmiki Ramayan by different languages, it takes a local colour.”

Citing the Ramayana in Sanskrit, Bhusundi Ramayana, Adhyatma Ramanyana, Ananda Ramayana and Adbhuta Ramayana, Jhalajit stated that the source of inspiration of all is the Valmiki Ramayans. Some of the variations found in these Ramayana include, “How many heads did Ravana have?” “Who killed Ravana?” Adbhuta Ramayana says Sita killed Ravana. “Whose daughter was Sita?” Jhalajit said that original Ramayana of Valmiki must be taken while observing the deviations in the comparative study of Ramayana in different literatures of Asia.

Ramcharita Manas, popularly called Tulsi Ramayana after the name of the author is the contemporary of Manipuri King Khagemba who reigned from 1597 to 1652. Some of the deviations Ramcharita Manas from Valmiki Ramayana are that Lord Rama is Lord Vishnu himself; the treatment of the marriage of Lord Rama and Sita are different; Lakshman makes certain remarks to his father after he learns that Lord Rama has been exiled; Tulsidas omits the uncharitable remarks made by Sita to Lakshman when the latter did not go to rescue Lord Rama who had gone to bring the deer.

Krittibasi Ramayana is held in great veneration in Bengal and Manipur as Tulsidas Ramayana in North India. Called Waari Liba in Manipur and Kathaka in Bengal, the tradition of narrating Ramayana is based

on Krittibasi Ramayana. The most serious discrepancy between Valmiki Ramayana and Krittibasi Ramayana is the episode of Durga Puja.

Manipuri Ramayana, which is basically Krittibasi Ramayana, adapted to suit the Vaishnavite temperament of the Manipuri society. During the reign of Meidingu Garibniwaj, the only available Ramayana in Manipur was that of Krittibasi, which was written so that Bengalis could read Ramayana in their mother tongue. The Ramayana was adapted in Manipuri in record time by Kshema Singh and his team.

Kamban's Ramayan is perhaps the most famous Ramayana in the South India. He follows the Valmiki Ramayana but there are also major divergences, one being the manner in which Ravana abducted Sita.

In Indonesia: Around 5th Century AD, there was a kingdom called Dang-Ya in Malay Peninsula during which the Ramayana could have found roots as trades prevailed with India and China by sea then. The belief is that Ramayana spread to Java, which struck firm in Java. There is a complete Ramayana Epic in Old Javanese language dated in the 6th Century AD. Many scholars opine that Bhatti Kavya is the source of Javanese Ramayana.

In Thailand: The Ramayana is still popular in Thailand. The best Ramayana we know of is Ramkien written by King Rama I of Siam now called Thailand. Ramkien is derived from the Sanskrit word Ram Kirti meaning the fame of Rama. It is placed in late 18th Century, to be precise it was written round about 1798. The Ramayana traditions in Thailand came mainly from Indonesia. The capital of Thailand as named Ayuthia, a corruption of Ayodhya. It was because of the influence of Ramayana in Thailand that the first king of Ayuthia was named Rama. Many kings of Thailand had the name of Rama, the first king is known as Rama I.

Besides Rama I, many scholars composed different Ramayanas. But one thing that strikes us is each of the Ramayana is divided into seven cantos as in Valmiki Ramayana. The story of Rama is taught in schools. Ramayana in Thailand also has major variations. Hanuman is a celibate or a brahmachari, never married. In Thailand, Hanuman married many times.

In Burma (Myanmar): Burma has the greatest affinity with India in Ramayana literature. The earliest Burmese Ramayana so far discovered is Ram Vatthu. It was reduced to writing in the 17th Century. Burmese scholars say that Ramayana literature came from Indonesia. Oral traditions of Ramayana in Burma began in the 11th Century. Ramayana is found in Burmese literatures in prose, poetry and drama. Of all the books on the Ramayana theme written outside India Ram Vatthu of Burma is nearest to Valmiki Ramayana.

While making a reference to the Manipur Ramayana, the resource person RK Jhalajit Singh said that the Chandrajini, which is one of the favourite additions of the Manipuri version of Ramayana, does not figure in any of the Ramayanas of the other part of the world. Hence, there must be a collective effort write and publish the Chandrajini episode of the great epic so that other communities would have the privilege to read and appreciate this story.

The second paper was presented by Dr. M. Kirti Singh, Padmashree on 'Evolution of Ramandi Cult in Manipur'.

Introducing the Ramandi Cult to the gathering, Dr. Kirti gave a broad yet short description of the Cult and crystallized by saying, "Ram Leela has not only been a source of immense pleasure to person of all ages, but has also become a powerful means in the formation of the character and ideals of the people of our land.

Taking through the detailed chapters of the 'Growth of Ramanandi (Ramandi)', 'Tracing the journey of the Ramandi to Manipur', 'Ramji Temples,' 'Methods of worship in the Ramate temples, 'the Present positions,' and 'Oral traditions, recensions and Manipuri Translations' Dr.Kirti enlightened the gathering.

On the authority of puyas such as Bamon Khunthok (migration of Brahmans), Chinguremba Khenglup, Nongchup Haram (People from the West), we infer arrival of Rama worshipping sects with idols of Shri Rama and they were added in local population, he stated.

Dr.Kirti brings the arrival of Shantidas Goswai who wisely and tactfully identified Umanglais and Sanamahi Pakhangba with Hindu Gods and Goddesses. Coming from Sylhet, now in Bangladesh, Shantidas began his Ramandi mission with the kind and the noble men so that a transformation of Manipuri people might be a reality.

One of the important aspects of the paper is in his chapter 'Oral traditions, recessions and Manipuri Translations.' Dr. Kirti mentions early works (korbeks), mantras, oral literature and proverbs that savour the elements of Hanuman's qualities, Jombhabanas experience, Vibhisan's efficiency, architectural work of Nala. Rama comes to be the name of incarnation of God. Sita is that of chastity. He mentions the Rama Nongaba (death of Rama), which was adopted by Labanga Konthoujamba at the time of Maharaja Bhagyachandra. (1763-98) in Manipuri Verse. An approach to the study of by use of archaic Manipuri, Sanskrit and Bengali is found. The text was sung by the fiddle players in the Shraddha and other sacred functions. Dr.Kirti mentions the entire Ramayana written in Meitei Script , which is in possession of Pt. N.Khelchandra. The translation being dated to 19th Century while some Kandas –Adi Ayodhya, Lamka and Sundara were discovered from Manipuris settled in Myanmar.

“Through dance dramas, music, story telling, reciting and translating, the people has drawn inspiration from the themes of Ramayana Haran (abduction) and Bodha parts (killings) scenes are shown and acted b human actors in drams and Shumang Leela' The ballad singers sing the banishment of Sita partly in Manipuri, partly in Bengali and Sanskrit according to their tala and melody. Story telling is a tradition in Manipur society, which lasts even a month.”

While giving his own conclusion, Dr. Kirti opined that the Manipuri Vaishnavas conceive of Ramji Prabhu as the general with many martial qualities. Shri Govindaji is the King (Lord of the Universe), Vrindan Chandra, the crown prince of Ramji Prabhu, the senapati according to their traditions (as also in the passage of Awa Nganba). Rama is shown as a person wearing local made dhoti and turban in the temple. He is protecting the country. He is also highlighted as the Dasa Avatar par excellence in the Viswarup Darsan section of the Manipuri Gita Purana.

Dr.Kirti quoted Prof. M Heriyana who observes Valmiki as the morning star of Indian Classical poetry. Rama is essentially a dharmatman-all inclusive. If the question is put from the language of Gita about speech, sitting and working of Rama, Valmiki has an answer. Rama is anchored as Dharma. The teaching of Gita is similar to the situation of Shri Rama's birth as found in Tulsi Ramayana. Shri Rama shows the goal. We must mediate on Shri Rama.

The third paper was presented by Shri Khumanthem Prakash on 'Ramayana Tradition in Manipur through performing Art'.

Attributing Ramayana as the first kavya, of the great India civilization Shri Prakash said that the Ramayana is found in almost all the south-east Asia besides India. It is told and retold through various art forms in many parts of the country as well as in south-east Asia.

The Ramayana traditions in Manipur through performing arts can be briefly brought into some segments of our living traditions although there had be been influences from other parts of the world from time to time.

Waari Liba: Waari Liba is an art, which is like by people of all ages, including children and women. People used to congregate in the local mandaps, where stories wee told for more than a month. This was a regular practice before the World War II. There was devotion as people came with religious fervour. Many story tellers would add interesting episodes, Chandrajini being one popular among many. Many believe that it was Khumanthem Kaomacha who added the Chandrajini episode, which became a part of the Manipuri Ramayana. There are also other instances in south-east Asia where local stories have become

part of their traditional Ramayana.

Lairik Thiba Haiba: The art of Lairik Thiba Haiba is observed more or less as a religious ritual. It is because the subject chosen for this performing art form is of religious concern. However, this art form need not necessarily confine to only religious matter. Ramayana is a tradition in other countries like Indonesia and Malaysia. Lord Rama is a God in India. Hanuman is also a God. The Lakshman Digvijay is the episode of our Lairik Thiba Haiba. Before the World War II, devotees thronged to listen to the Lakshman Digvijay. There were women bereft of any issue devoutly attending the occasion with a belief that they would be blessed with children. As a small child I accompanied my father, who was a Waari Liba artiste, who used to go as Lairik Haiba in the Lakshman Digvijay.

Khongjom Parva: The name of the art form indicates that artistes sang the valor of the soldiers who died in the Battle of Khongjom. Accompanied by a dholok, this art form now has diversified by including other stories, including Great Kings, Moirang Kangleirol, Jila Darbar of Chandrakirti. Different artistes are popular and identified with a particular item such as Thanga Mangoljao with Moirang kangleirol. Sita Vanwas by Ibeni Devi has been a point of appreciation where no listeners left crying after the programme.

When Sita was asked by a woman to describe Ravana, she tried to sketch him on the ground with a charcoal. Sita fell asleep after the woman left. Rama asked Lakshman to leave Sita in the jungle after seeing the sketch of Ravana. Ibeni Devi's Khongjom Parva describing the emotional scene is still remembered by those who heard the great artiste.

Shumang Leela: Shumang leela is an inseparable tradition of Manipuri culture. A major social or family function is accompanied by a Shumang Leela to culminate the occasion. People still recall Cheng Phagi of the pre World War II. There is no particular theme for the Shumang Leela today. However, Shumang Leela have become more popular even outside the state as they are invited to perform in other states and countries. To promote the Shumang Leela, the department of Art and Culture and Manipur State Kala Akademi have been organizing festival every year. There are incidents where artistes playing the role of Hanuman faced great difficulty and got inflicted during the Lanka episode where he had to be lit by fire.

Ballet- Dance Drama: Former Principal of the Jawaharlal Nehru Manipur Dance Academy, Shri RK Gopalsana opened a ballet unit of the Academy and composed many ballets. When I was the Director of the Academy many ballets were produced. The Academy's product Keibul Lamjao was picturised and later won Awards at International Festivals. Ukuset Jata Pu based on the Rama Vanwas was the effort from the JNMADA although it could not make an impact of larger magnitude. The design and costume were simple because of the theme. The Ramayana presentation by the Indonesian group has remarkable costume.

Shri Prakash said that these are some of the living art forms in Manipur where traditions of Ramayana still can be seen. He urged the gathering to enlighten the workshop if there are any more art forms in the state that reflect the Ramayana traditions.

In the post lunch session Shri Khumanthem Prakash Singh took the chair as the moderator.

As the session resumed, Tingshubam Shanti Devi, (Sita Sabi), who was known for her role as Sita shared her experiences on her younger days.

Shanti Devi recollected that she was in her early teens when she was asked to play the role Sita by relative. She remembered how she was respected by the society as a young girl. She said that she had to undergo long hours of memorizing the script and practice the songs she had to sing live on the stage. Shri Prakash requested her to present some of the songs, which she complied enchanting the gathering. For many, it brought back the past.

The fourth paper was presented by Shri A.Chitreshor Sharma on 'Ramandi Cult through painting and sculptures in Manipur'.

Shri A.Chitreshor Sharma in his introductory remark stated that sculpture and painting has live with human civilization. Many of the recorded events are found in sculptures and painting in different parts of the world. With his paper where many of the pictures presented the religious traditions in Manipur, he highlighted the traditions of Ramandi Cult through painting and sculpture in Manipur.

The people of Manipur who dwell in the hill regions embraced Christianity during the turn of the last century. Tracing the rare gift from the Pong King Choupha Khikhomba to the Manipur King Kyamba (1467 to 1508), the Vishnu marks the recorded beginning of the worship of Hindu idol. 'Khamlangba Khunairol' is cited by Chitrshwor where mentions are found how the installations of Rama, Sita, Lakshman and Hanuman. The Royal Chronicle Cheitharol Kumbaba describes in detail the installation of idols under the patronage of the Royal King.

The installation of Hanuman in the Mahabali in 1729 is one which the resource person stated. Other quotes from available scriptures regarding the arrival of artisans from Sylhet, who were rewarded by the King. The arrival of many treatises is also attributed during the 16th -17th Centuries. The stone carving of Hanuman carrying Gandhamardan and Rama Sita are now in the state museum. The 2' 6' X 2'11' stone with the image of Rama Sita and the 1'8'X 1'7' with the image of Hanuman were found Samupal and Sebok Thana of Bishnupur Lamangdong.

The Hanuman idol in the Ramji Prabhu does have a great significance in the depiction of Ramandi cult in Manipur. The idol of Shantidas Goswai with his hand cuffed and the idol of Garib Niwas are some important idols from where Ramandi cult can be related.

Shri Chitreshor Sharma drew the attention of the gathering by randomly describing the paintings available in different parts of Manipur. While stating that some of the paintings and sculptures are in the decaying process, he appealed to the departments concerned to give a special attention to preserve valuable items.

The fifth paper was presented by Shri Ningthoujam Kholo Singh on the 'Ramayana Tradition in Manipur'.

The resource person began by explaining the meaning of the word Ramayana followed by what he understood by Rama. He also delved into the different versions of Ramayana, which was discussed in the 'International Seminar on the Ramayana Traditions in Asia' in the year 1975 in New Delhi organized by the Sahitya Academy. It was a rare opportunity for many to learn different versions of the Ramayana told, narrated and accepted in their own local environments.

The wave of Ramayana too reached Manipur. The acceptance and spread of the Ramayana in Manipur is understood well during the reign of Meidingu Garibniwaj. Construction of temples and installation of idols of Rama, Sita Lakshman and Hanuman began. There was a desire among people to publish Ramayana in Manipur.

He quotes Mayanglambam Gourachandra, "during the reign of Meidingu Garibniwaj, Khema Singh led the team comprising of Premananda, Mukund Ram, Lakshminarayan Iroiba, Ramcharan and Lakshmi Narayan Shaikhuba who translated the Kirtibasi Ramayan into Manipuri. Ram Nongaba, a treatise recounting the death of Rama written by Konthoujam Labango during the reign of Maharajah Bhagyachandra in the 18th century A.D., is also one of the writing that contributed in enriching the literature on Ramayana in Manipur.

A fresh look at the later development of Ramayana in Manipur was noticed in the 20th Century. Scholars having better knowledge of Sanskrit, Bengali and English gave birth to new outlook towards Ramayana through their writings. Asangbam Minaketan Singh's play Sita Vanwas, L.Ibungoyaima Singh's translation of Ramayana into Manipuri, Hawaibam Nabadwipchandra Singh translated Michael Madhusudan's works into Manipuri. Pandit Kalachand Shastri and Brajabihari Sharma translated the works of Kalidas. Shumang Lila groups also began their performances including Sita Vanwas. Thus continues the Ramayana traditions in Manipur.

However, the exact time of arrival of Hinduism in Manipur is still a matter of discussion among all. But the worshiping of Rama, Sita and Hanuman is clearly evident during the reign of Meidingu Garibniwaj. There was a dramatic change in the socio-cultural traditions in Manipur following the emergence of Ramandi cult. Food habits, vegetarianism, performing pilgrimage after death to religious shrines and places, naming of children included, Ram, Lakshman, Bharat, Bhagirath, Vibhishan, Ganga, Sita, etc. Images of Hanuman were printed in War flags.

Bangadesh Pala, Ramnavmi, Hanuman Jayanti, Waari Liba (Kathak) Lairik Thiba Haiba, Khongjom Parva, Pena Ishei, Manipuri Shumang Lila, Ram Sita Lai Haraoba, Kwak Jatra, etc, are among many forms through which the Ramayana traditions are noted.

Many of the contemporary writers and poets continue to be inspired by the Ramayana, which is now a living tradition in many parts of the world besides India, the mainland of Ramayana.

### **Points raised in the discussion time:**

Some of the delegates requested the organizers of the workshop to allow all the resource persons to improve upon their papers before finally being accepted for the purpose of publishing.

Participants also urged the gathering to understand the chapters or episodes narrated in Manipuri Ramayana. The popular episodes in Manipuri Ramayana including Chandrajini must be written. It would allow other parts of the world to enjoy the taste of our Ramayana.

There was a view expressed to do a comparative study of the Ramayana with a special reference to the Ramayana literature of the neighbouring states of Assam and Bengal.

On being stated by one of the participants that the papers missed out many important and popular episodes of Manipuri Ramayana, a resource person replied that, there are no written records which could be quoted. There are many stories regarding the roots of Ramayana traditions which have come down from generation to generation. However, since there are no written documents, it is difficult to be stated as an authentic source.

The consensus of the workshop gave a new light that Manipuri Ramayana should be honestly attempted. A workshop to compile varying stories of Manipuri Ramayana and episodes added in Manipur must also be attempted.

### **Recommendations**

1. It was recommended that an extensive and intensive study and documentation of the Ramayana Tradition in Manipur be initiated by the IGNCA, and also the Department of Art & Culture, Manipur to achieve a wholistic review of the tradition.
2. It was recommended that relevant scholars and research students be engaged to carry out the study as in a time bound schedule.
3. It was recommended that the Atombapu Research Centre be revitalized and supported in a manner in which the Centre can take up such important studies and also to strengthen the infrastructure of the Centre – which is a valuable store-house of literary knowledge - to enable research scholars to avail of the facilities of the Centre in their academic pursuits.

## List of the Delegates

1. Ningthoukhongjam Tombi Raj, Uripok Ningthoukhongjam Leikai, Imphal.
2. W. Tomba Singh, Bamon Leikai, Imphal.
3. K. Shyamsunder Sharma, Manipur State Kala Akademi.
4. Ch. Dilip Singh, Keisamthong, Imphal.
5. H. Nanda Kishor Sharma, Wangkhei Ningthempukhri Mapal, Imphal.
6. Kh. Joymangol Singh, Sagolband Meino Leirak, Imphal.
7. H. Nabakishore Singh, Uripok, Imphal.
8. Ningthoukhongjam Khelchandra Singh, Uripok Ningthoukhongjam Leikai, imphal.
9. Usham Dhananjoy Singh, Thangmeiband Lourung Pural Leikai, Imphal.
10. R. K. Danisana, Thangmeiband Lourung Pural Leikai, Imphal.
11. P. Bihari Sharma, Sagolband Meino Leirak, Imphal.
12. A. Chitreswor Sharma, Khongman Mangjil, Imphal East.
13. Ph. Sunita Devi, Sagolband Meino Leirak, Imphal.
14. A. Suchitra Devi, Sagolband Meino Leirak, Imphal.
15. L. Bidya, Sagolband Meino Leirak, Imphal.
16. A. Priyogopal Sharma, Sagolband Meino Leirak, Imphal.
17. A. Tilottama Devi, Sagolband Meino Leirak, Imphal.
18. P. Rashi Devi, Sagolband Meino Leirak, Imphal.
19. A. Momon Devi, Sagolband Meino Leirak, Imphal.
20. S. Bhanu Devi, Sagolband Meino Leirak, Imphal.
21. G. Usharani Devi, Singjamei Oinam Thingel, Imphal.
22. Kh. Prakash Singh, Sagolband Meino Leirak, Imphal.
23. Th. Lakshmikanta Sharma, Singjamei Oinam Thingel, Imphal.
24. Ph. Ashwinikumar Sharma, Sagolband Meisnam Leikai, Imphal.
25. A. C. Netrajit, Wangkhei, Imphal.
26. Arambam Prakash Singh, Sagolband Meino Leirak, Imphal.
27. Sapam Bheigya Singh, Tera Sapam Leikai, Imphal.
28. P. Birendra Singh, Sagolband Salam Leikai, Imphal.
29. N. Ibungochoubi Singh, Uripok Ningthoukhongjam Leikai, Imphal.
30. N. Indramani Singh, Uripok Noaremthong, Imphal.
31. Longjam Arun, Keisamthong, Imphal.
32. M. Chandrasekhar Singh (Pandit), Naoremthong, Imphal.
33. Ph. Bharati Devi, Sagolband Meino Leirak, Imphal.
34. Kh. Bhuban Singh, Manipur State Kala Akademi, Imphal.
35. Mayanglambam Kunjabihari, Sagolband Meino Leirak, Imphal.
36. Dr. M. Kirti Singh, Kongba Uchekon, Imphal East.
37. Shanti Tensubam, Bhramapur Bhagyabati Leikai Tensubam Leirak, Imphal East.
38. R. K. Meilani Devi, Bhramapur Bhagyabati Leikai Tensubam Leirak, Imphal East.
39. W. Ibopishak Singh, MFDC, Imphal.
40. Ph. Sharatchandra Sharma, MFDC, Imphal.
41. N. Dilip Singh, MFDC, Imphal.
42. N. Manglem, MFDC, Imphal.



43. Kishwor Singh, MFDC, Imphal.
44. S.Sushila Devi, Sagolband Meino Leirak, Imphal.
45. R.K.Jhalajit Singh, Yaiskul, Imphal.
46. Dhanabanta Singh, Poknapham Daily, Imphal.
47. N.Shaymakanhai, Uripok Bachaspati Leikai, Imphal.
48. Ph.Bimola Devi, Sagolband Meino Leirak, Imphal.
49. Maisnam Kamala Devi, Sagolband Meino Leirak, Imphal.
50. Arambam Sonia Devi, Sagolband Meino Leirak, Imphal.
51. Phurailatpam Bidyajit, Sagolband Meino Leirak, Imphal.
52. A. Kumar Sharma, Sangaiprou, Imphal.
53. Chaoba Aribam, Paojel Daily, Imphal.
54. Y. Gyaneshwar Singh, Sagolband Akham Leikai, Imphal.
55. Thongbam Nanjesh, Tera Amudon, Imphal.
56. L. Gourchandra Sharma, Khagempalli, Imphal.
57. K. K. Das, Manipur University.
58. Ph. Bimal Krishna Sharma, Sagolband Meino Leirak, Imphal.
59. Ph. Ibotombi Sharma, Sagolband Meino Leirak, Imphal.
60. Salam Rajesh, Sagolband Salam Leikai, Imphal.
61. Kshetrimayum Vedmani Devi, Sagolband Salam Leikai, Imphal.
62. N. Deben Singh, Uripok Ningthoukhongjam Leikai, Imphal.
63. Leitanthem Ratan Singh, Imphal.
64. Dr. K. Sobita Devi, MD, MFDC, Imphal.