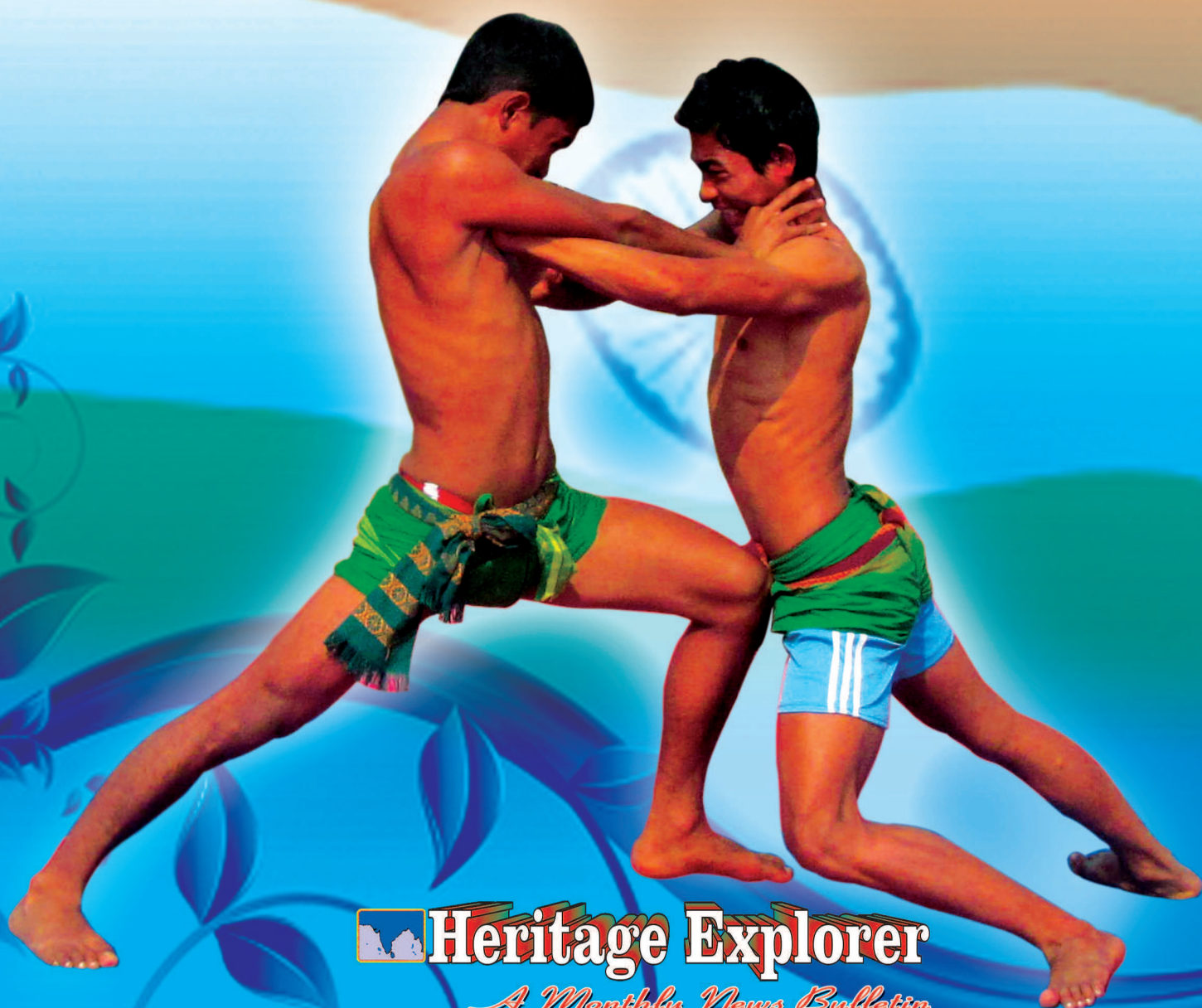


INDEPENDENCE DAY SPECIAL ISSUE

TRADITIONAL GAMES OF NORTHEAST BHARAT



 **Heritage Explorer**

A Monthly News Bulletin

VOL. XIV, NO. 08 AUGUST 2015

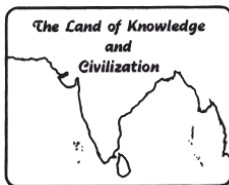
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Heritage Foundation

K.B.Road, Paltan Bazar, Guwahati-781008

e-mail : ourheritage123@gmail.com

website : www.heritagefoundation.org.in



***Life is a Difficult Game.
You can Win if Only by
Retaining Your
Birthright to be a
Person***



- Dr. Kalam

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Edited by : Amarendra Brahma, C/o. Heritage Foundation, K.B.Road, Paltan Bazar, Guwahati-781008, Published & Printed by : Narayan Dev Sarma on behalf of Heritage Foundation, K.B.Road, Paltan Bazar, Guwahati-781008, Published at: Heritage Foundation, K.B.Road, Paltan Bazar, Guwahati - 781008 (Assam). e-mail: ourheritage123@gmail.com, Website: www.heritagefoundation.org.in, Printed at: Arindam Offset & Imaging Systems, Rajgarh, Guwahati-3 & Angik Press, GNB Road, Guwahati - 781001

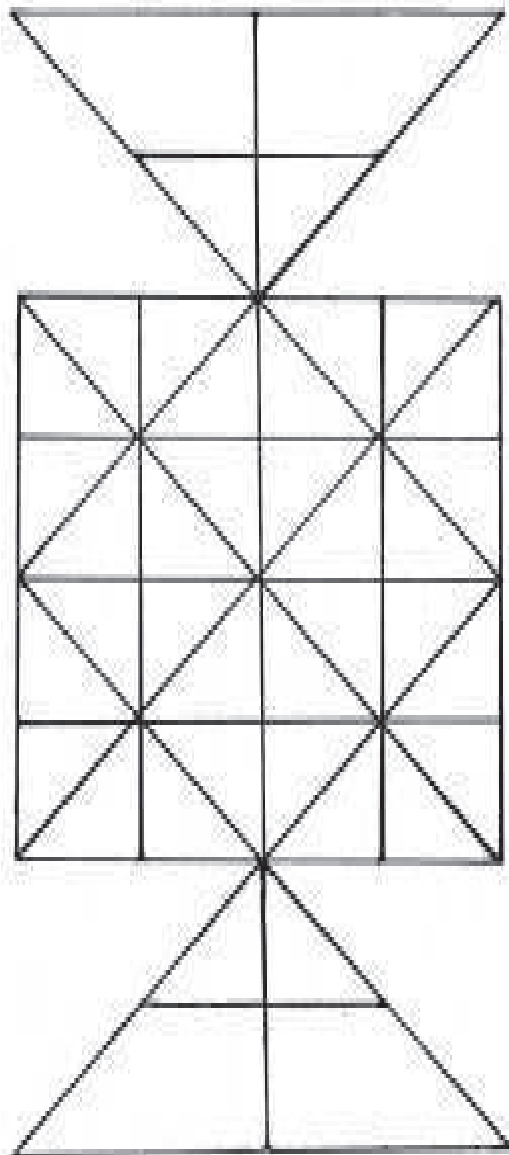
From Editor's Desk



Hold That Tiger

The diagram drawn alongside is the 'dhal' (dais) of a traditional game of Assam, Known as 'Bagh Goru Khel' (game of Tiger and Cow). It is played by two players. We do not go to detail of its rules and processes. But, we would like to mention how it got the western name 'hold That Tiger'. Late Sukdev Goswami, an illustrious son of Assam. He was born in Nagaon District and went to England (London) for higher studies in the late Fifties of last century. Completing his study there he came back home and became the Founder Principal of ADP College, Nagaon, with the credit of serving the college as Principal for salary @ Re 1 p.m. While in England he introduced the Bagh Garu Khel to his friends there. Within a short period it caught the imagination of the people there and they popularised it with the rechristened name Hold that Tiger.

We mention the above in context of Endeavour in this special issue of Heritage Explorer dedicated to the Independence Day 2015 Celebration. We try our best to present



glimpses of traditional games and sports those have been being played by many people and enjoyed by a larger population. These games are as simple as the lives and thoughts of its founder tribes, and enjoyable by one and all.

No doubt, it is quite difficult to describe in detail of every game here and now. We wish and expect a research work on every game mentioned here and/or left out unnoticed, with a view to preserve it for future and if and when possible to amend and rectify the rules and patterns of the game, so as to acceptable to present day players, for which Hold that Tiger is a nice example.

By this issue on Traditional Games and Sports of the North East we sincerely wish to Hold the Heritage, represented by them.



Amarendra Brahma
Editor



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Some Traditional Games Of The Bodos

- Pratibha Brahma

Introduction:

The Bodos are one of the most dominant tribes of North-East India and they are spread across states of Assam, Meghalaya, Nagaland, Arunachal Pradesh and West Bengal. However, they are mostly concentrated in the northern bank of Brahmaputra Valley under the foothills of Bhutan and Arunachal Pradesh. The Bodos are commonly known as the most aborigine settlers in Assam and they have glorious past of history depicting the rule of various kings and kingdoms in different periods which ended only in the year 1854 AD.

The Bodos like any other tribes in north-east India have lived amidst nature and adapted a way to life very close to nature. In due course of time, their proximity of life with nature enabled the Bodo tribe to develop enriched cultural heritage which have been inherited down from generation to generation surviving through the centuries.

Just as a very diverse and colourful song, dance and music forms a part of Bodo life which accompanies faith in in-depth philosophy of Bathou, observation of harvesting festivals like Bagurumba & Domasi and adaptation of rich traditional resources like the weaving, rearing of silk-worm, agriculture; playing of indigenous games have also been prevalent amongst the Bodo community

since time immemorial. Most probably these games might have been invented and conducted by the tribe through their study conceding with their surrounding environment as source of recreation during the leisure hours. Some of these traditional games that have been percolated down to the present Bodo tribes from their ancestors are Ghila, Dohob, Khwi, Daria, FanthaMwkhra, Daokha, Batha, Gorla, Bwrai-Burwi, Raja, Amwl-Dimwl, Bwlw Sunai, Bengulur, Bwrlagaonai, Bikhar, Finis, Khikhor, Chol, Sandanga Narnai, Dongfang Bukhwnai, Jong Thankhinai, Jakhra Thankinai, Goncha, Swnai and Khuntia Bukhunai. Bodos being a tribe of warriors are proud inheritors of martial arts like Khomlainai, Gondrai Sibnai, Dahal-Thungri Sibnai etc. Many play-way games generally enjoyed by children are also prevalent in Bodo communities and games commonly played by children are Gor Gelenai, Ongkham-Wngkhrai Gelenai, Badua Gelenai, Gwthang-Gwmwn Gelenai, Dao Swoulainai, Balayao Gelenai, Mwsa-Mwsaou Gelenai, Udu-Pudu gelenai, Bibar-Bibar Gelenai, Haowa Gwdan-Hwnjao-Gwdan Gelenai, Astham Gelenai.

Traditional games mentioned above in third paragraph can roughly be sub-divided into: 1.

In-door Games and 2.
Out-door Games

It is interesting to note that

many traditional rhymes are sung while playing some of these games like Adidiga Bolonga, Gor Gelenai, Asini-Bisini and the like.

Characteristics observed in most of these indigenous games are:

Games are played with available materials in locality.

Generally, no hard & fast rules are framed for these games.

Competitions are held by organizing these events for villagers to participate and showcase their superiority, skills, strength, pride etc. in the locality.

These games are part of Bodo culture and tradition.

These games are generally organized or held during the festivals of the Bodos.

Disputes are removed through mutual understanding but on requirement, elders of the villagers who witnessed these games are invited to intervene and resolve disputes if any.

Many of these indigenous games got their names either from the material by which the game is played or nature of the game. For example, Gila got its name from Gila plant because this game is played with mature seeds of Gila plant. The Daokha /Daodwi resembled with nature of the crow and hence the game was christened as such. Similarly, traditional game of Mwkhra got its name because the players imitate the behavior

of monkey. The Bodo tribe being a warrior race; many games got its name from the way they were played with materials and steps depicting action with those implements during the war like Gongrai Sibnai, Dahal Thungri Sibnai, Bwrla Gaonai etc.

Bodo Traditional games of many tribes are on the verge of extinction with the invasion of modern games like the football, cricket, hockey, basket ball, volley ball etc because these games are generally more organized and disciplined but hardcore lovers of indigenous sports are using all their resources to preserve and revitalize these games. This is the reason why games like Kabaddi and Kho-Kho are again gaining ground in India. The same phenomenon is being observed in Bodo community also and many of these traditional games were almost abandoned by the community. It was at such critical phase, the Bodoland Indigenous Games Association (BIGA), recognized by Sports and Youth Welfare, BTC (Assam) was formed in 2007 at Kokrajhar, the head quarter of Bodoland Territorial Council, Assam with a view to preserve, revitalize and to promote indigenous games of the Bodos. This noble venture was initiated by Late Chanakya Brahma, a multi-talented personality who put in all his efforts for over 25 years to revive these traditional games of Bodos and other tribal communities of Assam. His hard

work has yielded positive results to create tremendous interests to game enthusiasts and today BIGA is whole heartedly working hard for the preservation and revitalization of indigenous games. They are encouraging youths to participate in these games and popularize them in future course of time.

Out of these, special mention may be made of Khomlainai (Bodo Wrestling) which have found it's prominent place in Martial Arts Authority of India. The Khomlainai (Bodo Wrestling) has attained international attention and now separate association with name and style of "Khomlainai Federation of India (KFI)" has been recognized by Martial Arts of India and this game has been improvised as Khomlainai Martial Art (Mordern Khomlainai). The Khomlainai Federation of India (KFI) was formed on 3rd Novemeber 2007 at Hotel Ratna Palace Sabarmati, Gujrat with an objective to organize the Khomlainai in National level.



Besides Khomlainai, Gila which is one of the primitive games of the Bodos is being revitalized and

special efforts for promotion of Gila, Daria Pantha, Amwl-Dimwl and Bwrai Burwi are relentlessly being carried out by BIGA.

BIGA has been organizing the Bodoland Indigenous Games Festival every year since 2008 in BTC districts and the participants from other districts of Assam like Karbi Anglong, Goalpara, Kamrup, Morigaon, Sonitpur, Dhemaji and Nagaon have participated in these festival. Besides, the association regularly organizes inter-district and open Khomlainai Championships to popularize the game amongst the youth. The competitions of indigenous games in several grand events have been organized by BIGA. Demonstration of Khomlainai has been exhibited across the country and in different international events as well which includes demonstration in China & Nepal. The Khomlainai Federation of India had organized International Khomlainai Championship at Kokrajhar in 2009 where participants from the countries like Australia, Bhutan, Nepal, Myanmar, Africa, Bangladesh and Thailand took part in the event and it was a grand success. The national level competitions have also been organized in Gujrat and Assam. Khomlainai is now being played by women as well.

It is not possible to explain all indigenous game played by Bodos in this piece of write-up. As Khomlainai (Bodo Wrestling) is

being popularized all over the country and is being recognized and accepted as interesting game form that can be developed, the writer is specifically writing in details about the game.

Khomlainai is an indigenous game played by the Bodo tribes. It is an unarmed combat somewhat akin to wrestling where all parts of the human body come into action during the play.

Rules of Khomlainai mainly consists of the following factors:

The Dokhor or Arena where the game is played

The Dokhor or Arena of Khomlainai measures an area of circle with radius of 4 metres. Dokhor consists of three circles (a circle within circle as given in fig.2) by marking of 12 cm wide at the distance of 2 metres, 1 metre and 1 metre respectively from the middle point. The markings are termed as Sigang Hankhw (The innermost circle from the mid-point), Gejer Hankhw (The middle Circle from the mid-point) and the Jwbtha Hankhw (The outermost circle). There is also a small circle of radius of 22 cm in the middle point and the area covered by the circle is termed as the Nokhor

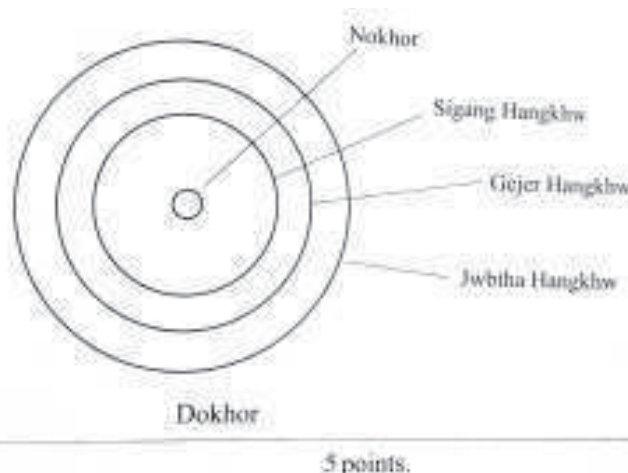
Dress-Code

The competitor wears Gamcha covering the body from waist to thigh. The rope made of jute is tied as belt on the

waist. The traditional Khasini is used by wearing it at arms.

Referees & Judges

Khomlainai consists of bouts and sub-bouts between combaters of two players in each competition. The game is controlled by referee and he officiates in the arena but he does not count the mark scoring points. The role of two Judges



who is seated nearby the arena marks the scoring points of players in bouts of khomlainai.

The Bout

The following rounds of sub-bouts are carried out in each bout of Khomlainai where two wrestlers compete in the combat. For identification of players participating in the combat; the competitor is named as Agor and the opponent as Matha. Hence, it can be pointed out as Agor verses Matha

Sub-Bout 1-Bwnai (Pulling)

The competitor and his/her opponent stand face to face and is guided by referee in following the rule of Khomlainai. The competitor or Agor stands with

his right leg stepped forward and his left leg is put backward. Simultaneously, he holds his opponent's or Matha's left and upper portion tightly with his right hand. While the opponent puts forward his left hand in the same way. As soon as the referee signals them to start the game they pull towards each other using their physical strength and technically viable tactics to win the bout. The score of this first round goes as follows:

If the competitor pulls out his opponent he scores-

Beyond Sigang Hankhw (First Circle)-1 point
(Given in Dokhor as above)

Beyond Gejer Hankhw (Middle circle)-3 points

Beyond Jwbtha Hankhw (Last circle)-5 points

Sub-Bout 2-Narnai (Pushing)

The competitor pushes the opponent out of the Dokhor (arena) by catching hold of his/her opponent in the same position as on the first bout of Bwnai.

The Score : If the competitor pushes out the opponent he scores:

Beyond Sigang Hankhw -1 point

Beyond Gejer Hankhw-3 points

Beyond Jwbtha Hankhw-5 points

Sub-Bout 3-Bwkhwnai



(Pulling up)

The competitor interlocks his/her palm tightly. Then he/she puts it at the back of the neck and pulls the opponent out of the arena by making the opponent bend down slightly.

The score is won by the competitor as per rules given in first bout.

Sub-Bout 4-Athing Hebnai
(Locking the opponent's leg)

In this bout, the competitor try to lock the opponent's leg with one of his/her leg and targets to make him fall down.

Score:The competitor who succeeds to make his/her opponent fall down gets 5 points.

Single fall-5 points

Sub-Bout 5-Bagainai

The competitor grasp the opponent and try to make the opponent fall down and vice-versa.

Score: The competitor who

succeeds to make his/her opponent fall down or vice versa scores 5 points for each fall.

Sub-Bout 6-Belthainai

The opponent lies down facing the ground stiffly, his competitor holds one of the shoulders of his/her opponent and tries to forcefully turn over his/her whole body by pulling him/her up.

Score: If the competitor succeeds to turn over his/her opponent's body he scores 5 points for each turn.

Sub-Bout 7-Bwkhtrangnai

The opponent lies down facing the ground by stretching his/her hands. His/her competitor catch hold of both shoulders of his/her opponent and targets to pull him/her upright.

Score: If the competitor succeeds to pull his/her opponent upright he scores 5 points for single pull.

Sub-Bout 8-Bwkthabnai

The competitor catch hold of body of his/her opponent with his hands from the back. The opponent targets to get out of Dokhor.

Score:If competitor succeeds in keeping his/her opponent within the Dokhor he scores-

Singang Hangkhw -1 point

Gejer Hangkhw - 3 points

Jwbtha Hangkhw - 5 points

Sub-Bout 9 - Dwikhangnai
(Lifting-up)

The competitor targets to lift up the body of his/her opponent by catching hold of his/her body.

Score:

The player who succeeds to lift up his/her opponent's body up to knee-level scores 1 point, if the lifting is succeeded up to waist level he/she scores 3 points and similarly, lifting up to chest level and above scores 5 points.

Sub-Bout 10-Nokhor Senai

Both competitor & opponent or players targets to occupy and get seated at Nokhor which is the smallest circle at the mid-point of playing arena, the Dokhor. One who succeeds to occupy Nokhor will try at all cost to keep hold of his seat. The opponent however, puts all his strength to

remove him/her from the seat forcefully. In all these bouts, both physical & technical alertness of mind is very essential to win the interesting game of Khomlainai.

Score: If the competitor occupies the seat at Nokhor once he scores 1 point.

Winner in the game

The player who scores highest mark out of total marks in all rounds of Khomlainai is declared Derhasat or the winner.

Some important terminologies used in Bodo and translated in to English for easy reference:

Khulumbai-Salute (Namaste)	Sigang-front (First)	Gwhw-muscle power	Bwlw-strength
Juri-start	Jwbtha-last	Su-Bijitgiri-referee	Ayong-grandmaster
Derhasat-winner	Bwnai-pulling	Som Hwptagiri-time-keeper	Agan-step
Dokhor-arena where combat take place	Mwdwm-body	Aida-Bout	Aoba-stop
Aida-Sa-sub-bout	Jurifinnai-restart	Sabsin Khomlaigra-best wrestler	Gor-score
Jokhom Thato-stop for injury	Hwronnai-expulsion	Gaswi-total	Thungibi-the end
Akhu-Lwri-misconduct	Nimaha-excuse	Sangrang-ready	Bijitgiri-judge
Udainai-qualified	Saja-punishment	Fwrwngiri-teacher	Airkhojanai-expelled
Gor Sangiri-scorer	Gejer-middle	Khomlaigra-Wrestler	Gwjwntwng-thanks
Hangkhw-marking	Narnai-Pushing	Udaiywi-disqualified	Daojab-close-up
Eshara-signal			

Weight Categories

School Boys/Girls	Cadets	Juniors	Seniors
Below 15 years	16-17 years	18-20 years	20 years & above
>29-32 KG	>39-42 KG	>46-50 KG	>50-55 KG
>35 KG	>46 KG	>54 KG	>60 KG
>38 KG	>50 KG	>58 KG	>65 KG
>42 KG	>54 KG	>62 KG	>70 KG
>46 KG	>58 KG	>66 KG	>75 KG
>50 KG	>62 KG	>70 KG	>80 KG
>54 KG	>66 KG	>74 KG	>85 KG
>58 KG	>70 KG	>78 KG	>90 KG
>62 KG	>74 KG	>82 KG	>95 KG
62-70 KG	>78 KG	>82-90 KG	>95-120 KG

Weight category may be changed depending on number of participants in the local championship.

Reference: 1. *An Account of Bodo Indigenous Games by Late Chanakya Brahma*

2. *Khomlai by Late Chanakya Brahma*

3. *Indigenous Games and Health fitness: (With Special Reference to Khomlainai Martial Art of Bodo Society) by Guno Sankar Wary*

4. *Folk games of the Bodos of South Goalpara by Dr.Anil Boro, Reader Folklore & Ms.Simansri Daimary Research Scholar*

Kabaddi: A Game Unexplored

- Surajit Ray

Games and sports form an integral part of every human society. The instinct to play is bound in every human being. Even play is instructive, inborn, and natural for a child. It is universal. To play is the very life to a child. Educationists all over the world today agree that, games and sports, which are very essential parts in education, do not only bring about physical development alone, but mental, social, emotional and intellectual, too. Games and sports are the sources of enjoyment and recreation as well as the mediums of mutual understanding and friendship not only for the players, but also for the spectators.

It is a fact that while playing an individual game or a team game, the spirit of competition is naturally aroused, because each individual player participates with the desire to win. This desire to outdo others is natural. It is essential too, because without it, a player will not be urged to put up his/her best form. The game loses its charm if an individual or a team happens to accept defeat even before the match is underway. The performance will be lifeless. In the same way, the desire to win by any means spoils the healthy atmosphere of games. Not to accept defeat till the dying moments of the game contains, indeed, the real spirit of

the game, and therein lies its charm and fascination. The spirit of competition has, indeed, the seeds in it of its fascination and interest. The spirit of competition is not only limited to the players only, but it also exists among the spectators who collect round the playground in large numbers. Players feel proud to become winners in the presence of such a large number of spectators.

Assam is a land full of sports loving people. They are very enthusiastic about traditional games and sports. The traditional games have been famous since the time of the Ahom rule in Assam. Ancient buildings like Rang Ghar at Sivasagar were built specifically for witnessing sports by the royalty. The traditional games of Assam like Kabaddi, Dor (Running), Tarual Khel (Fencing), Kaar Khel (Archery), Rosi Tona (Rope Pulling), Hatur (Swimming), Nau Khel (Boat Racing), etc. are played by the youth. Among the traditional games, Kabaddi has been very popular in rural Assam. The present article makes an attempt to explore the fitness benefits of the game of Kabaddi.

How to Play:

Kabaddi is a traditional game, basically rural in nature. It is a strenuous outdoor game, which combines the qualities of

wrestling and rugby. This game requires both power and skill for its play. This game is known by various names such as Chedugudu, or Hu-Tu-Tu in Southern parts of India, Ha-dudu (Men), Chu Kit-Kit (Women) in eastern India and Kabaddi in northern India. It is also a state game of Tamil Nadu, Andhra Pradesh, and Punjab.

The game of Kabaddi is played with two teams occupying opposite halves of a field and taking turns sending a "raider" into the other half, in order to win points by tagging, or wrestling members of the opposite team. The raider then tries to return to his own half, holding his breath and chanting "kabaddi kabaddi, kabaddi" during the whole raid. Both for catching a raider or escaping from opponent's hold, it requires skill, agility, stamina, presence of mind and courage. Kabaddi is, perhaps, the only combative sport in which attack is an individual attempt, while defense is a group effort. For a single player to take on seven opponents requires a great deal of daring, as well as an ability to concentrate and anticipate the opponent's moves.

Health Benefits:

The demanding sport is a great way to stay healthy. Here are some of the fitness benefits:

Stamina: Since the game

requires a player to chant the word 'kabaddi' over and over again without taking a breath, he will learn to stretch his endurance way past its usual limits. Controlling one's breathing is a good exercise, and when combined with the hard physical activity that the game demands, it will help a player develop considerable stamina and concentration that he will also be able to apply to other areas of his life.

Agility: As per the game, players from each team take turns holding their breath and crossing over to the other side of the line in order to try and touch as many of the opposing team's players as they can. The opposing team does everything they can to prevent that player from returning back to his side of the line without taking a breath.

Running, kicking, dodging and feinting are, therefore, skills that are essential to the game. When a player starts picking them up, his muscles will become much stronger and his movements more agile. To face all alone against 11 odds of opposite party, is itself a great achievement of the player in physical as well as mental strength.

Speed: Kabaddi is a game that is played quickly, with players having to move and think extremely fast. While playing the game a player will have very little time to assess the situation and the fact that he is not allowed to take a breath means that he will have to move rapidly. Over time, he will find himself becoming much faster in terms of his physical and mental abilities even outside the game, with quick reflexes and the ability to instantly

gauge the advantages and disadvantages of a situation and make snap judgments.

Team Spirit: The game of Kabaddi develops the spirit of collective effort in fighting. When a player from the opposite team crosses the line to raid, the players together put collective effort to detain the raider within their half of the field, which promotes a sense of group defense.

Lungs capacity: Playing Kabaddi has a great potentiality of making one's lungs and heart robust and strong, because the single raiding player needs to hold his breath during the course of the entire raid. India's Kabaddi team coach Balwant Singh is of the view that if one keeps chanting 'kabaddi', his internal organs, heart, and lungs will become strong. He believes that



Kabaddi is the key to good health, long life, and happiness and one can live for 100 years playing kabaddi.

Yoga: Very few people know that it is also a good application of Yoga. The practice of the raider holding his breath chanting 'Kabaddi' is closely related to the practice of 'Pranayama'. So, Kabaddi is possibly the only sport to combine yoga with hectic physical activity, working on the inner organs as well as the outer body.

Building Outer Body: There is no game like Kabaddi to help people develop physique. Playing Kabaddi helps one work on one's pectorals and build up ab #3 or 13 or whichever number one might be thinking of. Historical records note that princes of Yore played Kabaddi to display their strength and win their brides. Undoubtedly, the Kabaddi princes were well-stocked in

biceps and triceps and other such upper-body paraphernalia.

Spirituality: Apart from the above mentioned physical benefits of Kabaddi, it has other spiritual effects. History reveals that Gautam Buddha, founder of Buddhism and all around nice-guy played Kabaddi for recreation. Presumably, it helped him take a break from meditating, and furnished him with the focus to gain nirvana. Japan's Kabaddi team leader Kokei Ito is of the opinion that training in kabaddi makes their bodies stronger and healthier, while Buddhism meets their spiritual need. Thus, Kabaddi is one's one-stop shop for one's body and soul needs.

Conclusion:

In addition to the source of entertainment for the spectators, the game of Kabaddi has fitness benefits for the players as well. It is an easy and inexpensive

sport to take up. Unlike other sports like cricket, football, tennis, squash, badminton or table tennis, which happen to require both equipment and space, Kabaddi does not need either. All that require is a few friends, a grassy field and a little bit spare time a few times a week. This is why; Kabaddi is called a common man's game.

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A Game Where Everybody Wins : “Bhantaguti” Khel

- Dr. Ram Chandra Deka

Perhaps it is one of the most simple but elegant games that once reigned the rural youth of Assam. It is ‘Bhantaguti’ khel. In the writing of Srimanta Shankardeva we find Sri Krishna playing Bhantaguti.

It is a game generally played after harvesting when the players find a wide and long playground on the harvested land. As such the playground has no fixed boundary.

Players: As many as in the group of youths of same age.

Equipments: The main item, after which it derives its name is *Bhanta (guti)*, a piece of wood, cylindrical as thick as a thumb and 10 to 12cms in length; a hole in the ground, it is shaped like a boat, a stick measured to the size of a player so that he can use it conveniently to throw the Bhanta from the hole, as well as to hit the Bhanta in the air to dismiss his opponent. Generally it is of 1 meter in length. We call it game stick.

It is a game for boys.

Rule of the game: Let there be five players A,B,C,D and E. First turn goes to A. He puts the Bhanta across the hole, and then

with his game stick throws up the Bhanta towards the players, who field among themselves so that one of them can hit the Bhanta while in air. It is called the Bhanta is ‘cut’ and the player has to make way for the next player, say B. If the Bhanta is not ‘cut’ but falls near to the player D (say), then D has to throw the bhanta guti by his hand now back to hit the game stick of A already placed



over the hole. If it hits the target then A is out. If the bhanta falls short of target, then A measures this length by his game stick up to the hole, by one stick, two stick and so on. Seven sticks make a unit. The seven steps so measured has their own names viz. *Aunri (nasal)*, *Deuri*, *Ghurni*, *Chawl*, *Champa*, *Zeg*, *Chutel*. This distance so measured may not be in full units. It may be 10units & aunri, or 5 units deuri, 90 units zeg etc. If the measure

ends in aunri, the player (here A) has to continue his service but in a distinct way. In this case (when measure ends in aunri,) he puts the bhanta on the fingers of the right leg, throw it up by leg and while in air, he hits the bhanta by his game stick towards the opponents. If it is cut by some one his turn is declared over. Next player gets the chance, if not, a player will through the bhanta by hands towards the hole to hit the game stick of the former player placed over it. If it hits the player changes. If not the same procedure measure of the distance from the bhanta to the hole is done. If it ends deuri, after some units then the player takes the bhanta by his other hand and places horizontal before his eyes

and hits it by his game stick, and the game continuous. Now, we mention how to play at the other fractional units.

Ghurni: The player holds the bhanta at its one end by his other hand away from his breast. He lightly hits it by his game stick to make it whirl (ghurni rotate like a fan of a table fan) and while it is in air to hit hard it towards the opponents.

Chawl: The player fists his



game stick up, puts the bhanta on his fist. In that position he throws the bhanta to some height in air, and, then and there, hits the bhanta towards the opponents.

Champa: The player holds the bhanta on the palm of the other hand, throws it up a little and hits the bhanta forcefully against the other players. (It is considered the most

convenient one).

Zeg: The player puts the bhanta in slant position on the hole such that half of it is above the ground. He then strikes its open head that lead it to come to air. He, within wink of an eye hits the bhanta towards opponents. (It is considered the most crucial and an expert player becomes successful.)

Chutel: This means one unit is complete. The player begins his game from the hole again.

The game is most interesting. There is no need of a referee or an umpire. Most of the important points of the game is that nobody loses. Rather everybody wins, content what he can score, in the long run. The game generally is played afternoon and ends by sunset.

The game if developed some what in modern way, can be a game as best as cricket – a game in truest form to get delight, merriment and contentment, leaving aside competition.

(N.B.: The game was played in early fifties of the last century, in a village named Chinatoli (Swarnatoli) on the bank of Sondiri (Swarnadhrita) river presently a suburb of expanded Lakhimpur town, District Lakshimpur. A nostalgic reference to the players will be not out of context. They were Nalia, Robin, Konow, Kanakeswar, Bopai, Ramchan. The game is also known by Tang Gutu, Bota (Batah-Air) Gutu, Danda Bota in different parts of Assam. A thorough research on it will be a worth work.)



**A short account of traditional games mostly played by young children
(5-10 age group) of Plain Assam (Brahmaputra Valley)**

অকণিহঁতৰ খেল-ধেমালী

- বাজুমনি শইকীয়া

১। কুক্ -ভাক্ - এই খেল বহুকেইজন লগ হৈ খেলে। ইয়াক লুকা-ভাক্ খেল বুলিও কয়। এজনে কুক্ বুলি কব আৰু বাকীসকলে নেদেখা ঠাইত লুকাই ভাক্ বুলি কব। কুক্ বোলাজনে ভাক্ বোলা সকলক বিচাৰিব। যিজনকে প্ৰথম দেখিব আৰু চুব তেৰেই পৰিব।

২। বজাৰ দৌল - এইবিধ খেল কেইবাজনে মিলি খেলে। হাত কেইখন মুঠি মাৰি ঠিয় কৰি এখনৰ ওপৰত এখনকৈ দৌলৰ দৰে সজাব। এজনে কব - 'এইটো কাৰ দৌল', বাকীসকলে কব 'বজাৰ দৌল'। পুনৰ সুধিব 'ভাঙি ম নে নাভাঙি ম?', বাকীসকলে কব, 'নেভাঙিবা।' পুনৰ সুধিব, 'কলি কুকুৰক মাতিমনে?' বাকীসকলে কব 'নেমাতিবা।' পুনৰ সুধিব 'বগী কুকুৰক মাতিমনে?' বাকীসকলে কব 'নেমাতিবা।' আটায়ে গাব 'কলি অ'চ, বগী অ'চ ঘেকেচ' বুলি কৈ দৌলটো ভাঙি দিয়ে।

৩। পুতলাৰ দৰা-কইনা - এই খেল ছোৱালীবোৰৰ মাজত চলে। পুতলাৰ দৰা আৰু কইনা সাজি খেল খেলে। কোনো কোনোৱে নিজৰ মাজতে দৰা আৰু কইনা সাজে। মাক-দেউতাক সাজে আৰু বিয়া



ধেমালী খেলে। অৱশ্যে ল'ৰা সকলেও যোগ দিয়া দেখা যায়। কিছুমান কাপোৰেও দৰা-কইনা সাজি খেলা দেখা যায়।

৪। অলৌ গুটি-তলৌ গুটি - এই খেল দুজনৰ মাজত খেলে। যিকোনো এজনে গুটি এটা (যিকোনো গুটি হ'লেই হ'ল) হাতত লৈ হাত দুখন পিছলৈ নি গুটিটো কোনোবা এখন হাতৰ মুঠিত মুঠিমাৰি হাত দুখন সন্মুখলৈ আনি কোনটো হাতত গুটিটো আছে ইজনক সুধিব। তেতিয়া ইজনে আঙুলিৰে এবাৰ এখন হাতত আৰু এবাৰ এখন হাতত চুই চুই গাব 'অলৌ গুটি তলৌ গুটি কচু গুটি ঘাই, যিটো হাতত বস্তু আছে সেইটো হাতত পায়।' 'পায়' শব্দটো যিটো মুঠিত পৰে সেই মুঠিত যদি বস্তুটো মানে গুটিটো থাকে তেতিয়া গোৱাজন জিকিব আৰু তেওঁ গুটিটো লুকুৱাব।

৫। চেংগুটি - এজনে খেলে। পাঁচটা শিলগুটিৰে এই খেল খেলে। প্ৰথমে শিল কেইটা আতঁৰলৈ চটিয়াই এটা শিল সোঁ হাতত লৈ ওপৰৰ তলুৱাত বখাই সেইটো মাটিত নপৰাকৈ শিলটো ওপৰলৈ দলিয়াই তলৰ পৰা এটা বুটলি ওপৰৰটো ধৰিব লাগিব। তেনেকৈ ওপৰলৈ দলিয়াই চাৰিওটা বুটলিব লাগিব। এবাৰত বুটলিব নোৱাৰিলে বেলেগ এজনে খেলিবলৈ পাব। দ্বিতীয়তে পুনৰ শিলকেইটা ওপৰলৈ মাৰি এটা শিল সোঁহাতৰ পিঠিফালে বখাই শিলটো পুনৰ ওপৰলৈ মাৰি হাতলৈ আনিব লাগিব। হাতৰ শিলটো ওপৰলৈ মাৰি তলৰ পৰা দুটা শিল বুটলি ওপৰতে

শিলটো ধৰিব লাগিব। তেনেকৈ বাকী দুটাও ধৰিব লাগিব। তৃতীয়তে একে নিয়মেৰে শিল এটা হাতলৈ আনি ওপৰলৈ মাৰি এবাৰত একেলগে তিনিটা ধৰিব লাগিব আৰু এবাৰত এটা ধৰিব লাগিব। এনেদৰে মাটিৰ পৰা শিলকেইটা ধৰোতে অকলশৰীয়া কৈ ধৰিব লগা শিলটোৰ গাত লাগিলেও হাৰিব। চতুৰ্থতে ধূপ - একে নিয়মেৰে তলত পৰা চাৰিটা শিল একে চোচাতে ধৰি ওপৰলৈ মৰা শিলটোও ধৰিব লাগিব। পঞ্চমতে হাচি - আটাইকেইটা শিল সোঁ হাতেৰে ওপৰলৈ মাৰি হাতৰ পিঠিফালে বখাই মাটিত নপৰাকৈ হাতৰ মুঠিলৈ আনিব লাগিব। একে বাৰতে এই পাঁচোটো নিয়ম কৰিব পাৰিলেই জিকিব।

৬। খলি গুটি - এই খেল দুজনে খেলে। মাটিত সমান জোখত চাৰিটা বা পাঁচটা সৰু গাঁত খান্দিব লাগে। এই গাঁত দুটা লাইন হ'ব লাগে। প্ৰতিটো গাঁততে পাঁচটাকৈ গছৰ গুটি ভগাই লব লাগে। প্ৰথম জনে এটা গাঁতৰ পৰা গুটি খিনি হাতত লৈ প্ৰত্যেকটো গাঁতত এটা কৈ দি যাব। য'ত শেষ হয় তাৰ পিছৰ গাঁতৰ পৰা গুটিখিনি লৈ পুনৰ এটাকৈ প্ৰতিটো গাঁতত দি যাব। এনেদৰে দি যাওঁতে যদি গাঁত খালি হয় তেন্তে সেই খালি গাঁত পাব হৈ পিছৰ গাঁতৰ গুটিখিনি সেইজনে পাব। যদি গুটি খিনি পোৱাৰ পিছৰ গাঁতটোও খালি থাকে তেন্তে সেইটো পাব হৈ পিছৰ গাঁতৰ গুটিখিনিও পাব। খালী নাথাকিলে দ্বিতীয়জনে খেলিব।

৭। একৈ-নলা চৰা - এই খেল বহু কেইজনে মিলি খেলে। ঘূৰণীয়াকৈ বহি হাত কেইখন তলৰ মুখ কৰি পাতিব লাগে। এজনে প্ৰত্যেকজন হাতত আঙুলী থৈ গাব - 'একৈ দুকৈ নলা-চৰা বেই বাহৰ মতৰ শলা, চাম-চুম চৰাই দোম, কাঠৰ নাঙল ম'হৰ সিং, পাপিচ থুৰি উনৈশ কুৰী, এই খন এৰি এইখন কাট' যিখন হাতত কাট শব্দটো পৰিব সেইখন হাত আঁতৰ হ'ব। পুনৰ একৈ দুকৈ গাব।

৮। বজা-ৰাণী - এই খেল দুটা দল হৈ খেলে। এটা দলত কেইজন হ'ব লাগিব জোখ নাই। দুয়োটা দলে নিজৰ নিজৰ দলৰ কেইজনৰ হাতত ধৰি দীঘলীয়া হৈ মুখা-মুখী হৈ লব। এটা দলে গাব - 'বজাই হুকুম দিছে, এদিম চেদিম বাই', ইটো দলে সুধিব 'কি হুকুম দিছে? এদিম চেদিম বাই', আকৌ ক'ব 'ছোৱালী এজনী লালে এদিম চেদিম বাই।' ইটো দলে সুধিব 'কোন ছোৱালী লাগে, এদিম চেদিম বাই', আকৌ ক'ব (নাম এটা কৈ) ছোৱালী লাগে এদিম চেদিম বাই।' ইটো দলে ছোৱালীজনীক হাতত ধৰি নাম কৈ গাব 'যা নামটো কৈ যোগে, বজাৰ ৰাণী হগৈ।' এই খেল ইমানতে শেষ হ'ব। পুনৰ নতুন কৈ আৰম্ভ হ'ব।

৯। কপৌ কুউ-কুউ - এই খেল দল বান্ধি খেলে। প্ৰত্যেকেই হাতত ধৰি থিয় হৈ ঘূৰণীয়া হ'ব। এটা অলপ আঁতৰত থাকিব। হাতত ধৰি থকা এজনে কব 'কপৌ কুউ কুউ।' বেলেগ এজনে কব 'খুদ চাউল খাহি।' আঁতৰত থকাজনে আঁতৰৰ পৰাই কব 'বোকা আছে, পানী আছে, কেনেকৈ যাম? দলৰ পৰা এজনে ক'ব বগৰী গছত কাপোৰ থৈ দেও দি দেও দি আহ।' তেতিয়া আঁতৰৰ জনে এখন ভৰিৰে জপিয়াই জপিয়াই আহি ঘূৰণীয়া হৈ থকা কেইজনৰ মাজত সোমাবলৈ

বিচাৰিব। সকলোৱে 'ক'ৰ পৰা আহিছে?' বুলি প্ৰশ্ন কৰে। কপৌজনীয়ে ক'ব 'বাঁহৰ আগৰ পৰা আছে।' পুনৰ কি খাই আহিছে বুলি প্ৰশ্ন কৰে। তেতিয়া কপৌজনীয়ে বেয়া বস্তু এটাৰ নাম কৈ খায় অহা বুলি কয়। তেতিয়া আটায়ে চেই, চেই, বুলি খেদি দিয়ে। পুনৰ আগৰ দৰে কপৌ কুউ কুউ বুলি মাতে। কপৌজনী আহি পুনৰ সোমাবলৈ বিচাৰিব। কি খায় আহিছে বুলি সোধাত কপৌজনীয়ে ভাল বস্তু এটাৰ নাম কৈ খায় অহা বুলি কলে সিহঁতৰ মাজত ধান-চাউল খাবলৈ সোমাবলৈ দিয়ে। তেতিয়া কপৌজনীয়ে ওলাবলৈ বাট বিচাৰিব। কপৌ য়ে প্ৰতিটোৰে হাতত ধৰি ধৰি সোধে 'এই পিনে যাওঁ নে?' প্ৰতিজনে সেইপিনে নাযাবা বুলি কয়। এটাই আকৌ কপৌ জনীক ক'ব এই পিনে পানী আছে। এনেদৰে প্ৰতিটোৰে এটা এটা বাধা দেখুৱাব। তেতিয়া কপৌজনীয়ে হাতত ধৰি প্ৰত্যেকৰে ওচৰলৈ গৈ ক'ব 'তাঁত বও বওঁ'। বাকীখিনিয়ে ক'ব নববি নববি। পুনৰ ক'ব বেজি সিও সিও। বাকীখিনিয়ে ক'ব নিসিবি নিসিবি। কপৌজনীয়ে দূৰলৈ কিবা এটা দেখুৱাই আটাইৰে মনোযোগ তাত দি কপৌজনী তলেদি উৰা মাৰিব।

১০। চোৰ-পুলিচ - এই খেল দল বান্ধি খেলে। কাগজৰ সৰু টুকুৰাত চোৰ পুলিচ, ডকাইত উকিল লিখি লব লাগে। এই টিকট কেইটাত চোৰৰ বাদে নম্বৰ দিয়া থাকিব। নম্বৰ বিলাক হাজাৰ বা লাখতো দিব পাৰি। টিকট খিনি সমান জোখত জাপি এঠাইত চটিয়াই দিয়ে। প্ৰত্যেকেই এটাকৈ টিকট বোটালি নিজৰ ভাগত কি পৰিছে মনে মনে চাব। পুলিচটো যাৰ হাতত পৰে সি চোৰ বিচাৰিব লাগিব। যদিহে চোৰক বিচাৰি নাপায় তেন্তে পুলিচে শূণ্য নম্বৰ পাব আৰু যদিহে পুলিচে চোৰ বিচাৰি পায় তেন্তে পুলিচৰ নম্বৰ পুলিচে

পায় আৰু বাকীখিনিৰ নিজৰ নম্বৰ নিজে পায়।

১১। চিক্-মেও - এই খেল দল বান্ধি খেলে। প্ৰত্যেকেই হাতত ধৰা-ধৰি কৰি ঘূৰণীয়া হ'ব। চিকাটো বা মেকুৰীটো যিকোনো এটা ঘূৰণীয়াটোৰ ভিতৰত সোমাব এটা বাহিৰে বাহিৰে চাৰিও কাষে ঘূৰিব চিকাই কব 'চিক্'। মেকুৰীয়ে ক'ব 'মেও'। এনেদৰে ইটোৱে সিটোক খেদিব। মেকুৰীয়ে চিকাটোক খাবলৈ বিচাৰিলে বাকীখিনিয়ে বহি দিব। বাকীখিনিয়ে মেকুৰীটোৱে চিকাক খাব নোৱাৰাকৈ বচাবলৈ চাব। যদিহে মেকুৰী গঁৰালৰ ভিতৰত সোমাব পাৰে চিকা ওলাবলৈ যত্ন কৰিব। মেকুৰীয়ে চিকাক ধৰিব পাৰে খেল সমাপ্ত হয়।

১২। নাম দিয়া - দুটা দলৰ মাজত এই খেল হয়। দুটা দলৰ দুজন দলপতি থাকে। প্ৰতি দলৰ দলপতিয়ে নিজৰ দলৰ প্ৰতিজন সদস্যক বিপক্ষ দলে নজনাকৈ প্ৰত্যেক জনকে একোটাকৈ নাম দিয়ে। তাৰ পাছত বিপক্ষৰ দলপতিয়ে গৈ বিপৰীত পক্ষৰ কোনোবা এজন সদস্যৰ চকুত ধৰি নিজৰ দলৰ এজনক নিজে দিয়া নামেৰে মাতিব আৰু তেওঁ আহি চকুত ধৰি থকা জনৰ কপালত টুকুৰীয়াই থৈ নিজৰ ঠাইত ব'ব। তাৰ পাছত দলপতিয়ে চকুৰ পৰা হাত এৰি দি কোনে টুকুৰীয়ালে সুধিব। যদিও শুদ্ধকৈ ক'ব পাৰিলে তেওঁ নম্বৰ পাব যদি নোৱাৰে তেতিয়া টুকুৰীয়াই থৈ যোৱাজনে নম্বৰ পাব। সেইদৰেই বিপক্ষৰ দলপতিয়ে গৈ বিপক্ষক এনেদৰেই নাম দি মাতিব।

১৩। চকী খেল বা মিউজিক চেয়াৰ - এই খেল দলীয় ভাৱে খেলে। যিমানজন খেলুৱৈ থাকে তাতকৈ এখন চকী কমাই ঘূৰণীয়াকৈ নিদ্দিষ্ট জোখত সজাব লাগে। প্ৰত্যেকখন চকীৰ সন্মুখত



খেলুৱৈ সকলক বখাই খেলুৱৈসকলে নেদেখাকৈ মিউজিক বজাব লাগে। সেই সুৰৰ তালে তালে খেলুৱৈ সকলক ঘূৰিবলৈ দিব লাগে। মিউজিক বন্ধ হ'লে প্ৰত্যেকেই চকীত এজনকৈ বহিব লাগিব। ঘূৰি থাকোতেই চকীত বহিব লাগিব। পিছলৈ উভতি আহি বহিব নোৱাৰে। যিজন বহিবলৈ নাপালে তেওঁ বাহিৰ ওলাব। এনেদৰে পুনৰ এখনকৈ চকী আৰু এজনকৈ খেলুৱৈ বাহিৰ হব। শেষত এজন থাকিব আৰু তেঁৱেই জিকিব।

১৪। গুটি লুকুৱা - এই খেলত দুটা দলৰ মাজত এজন দলপতি থাকে। দল দুটাক মুখা-মুখিকৈ ঠিয় কৰাই লব লাগে। দলপতি জনে যিকোনো গুটি বা বস্তু এটা লৈ এটা দলৰ পিছফালে গৈ কোনোবা এজনৰ হাতৰ মুঠিত লুকুৱাব। সেইটো দলৰ প্ৰত্যেকেই পিছলৈ হাত দুখন নি মুঠিমাৰি থাকিব। দলপতিৰ বাদে কোনেও নাজানে কাৰ হাতত গুটিটো আছে। সন্মুখৰ দলটোৱে এবাৰতে ক'ব লাগিব। গুটিটো

কোনজনৰ হাতত আছে। কব পাৰিলে নম্বৰ পাব। কব নোৱাৰিলে গুটিটো থকা দলটোৱে নম্বৰ পাব আৰু পুনৰ সেইটো দলতে খেলটো আৰম্ভ হ'ব।

১৫। খোলাকটিৰ খেল - এই খেল এজনে খেলে। ভগা টেকেলী বা কলহৰ টুকুৰা এটাৰে খেলা হয় বাবে এই খেল খোলাকটিৰ খেল বুলি কয়। মাটিত সমান জোখৰ ৫টা ৫টা কৈ ১০টা ঘৰ আঁকিব লাগে। সোঁফালৰ ঘৰকেইটাৰ ৫ নম্বৰ ঘৰটো জিৰনী ঘৰ। প্ৰথমে খোলা গুটিটো বাওঁফালৰ ৰ নম্বৰ ঘৰত পেলাই এখন ভৰিৰে জপিয়াই গুটিটো বুটলি লৈ ২, ৩, ৪, ৫ নম্বৰ ঘৰ কেইটাত আঁচত ভৰি নপৰাকৈ গৈ জিৰনী ঘৰত ববগৈ পাৰে। পুনৰ এটা ভৰিৰে ৭, ৮, ৯, ১০ নম্বৰ ঘৰত জপিয়াই আহিব লাগে। দ্বিতীয়তে ২ নম্বৰ ঘৰত গুটিটো পেলাই জপিয়াই জপিয়াই গোটেইকেইটা ঘৰ পাৰ হব লাগে। এনেদৰে প্ৰত্যেকটো ঘৰত গুটিটো পেলাই জপিয়াই জপিয়াই গুটিটো বুটলি ঘৰকেইটা পাৰ হব লাগিব। ঘৰ কেইটাত জিৰনী ঘৰটোৰ বাদে গুটি পেলাই বুটলি লোৱাৰ পাছত মুৰত গুটিটো লৈ খোজকাটি প্ৰতিটো ঘৰ পাৰ হব লাগে। তাৰ পাছত ভৰিৰ পতাত খোলাগুটিটো লৈ প্ৰতিটো ঘৰ খোজকাটি পাৰ হব লাগে। ইয়াৰ পাছত সোঁ হাতৰ তনুৱাত লৈ এটা ভৰিৰে জপিয়াই জপিয়াই প্ৰতিটো ঘৰ পাৰ হব লাগিব। তাৰ পাছত সোঁ হাতৰ পিঠিত গুটিটো লৈ জপিয়াই

প্ৰতিটো ঘৰ পাৰ হ'ব লাগিব। শেষত সোঁ হাতখন মুঠি মাৰি মুঠিটো ঠিয় কৈ লৈ মুঠিৰ ভাজটোত গুটিটো লৈ এখন ভৰিৰে ১ নম্বৰ ঘৰটোৰ পৰা ১০ নম্বৰ ঘৰলৈকে পাৰ হ'ব পাৰিলেই সেইজন খেলুৱৈ জিকিব।

১৬। বেজিৰ কাণত সূতা ভৰোৱা - দলীয় ভাৱে এই খেল খেলা হয়। প্ৰত্যেকৰে হাতত বেজি এটা আৰু সূতা এডাল থাকিব। নিৰ্দিষ্ট ঠাই লৈকে দৌৰিবলৈ দিব। গৌৰি গৈ থাকোতে বেজিৰ ফুটাত সূতাডাল সুমুৱাই যিজনেই আগত নিৰ্দিষ্ট ঠাইত পাবগৈ পাৰিব তেঁৱেই জিকিব।

১৭। চামুচত আলুগুটি লৈ দৌৰা - দলীয়ভাৱে এই খেল খেলে। প্ৰত্যেককে শাৰী পাতি একোখন চামুচ আৰু একোটা আলুগুটি দিয়া হয়। চামুচখন মুখেৰে কামুৰী আলুটো চামুচখনত লৈ সংকেত দিয়াৰ লগে লগে যাব লাগিব। যিজনে আলুটো নপৰাকৈ নিৰ্দিষ্ট ঠাইত উপস্থিত হ'ব পাৰিব তেঁৱেই জিকিব।

১৮। তিনিঠেঙীয়া দৌৰ - এই খেল দলীয়ভাৱে দুজন দুজনে খেলে। দুজন দুজনকৈ শাৰীপাতি ঠেয় কৰাই দুজনৰ দুটা ভৰি লগ কৰি বান্ধি দিয়া হয়। তেনেকৈ যোৰা বান্ধি তিনিখন ভৰিৰে দৌৰিব লাগে। যিয়ে নিৰ্দিষ্ট ঠাইত উপস্থিত হ'ব সিয়ে জিকিব।



असम के पारंपरिक खेल-कूद

-अपराजिता डेका

प्राचीन काल से ही मनुष्य ने जो आनन्द-विनोद के लिए, सृष्टि की आकांक्षा से मार्ग ढूँढ़ा है उनमें खेल सबसे महत्वपूर्ण है। मनुष्य ने प्रकृति से ही खेल का माध्यम संग्रह किया है। परन्तु अपनी चिंताओं से उन्हें परिमार्जित रूप प्रदान कर जीवन का एक विशिष्ट अंग बना लिया है। खेलों का उत्पत्ति कब से और किस प्रकार हुई है उस संबंध में विविध प्रकार का इतिहास प्रचलित है। फिर भी मनुष्य ने अपने कर्म का अवसाद भूलकर नवीन उत्साह के साथ कर्म करने की प्रेरणा प्राप्ति के लिये, आनन्द प्राप्ति के लिये खेलों का आविष्कार और प्रचलन किया था। परम्परागत खेलों को लोक-संस्कृति का भी महत्वपूर्ण अंग माना जाता है। लोक-संस्कृति के विज्ञानी एम. डॉरसन (Richard M. Darson) ने लोक-संस्कृति के अध्ययन क्षेत्रों के विभाजन करते समय खेल को सामाजिक लोक-प्रथा (Social Folk custom) के अंतर्गत रखा है। असम प्रांत में प्रचलित खेलों को दो भागों में विभाजित कर देखा जाता है - परंपरागत खेल और आधुनिक खेल। असम के परंपरागत खेल अपनी विशिष्टताओं में महत्वपूर्ण स्थान रखते हैं। अतः इन खेलों के प्रधान वैशिष्ट्य को निम्न प्रकार देखा जा सकता है -

१. परंपरागत खेलों की उत्पत्ति ग्राम्य जीवन के श्रमजीवि लोगों द्वारा ही हुआ है। इन खेलों में कोई कठोर नियम नहीं होते हैं।

२. इन खेलों में कुछ आंचलिक विशिष्टताएं होती हैं।

३. परंपरागत खेलों में कोई पूर्व-निर्धारित समय-सीमा नहीं होती है।

४. परंपरागत खेलों में कोई पूर्व-निर्धारित या निर्दिष्ट परिधान नहीं होता है।

५. इन खेलों में असफल खिलाड़ियों को 'चोर' 'डोमूनि' 'गोल्ला' 'पितना' आदि नाम देकर दण्ड दिया जाता है। प्रांत-भेद के अनुसार नाम और दण्ड की पद्धति अलग होती है। खेल में भाग लेने वाले खिलाड़ियों के भेद-अनुसार लोक-क्रिड़ाओं का रूप एवं पद्धति में बदलाव आता है।

६. लोक क्रिड़ाओं का उपादान- लटठ, डाड, मारि, गुटि आदि प्रकृति से संग्रहित होते हैं।

इन्हीं विशेषताओं के कारण असम के परंपरागत खेल अपनी विशिष्ट भूमिका निभाते हैं। असम के परंपरागत खेलों को साधारण तथा निम्न रूप से विभाजित कर देखा जाता है -

(क) आनन्द-विनोद धर्मी खेल - ऐसे खेलों को भी दो भाग हैं -

(१) शिशु गीत से संबंधित खेल।

(२) प्रदर्शनमूलक (अप्रतियोगिता मूलक) खेल।

(ख) प्रतियोगिता मूलक खेल - प्रतियोगिता के मनोभाव के आधार पर खेले गए खेल अर्थात् हार-जीत का खेल।

इन्हें भी तान भागों में बाँटा गया है -

(१) एकल खेल,

(२) दलगत खेल,

(३) प्रशिक्षित जानवर या पक्षियों द्वारा खेला गया खेल।

असम के परंपरागत एवं प्रचलित खेलों को उदाहरण के रूप में देखा जा सकता है - हाउ, हाफोला, सोल, काड, टुकुचा, घिला, कचुगुटि, कन्देसुरि, ढोप, नागरी, एन्दुर-मेकुरी या वाघ-छागलि, आँख-मिचौनी, आडठि, लेटेकु, कडि, चिलनी-चिलनी, इचनि-विछनी, लेच-केच, साँतोर, कानि-मुनि, हाठा-बटा या डाण्डा-बटा, दूलनी, चोवा-चुई, चाक-घोरा, बाहर टेड, छब्बिसटा वकूल या टेटेली गुटिर खेल, पाशा, तेल दिया वाँह या कलगछत उठा, दुलहा-दुलहन खेल, वालि-भात रान्धा, अलड -दलड, पेड खेल, टोकर मारा, टाड गुटि (भाण्टा), चेड गुटि, वाघ-ढाल, हाई-गुदु, गोल्ला, हाज मणि, रस्सी खींचना, कोमोरा खेल, नाव खेल आदि।

इन परंपरागत खेलों को खेल को खेल की पद्धति, उपकरण, व्यवहृत गीत, स्थान आदि के आधार पर निम्नलिखित भागों में विभाजित कर देखा जाता है -

क. प्राश्नोत्तर धर्मी खेल - ऐसे खेलों में प्रायः दो दल होते हैं। फिरभी कभी-कभी दो व्यक्तियों के बीच भी ऐसे खेल खेले जाते हैं। एक दल या एक व्यक्ति प्रश्न पूछता है और अन्य शेष उत्तर देते

हैं। इन खेलों में जो बातें होती हैं उसे गीत के रूप में सुर लगाकर गाए जाते हैं। वंहा प्रश्न और उत्तर दोनों ही होते हैं। उत्तर में भूल होने पर निर्दोष हँसी की ध्वनि फैल जाती है। ऐसे खेलों के उदाहरण हैं - कि कथा? वेड-कथा; दौल खेल; रजाइ हुकुम दिछे आदि।

ख. हाथ जमीन पर रखकर खेला गया खेल - शिशुगण हाथ के तलुवे को जमीन पर रखकर यह मनोरंजनमुलक खेल खेलते हैं। चार-पाँच बच्चे हाथ के तलुवे जमीन पर रखते हैं और उनमें से एक गीत गाता है। ऐसे खेलों का उदाहरण है - चाड घरे-चाड घरे बगालो; उबु-उबु उबुलि; भाकूट कूट आदि।

ग. गुटि या बीज से खेले जानेवाली खेल - ऐसे खेल प्रायः दो के बीच खेले जाते हैं। कोई एक जन पत्थर या किसी भी पेड़ या फल के बीज हाथ की मुट्ठी में छिपाकर रखते हैं और दुसरे जन को गीत गा-गाकर हुढना पड़ना है। उदाहरणार्थ - अलौ गुटि तलौ गुटि; हेतालि; छोड गुटि; धोप आदि।

घ. किसी को चिड़ाते हुए खेले गए खेल - किसी का चेहरा, किसी की बातें करने का ढंग इन्हीं बातों पर छोटे बच्चों में छेड़-छाड़ करते हुए आनन्द करते हुए ऐसे खेल खेले जाते हैं।

ड. नाटकीय गुण-संपन्न खेल - बच्चों के खेल खेलते समय गाए जानेवाली गीतों में नाटकीय गुण या उपादान होते हैं। ऐसे खेलों को नाटकीय गुण संपन्न खेल कहा जाता है। जैसे, दरा-कईना, कोरोकात भात रन्धा, दोकान-दुकानी, बुदिर रड़ालाउ खेति, उपेनटि बाईस्कोप, अलड -दलड, काउरी पका कल खाहि, इमान-इमान पानी आदि।

च. पानी में खेला गया खेल - गर्मी

के दिनों में बहुत देर तक पानी में तैरना ग्रामीण अंचल के बच्चों का दैनन्दिन कार्य है, पानी में उनका गोल आकार बनाकर खेलना, पेड़ के ऊपर से पानी में कूदना आदि विविध उदाहरण हैं।

छ. खेदा-खेदि अर्थात्, भागना-भागना खेलों के गीत - बच्चे खुली जगहों में, खुले आसमान के नीचे दौड़-भाग कर खेल खेलते हुए गीत गाते हैं। ऐसे खेलों में घरियाल पानी, चौ-वौ, हेय गुदु आदि अन्यतम हैं।

ज. विविध खेल - ऐसे खेल जिनमें गीत न हो। जैसे, टाड गुटि, घिला उरुवा, गछत उठा, वाघ-गरु खेला, दवा खेल, कचु खेल, जापिउवा, वाटुलि गुटि मारा, पेड़त उठा, कुकुरा जुझ, धनु-काड़ मरा, पाखाँ, केचा-पका, चोर-पुलिस आदि।

असम के विविध अंचलो में रहनेवाली विविध जनजातियों में भी विविध परंपरागत खेल प्रचलित हैं। उनमें से कुछ एक का उदाहरण देखा जा सकता है। कार्बी जनजाति में प्रचलित खेल है - फर्मुटि मरा खेल (लाड का विप), लाटूम खेल (फलड का फाथु), गुजुमणि खेल आदि। गारो जनजाति में प्रचलित खेल है - कुकुरा जुझ, चिनला खेल, कापटि खेल, लुकालुकि खेल, तेरम खेल आदि। देउरी जनजाति में प्रचलित है - घिला खेल, लिड खेल, रजा-चुर खेल, घाठि खेल, कचुगुटि खेल आदि। बोड़ो जनजाति में प्रचलित परंपरागत खेल है - वाकच खेल, डान खेल, वेड-खेल, वि गुटि खेल। राभा जनजाति में प्रचलित खेल है मल्लयुद्ध, वर्षा दलिउवा, विल किलाय, विल छेक्काय, शालिका जुतिया खेल, टियह जाति, रजा खेल आदि। हाजोंग जनजाति में प्रचलित खेल है कानामचि, कुन्ठि चरा, छागली वाटि खेल, गुटि खेल आदि। मिसिंग जनजाति

में प्रचलित खेल है - पेड़ खेल, धनुकाड़ खेल, कुष्टि खेल आदि।

असम में खेलों को राज्याज्ञय भी प्राप्त हुआ था। आहोम राजाओं ने विशेषकर असम के खेलों को अधिक आगे बढ़ाया था। राजा रुद्रसिंह और राजेश्वर सिंह के दिनों में खेल, आनन्द-विनोद के लिए, उनका प्रदर्शन और दर्शन के लिए दो रंगघर भी बनाए गए थे। जिस प्रकार रोमन जाति का ampi theatre, आज का Stadium जैसा क्रीड़ांगन है उसी प्रकार रंगघर असमीया का जातीय क्रीड़ांगन है। आहोम युग की खेलों में प्रधान एवं जनप्रिय खेल है - शेन जुझ, हाटी जुझ, माल जुझ, घरियाल जुझ, तलवार खेल, लाठि खेल, काड़ खेल आदि। इसके आलावा नदी, सरावर, जलाशय में चरा-नाव, पानचै, बर-नाव आदि खेल भी प्रचलित था। मछली शिकार, मृग शिकार आदि भी उस समय काफी प्रचलित था। कभी-कभी वाघ, घोड, हाटी आदि का भी शिकार किया गया था। सर्व-साधारण लोगों में हेतालि हाचियाई चंदाति, कुकुर पोवाल, कचुगुटि, खूलिखेल, कुकुरा ठेडिया, इरि कटि-मिरि कटि, गछ-कबदि आदि खेलों का बहुत प्रचलन है।

परंपरागत खेलों की विविधता एवं विशिष्टता के साथ असम प्रांत का इतिहास और भी समृद्ध बन गया है। असम प्रांत के वराक उपत्यका में भी अनेक प्रकार के पारम्परिकखेल होते हैं। यह हमारे अध्ययन में नहीं आया।

सन्दर्भ ग्रन्थ -

1. Darson R.M. : Folklore and Folklife, An Introduction, P-2

२. गगै, चाउ लोकेश्वर = असमर लोक-संस्कृति २,

पृष्ठ संख्या = ५५७ - ५५८

Traditional Games of Galo Community



- Moji Bagra

Following traditional games are practiced by the Galo Community of Arunachal Pradesh. The Galo population in Arunachal Pradesh is about 2 Lakhs which is one of the most advanced communities amongst the major tribes of Arunachal Pradesh in terms of its Social, economic and political development is concerned, They inhabit West Siang District whose District head Quarters is at Aalo. Some of the Galo Population is also found in the East Siang District, also in the Upper Subansiri district. The Galo tribes are represented by 7 MLAS in total out of 60 MLAS in the present legislative assembly of Arunachal Pradesh.

These games written below are invented by whom are not yet known. But it seems that they passed on to generation to generation since time immemorial. Some of them are related to prevent epidemics, diseases etc. some of them are related to Skill development while others are pertaining to exercise, development of physical strength. Hence they may be described briefly as under:

1. GEPPE APKA HINAM:

This is a game played mainly by children during their childhood upto the age of 13 to 14 years. This is practised to shoot the wild animals in a running condition. It develops skillfulness

in shooting during the game of hunting by the Village community. When the Village people perform HOMEN PEKA, PAPIN PAJI, PALE LETE etc. which are similar to shakti Puja like Durga Puja and after the said Puja holiday, community sends one or two persons to jungle for tracking wild animal's foot print. After tracking the same, the community ambushes the wild animals with dog and chases the wild animals from one side end to the other end, other group will wait with bow and arrows to shoot at for animals that come out. In this condition the wild animals will run out with a great speed and at the running condition one have to shoot at the animal accurately without any missing. This is the main purpose for which this game is practiced.

It is imperative to explain how it is practiced. Indefinite number of boys (depending on the length of slopping land) will stand in a line with bow and arrows waiting for ball to roll down in front as released by one of the boys which is cut from banana or jungle banana tree from bottom portion in a ball shape. Rabub fruit is also sometimes used for the same. One has to shoot at it in a running condition which shows his skillfulness and accuracy. This is still in practice in the Village of remote areas

now a days.

2. TABO BOKA HINAM: This is sportingly done by the young boys and girls. This is done to prevent epidemics and diseases in the Village. To perform it Chicken examination is done by the village elders. This is a kind of physical exercise like gymnastics in a sense. It promotes physical strength, concentration and skillfulness of young people.

To do it one has to cut and collect wooden tree with 15 to 20 meter length which is narrow at the other end. This wood shall be dugged on a slopped land. This is tied with a raidang on the top of narrow and pointed wooden and tied to earth by making hook on earth and it will look hypotenous figure.

The man will catch hold of the tied raidang and make somersault on it. Lot of physical energy is needed to do it several times. The person who reaches its top is declared as champion. At the top of its narrow wood is also tied with hornbill beak and hair like red coloured is decorated in case of doing it for prevention of diseases and epidemics. Now a days it is rarely done unless there is chicken examination.

3. RISS HEKA HINAM: This is similar to Tug of War. One kind of rope is found in the jungle

Which is known as Riss. This is done during Mopin Festival sportingly to show the strength of different categories of age groups in the Society. Inter Village competition is also done to know the energy and team spirits of the village community. This game is participated by men and women of the community.

4. DADILEKO: This is done with bamboo sticks supported by it on both the legs having branch on it. This competition is conducted during community festival. 100 meter race is done to know the speed and balancing capacity of the individual. Football like play can also be held in this system of game as a mutter of improvement and modernization.

5. DASI HINAM: This is done during marriage ceremony by individual. In this game a bamboo with a length of 5 feet is embraced

by the man on his front chest while remaining his, back on the ground and raise up one to two feet to sky direction for several times. It measures ones energy and strength and patience.

6. HIGA APKA HINAM: The village communities a man shoots at a tree from the distance



of 100 or 200 meters by bow and arrows to prove his skill and accuracy. With this practice one can skillfully shoot at the bird or

animals accurately without missing the target. While doing this they predict and test that whether one will be able to succeed one's mission in any matter. Thereby if he shoots the targeted tree, it will instill confidence and ones plan and mission will be successful one.

Another aspects of HIGA GANAM is that if the arrow hits the targeted tree that means he is killing his impending misfortunes and sorrows.

7. RASEN BIKA HINAM: This is the hanging of ones body on a rope tied on to two posts or trees for at least 20 meter distance moving from one end to another end. This proves ones energy and strength. This was useful during olden days for crossing rivers and rocky gorges by way of same method by the ancestors of Galo people as told to us by legends.



Traditional Games of Kaman Mishmi Tribe

- Mr. Sodyong Kri

Profile of Kaman Mishmi Tribe

The Kaman Mishmi is largely settled in Lohit & Anjaw district. Hawaii and Tezu is the headquarters respectively. Chaglagam, Goiliang, Manchal, Hayuliang, Hawaii, Walong and Kibitho are the administrative centers of Anjaw District and Tezu, Sunpura and Wakro are the administrative centres of Lohit District. They are popularly known as Miju (Kaman) Mishmi by the outsiders. The Kaman Mishmi language belongs to the Tibeto-Burman branch of the main Sino-Tibetan family. It is bounded on the North by China, on the East by Myanmar, on the West Dibang Valley and on the South by Assam & Changlang District. It lies approximately between the Latitudes 28° 01' North and 28° 45' N and the Longitude 97° 24' East and 97° 57' E. The Latitude of 28.01744 N crosses the District at its broadest part and the longitude of 97.40238 East runs through its longest part. The climate of the district is largely influenced by the nature of its terrains. There are high hills and snow capped mountains, deep ravines and wide valleys intersected by innumerable streams and rivers. The elevation ranges from 2,000 to 4,000 m. with mountain ridges and packs rising to 4,500 to 5,000 meter above sea level at many places. As a result the climate is

cool and highly humid in the lower of elevation and in the valleys, the intensely cool in the higher elevations.

Background

Traditional games and sports can form the backbone of a community which are the part of intangible heritage and a symbol of the cultural diversity of our societies. They are also an efficient means to convey values of solidarity, diversity, inclusiveness and culture which form an integral part of national and development strategies. Moreover, they reflect on different cultural expressions, and create a bridge between cultures for a better mutual comprehension. Most of the traditional games and sports, expressions of indigenous cultures and ways of life contributing to the common identity of humanity, have already disappeared and those that are surviving are threatened of imminent disappearance and extinction under the combined effect of globalization and harmonization of the rich diversity of world sport heritage. Among many communities under schedule tribes in Arunachal Pradesh, India like Adi, Galo, Nishi, etc; Kaman Mishmi Community is one of them, live in Mishmi Hills - a tiny Himalayan hamlet is situated in Lohit & Anjaw Districts of Arunachal Pradesh, India. They also have

some distinctive features like others. Between the third and the fifth decades of nineteenth century they had to pass through a critical time, besides this with the death of their elderly people, their cultural heritage and traditional games and sports also have disappeared almost. But still now some traditional games and sports of their own are prevalent, namely- "LENG LENG", "PATCHAA TAMBREY", "PEE PEE TAAUIE", etc. But these traditional games of Kaman Mishmi Community are less practiced by them, presently and these are almost disappeared. Dancing and sports form a vital element in the zest and joy of living of the tribals. For them sports form part of rituals, during festivals along with colourful dances which are a source of recreation for the tribal people.

Now, we endeavour to describe the main featured of the game mentioned about.

I. "LENG LENG"

This is one of the simple games but requires great strength to play. There are simple rules and regulations be followed while playing the game. This game is played since time immemorial by Kaman Mishmi Community in and outside the house in the form of competition. But as of today, it has become



tradition, which is played in almost all the occasion in the community. Many a time the game is being demonstrated by the youths and elders at state level traditional events e.g. Arunachal Festival, Arunachal panorama, etc.

A. Procedures for Playing the Game

Track will be 100 x 100 mtr.

There will be a demarcated line at each end.

A couple is required for competition; one is carrier and next is laden.

Minimum two to three couple of team is required to play the game. Maximum is as many couple as possible.

One person in a couple will carry the spouse at his/her back in slanting opposite direction and hold tightly at laden's abdomen area from set to go and throughout the track at one end and the same shall be done by his/her couple for getting back to the set target.

Now, all the couple is set to go for race and the race begins.

While racing, laden will clap and yell "LENG LENG LENG LENG....." throughout and fill the end of the race.

B. Rules and Regulations

As soon as the racers reach the other end, the former will replace the later and again start to race up to set target.

Cheating is strictly prohibited and the cheater shall be deemed disqualified.

While racing, any couple fail to reach the set target, that couple is disqualified.

Only first three winners (1st, 2nd & 3rd) will be felicitated with prizes. A consolation prize to the rest of participants may be given as per convenience.

II. "PEE PEE"

Meaning of PEE PEE: - PEE PEE is a form of a simple game of a number of small sliced groups of stick played during the mourn night of dead person called LONGSHEIT to stay tuned all night together. Specifically, this game is played during LONGSHEIT (It is fixed on 4th & 5th day of deceased person for female and male respectively. It is believed that the day is very special for dead person. During that night all his/her near and dear come together to mourn the dead by offering a firewood near his/her memorial hut). The game is having no separate emotions with deceased person rather played to stay whole night together.

In order to play this game a minimum two persons are required and maximum is extendable upto four to five players turn by turn and it is one of the longest time consuming game. In fact it is a mind game; it requires remembering the moves in mind. This is one of the

oldest traditional games played by Kaman Mishmi tribes of Arunachal Pradesh. But, unfortunately, it is not known to almost 99% including elderly persons too. Hence, to unearth the extinct truth about the game the researcher has to take a comparative interview with three elderly persons viz., Shri. Meha Kri 75 years old from Siet village, Anjaw District; Smti. B. Appa, 65 years old from Kanjang village, Wakro, Lohit District and Shri. S. Kri 70 years old from Danglat Village, Tezu, Lohit District. Subsequently, it has been analysed as here under:-

1. Procedure is very simple

A total of 45 small sliced sticks of bamboo are to be placed on the floor. Twenty-two sticks each at each side, beginning with a group of four sticks, followed by five sticks in a group, next, six and finally seven sticks in a group and reach centre stick called mother of all the stick and vice versa.

The centre stick is called PEE PEE NAU (means Mother of all the sticks) which is not to be touched unless it is last move.

The main player will call to pick up and leave the sticks without watching at the dice, just faced towards the opposite direction until and unless he fails to remember the move it will continue upto the end of final call or alias move.

There will be a caller to the main player that is to say; he/she will ask/call which stick to pick up right now and how many sticks to be left out for next call.

Once a player fails to

remember the move he/she has to quit the game and be replaced by next participant and continues one after another till the game is over.

There is no age bar for participants, any group and age of people irrespective of male and female can play together the game.

As long as the main player sticks to the play, sticks lessen automatically and finally only one stick remains which is called PEE PEE NAU or alias PP's Mother. If he/she is able to get at that position and remembers that as mother and response to the caller to pick up that stick he/she is declared as winner. Because the game comes to an end with PP NAU and can be proceed to next round.

2. Rules & Regulations:-

Main player is not allowed to watch at the set dice otherwise disqualified from competition.

If he/she fails to remember the move being called by the caller, he/she is terminated for that round.

Main player is given an ample of time to remember the last move and next move.

Now, let's begin the game.

Pee Pee Takhili Kaang Changradum Beshee Mo Kaleein Tuun Meein.

Waangung Lei Pee Pee Nau Kamo Saam Mang Waan Wee Keep He Taakrar; Waara Kaaraa Kayan Kuwaie Hai Raa Lung Kambreen Haa Sawrooh Taakrar Saam Mang.

Paangwai Waan Thung Kambrun Karaa Leekh, Waan

Maar Hee Suuh Thung Kaleen, Kataam Karaa Chaan Thung Neein Takraar.

Kuwaie Haielaam Nai Waan Soudaa Kraar Neek Saam Mang.

“In Kaman Mishmi Dialogue”

Kaakhilee – A
Kaaue – B.

Nya Nya Pang Waie

A – Kasaam Thai Thaa Kamo Lailoo

B - Un Looh?

A – Kambrun Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kaleen Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kataam Thia Thaa Kamo Lailoo

B – Un Looh?

A – Pee Pee Nau Aiduh

B – Un Looh?

A – Kataam Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kaleen Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kambrun Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kasaam Thia Thaa Kamo Lailoo

Kayeen Laa Leekh

A – Kayeen Thia Thaa Kamo Lailoo

B - Un Looh?

A – Kasaam Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kambrun Thai Thaa Kamo Lailoo

B – Un Looh?

A – Kaleen Thia Thaa Kamo Lailoo

B – Un Looh?

A – Pee Pee Nau Aiduh

B – Un Looh?

A – Kaleen Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kambrun Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kasaam Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kayeen Thia Thaa Kamo Lailoo

Kasaam Laah Leeikh

A – Kamo Thai Thaa Kamo Lailoo

B - Un Looh?

A – Kayeen Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kasaam Thai Thaa Kamo Lailoo

B – Un Looh?

A – Kambrun Thia Thaa Kamo Lailoo

B – Un Looh?

A – Pee Pee Nau Aiduh

B – Un Looh?

A – Kambrun Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kasaam Thia Thaa Kamo Lailoo

B – Un Looh?

A – Kayeen Thia Thaa Kamo Lailoo

B – Un Looh?

A –Kamo Thia Thaa Kamo
Lailoo
Kambrun Laah Leeikh
A – Lailoo
B - Un Looh?
A –Kamo Thia Thaa Kamo
Lailoo
B – Un Looh?
A –Kayeen Thai Thaa Kamo
Lailoo
B – Un Looh?
A –Kasaam Thia Thaa Kamo
Lailoo
B – Un Looh?
A – Pee Pee Nau Aiduh
B – Un Looh?
A –Kasaam Thia Thaa Kamo
Lailoo
B – Un Looh?
A –Kayeen Thia Thaa Kamo
Lailoo
B – Un Looh?
A –Kamo Thia Thaa Kamo
Lailoo
B – Un Looh?
A – Lailoo
Buie Kaleen Leeikh
B – Un Looh?
A –Lailoo
B – Un Looh?
A –Kamo Thai Thaa Kamo
Lailoo
B – Un Looh?
A –Kayeen Thia Thaa Kamo
Lailoo
B – Un Looh?
A – Pee Pee Nau Aiduh
B – Un Looh?
A –Kayeen Thia Thaa Kamo
Lailoo
B – Un Looh?
A –Kamo Thia Thaa Kamo

Lailoo
B – Un Looh?
A –Lailoo
Kataam Laah Leeikh
B – Un Looh?
A – Lailoo
B – Un Looh?
A –Kamo Thia Thaa Kamo
Lailoo
B – Un Looh?
A – Pee Pee Nau Aiduh
B – Un Looh?
A –Kamo Thia Thaa Kamo
Lailoo
B – Un Looh?
A – Lailoo
Neein Laah Leeikh
B – Un Looh?
A – Lailoo
B – Un Looh?
A – Pee Pee Nau Aiduh
B – Un Looh?
A – Lailoo
Buie Grun Leeikh
B – Un Looh?
A – Lailoo
Game Over

(Translated In to English)

**Main Player – A
Caller/Stick Picker – B.**

First Time Call
A – Take One Leave Three
Stick
B – This One?
A –Take One Leave Four Stick
B – This One?
A –Take One Leave Five Stick
B – This One?
A –Take One Leave Six Stick

B – This One?
A – Pee Pee Mother Don't
Tease.
B – This One?
A –Take One Leave Six Stick
B – This One?
A –Take One Leave Five Stick
B – This One?
A –Take One Leave Four Stick
B – This One?
A –Take One Leave Three
Stick
Second Time Call
A – Take One Leave Two Stick
B – This One?
A –Take One Leave Three
Stick
B – This One?
A –Take One Leave Four Stick
B – This One?
A –Take One Leave Five Stick
B – This One?
A – Pee Pee Mother Don't
Tease.
B – This One?
A –Take One Leave Five Stick
B – This One?
A –Take One Leave Four Stick
B – This One?
A –Take One Leave Three
Stick
B – This One?
A –Take One Leave Two Stick
Third Time Call
A – Take One Leave One Stick
B – This One?
A –Take One Leave Two Stick
B – This One?
A –Take One Leave Three
Stick
B – This One?
A –Take One Leave Four Stick

B – This One?
 A – Pee Pee Mother Don't Tease.
 B – This One?
 A–Take One Leave Four Stick
 B – This One?
 A –Take One Leave Three Stick
 B – This One?
 A–Take One Leave Two Stick
 B – This One?
 A–Take One Leave One Stick
 Fourth Time Call
 A– Take It
 B – This One?
 A–Take One Leave One Stick
 B – This One?
 A–Take One Leave Two Stick
 B – This One?
 A –Take One Leave Three Stick
 B – This One?
 A – Pee Pee Mother Don't Tease.
 B – This One?
 A –Take One Leave Three

Stick
 B – This One?
 A–Take One Leave Two Stick
 B – This One?
 A–Take One Leave One Stick
 B – This One?
 A–Take It
 Fifth Time Call
 B – This One?
 A–Take It
 B – This One?
 A–Take One Leave One Stick
 B – This One?
 A–Take One Leave Two Stick
 B – This One?
 A – Pee Pee Mother Don't Tease.
 B – This One?
 A–Take One Leave Two Stick
 B – This One?
 A–Take One Leave One Stick
 B – This One?
 A–Take It
 Sixth Time Call

B – This One?
 A–Take It
 B – This One?
 A–Take One Leave One Stick
 B – This One?
 A – Pee Pee Mother Don't Tease.
 B – This One?
 A–Take One Leave One Stick
 B – This One?
 A–Take It
 Seventh Time Call
 B – This One?
 A–Take It
 B – This One?
 A – Pee Pee Mother Don't Tease.
 B – This One?
 A–Take It
 Eight Time Call
 B – This One?
 A–Take It
 Game Over



A Glimpse of Traditional Sports of the North-East State

- Sri Yorri Doni

The true spirit of a sportman can be adjudged from every nuance of his/her behaviour, Mindset and sense of fair play a competitor who in the take of Tense engrossing battle can maintain his/her calm and display a sense of magnanimity is one who shine like a Jewel among all others for his/her Magnificent disposition no doubt aim at needling and irritating the opponent.

Game and Sports aim at free fair Competition to uphold the ultimate spirit of sports. When it is played for Name, Fame and Money there has been considerable decline in sport man spirit. Sport man is a human being his/her Endeavour is simply to exploit his/her talent rather misuse it in an arrogant and negative way. Sport man spirit is the outcome of mutual appreciation for each other's Talent which leads to nurture a sense of brotherhood beyond Culture, Social and Political barriers.

The people of North-East has had sport spirit activities. One who was talent and excellence in sports was regarded as a big man and considered as of society. We have different forms of sports physical as well as mental such as -

1. Tapu and aaaaguga Tapka hinam: It is a musical instrument made of bamboo with string generally played in evening pinch

the heart and mind of a man to create peace.

2. Boboo: Made of wood and rope played by single or 2(two)/ 4(four) persons either of side.

3. Illi Killi and Kutir Kili (Stone and Stick Play): Generally played by the girls in groups.

4. Deba Ruka hinam: Played in slopping and down area by both the boys and girls.

5. Orok Kopka hinam: Dao competition in Raw Stick and Steam of Banana.

6. Bega: Gaka hinam: Monkey play on straight Stick/Bamboo/ Rope hung to find out the courage and ability of a person.

7. Jida-Nyarka hinam: (Stick pushing)

8. Dako-Koka hinam: Stick play to cross the certain marking area/ space.

9. Rogo: High Jump.

10. Kachi-Kalo kaji jika hinam: Hide and seek.

11. Osso Puka hinam: (tag of war)

12. Pukbor Tuka hinam: Made of leave with cane in round shape like a ball.

13. Jine Jenka hinam: (Tree Climbing)

14. Upuk apka hinam: (Archery Competition)

15. Litu Paka hinam: (Cook Fight)

16. Issi Kokka Hinam: Process of thumping fighting through water.

17. Issi Jaka hinam: Swimming Competition

18. Tapi-pilu chika hinam: (Jumping Throw)

19. Illi nikka hinam: (Short Put)

20. Koda Roka hinam: (long Jump)

21. Sobo Nikka hinam: (Methun fighting)

22. Jukka hinam: (Running Competition)

23. Kubu kaji jika hinam: (Rate's Hiding)

24. Payam Yamka hinam: (Bushes play)

These Traditional sport activities are played by the people of North-East states which do not involve Money and expenditure rather uphold the old age Culture, Self-Control, Self-Reliance, Confidence, Coolness, Calmness, Modesty, Humility and sympathy. But with advent of modernization, most of the sport items are at the point of oblivion. Today, we would like to appeal one and all to restore the old but gold games and sports handed over to us by our ancestors, and give them a new look, acceptable to modern world. To like an example, what game was once played in our Manipur, has become the world famous cricket now. We suggest school authorities of the state to preserve and promote traditional games and sports of a certain region meaningful and useful.

Traditional games of Nocte of North-East Bharat



- Wangsan Aboh

In our Nocte society there are four major games. They are WUH-PHOKMIN (cock fight), TANGBOM-LOAM (line tracking block), WAAHKAP-TUAK, (bamboo dance) and WAAH-DAKHOAM (bamboo climbing). Among of these four major games, WAAH-DAKHOAM (bamboo climbing walk) is the main Traditional games of Nocte in Tirap District Arunachal Pradesh.

The WAAH-DAKHOAM (bamboo climbing walker) is made from small bamboo stem for fighting karat.

The WAAH-DAKHOAM game is organized by village youth. The game competition was played different types and it is organized to playing open to all for the youths both boys and girls eligible. Youths players are selected special teams to playing

WAAH-DAKHOAM games and divided into two teams to fight karat against each other team. A referee was selected to judge and supervised of WAAH-DAKHOAM completion. The referee blow the whistle and called all the WAAH-DAKHOAM

youth players to the ground to get ready for competition. Each team required maximum ten players to fight karat against each team. The referee blow the whistle and called them to come the ground and get ready to fight karat each other team. The referee blow the whistle and all the players are climb upon (WAAH-DAKHOAM) and started fighting karat each other. When the youth players are fighting karat, referee was walking around them and if he found the players fall down from WAAH-DAKHOAM (bamboo



climbing walker) then he blow the whistle and asked the player to come out from the ground. The player onces who fall down from WAAH-DAKHOAM (bamboo climbing walker) he could not played twice again. Out of Two teams, if all the players fall down

of a team from WAAH-DAKHOAM, then they will be looser and the players of another teams remained one or more players by stand and hadn't fall down from WAAH-DAKHOAM (bamboo climbing walker), they will be winner team. The referee will take final decision of the competition.

After completion of WAAH-DAKHOAM (bamboo climbing walk) playing karat the youth players are ready to participated another games competition. The youth boys and girls can

participate in the competition though who are expert. Boys and girls are separate in two groups. This competition was to cross the muddy ground. The referee blow the whistle and called the layers to come on the ground and stand in que with it's own WAAH-

DAKHOAM (bamboo climbing walker) for competition. The referee once again blow the whistle and asked the players to be ready to climbing up the hill and walking on rough rocky road about 1km distance. Every participants are getting ready for

competition and stand in a queue to crossing the muddy ground with its own WAAH-DAKHOAM (bamboo climbing walker). In this game competition, one of the players lead first to crossing the muddy and all the players will follow the first leading player. The referee blows the whistle and all the players climb upon WAAH-DAKHOAM (bamboo climbing walker) and get ready. After that the referee shows them a green flag and all the players started walking on ground. If the players fall down from WAA-DAKHOAM during crossing muddy, he will be out from competition. The players though who can cross the muddy ground acrossed and come out on the ground, he will be winner. The referee will select 1st, 2nd and 3rd prizes.

After completion of crossing

muddy the players are getting for another games competition, to climb up the hill and walking on rough rocky road. The referee called the participants on the spot and all the players are come to the spot and get ready to climbing up the hill and walking on the rough rocky road and make in a long queue. The referee blows the whistle and allowed the to go and all the players started go forward and climbing up the hill and walking on rough rocky road. If the players fall down from WAA-DAKHOAM (by bamboo climbing walker), the players would not get any chance to play the players will be out from competition. The players, who can climb up the hill and crossing the rough rocky road and come back on the spot without fall down not tired the referee will

selected the players, 1st, 2nd and 3rd position. When all the games competitions are completed, running race competition will run with WAA-DAKHOAM (bamboo climbing walker) about 100mtrs. distance and the players though who reached in time, they will select 1st, 2nd and 3rd prizes. Lastly consolation prizes are given to the top ten players and a special prizes is given to the top player of all the event track competition.

After all games competition are completed, prizes will be distributed by the village chief (LUWANG), Gaon burah (GB) and Anchal Samiti Member (ASM). The Traditional games competition was generally organized in the month of October and November every year. These games are very interesting and excited one.



Traditional Games and Sports of Nyishi

The Nyasang tribe of Arunachal Pradesh believed themselves as the decedents of lord Abu-Tanyi (Tain, Tani). The Nyasang believed Abu-Tanyi as the first men of world and father of all human being. They believed that the Lord Abu-Tanyi sent his NiayinDungrang (Bamboo glass filled with sperm) through Zarjo Tash (one kind spiritual of Insect). Zarjo Tash poured the NiayinDungrang over the head of GwriangYaish (JwtAne/Ane Donyi) and the niayin (sperm) flow into the diirwmamb(womb) of Gwriangyaish (sun). So gwriangYaish, surprisingly become pregnant and gave birth to a son called Nya-Tanyi (human Tanyi). When a baby was born, many deities enquiry about his father but no result. So just to enjoy the beauty of gwriangYaish, they started claiming as father of that baby. Some of these are Poyuf (Satan), Jagboo (Deity of hatred), Ramboo (deity of bad soul) etc. They asked GwriangYaish to clarify his father but she could not tell the father. Then they voluntarily keep Games & sports competition among themselves to declare out the real father of baby. In the competition thin and lean, Abu

Tanyi won but they were not convinced through this. Later on GwriangYaish said that you all should sit together in a queue and the baby will be set free to crawl towards his original father. At last baby crawl toward Poyuf, Jagboo, Rambo etc and finally sit down in the holly feet of Lord Abu Tanyi with laughing and mewling. In this method, GwriangYaish declared to accept Abu Tanyi as her original holly husband and the holy father of the baby. This is how the various Games & sports come into existence on world. The baby was recognized as Nya-Tanyi, the father of great Nyasang. So title Nyasang is combination of two words that is NYA and SHANG. NYA means Human being and SHANG means grow or live. As a whole, it can be define as the growing or living generation of human being according to ancient myth.

However, today the tribe NYASHANG has been constitutionally recognized as NYISHI tribe. The Nyishi are one of major tribe and they have many games and sports since immemorial. All kind of games and sports of Nyishi's has its own importance. Some of these are

viz;

1. sosing (long jump),
2. Langpa (Shot put),
3. Ososinam (tug of war),
4. Salaqganam, 5. Kiowghiwnam,
6. Lutungdirun (cockfight),
7. Upukabnam (arrow shot), 8. nangkiochisonam, 9. Gibanghumnam (wrestling), 10. boboo, 11. Laqpotarnam (Arm wrestling), 12. kochangdariak, 13. laduterya (another kind of arm wrestling), 14. lagrimingsunam (sword cut), 15. prokkikok, 16. pokung-poko (beam balance), 17. langtung-tungranam (Stone rolling), 18. langpahpesnameslo (stone hide in river) and 19. Pugrinam (Long jump without run). 20. Alangtas. 21. Sangkiojabnam. 22. Jariqmingsnam (Running). 23. Toss mingsnam (hid and seek). 24. PutangAbmingsunam (arrow war). 25. KupoChoriqmingsnam (Scatting through Banana steem). 26. Jamrimingsnam (high jump through stick), 27. Sangnegiriqmingsnam (tree climb), 28. Kokarpugrimingsnam (long jump backward) 29. Dumponagmingsunam (head fight), 32. Chiyamingsunam (force in a group by shoulder). 33. Nangkiochigriqnam.



Anthropological Observation on Traditional Games and Pastimes Among Longchang Tangsas of Arunachal Pradesh

- Wangrao Taidong

Introduction

At the very outset to attempt this topic i.e. "Traditional Games and Pastimes" which may give immense pleasure to those children and people who have been living in childhood and have been also past through childhood respectively. It gives them a chance to go back to the past life which never be back to reality except to reflect in one's memories only. However, by reading this writing at least it gives them smile and ecstasy on their faces by reflecting each episode of their childhood days. Presently, who are in the age between six to twelve years may also miss all these games and leisure activities because nowadays the school going children who usually live outside their respective villages are very far away from this kind of traditional games and sports. Psychologically, it is said that the children of this age have plethora of energy which have to be spent in these kinds' of plays and acts else they were not happy in themselves. Happiness in oneself is utmost significant for healthy physical and mental growth.

Traditionally, there are many games and sports practiced by various Tribal Communities or Tribes of India in general and Arunachal Pradesh in particular. They practice it as either a

traditional way of entertainments or to exhibits their bravery among themselves. In fact, according to them (natives) in earlier days muscle power was the primarily determinants of one's over power towards other individuals and for funs. Hence, Sarma, S.¹ has rightly pointed, "The sports and pastimes are integral parts of a vibrant social life". Here again games play a tremendous role, for many of them teache the player to adjust socially, for in playing he must learn to give and take. He is given an opportunity to follow and to lead, to be in the limelight, then to step back and let the others be in the limelight too. This happens in the games of skill so popular in Tirap Frontier Division.²

In Arunachal Pradesh, different traditional games and sports commonly practice are Wrestling (*Gublaka Sha*) in Subansiri, *Roga* and *Lamin* in Lohit, *Garrang Wag Pom*, *Bhai Jakpo*, *Barjakpan* and *Cham-Cham-Po-Ana* in Kameng, Snake Game (*Tabu*) by Idus, *Harram Peya* in Subansiri, etc., Skipping (*Kambu*) by the Mishmis, *Sitakhingri* or *Champu* by the Bhutias and *Sithang Rai Disulou* by the Mijis), Mimic Warfare in Siang belt, Tirap district, etc., Tug-of-war (*Morshing-Jampa-Jampa*) in Kameng area, *Sutakgiephy* by the Bhutias, *Sinthang Rory* by the

Mijis, etc., High Jump, Long Jump, Bambo Dance (Tirap), etc. Nevertheless, the utmost distressing is that still no works has been done among the Longchangs in this connection. Of course, Marion Pugh (1958/1991) had highlighted few rudimentary games of the other Tangsa sub-tribes of the then Tirap district in his book entitled, "The Games of NEFA (Arunachal Pradesh)".

In Assam, in relation to traditional games and sports, late Kaliram Medhi (1878-1954) published an article on the traditional games and sports practised in villages of Kamrup, in the monthly magazine *Chetana*. He has given an account of games and sports played by village boys in western Assam. These plays are now almost obsolete, but were very popular in the pre-British days. The early Assamese literature, notably *Katha gurucarita* testifies to the prevalence of these games in medieval Assam. Medhi has given account of the following games and sports. They are (1) *haphal* (2) *dhop*, (3) *dagakhadi* (4) *ghila* (5) *phatkalai* (6) *bhanta* or *bhata* (7) *haugudu* (8) *salikajota* (9) *khad* or *khot* (10) *kakalbandha khot* (11) *tola-toii* (12) *kumarar chak* (13) *chika phand* (14) *tat sal* (15) *gamocha cherowa* (16) *chilani* (17) *nal jijiri* (18) *ghora chak* (19) *tola-para*

(20) *satora*.³ Thus, by and large, to study sport is not merely to discuss performance, technique, or records journalistically but to look at some of the implicit assumptions held by the general population about sport. If one of the primary objectives of a person's existence is to understand and control the forces that influence his or her life, then the study of sport is warranted (Chu, 1982: 5).

Study Area

Changlang is one of the major districts of Arunachal Pradesh and situated in the eastern most part of Arunachal and India as a whole. District headquarters of Changlang is Changlang itself. It is bounded by Lohit district in the north, Myanmar in the east and south-east, Assam in the west and Tirap district in the south-west. The Changlang district covers total geographical area of 4,622 sq. km. with 147,951 persons (2011 census) among which 77,289 are males and 70,6662 are females. In general, it is inhabited by the tribes of *Tangsas*, *Singphos*, *Tutsas* and *Lisus* or *Yobins*. It consists of 13 circles, namely, Changlang (headquarter), Miao, Nampong, Jairampur, Bordumsa, Namtok, Khimiyang, Kharsang, Yatdam, Diyun, Manmao, Rima-Putok and Vijoynagar with distinct altitudinal variations. The Longchangs⁴, on whom the present study is focused mainly inhabit in the four major circles of the Changlang district which are drained through three major rivers i.e. Noa-Dihing, Tirap and Namchik. They presently inhabit in 17 (Seventeen) villages of Changlang District of Arunachal

Pradesh. Among which this study covered six Longchang villages i.e. Rangkatu, New Changlang, Jungmeisung, New Namtok, New Yumchum and Taipong.

The universe of the study is centring on *Longchangs* rather than *Tangsas* in general. This is aptly clarified by Bhagabati (2004: 179-180) by saying, *Tangsa* over the years do not in any manner represent one traditional societal or structural unit. The traditional social situation in the hills was never one which offered any scope for the *Tangsa* to act as a sort of corporate functional unit. The smaller units or the so called sub-tribes were on the other hand, meaningful social universe, each possessing most of the characteristics of the tribe, such as, cultural and linguistic homogeneity, territorial contiguity, common pattern of social organization though not organized as single political units under any sort of centralized leadership or chiefs, as he added (ibid). Out of 26 (Twenty six) constellations of allied tribes *Longchang*, *Muklom*, *Tikhak*, *Jugli*, *Mossang*, *Kimsing*, *Yongkuk*, *Ronraang*, *Mungrey*, *Laangching*, *Ponthai*, *Hawoi*, *Havi*, *Longphi*, *Longreá*, *Sakeng*, *Sangwal*, *Thamphang*, *Ngaimung*, etc. are the prime units which constitute larger *Tangsa* (Hill people) identity. Among the prime units Longchang is one of the largest sub-tribes which have been taken as a universe of the present study.

MANGJA KHUNGTHEI-THEI

This game is generally played by the children of the Longchang

community. Name of the game; *Mangja Khungthei-thei* itself is scary one. The game is simply assumed to be in between the human and ghost or enemy, who usually make scared and kidnap or capture the benevolent spirit of human being which further resulted into the sickness. In this game one need energetic and clever mind. At first they have to demarcate certain boundaries to how much extent they are supposed to run. Thereafter, among the groups of children, one person is selected as *Mangja* (ghost) and others will run or try to escape from the selected person's touch. After selection is over they stand in a circular form by keeping selected child in the centre and they cry simultaneously the words, "*Mangja Khungthei-thei MangwYie Khungthei-thei Jahah LY*"⁵ and suddenly run away from that circle or away from the touch of a ghost (selected child). Selected child should touch any one of the runner's group in order to make own party. Once he or she managed to touch any one of the runners, a particular child is considered as out from running group and will join and become his/her team members as chaser. Now, they jointly search for next person to make their team members by touch him together at a time. As a team, if they do not touch a person together he/she will not be considered as out or not become their team members. Therefore, in any case they have to touch together or at a time. Thus, the chasing and running process will continue till all runners friends are out or become their team. In this process the runner group try to

stop (by holding any one or two of the chasers group) the chasers from touching together or at a time to any one of them (runners). Once all the runners will out (consider death) and become the chasers then only a particular game is over. Next or new game may continue by selecting other child for the same.

LOI KAJANG

"*Loi Kajang...*, Aeee... it was the Akkarang-Ka (games/plays for fun) we used to play during childhood when we lived in the then *Kengking Nang* (old village on the hill top). In which we imitated the *Loi* (Buffalo) act by tightening ourselves or one after another with the *Samin Rau*⁶ and then try to break or untie the *Samin Rau* which is the main competition among us. Whosoever capable of breaking more ropes in a limited time were declared as strongest or winner".⁷ *Loi Kajang* is one of the popular traditional games and pastimes among the Longchang Tangsa's children. Here, the words, 'Loi' and 'Kajang' mean Buffalo and acting respectively. Besides, in this connection, the children also imitate the *Tangjang Loi-suk*⁸.

ARRASUD

"This is another kind of imitating game of Buffalo played by us during our childhood. In this game, generally the children imitate the Buffalo-fighting. We used to fight just like *Loi Rasud* (fight of Buffaloes) by using our heads and crawling with the help of our hands and legs together like pronograde or quadruped. In the fighting, our heads were

getting so dizzying with full of colliding sound in the heads. Of course, that was our happiest and joyful days which is still remain in the memory" (ibid). In Longchang dialect, Buffalo-fighting is called *Loi Rasud*. Thus, the game *Arrasudh* is named after the Buffalo's fight. The game is played in group wise or one on one also. Here, whosoever party or individual is capable to push the opponent backward by their heads is/are considered as winner.

WEIAKJANG-RI TARTUK

It was generally played by young children between six to nine years. In this game, the children usually enjoy colliding amongst the *Weiakjang-ri*⁹. A hole is made on the centre with the help of iron rod, in that hold a small bamboo stick is inserted perpendicularly in a manner that one side of a stick is little shorter than the another side. Longer side of stick is automatically become a handle from which the *Weiakjang-ri* is used to make spin whereas the shorter side of a stick; facing bottom side is helping in spinning of *Weiakjang-ri*. The colliding or spinning game is played on *Wan* (winnowing fan) or *Khem* (mat). Winnowing fan is considered to be the best colliding field for the *Weiakjang-ri* because it consists of small area where the chances of colliding between the *Weiakjang-ri* are more. In competition, the *Weiakjang-ri*'s are make spins at a time with the help of respective palms. Whose *Weiakjang-ri* is spins for longer time or capable to make other fall by colliding it while spinning is declared as winner. So there are two types

of games can be played in this *Weiakjang-ri Tartuk* game i.e. by colliding (*Attartuk/Tartuk*) and simply spinning (*Attakatt*).

KALO-ONG M\$H RAHAP

Each child possesses one *Kalo-ong*¹⁰ which is considered to be their respective guns. They divide themselves into equal numbers by taking consideration of age and sex. There after, both the parties unanimously and verbally assume the demarcated boundary line up to which area they are liable to run once the game starts. A child who so ever crosses lif that demarcated line or boundary he/she will be either ousted from the team he/she belongs to or his/her team may accept their defeat. Game started with the children shooting at each other by *Kalo-ong* according to the team divided except one strong condition that one should not to shot on the faces. Here, from the either teams any child who start crying due to pain out of shoot, crossing of boundary line in fear of shooting from opponent party, shortage of bullets, etc. will be considered as looser. Thus, the game is generally called as *Kalo-ong MYh Rahap* by the Longchangs, sub-tribe of the Tangsa. This game is simply based on an imitation or mimic of gorilla gun warfare. Origin of the *kalo-ong* among children in the Longchang community is still unknown.

WAKKHUNG M\$H RAJOH

*Wakkhung*¹¹ *MYh Rajoh* is one of the wearing and tearing pastime plays. In this pastime playing small kids also can take part. The children take one or two

deteriorated *Wakkhung* according to their population and find one sloppy place where those wooden vessels can easily slide. They pour little amount of water over that sloppy place in order to make it smooth sliding where they supposed to slide. After that they make a group among themselves consisting of two to three children then enjoy the sliding by ridding on the *Wakkhung* from high to down slope. In this process they must have to keep balance else they could fall from the wooden vessel. No doubt, sometimes they used to fall also but children are after all children they never hesitate from ridding and sliding despite of parents constantly scolding too. So it is very right to call as a play of wearing and tearing game because sometimes they also got negligible injures and torn their shirts and paint also. For which in the evening time when the father-mother return from a day work in the fields, they are ready to digest parent's scolds. In this connection, Likki Taidong¹² told, "despite female gender, I used to play or ride and enjoy with boys in the day time when the boys (friends) came back from their school. By that time I had already stopped going school because I had been asked to look after my elder sister's kids. We used to bring water from far up pipes in order to make more slippery of a sliding place. Interestingly, sometimes we all fell down also from the *Wakkhung* (Wooden vessel) due to over slippery. But we are *Hu-mai Hune Attai* (no realization of it). But now my children do not know about it may be because of staying in the

school hostel (private) or we are not having that kind of big *Wakkhung* or are busy in playing modern kind of games like cricket and others".

PAHJUNG S\$N

*Pahjung SYn*¹³ game is one of the oldest games specially played or demonstrated by the *Sarai* (warriors) of the Longchang Tangsa to show their bravery and physical fitness to over through the enemies. It is the dangerous game or competition ever showed by the then Longchang Tangsa warriors. "It is fact that in earlier time they used to jump the *Pahjung* (Spear) to prove themselves as more brave and courageous than the others to fight the enemies (*Halon Ra, Thoiro-ong Ra, Tut Ra, Rasah-rasi*, etc.¹⁴). But it is said that in the last, one of the warriors was succumbed to playing this game since then our warriors stopped practicing this old traditional game"¹⁵. Thus, this is not the children's game.

ARRACHIM

It is purely a wrestling game played by the children. In this game, one has to pull down his opponent into the ground by using his legs and hands, ride over and subdue (*Attong*) him till the opponent does not surrender, and surrenders means defeated. Sometimes, it turns to a challenging game also when the children challenge each other that one is stronger than other. Therefore, in this situation '*Arrachim*' game is played to decide who is physically stronger than whom. Moreover it is played in group-wise also. Generally it was played among the school

going children of the Longchang Tangsa in particular and the Tangsas as a whole earlier. "Sometimes we used to challenge each other for *Rachim/ Arrachim* (wrestling) during school days on the basis of party or group-wise in the school ground after our classes. There were few wicked students who always call for such *Arrachim*. We put out our *Dahong* (shirts) and *Lik* (books) in the ground itself and started wrestling. Moreover, we also go for *Arrahip* (kicking) sometimes with naked legs¹⁶". At present in some interior Tangsa's villages it is to played. Defeating the others he claims himself as a leader among them. Thus, this game makes the children more vibrant as a leadership quality, smartness, etc., which is very important in one's day to day life.

DAH-HAP RALONG

Here, *Dah-Hap* means shooting of Cross-bow and *Ralong/Arralong* means competition respectively. This kind of Cross-bow is generally used by the Longchang community in particular and Tangsa tribe in general in order to hunt the *Raikhai/Ratla* (Squirrels), *Jat-Wuh* (Wild birds), etc. Cross-bow shooting competition is generally played among the adult people in any occasion. In this game, one target is placed at far distance (approximately 50-70 metres). Thereafter they started to shoot the same target one after another by aiming on it. In this regard, before starting the game they unanimously decided or approved that how much fixed numbers of *Dahsan* (arrows) is

allowed or given to be shot by each person. On that basis only every person is allowed to the target. Whosoever managed to hit the target is declared as a winner among them or participants. Nowadays, *Sanat-Hap Ralong* (Gun-shooting Competition) is also organised in some occasions like *Moh Festival*, *Parong Festival*, *Rangfrah Day*, Christmas Day, etc. This kind of game is also played in other districts and tribes of Arunachal Pradesh during their respective festivals but known by different names such as *Abki* in Siang belt, *Mlathan* in Tawang area, the Bhutias and the Mijis called as *Micharagphu* and *Kabrangbau*, respectively and so on. However, except Tangsas the other tribes use simple bows and arrows instead of cross-bow and arrows in this game.

LONGTHADANG

Cloths or some soft materials made ball of about 2 or 2½ inches in diameter are used in this play. Two groups of children are formed. One group/party will run in course of game within a demarcated boundary and another party will chase those (runners) along with some ball in their hand in order to hit or throw over them and to make the runners out. Whereas the runner party try to rebuild or mounting the small flat pieces of stones (6-7) accordingly which are destroyed by bowling (any one of runner's party) while another party are waiting in circles by leaving stones built small structure in the centre. Once the same stones structure is getting disturbed or destroyed the game

starts, they (chaser party) pick up that particular ball and starts hitting or throwing any one of the runner's party by passing a ball one hand to another hand. But, two strict rules are maintained that the chasers do not run behind the runners having a ball in his/her hand which is likely to throw or target over them and run within the demarcated boundary. When a ball hits to any body of the runner's group or party he/she is considered as dead or out. Either by doing the same the former group must have to make the runner's party all out or runner party could manage to rebuild or mounting all pieces of stones accordingly then only the game will over. The process of rebuild or mounting of stone pieces over one after another is called *Longthadang* in the Longchang dialect. In next (new) game runner group will now become the chaser's group and vice-versa.

LONGTOH

The word, "*Longtoh*" has been derived from the two Longchang dialects i.e. '*long*' and '*toh*' which means 'stone' and 'to play' respectively. Thus, it is a game played by the young children (irrespective of gender) with the help of five numbers of stones. The size of stones may vary from 5 to 8 mms in its radius (approximately). Preferably, round type of stones are better than those of the shapeless or oval type of stones. *Longtoh* is played in a group by sitting together as well as in individual level also to pass the leisure time. This game is played among the children to show who is more capable to play in stone's

games¹⁷. *Longtoh* consists of the following types such as -

i) Asi Chuk Toh: This game is most common and easiest game among all the *Longtoh* games. This game involves the following consecutive steps and each step is played five times to proceed next step or level -

Steps: (a) *Acha-ap:* In initial step, a child holding all five stones in one hand (under palm) and tried to keep the stone in the opposite side/back side of a palm/hand by lifting it in the air and again tried to regain the earlier position by throwing it in the air. In this process if any stone fell from the grip then those stones will be picked up one by one after throwing (up to as much as height that you can easily catch a stone once again before falling to the ground) one stone in the air keeping other stones in hand. The process of picking up of stones from the ground must be finished before fall of a stone thrown in air and if failed to catch the same stone then it will be declared as fault. If he/she succeeds in this step then proceed to next step/level. As it is mentioned above that this same step can be repeated five times to qualify for next step. Thus, the word *Acha-ap* means putting our palm upside down and vice-versa. A whole five steps are called by different names for calculation like *Cha-ap-si*, *Cha-ap-nai*, *Cha-ap-rom*, *Cha-ap-balai* and *Cha-ap-banga*. Thus, this type of calculation (*Awone*¹⁸) is compulsory in each and every step or level of *Longtoh* game.

(b) *Anai Chun:* In second

step, put all five stones in the ground and pick up any one stone among them then throw a stone into the air in order to pick up the remaining four stones in pair wise in two times as the name of this step is concerned i.e. from the two Longchang Tangsa dialects 'Ana' and 'Chun' which means 'two' and 'to pick up'. But in this step also a player is not allowed to fall threw stone and also no stone to be left while lifting it in pairs.

(c) *Arrom Chun*: In third step also again put all stones in the ground and pick up any one stone among them but this time among the remaining stones one stone will be picked up first and three stones in the second and last time. Disqualify or fault rules are same as of the second step.

(d) *Akatti/Romchuk*: The word 'Akatti' means 'deduction' in Longchang Tangsa dialects. In this fourth step, keeping five stones in one hand throw one of them in the air and put those four stones on ground for a while then catch a throw on stone. A process of reduction one stone is called *Asi Katti-si*, *Anai Katti-nai* (two stones reduction), *Arom Katti-rom* (three stones reduction) and *Balai Katti-balai* (four stones reduction). And again throw a stone to pick up those four stones and catch it. After successfully repeated this process five times without the fall the lifted stones, then player deduct one stone from a whole considering that a player is qualified for next stage. Now a player has left only four stones in hand which can also be deducted one after another following the same process

accordingly till the last one stone left in hand and then enter into next step/level.

(e) *Haijam/Ajam*: In this fifth step, take one stone in hand keep other four aside. Throw that single stone in air and touch a ground or floor with the help of fingers while stone is up in the air and then catch the same (stone) from right to left or left to right direction before fall on the ground. This process is performed for five times to complete this step/level. Five times performing *haijam* is known as *haijam-si*, *haijam-nai*, *haijam-rom*, *haijam-balai* and *haijam-banga*.

(f) *Gilling*: In this sixth step or level, with the help of that previous single stone player has to make his/her hand upside down and downside up respectively for five times to finish this last level/ game. Performing of each *gilling* carries respective name such as *gilling-si*, *gilling-nai*, *gilling-rom*, *gilling-balai* and *gilling-banga*.

ii) **Sapha Toh**: *Sapha* is considered as hardest/toughest game among the *Longtoh* games. It also comprises of the following steps –

Steps: (a) *Acha-ap*: In the beginning take 5 stones in single hand, throw it all and tried to hold stones in opposite hand while turning it upside down then again try to regain a hand's position (normal position) by lifting stones in air. In case any stone fell in the floor/ground at the time of throw stones then it can be picked before making hand in normal position.

(b) *Anai Chun*: In second

step, put all five stones in the ground and pick up any one stone among them then throw a picked up stone into the air in order to pick up the remaining four stones in pair wise in two times as the name of this step is concerned i.e. *Anai Chun* which has been already mentioned above/earlier. But in this step also a player do not allowed to fall the stones and also no stone to be left while lifting it in pairs.

(c) *Arrom Chun*: In third step also again put all stones in the ground and pick up any one stone among them but this time among the remaining stones one stone will be picked up first and three stones in the second and last time. The rules for disqualify in this step are the same as of the second step.

(d) *Athalai*: In fourth step, put down all stones and pick up one stone in your hand then put your thumb and ladies fingers in the floor in such a way that it looks like a gate. After that player should make cross the remaining four stones one by one consecutively through that finger gateway before threw stone fall. This process is also completed by playing five times successfully to go in next level.

(e) *Acha-ap/Jakhop MYh Cha-ap*: In fifth step, taking all five stones in both hands then lift in air (certain heights from where player can easily catch) and catch it again all stones. It is repeated for five times to proceed in the next step. This step is very easy to do.

(f) *Jakliak Jaklam MYh Cha-ap*: In the sixth step, all stones are lift in air by both hands

and catch it again with one time by normal hands and another time by opposite hands which is as *Cha-ap-si*. It is performed up to five times to proceed in the next step.

(g) *Ajam/Haijam*: In seventh step, take one stone in hand keep other four aside. Throw that single stone in air and touch the ground or floor with the help of fingers while stone is up in the air and then catch same (stone) from straight direction (of body) directly before fall in the ground. This process is performed for five times to complete this step/level. Name of the calculation steps are same mentioned in fifth step of *Asi Chuk Toh*.

(h) *Gilling*: Method of *gilling* is same as of *Asi Chuk Toh* but here in *Sapha Toh* way and style of playing is different. That is, all the five fingers should join together then a stone is put in that finger joint/point and start *gilling*. Step rules and calculation are same.

iii) **Romchuk Toh/Awon Toh**: In this game throwing or lifting of stones in group. Beside these, all steps are same as discussed in *Asi Chuk Toh*. Like *Acha-ap*, *Anai Chun*, *Arrom Chun*, *Akatti* and *Haijam* or *Ajam*. In this *Romchuk Toh*, *Gilling* is quite different and mixed up of *Asi Chuk Toh* and *Sapha Toh* i.e. throwing of stone is same but catching it from straight or front side directly.

iv) **Ajam Toh**: The word, '*Ajam*' means 'to catch from the air'. In this game, all process of *Acha-ap*, *Anai Chun*, *Arrom Chun*, *Akatti/Romchuk*, *Haijam/*

Ajm and *Gilling* are same except catching of stone threw from the straight or front side directly without wait for stones to fall.

v) **Kala Toh**: In this game all the steps like; *Acha-ap*, *Anai Chun*, *Arrom Chun* and *Romchuk/Akatti* are same in terms of playing. After completion of *Romchuk* step, next step is that a player throwing or lifting all stones once and tried to make rest in opposite side of hand for a while there after again throw them in air and tried to catch them from straight or front side directly without waiting the stones to fall. Now, count the numbers of stones how much he/she had able to catch, that will be count as points. Process of playing this game will be continued till he/she get fault. This way whosoever is capable of getting highest point will be declared as winner.

vi) **Jakpai MYh Toh**: The words, '*Jakpai MYh Toh*' means 'to play with left hand'. Thus, it is clear from the fact that to play any type of '*Longtoh*' game with the help of left hand is called *Jakpai MYh Toh*. The system of left hand game was arise or came into exist because the children or people consider that every person is expert in doing things by habitual hand but those same people can be asked to do the same task by using other opposite hand which is not habit to do works rather it is used as a supporter of actual expert hand then he/she will fail to do. So the children begin to challenge each other to play by using left hand who is expert of right hand and vice-versa. No doubt it may be some exceptional cases that

people able to do work by both left and right hands equally.

vii) **Jakkow MYh Toh**: Playing any type of *Longtoh* game by using only one hand (expert) is called *Jakkow MYh Toh*. Here, the meaning of words, '*Jakkow MYh Toh*' means 'Play by one hand'. The rules and steps are same in this game except not to use both hands.

viii) **Takathumai Toh**: In this game a player is free or opens to play any type of those *Longtoh* games but while performing/playing no other stones can be moved or even touched. If player let the other stones move or even to touch then it is considered as fault. Hence, game is automatically transferred to next player.

WAH-PHAK M\$H KAT¹⁹

In this game a bamboo walker is used to walk or run. Person who run fast or reach first in the competition he/she will be declared as a winner.

Conclusion

As the games and sports play a very vital role in day to day life of human being irrespective of their age and gender. Scientifically also it is recommended for determinants of mental and physical fitness. In earlier period, the great rulers of the world were also fond of enjoying the games and sports during festivals which was especially in relation to exhibitions of battle and war tactics, traditional games and sports, etc. It is obvious from the fact that practicing of games and sports has begun since human civilization and hence become

an integral part of a vibrant social life. However, practicing of traditional games and plays among Arunachalee tribes in general and the Longchang Tangsas of Changlang in particular in a present scenario is a big concern. The study reveals that due to invasion of western education and globalization our traditional games and sports are neglected day by day in various levels. Because in this present day we very often seen playing national and international games by the youths and children, nobody talk about own traditional games. If we ask school going children about their traditional games and pastimes they might hardly know few games except the modern games. Therefore it is very urgent need to study and document such traditional games and sports before these are wiped out from the day to day life or from collective social memory.

Note: Some of the above games are incorporated or description of researcher himself as he also was a participant in these kind games during school days (Boy). Being a local (native), he is having ample memories of it.

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(Footnotes)

1. A Socio-Economic and Cultural History of Medieval Assam (1200 A.D-1800A.D). Arunoday Press, Guwahati-3 (1989), P. 319.

2. P. Marion (1991), Games of North East Frontier Agency (Arunachal Pradesh). Directorate of Research, Government of Arunachal Pradesh.

3. Sarma, *ibid.*, pp. 320-321.

4. The word, "Longchang" is derived from two Longchang words i.e. "Long" and "Chang" which means stone and child respectively. In simple words, it means the son of stone.

5. W. Taidong (2011), p. 14.

6. A kind of wild creeper plant which is used as rope or string to tie up the things, it is also use as medicine for gastritis.

7. Konkam Mamai, 38 years old (Serviceman), Rangkatu village was interviewed on 13th

8. May, 2010 (10.46 pm-11.20 pm).

9. Sacrificing of Buffalo by stabbing with the help of traditional spears is called. Loi - suk, This type of sacrifice is done during, Tangjang, so it is termed as, Tangjang Loi-suk. Tangjang, in simple word it is called as, Loiphak, which is a biggest ritual among the Longchang Tangsas where numbers of Buffalos were sacrifice.

10. It is a kind of wild nut (rounded but flat like a coin) which was also used as food item by the Longchangs once upon a time when there was shortage of food to eat. It contains a hard skin with red colour. This is a nut of creeper plant basically found in the dense forest.

11. It is made up of small bamboo rod which is considered as, Sanat, (gun) by the children. When it shot it sounded like the toy-pistols; usually found in the hands of children during, Pujas. Those sounds are produce due to air pressure inside the bamboo rod or tube which is block by paper-bullets. The wet and small rounded pieces of paper are use as bullets to fire. For bullets, a small round type of wild fruits (hard) are also use which is considered to be more effective and pain able than that of paper-bullets. These kinds of fruit bullets are called Raching-ri, Tongrong-ri, etc.

12. Here, the Longchang word 'Wakkhung' means a wood vessel, where the village people generally used to feed their pigs. It is curved out from wood log or tree-trunk.

13. 35 years old farmer/ housewife of Rangkatu village, interviewed on 23rd February, 2010 (6.30 pm-7.40 pm).

14. A word, "Pahjung SYn" has been derived from the two Longchang dialects 'Pahjung' and 'SYn' which means spear and to jump respectively.

15. They were the enemies of the Longchangs who's considered to be 'the head hunters and food collectors' once upon a time.

16. Wanglot Taidong, 61 years old (male) farmer and village elder of Rangkatu village, interviewed on 31st March, 2005.

17. Lenkam Wapai, 34 years old (male) farmer and GPM (Gram Panchayat Member) of Jungmeisung village, interviewed on 17th August, 2009.

18. An interview was conducted to Simnoi Taidong (42 years old female) of Rangkatu village, Junbi Taidong (28 years old female) of Rangkatu village and Pongrao Taidong (47 years old male) of Rangkatu village on 3rd July, 2015.

19. Here, the word 'Awone' is a Longchang word which means to calculate i.e. Asi (one), Anai (two), Arrom (three), Balai (four), Banga (five), Karok (six), etc.

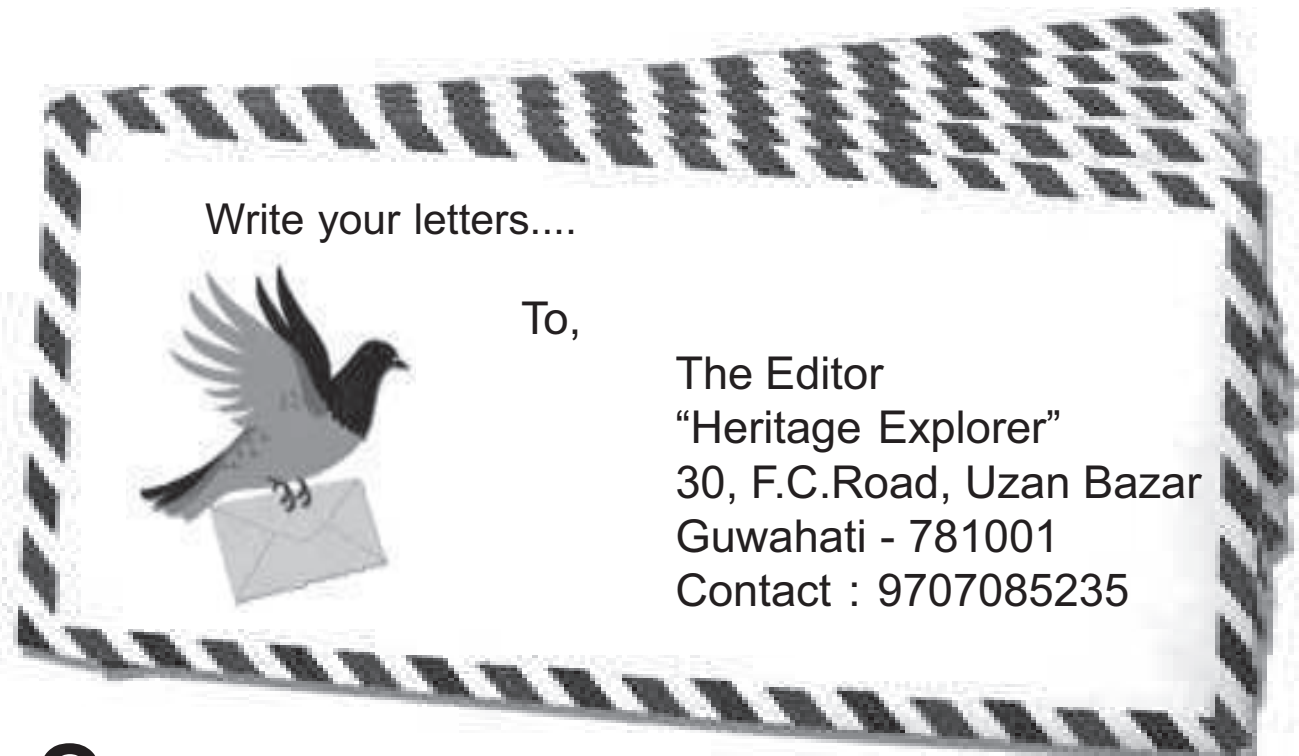
20. An interview to Phongrao Taidong (*Ibid*) on 3rd July, 2015.

Dear Readers,

We would like to have your comments on the articles published in the Special Issue of Heritage Explorer with the title, 'Traditional Games of Northeast Bharat'. We hope it will be hopeful for other readers too in developing new ideas and better insight.

Also we would like to have comments from Esteemed Readers on articles being publishing in our Regular Issues also. It is to share ideas with all others and to give a direction to this publication.

**With Regards
Amarendra Brahma
Editor**



Or E-mail to : ourheritage123@gmail.com

FOLK SPORTS OF TRIPURI PEOPLE

- Dr Atul Devburman

The common name for the games and sports is Thwngmung in Tripuri language. The Tripuri children and youths used to play different indigenous folk games and sports. But now a days these games are almost forgotten because of advent of modern games, video games, computer games and many more modern gadgets. Tripuri Children and youths of present time are no more interested with these traditional games and sports, which their ancestors once used to enjoy. The traditional sports of the Tripuris are common among all other Kokborok speaking tribes of Tripura. In spite of intrusion of modern games some of the traditional games and sports are still played and enjoyed by Tripuri children in rural area of the state. Some of traditional games and spots of the Tripuri community are described here briefly.

1) Mufuk Sagwnang:

Mufuk is a big monitor lizard, it literally means monitor lizard with its offspring. This game is



played to test the strength of a young man. A child clings to the chest of a young man whose waist is tied with one end of a rope. Another man, holding the other end of the rope firmly stands at his back. As the game begins, the man with the child on his chest forces to move forward while the player who stands at the back tries to draw back of his opponent by pulling the rope. The one who succeeds in his efforts wins the game.

2) Wabai Fan Solaio:

This is a type of pole wrestling played by two individuals, or two



teams of 2-4 individuals with equal number of players on either side. A bamboo of about 8-12 feet is used in this game. The players stand at a specific distance from the pole facing each other. A mark is put on the ground in the middle of them. The two ends of the bamboo are then placed under their right armpit and each grasps it firmly by both the hands. Now both team of the players try to cross over the marking by pushing forward each other. Who so ever could reach the

middle mark of ground wins the game.

3) Musta Seglaio:

This game is played between two individuals to test their strength of grasping power. A piece of bamboo of about 8-10 inches is used in this game. Both the players sit down on the ground facing each other at about 2-3 feet apart. One player grasps the bamboo piece firmly placing one end of it on the ground. The other player grasp just above the hands of first player. Now the second player tries to pullout the bamboo by rotating it from the clutch of the other player. The other contender presses it down to keep the status quo. The one who succeeds in his efforts wins the game.

4) Wasogo:

A long bamboo is placed on the ground horizontally. Apart from the bamboo seven pieces of bamboo slits are taken. A person takes up the bamboo slits in his hand and jumps around the bamboo and drop the slits after a jump, Likewise, he has to pick up the slits going on jumping around the bamboo in a single breath.

5) Longoi Chokmani:

The swinging game is played by Tripuri children. Two long ropes are hung from a strong branch of a tree and a short

bamboo or a wooden log is tied with the two ends of the ropes to make a seat. Two children sit on the wood holding the ropes by their hands and push forward with a stroke of the leg to swing front and back. Sometimes one friend helps the swing by pushing it forward.

6) Kaldong kamani:

This game is still played by the Tripuri children in remote area. Two pieces of bamboo of about 6-7 feet and in the lower parts about 2 feet are used. The short 2 feet pieces of bamboo are fixed tightly on each of long piece to place the foot on it. Then a child steps on the small piece of the bamboo holding the long piece of bamboo and walk on it. The children have to try again and again until they become perfect on it. The children compete each other as who can remain maximum time without falling or who can run fast or who can remain maximum time within a marked circle.

7) Cooking game:

The Tripuri children specially the girls are fond of cooking game. They use broken earthen pots, bamboo pipe, old shell etc. By collecting different leaves, roots, sand, water etc. they pretend to prepare different curry and rice with water. They use bamboo slits, little pieces of tree roots, dry leaves etc as fire wood to cook. When the cooking is over, they pretend to serve it among themselves and they pretend to eat.

8) Achugoi phan Solaimani:

It is a type of wrestling, played by the two young men or

between two teams of 2-3 players to test their strength. Two young men sit on the ground facing each other and spread their legs and the soles are placed firmly on each others sole. A bamboo or a piece of tree is placed between them for staking their legs. The contenders hold horizontally a piece of bamboo, two and a half cubits in length approximately which remain high above the ground between them. When the game begins, each contender tries to pull it towards his own side. The one who is able to pull the bamboo piece on his side pulls up the other contender towards his side and wins the game.

9) Solaimani:

The 'Solaimani' games is literally the indigenous form of wrestling. This free hand wrestling, which is common to all other community, also exists among the Tripuris. The aim of this wrestling is to subdue or turndown the opponent's back touch on the ground. He who ever can make the opponents back touch the ground for a considerable time wins the game.

10) Buinani kotor:

It is nothing but the hide and seek game of toddler children. They call it Bumani kotor. Children play this game collectively. The children hide in different places according to their scope and one among the player remains as finder, who tries find out the hidden children. Another remains as referee to control the game. The referee covers the eyes of the finder with his hands for a while, by which time the

players manage to hide themselves. After the referee sets the finder free, he starts searching to find out the hidden children one by ones. The one who is found out first by the finder turns to be finder next time. After all the children are found out the game starts afresh. By rotation each and everyone becomes a finder.

11) Dukhwi Sotonma:

Dukhwi Sotonma is a tug of war game. Both the children and youths play this game and enjoy it. It is played as a trial of strength with fun. In an open field or in the courtyard this game is played. The children divide themselves into two teams. A long rope is taken and each team stands in a line one after another by holding the rope firmly at their respective side. There is a knot of the rope in the middle. The team who can pull their opponent towards them upto a particular mark wins the game.

12) Nalia Wasa:

Nalia wasa means a toy gun. It is made by a little thin green bamboo. A green thin bamboo pipe is required to make this toy gun. It's inner diameter is about the inner size of ball pen and it is used as barrel of the gun. The length of this bamboo barrel is about 9 to 12 inches. A plunger made up of bamboo slit which can be freely inserted inside the bamboo pipe like a stillet. This bamboo slit plunger is about a 3-4 mm shorter than bamboo pipe. A wild fruit locally known as 'Pisla' size of a pellet is used as a bullet.

The 'pisla' bullet is inserted in both the open end of this bamboo

pipe 'gun barrel'. Now with the help of the plunger 'pisla' pellet is pushed with a sudden jerk as a result the pisla of the barrel gets fired off with a bang sound because of air pressure created inside and the rear bullet comes to the front of the barrel. The gun firing is continued with a load of another 'pisla' bullet at the back side of the barrel.

13) Kobong Tisao:

Two young men stand back to back by interlocking each other's hand. Then between the two young men one tries to lift the other from the ground by bending forward. Whoever can lift the other from the ground wins the game.

14) Yangla Baharu:

This is literally Frog Jumping game which follows the pattern of frog jumping. The game is played mainly by the children. The children sit on the ground and hold their ankles with hands behind their calves. Then they start leaping like the frog. All the children start at a time and whoever will be able to reach first up to the marked distance wins the game.

15) Khulpali Tisamani:

A boy lying on his chest bends his legs at the knee and holds the ankles by arms. Another man lies crosswise on his back near the chest of the first boy who lied on his chest. Now, the second man tries to lift the first man by his hands straight above the ground. He is declared to be the man of strength if he is successful in lifting up the boy and can get to his foot.

16) Togla Tanlaio:

The Togla Tanlaio is a Cock fighting game. They pretend to fight each other as cocks. The members of this game are of even number. They mark a boundary in the courtyard or in the plain land and all participants assemble within that area. Every contender holds his ankles by bending one leg at the knee and holds an ear by another hand. Thereafter, one dashes another by jumping on a one leg. At the time of dashing, if anybody's leg or ear slips from the grip or if he crosses the boundary he is declared out or disqualified. Finally the one who remains within this boundary till the last is declared winner of the game.

17) Musuk Khailaio:

This is basically a game of bull fighting. Two boys facing each other kneel down on the ground and put their hands in front like forelegs of the bull. From a certain distance both of them move slowly ahead aiming at each other. As they come closer, head to head collision takes place. And pushes the opponent backwards. Whoever can push back the opponent to a certain distance wins the game. In this game though they act as bulls and fight each other they never take a deadly challenge as the bulls do.

18) Milok Sanlaimani Thwngmung:

This game is played mainly by the little children. At first one child sits on the ground and hold a tree or a pole by hugging it tightly. Behind him/her other participants sit down hugging his/her chest tightly and it goes on upto the last child in queue. Now one boy will

try to desolate or separate each child by pulling them one by one. This boy goes to the first boy/girl sitting in front of the queue who is holding the tree or the pole and ask him to give a bottle gourd. He recites a sentence, "Aichuk aichuk milok bir, o nana ano milok thaisa." Means "Early in the morning I am begging for a bottle gourd, O grand mother give me one bottle gourd." He/She then replies that the seed of bottle gourd is not available to anybody. Next time the boy comes again repeating the sentence and wants a bottle gourd. He tells that the bottle gourd seed has just been sown. In the same way the boy keeps on asking the bottle gourd till it is ripen, when the first boy or girl who is tightly hugging the pillar answers that the bottle gourd has ripen, if he has strength he can pluck it. This time the boy tries to separate the last child in the queue by pulling him/her out. He tries until separated and one by one he separates all the children from the queue till the first who hugged on a pole.

19) Budul Thwngliamung:

The Tripuri children play this game collectively dividing themselves into two teams. Each team has equal the numbers of players. It is played in the open field. At the beginning of the game a boundary mark is given between the two parties. No player is allowed to cross over this marking by any means. A small ball of cloths is prepared using 'gamchha'. At the beginning of the game, one player from a team throws the cloth ball to the opponent team to hit the players. The players of opponent team make an effort to avoid direct



hitting of ball and instead tries to catch hold of the ball. The player who can catch the ball strikes immediately to the opponent players. When a player gets hit by the ball of cloth is declared out or dead and move out of the team. He comes back in the team again if his team is able to hit players from the opponent team. The team which could hit

the maximum players wins the game.

20) Matham Thwngmani:

This game is played in the water. It is basically game of oater and fish. One child plays the role of oater and other children plays the role of fish. The oater would try to catch hold the fishes and the rest children who

acted as fish would hide diving in the water. When the games starts, the oater would remain in one side and all other children to opposite side. Once the game starts oater boy would dive after the fish children and who ever got catch by him, he would become the next oater. Now he has to catch hold the others and the games continues.



An interesting folk-game of Tripura, “Chu-Thng-Thng”

চু থাং থাং

- কান্তমণি ত্রিপুরা

‘চু থাং থাং’ ত্রিপুরা সম্প্রদায়ের একটি চিরাচরিত খেলা। এই খেলা বিশেষ

বেশি সময় ঘোরবে সে হবে চানায়। যে খেলোয়ারের চু কম সময় ঘোরবে সেই খেলোয়ার হবে চারিনায়।

তার হাত থেকে যদি রসিটি খসে পড়ে যায় এবং চারিনায় খেলোয়ার ঐ রসির উপর দিয়ে লাফিয়ে যেতে পারে তাহলে চারিনায় অতিরিক্ত ১ পয়েন্ট সংগ্রহ করবে।



করে কিশোর ও যুবকরা অধিকাংশ খেলে। চু থাং মং দুইজন দুইজন করে খেলা হয়। একজন চানায় ও অন্যজন চারিনায়। প্রতিটি খেলোয়ার-এর নিকট একটি করে ‘চু’ ও একটি ‘রসি’ থাকবে। ‘চু’ সাধাবণনতঃ ৬ সে.মি. থেকে ৮ ব্যাস ও উচ্চতা ৮ সে.মি. থেকে ১২ সে.মি. পর্যন্ত হতে পারে। রসিটি খেলোয়ার এর প্রয়োজন মত লম্বা হবে।

মাঠ :- মাঠ হবে আয়তাকার, দৈর্ঘ্য ৩০ ফুট হইতে ৪০ ফুট পর্যন্ত এবং প্রস্থ ২০ ফুট হইতে ফুট ৩০ পর্যন্ত হতে পারে। মাঠের ভিতর চু ঘোরানোর জন্য একটি নির্দিষ্ট জায়গা থাকবে।

চানায় ও চারিনায় :- চু এর মধ্যে রসি পেছিয়ে সমান ভাবে এক সঙ্গে দুইজন চু ঘোরাইবে। যে খেলোয়ারের চু

যাহাতে ঐ ঘোরন্ত চুটি সঙ্গে সঙ্গে ঘোরা বন্ধ হয়ে যায় এবং চানায় চুটি অন্তত বার ঘোরে। তাহলে চানায় খেলোয়ার ২ পয়েন্ট পাবে। আবার চারিনায় চুটি ঘোরা বন্ধ হয়ে গেল, কিন্তু চানায় চুটি ঘোরল না তা হ’লে ১ পয়েন্ট পাবে। চারিনায় খেলোয়ার-এর চু ঘোরা বন্ধ না হ’লে চানায় খেলোয়ার কোন পয়েন্ট পাবে না।

তখন চারিনায় খেলোয়ার ১ পয়েন্ট পাবে। আর চানায় খেলোয়ার ঘোরানো চু এর উপর আঘাত করার সময় কোন কারনে

খেলা ব পদ্ধতি :- প্রথম চারিনায় খেলোয়ার চু ঘোরাইবে এবং চানায় চু ঘোরাইবে এবং চানায় খেলোয়ার ঐ ঘুরন্ত চু এর উপর তাহার চু দিয়ে এমন ভাবে আঘাত করবে

এই ভাবে চারিনায় খেলোয়ার পর পাঁচ বার চু ঘোরাইবে এবং চানায় খেলোয়ার ঘোরন্ত চু এর উপর আঘাত করতে থাকবে। এই প্রক্রিয়াকে ধাইঙ্গা বা এক রাউণ্ড বলে। প্রথম রাউণ্ডে যে খেলোয়ার চানায় হবে দ্বিতীয় রাউণ্ডে চারিনায় এবং প্রথম রাউণ্ডে যে খেলোয়ার চারিনায় সে হবে দ্বিতীয় রাউণ্ডে চানায়। দুই রাউণ্ড খেলা শেষ হওয়ার পর পয়েন্ট যোগ করে দেখা হবে যার পয়েন্ট বেশী তাকেই বিজয়ী বলে ঘোষণা করা হবে। খেলা শুরু হওয়ার আগে আলোচনা করে



নিত হবে মোট কত রাউণ্ড খেলা হ’বে।

“The Riang people are a very cultured tribe having its population scattered over Mizoram, Tripura and eastern part of Bangladesh. Here is a very interesting traditional game of the tribe.”

ছিয়া দিয়ে খেলা (রী-ম সুম)

- দ্বীপেন্দ্র চন্দ্র পাল

উপকথা : রামায়ণ ও মহাভারতের দুই বীর চরিত্রের ছোঁয়া পাওয়া যায় এই রী-ম-সুম-র মধ্য দিয়ে। রী-ম-সুম খেলাটি রিয়াংদের থেকে নেওয়া ইতিহাস কোন এক রিয়াং চৌধুরীর বিবাহযোগ্য সুন্দরী কন্যার বিবাহকে কেন্দ্র করে এই খেলার উৎপত্তি। রিয়াংদের ইতিহাসে এমন একটি জনশ্রুতি রয়েছে যে, কোনো এক রিয়াং চৌধুরী তার বিবাহযোগ্য সুন্দরী কন্যাকে বিয়ের জন্য খুবই চিন্তিত ছিলেন। কারণ তিনি চেয়েছিলেন এমন একটি পাত্রের সঙ্গে তাঁর কন্যাকে বিয়ে দিতে, যে পাত্রটি হবে শ্রীরামচন্দ্র এবং অর্জুনের মতো শক্তিশালী। চৌধুরীর ধারণা ছিল এ ধরনের পাত্রই তার পরিবার ও সমাজের উন্নতির জন্য যেমন কাজ করতে পারবে, তেমনি জুম চাষের কাজও ভালো করে করতে পারবে। এটা সম্ভব হবে, একমাত্র শক্তিশালী পাত্রের পক্ষই। আর সেই ধরনের পাত্রের কাছেই তাঁর সুন্দরী কন্যাকে বিয়ের জন্যে দিনের পর দিন পাত্র খুঁজে বেড়াচ্ছিলেন।

এই দিকে মাসের পর পার হলেও চৌধুরী তার পছন্দ সই পাত্র পাচ্ছিলেন না। কন্যার বিবাহের চিন্তায় তিনি অস্থির হয়ে উঠেছিলেন। একদিন চৌধুরী মহাশয় গ্রামে ভ্রমণ করতে গিয়ে লক্ষ্য করলেন যে, একজন রিয়াং বর্মণী গাইল ছিয়া দিয়ে চিড়া তৈরি করছে। তা দেখে চৌধুরী রিয়াং বর্মণীর কাছে গেলেন এবং মহিলার পরিবারের কুশল সংবাদ নিলেন।

মহিলা চৌধুরী মহাশয়কে প্রণাম জানিয়ে বসবার জায়গা দিলেন। তারপর তামাক এবং পান এনে সেবন করার জন্য দিলেন। তখন চৌধুরী মহাশয় মহিলাকে চিড়া তৈরি করার জন্য যেতে বললেন। আবার শুরু হল মহিলার চিড়া তৈরি করার পালা। তামাক পান সেবন করে চৌধুরী মহাশয় মহিলার কাছে গেলেন। তিনি মহিলার চিড়া তৈরি করা প্রত্যক্ষ করে বুঝতে পেরছিলেন যে, এটি খুব শক্তির ও পরিশ্রমের কাজ। পরীক্ষা করার জন্য তিনি মহিলাকে বললেন ‘মা তোমার ছিয়াটি আমাক দাও’। আমি দেখবো ছিয়াটির ওজন কত। তখন রিয়াং বর্মণী ছিয়াটি চৌধুরী মহাশয়ের কাছে নিয়ে গেলেন। চৌধুরী মহাশয় ডান হাতে ধরে ছিয়াটিকে তার কাছে নিতে চাইলেন। ছিয়াটি এত ভারী ছিল যে, তা তিনি পারেননি। তখন রিয়াং বর্মণীকে বললেন মা তুমি এত ভারী ছিয়া দিয়ে কী করে কাজ কর? তোমার খুব কষ্ট হয় তাই না? মহিলা একটু হাসলেন। কিছু পর চৌধুরী বাড়িতে চলে গেলেন। স্নান খাওয়া দাওয়ার পর মনে মনে চিন্তা করলেন, এই ছিয়া দিয়ে একটি খেলা তৈরি করে যুবকদের মধ্যে এই কেল্লা চড়িয়ে দেবেন। এতে যুবকদের যেমন শক্তি বৃদ্ধি পাবে তেমনি হাতের কজির ও শক্তি বৃদ্ধি পাবে। খেলার ছলে অনুপ্রাণিত হয়ে শক্তি অর্জন করে ভাল জুম চাষও করতে পারবে। এই কথাগুলি যখন ভাবছিলেন তখন তাঁর বিবাহযোগ্য কন্যা তাঁর জন্য তামাক

সাজিয়ে দিয়ে চলে গেল। চৌধুরী মহাশয় যখন মনের আনন্দে তামাক সেবন করছিলেন ঠিক সেই সময় উনার স্ত্রী এসে হাজির। তিনি বললেন, ‘চৌধুরী’, তুমি তো মনের আনন্দে তামাক সেবন করছ, মেয়েটির যে বয়স হয়েছে সে কথা তোমার খেয়াল আছে? তুমি চৌধুরী, গ্রামে গ্রামে ঘুরে বিচার কর। কত লোকের সাথে তোমার পরিচয়, কন্যাটির জন্য কি একটি পাত্রও জোগাড় করতে পারলে না? তখন চৌধুরী তাঁর স্ত্রীকে বললেন এটা আমার মাথায় রয়েছে। তুমি চিন্তা করো না। আমি আজই তোমার কন্যার জন্য একটি সুপাত্রের ব্যবস্থা করবো। একথা বলে চৌধুরী মহাশয় বাড়ির দুজন কাজের লোককে বললেন একটি কাঠের ছিয়া তৈরি করতে। আর অন্য দুজন কর্মচারী ও পরিবারের লোকজনকে বললেন, পাড়ার বয়স্ক ব্যক্তিবর্গকে নিমন্ত্রণ করতে। তারা যেন সন্ধ্যার সময় উনার বাড়িতে আসে। চৌধুরী মহাশয়ের আমন্ত্রণ পেয়ে সন্ধ্যার সময় পাড়ার বয়স্ক ব্যক্তিবর্গ চৌধুরী মহাশয়ের বাড়িতে এসে তাকে শ্রদ্ধা নিবেদন করলেন। চৌধুরীর আদেশ অনুযায়ী সন্ধ্যার আসরে সকলে বসলেন। প্রথমে চৌধুরী মহাশয় সকলের কাছ থেকে গ্রাম ও পাড়ার কুশল সংবাদ জানলেন। তারপর সকলকে বললেন আমি আমার কন্যাকে বিবাহ দিতে চাই। তাই আমি স্থির করেছি, যে যুবক একটি কাঠের ছিয়াকে দূর থেকে এক হাতে টেনে এনে বুকের সামনে সোজা করে রাখতে পারবে,

আবার যথাস্থানে রেখে এক হাত দিয়ে (হাত না ভেঙে) সোজা মাথার ওপরে উঠাতে পারবে তার কাছেই আমার কন্যার বিবাহ দেবো। তাছাড়া ধনী, দরিদ্র, জাতপাত আমার কিছুরই প্রয়োজন নেই। আমি চাই যে যুবক আমার বক্তব্য অনুযায়ী কাজ করতে পারবে তার কাছেই আমার কন্যাকে বিবাহ দেব। আপনারা যারা এখানে উপস্থিত আছেন একথা পাড়ায় পাড়ায়, গ্রামে গ্রামে সকল শ্রেণীর মানুষকে জানিয়ে দেবেন। এই বলে তৈরি করা একটি ছিয়া এনে সকলকে ছিয়াটি কীভাবে টেনে আনবে এবং কীভাবে সোজা করে মাথার ওপরে উঠাবে দেখালেন। উপস্থিত ব্যক্তিবর্গ চৌধুরী মহাশয়ের কথা মনোযোগ সহকারে শুনে চৌধুরী মহাশয়কে বললেন এতো আনন্দের কথা। মহাশয়, আমরা আপনার আদেশ অনুসারে পাড়ায় পাড়ায় গ্রামে গ্রামে সকল স্তরের মানুষকে জানাব।

এরমধ্যে একজন চৌধুরী মহাশয়কে বললেন, মহাশয় যদি অনেক যুবকই (পাত্র) পারে তাহলে আপনি তখন কী করবেন? তখন চৌধুরী মহাশয় বলেন, যে যুবক নির্দিষ্ট সময়ের মধ্যে কিংবা এর আগে ছিয়াটি টেনে আনতে পারবে, আর সোজা করে ওপরে উঠাতে পারবে, তার কাছেই আমার কন্যার বিবাহ দেব। তখন সকলে তা উত্তম প্রস্তাব বলে মেনে নিলেন। পরে উপস্থিত ব্যক্তিবর্গ পাড়ায় পাড়ায় গ্রামে গ্রামে চৌধুরী মহাশয়ের ঘোষণা জানিয়ে দিলেন। এরপর চৌধুরী মহাশয়ের কন্যার বিবাহ এই পদ্ধতিতেই হয়েছিল। তারপর থেকে অনেক রিয়াং অভিভাবকরা রী-ম-সুম বা ছিয়া টানা পদ্ধতিতে তাদের কন্যাদের বিবাহ দিয়েছিলেন। এখানে উল্লেখ করা প্রয়োজন যে, রী-ম-সুম পদ্ধতিতে কোনও চৌধুরীর বাড়িতে বিবাহ হলে দেখতে বিভিন্ন গ্রাম ও দেশ থেকে প্রচুর লোকজন আসতেন। অভিভাবকও এই অভিনব পদ্ধতিতে বিবাহ

দেখার জন্য যেমন আসতেন তেমনি তাদের বিবাহযোগ্য উপযুক্ত কন্যা ও পুত্রগণকে সাজিয়ে নিয়ে আসতেন এই পদ্ধতিতে বিবাহ করাতে। অনেক সময় ঐ চৌধুরীর বাড়িতেই অন্যদের বিবাহ হত। এই ভাবে দিকে রী-ম-সুম পদ্ধতিতে বিবাহের কথা জানাজানির পর একদিকে যেমন নূতন পদ্ধতিতে বিবাহ রিয়াং সমাজে স্থান পেল তেমনি এই খেলা রিয়াংদের ক্রীড়া প্রতিযোগিতায় স্থান পেয়েছিল।

উপকরণ : এই খেলার জন্য প্রয়োজন ছোটো মাঠ বা পরিষ্কার পরিচ্ছন্ন শুকনো জায়গা। আর প্রয়োজন ৫ ফুট লম্বা ও দেড় ফুট বেড়ের একটি শক্ত কাঠের ছিয়া।

নিয়ম : প্রথমে একটি ছিয়াকে লম্বালম্বি করে মাটিতে রাখতে হবে। ছিয়াটির সামনে ও পেছনে লম্বা করে চুণ দিয়ে দুটি দাগ দিতে হবে। তারপর সামনের দাগের ৩ ফুট আগে আরও একটি চুণ দিয়ে দাগ দিতে হবে। সেটি হবে নং ৩ চুণের দাগ।

প্রথম পর্ব : এই পর্বে বিচারক প্রতিযোগীগণকে ডেকে একের পর এক লাইন ধরে খেলার জায়গার পাশে বসতে বলবেন। বিচারক প্রথম বাঁশি বাজানোর পর লাইনে বসা প্রথম প্রতিযোগী ৩নং দাগের কাছে এসে সোজা হয়ে দাঁড়বে। বিচারক দ্বিতীয় বাঁশি বাজালে প্রতিযোগী খেলা করবে। অর্থাৎ প্রতিযোগী দাঁড়ানো অবস্থা থেকে ধীরে ধীরে নীচু হয়ে এক হাত রাখবে পিঠে আর অন্য হাত দিয়ে ছিয়াটি আনতে যাবে। প্রতিযোগী প্রথমে ছিয়াটি শক্ত করে ধরে ধীরে ধীরে লম্বালম্বি করে ছিয়াটি এনে বুকের কাছে লাগাবে। আবার যথাস্থানে মাটিতে স্পর্শ না করে রাখবে। এইভাবে নির্দিষ্ট সময়ের মধ্যে তিন বার তিন বার মোট ছয় বার হবে। অর্থাৎ তিন বার বুক লাগাবে আবার তিন বার যথাস্থানে ছিয়াটি রাখবে। তবে বিচারকের উপর নির্ভর করছে, তিনি কত বার তা করাবেন। এরপর দ্বিতীয় পর্বের খেলা। প্রথম পর্বের খেলার শেষ হওয়ার সাথে সাথেই দ্বিতীয়

পর্বের খেলা শুরু হবে।

দ্বিতীয় পর্বের খেলা : এই পর্বে প্রতিযোগী নির্দিষ্ট জায়গা থেকে ছিয়াটি শক্ত করে ধর এনে বুক না লাগিয়ে হাত সোজা করে মাথার ওপরে উঠাবে। আবার নির্দিষ্ট জায়গাতে রেখে আবার একেই ভাবে মাথার ওপরে উঠাবে। আবার নির্দিষ্ট জায়গায় রাখবে। যে সকল প্রতিযোগী বেঁধে দেওয়া সময়ের মধ্যে অধিকার উঠাতে পারবে তাদের মধ্যে থেকেই প্রথম, দ্বিতীয় ও তৃতীয় স্থান নির্ণয় হবে।

সতর্কতা :

(ক) প্রতিযোগী ছিয়াটি টেনে আনার সময় যদি মাটিতে ছিয়াটি লেগে কিংবা প্রতিযোগীর শরীরে ছিয়াটি স্পর্শ করে তাহলে প্রতিযোগী বা খেলোয়াড় পরাজিত বলে গণ্য হবে।

(খ) ছিয়াটি মাথার ওপরে উঠানোর সময় যদি প্রতিযোগী হাত বাঁকা হয়ে যায় তাহলেও খেলোয়াড় পরাজিত বলে বিবেচিত হবে।

(গ) বিচারক বাঁশি বাজানোর সাথে সাথে প্রতিযোগীকে খেলা শুরু করতে হবে।

(ঘ) খেলার সময় প্রতিযোগী কখনো বিশ্রাম বা থেমে থেমে খেলা করতে পারবে না।

(ঙ) খেলাটি কয়েকটি বিভাগে হওয়া একান্ত প্রয়োজন। লক্ষ্য রাখা প্রয়োজন যে, খেলোয়াড়দের বয়স যেন একই রকম হয়। সেই সাথে দেহের গঠন ও উচ্চতায়ও যেন সমতা থাকে।

(চ) বিচারক তিনিই হবেন যিনি এই খেলা ভালো বোঝেন। এই খেলায় দুইজন বিচারকের প্রয়োজন হয়।

সাদৃশ্য : অন্যান্য উপজাতির মধ্যে এই খেলার প্রচলন নেই।

উপকার : এই খেলা রিয়াংদের অন্যান্য খেলার মতই শক্তি বিকাশের খেলা।

Traditional Games and sports of Zeliangrong of the North East

- Dr. Kamei Budha Kabui

Abstract:

The aim of the article is to study the traditional games and sports of the Zeliangrong of North East and related aspects of social and cultural life. This study gives significance to the heritage, culture, traditions and way of life of the people. Data of the present study are collected through interviews with the responsible village elders of Pei (village council), Khangbons (leaders) of Khangchiu (male's dormitory), educated persons and also from those who have good knowledge about the activities of the Zeliangrong people. The Zeliangrong people play different types of recreational activities such as Laorong Pakmei, Daan Chammei, Mishum Phenmei, Gaah Tarimei, Loi Jaimei etc. Besides, they also have keen interest in Nao Khemmei (traditional wrestling). Most of the recreational activities of the Zeliangrong are associated with the festivals.

Key words: Traditional games and sports, Zeliangrong, cultural heritage, festivals

1. Introduction:

The history of sport can be traced back to the existence of human civilization itself. It is a key part of cultural identity, and a mechanism for the protection and promotion cultural diversity. Thus, retaining knowledge of our

traditional sporting practices is vital in term of sport as an expression of Intangible Cultural Heritage. Worldwide, there is a staggering cultural richness of indigenous, traditional, historical, and regional folk games and sports from different nations and ethnic minorities, many of which are fascinating not only for their differences, but also for the similarities of shared common features. The Encyclopedia of World Sport¹ includes over three thousand traditional sports from all around the world. The importance of traditional games and sports to our cultural heritage and the need for preservation has been officially recognized by United Nations Educational, Scientific and Cultural Organization (UNESCO).² In spite of this, this important cultural heritage domain has yet to receive significant attention from the research community. Today, the tribal peoples of North East India have eager interest in their traditional games and sports as it ensures not only good health, fitness and generally freedom from ailments of various types, but also promotes in preservation of cultural heritage of the ethnic communities. So, it is urgently needed to study the traditional games and sports of the Zeliangrong of North East.

2. Method and Materials:

The data of the present study are based on primary and secondary sources: primary source mainly depends on field work. About 30 persons are selected for the study. The persons include elders of Pei, Khangbons of Khangchiu, and educated persons who have well knowledge about the activities of the Zeliangrong; they are interviewed through structured and unstructured techniques. Secondary sources cover the available books, articles related to the traditional games and sports of the tribal peoples, particularly the Zeliangrong.

3. A brief profile of the Zeliangrong

The Zeliangrong,³ one of the natives of North East India belongs to the Tibeto-Burman family of Mongoloid racial stock.⁴ According to legend, the Zeliangrong originated from a cave known as Mahou Taobei; they moved to Makhel and to Ramting Kabin, and then to Makuilongdi, Senapati District of Manipur. From Makuilongdi, they migrated to different directions. Most of the Naga traditions point to Makhel as their original home. Another theory suggests that the Zeliangrong along with other groups of Tibeto-Burman family came from two regions: south-East Asia and South-West China. According to Gangmumei Kamei,⁵ as the Zeliangrong are

Tibeto-Burman, they must have lived with other groups of the same family in south West China before 1000 B.C and migrated to eastern Tibet, Upper Burma, then moved into Irrawaddy valley, Malaysia and Indonesia, and they returned southward and entered north East India through Manipur river, and some tracts of Indo-Burma border to their present habitat (North East). Now, the population of this ethnic group is found mainly in Tamenglong District of Manipur. These people are found scattered also in the neighbouring districts of Tamenglong District, namely Churachandpur District, Senapati District, Imphal West District, Imphal East District, Thoubal District and Bishnupur District; outside the state of Manipur, they are found settling in Nagaland in its Paren District, and Kohima District, and in Assam in its Haflong sub-division of Cachar District and Hailakandi District.

The Zeliangrong people follow a profound indigenous religion known as Tingkao Ragwang Chapriak. Tingkao Ragwang Chapriak is basically based on the fundamental belief of Tingkao Ragwang, the Supreme God. Tingkao Ragwang literally means the Heavenly God, or God of the sky or Lord of the universe. R. Brown⁶ has made a sketchy reference that the Zeliangrong people worship a Supreme Being who is the creator of all. Tingkao Ragwang Chapriak means the religion of Tingkao Ragwang. This profound religious tradition is preserved and practiced through oral traditions by the ancient Zeliangrong community for ages.

In a year, the Zeliangrong people celebrate nine festivals at different stages of agricultural operations according to lunar calendar with festive spirit and prayer. Cultural festivals are times of "worship and prayer to Almighty God for plenty and welfare and celebration for them."⁷The social and cultural values, the aesthetic and creativity are expressed through dances, games, songs and music. "The Zeliangrong religion is sustained by their colorful festivals accompanied by religious rites and prayers, dance and music and feasting during different months of a year."⁸

3.1 Games and sports:

The Zeliangrong are lovers of games and sports. Various games and sports are played by both young and old during their recreation. Games and sports are usually played during festivals and sometimes on ordinary occasion. The important games and sports are:

Gaah Tarimei, Loi Jaimei, Tao Phaimei, Daan Chammei, Nao Khemmei, Laorong Pakmei, Mishum Phenmei, Goi khatni Guak Nimmei

3.1.1. Gaah Tarimei

Gaah Tarimei is a traditional game played by the boys and also by girls divided into two groups. It is played with the round seed of creeper (*Costus Specosus*) that grows in forest. It is nearly circular in shape, one and half inches in diameter and three 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. Each player has its own Gaah. One party puts these up on the ground and other party flicks to the opponents' pieces by putting the middle finger of the right with the same of the left. "The most popular game of the Zeliangrong boys and girls is the gaaring play in which the seed of the gaa creeper is used for several items of gaaring game. These children play the spinning top spun with a string and exactly those in use by the English boys."⁹ Among the Meteis, this game is known as Kang and they play it in a little different style. In the play, Kang is thrown in many ways: (1) throwing of the Kang with one hand or both the hands, (2) throwing of the Kang simple 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) to push and (9) to throw etc. Among the tribes of Manipur, Kaang is variously recognized as Southela by Tangkhuls, Thilli by Maos, Aga Ngahoktoo by Maram and so on.¹⁰ Gaah is usually played in the festival (after the performance of main functions of the festival) as recreation activity.

3.1.2. Loi Jaimei

Loi Jaimei, tug of war is closely associated with the Gudui festival, which falls in the lunar month of Guduibuh, May. In the festival, they worship Tingkao

Ragwang by performing paddy calling ritual in every house of the village. The main objective of this festival is for timely rainfall of the season, to grow the paddy plants well and nourish and to root to the soil, expand its stems quickly not causing any disturbances by insects or pesticides or warding off disease etc.¹¹ In the afternoon, people organize entertainment programme in which there is a Duidom Phaimei (throwing of the water put in a plantain leaf container) among the boys and girls (Tuna Gaan) followed by Loijaimei, tug of war between boys and girls, males and females as a symbolic representation of competition between gods and goddesses for possessing the paddy. It is usually performed at the Danshanpung (village jumping ground) and girls ritually win the game, for there would be good yield in the year.¹² According to T.C Hudson,¹³ there is a festival in the month of May in which the girls have a tug of war against the boys in order to take the omens for the future of the crops. Pulling of rope is a game that directly pits two teams against each other in test of strength. Soon after the boys and girls hold at opposite ends of a rope, a man who acts as referee gives 'start' signal to begin the game. A line is usually drawn at the middle of the ground and the team who cross it in pulling the rope is declared loser. Each team will get three times/chances to win the competition. If a team wins two times, the team will be declared winner. There is no specific place and time in the history to define the origin of the game, tug of war. The origin of the game in India

has strong archeological roots going back at least to the 12th century AD in the area of Orissa on the east coast. The famous Sun Temple of Konark has a stone relief on the west wing of the structure clearly showing the game of Tug of War in progress.¹⁴

3.1.3 Daan Chammei

Daan Chammei, long jump is usually performed in the Gaan Ngai and Rih Ngai festivals to show physical and mental fitness of the youths of the village. However, there is no restriction to perform it at other occasions too. In the past, inter-village feud was a common occurrence; so it is needed to have sound health of the youths to protect from the attack of the enemy. At the time of constitution of each Zeliangrong village, a stone is embedded with ritual on the ground in the middle of the village. From that stone a mound of earth measuring four feet in wide and thirty feet in length is raised.¹⁵ The jumper runs from some distance towards the stone from where he takes off to jump as far as possible. The distance is measured by the marks made by the feet where the jumpers land on the ground. It is performed in the present of the whole villagers. Next, Tao Phaimei, stone throwing is also performed by the youths; the competitor who throws well and farthest in the competition is declared winner. Every competitor will get three times/chances to show his strength. These sports will be introduced by the Nampou, village chief with a sort of religious hymns for wellbeing and prosperity of the village. The

winners of the games are not given prizes, but they are required to pay Shon (fees) for declaring and acknowledging his power and ability. (Interview report)

3.1.4 Mishum Phenmei

Mishum Phenmei, pestle throw is a popular sport among the Zeliangrong, which is performed in the festival and other occasions as recreation activity. It is performed among the boys of the dormitory and the boy who could throw the pestle a long distance is declared winner. Every competitor will get three chances to throw in the competition. In fact, it is to show the muscle of the youths of the village. At the same time, it is also an expose to the outside world that the village has strong men who could protect the village from the enemy. In addition, they also perform javelin throw competition to make themselves efficient with the spear. This competition is held in the Rih Ngai festival. Every competitor will throw his spear to the human effigy made of the plantain tree hung at the Rang, village gate. It is believed that one who hits the head of the effigy will be successful in war and hitting on the chest of the effigy is a good luck in hunting. He who strikes at the belly of the effigy will be blessed with bountiful harvest in the year. One who fails to strike at the effigy is loser. (Information collected from interview)

3.1.5 Laorong Pakmei

Laorong Pakmei, running or race is much like modern running race. There is no limit as regard the number of

participants in this competition. A plain lane of the village is chosen for the race. All the participants stand on the starting line and at the shout of 'start' from the referee; they begin running as fast as they can. One who reaches the destination first is declared the winner. The race takes place at the time of festival or feast of charity like Maku Banru, Taraang Kaishumei etc. (Interview report)

3.1.6 Nao Khemmei

The most popular activity is an indigenous form of wrestling (Nao Khemmei). The bout begins with the competitors holding each others waist girdles. As soon as the signal is given by a referee, both the contestants try to throw off each other. A combination of various leg tricks and sheer brawn are used to get victory, but the use of hands on an opponent's legs is considered a foul, though hands can be used to hold other parts of the body waist upwards. A wrestler is declared winner if he can throw off his opponent. The wrestler who succeeds in pulling or forces his opponent into a kneeling position also wins. In the wrestling competition, the player will try to knock his rival down, but the rules do not permit inflicting injury on the player by his opponent. A referee from the present elders is selected to oversee the activity and declare the result. Nao Khemmei is held in the festival, but it can also be performed at ordinary occasions. (Information collected from interview)

3.1.7 Goichang khatni Guak Nimmei

Goi khatni Guak Nimmei, Mithun chase and pig chase are the similar types of sports held during the festivals. Mithun chase is held as competition among the boys of the Khangchiu. In this sport, usually a big mithun or buffalo with large horns is chosen for the chase. The horns are wrapped and coiled with creepers to prevent fatal injury to the chaser. The chase is by tradition, a stern test of nerve and stamina. The chasers wear nothing except a kilt. On the day of the chase, all women and children are put inside the doors. The animal is then taken out to the Khangchiu's porch where it is tied to a post. An elder of the village cuts the mithun's leather with one weep of his dao and with it Khangchiupou, owner of Khangchiu gives a hard blow on the mithun's horn with a stick. The exasperated animal with his weighted head in pain, and finding itself now free, does rush down the street. The boys begin the chase on its heels. The real game is played in the forest. The chasers make loud shouts when one of them holds tight of the animal's tail, and his friends rush towards him. They will not be considered victorious unless they fell the animal once to the ground, though any one may get hold of its horn. The animal, sometimes instead of running away, tries to attack the chasers. The chasers, if they feel not secure, seek safety on the branches of tree. When the animal misses its enemies, it rushes towards the thick jungle. The chasers then rush towards the animal and over power it. The chaser who first holds of animal's horn is

considered as winner. He twists the head of the animal and forces it to fall down on the ground. The captured animal is then brought to Khangchiu where it is killed and feasted. The part of the buttock of the animal is given as a price to the winner who first catches hold of the animal's horn. In the same way, the pig chase is also held in the Gaan Ngai festival. But, the proceedings of the day are on a smaller and informal scale. (Information collected from interview)

4. Notes and references

¹ <http://www.sportencyclopedia.com//>

² <http://unesco.org/images/0014/001428/142825e.pdf>

³ The Zeliangrong is the acronym of the Zemei, Liangmai and Rongmei who live in the states of Assam, Manipur and Nagaland. Rongmei is also known by the name Kabui.

⁴ Grierson, George Abraham .2000 *Language of North Eastern India. Vol. II, New Delhi: Gyan Publishing House, p.477.*

⁵ Kamei, Gangmumei. 2004. *History of the Zeliangrong Naga from Makhel to Rani Gaidinliu. Delhi: Spectrum Publications, p.28*

⁶ Brown, R .2001. *Statistical Account of Manipur. New Delhi: Mittal Publications, p.27.*

⁷ Jacobs, Julian. 1990. *The Nagas: Society, Culture and Colonial Encounter. London: Themes and Hudson, p. 86.*

⁸ Kamei, Gangmumei. *Op.cit.p. 310.*

⁹ *Ibid. p. 320; see also Brown, R.Op.cit. p. 28*

¹⁰ Singh, Longjam Manimohon. 1968. *Poirei Sana Leibak (1st Part). Imphal, Pp. 96-97*

¹¹ Chamdin Then. 1973. *Changbi. Imphal, p.3; The Japan of Today. 1989. Published by the International Society for Educational Information, Inc., Tokyo, Japan, p. 120.*

¹² Chamdin Then. *Ibid. p.3.*

¹³ Hodson, T.C. 1996. *Naga Tribe of Manipur. Delhi: Low price publications, p.168.*

¹⁴ en.wikipedia.org/wiki/tug-of-war

¹⁵ Pakyntein, E. H. and Burman, B. K. Roy (eds.). 1961. *Census of India Vol. 1 Part V-B Monograph Series, Zemi Nagas of Assam, New Delhi, p.19*

मणिपुर की पारंपरिक खेल



- मनोहरमयुम यमुना देवी

मणिपुर भारत की पूर्वी सीमांत पर स्थित एक छोटा सा राज्य है। इसका सौंदर्य प्रकृति की देन है। मणिपुर हरी-भरी पर्वतमालाओं से सजा हुआ है। बीच-बीच में हरे-भरे समतल मैदान हैं। मणिपुर राज्य के प्रमुख भाषा है 'मणिपुरी', जिसका दूसरा नाम 'मीतै लोन' या 'मैतै लोन' भी कहते हैं। सन २०११ की सेंसस के अनुसार यहाँ की जनसंख्या २३,६१,१२९ हैं।

पूर्व राजाओं के शासन काल में (१८९१-१९४१) तक के मणिपुर के महाराजा श्रीयुक्त चूड़ाचांद सिंह (KCSI) के समय और इसके पूर्व के प्राचीन खेलों की संख्या बहुत हैं। मुख्य रूप से महाराज चूड़ाचांद सिंह के समय में खेलों की विकास राज्य स्तर पर होने का इतिहास मिलता है। इसी काल में क्रिकेट, टेनिस, बेडमिन्तन, पोलो आदि खेल महाराज जी ने मणिपुर में स्थापित किया। महाराज चूड़ाचांद का स्वयं खिलाड़ियों को प्रशिक्षण देने के किस्से आज भी सुनने को मिलता है। वह समय समय पर खुद भी देश भर में खेल प्रतियोगिताओं में भाग लेते थे। महाराज की पढ़ाई राजस्थान को मशहूर मायो कॉलेज में हुई थी और उच्च शिक्षा देहरादून के IMA में हुई थी। महाराज जी के समय मणिपुर में खेल मैदान का व्यवस्था शुरू हुई। उसी समय 'पोलो' मणिपुरी में 'शगोल काडजै' का मैदान और फूटबल आदि का मैदान अलग-अलग बनाया गया था। आज भी वही मैदान में राष्ट्रीय और

अंतराष्ट्रीय पोलो आदि खेला जाता है। 'काडजै' खेल मणिपुर का एक प्राचिन खेल है। यह खेल 'शगोल काडजै' खेल से अलग है। 'काडजै' खेल में घोड़ा साथ में नहीं है। खिलाड़ी हाथ में 'काडजै'(छड़ी) पकड़कर दौड़ते हुए गेंद को मारकर खेले जाते हैं। यह खेल मैदान में खेलता है। प्राचिन खेल मैदान 'काडजैबूड' या 'मपाल काडजैबूड' के नाम से आज भी इंफल शहर के बीच में है। यह खेल मैदान मणिपुर के महाराज चूराचांद जी ने निर्माण किया है। खेलों में उनकी कइ विजय गाथाएँ प्रसिद्ध हैं, जिसमें सन १९२८ में उन्होंने अंग्रजो को कोहिमा में 'क्रिकेट' और 'काडजै' में पराजित किया था। इसके अलवा असम के 'जोरहाट' स्पोर्ट मीट में महाराज ने मणिपुरी खिलाड़ियों को भेजा था। सब खिलाड़ियों का खर्च महाराज ने उठाया था।

शगोल-काडजै - मणिपुर का एक प्राचीन खेल है। 'शगोल-काडजै' से ही आधुनिक खेल 'पोलो' की उत्पत्ति हुई। इस खेल का उदगम-स्थान मणिपुर है। अब यह खेल अंतराष्ट्रीय खेल बन गया है। 'शगोल' का अर्थ है 'घोड़ा' और 'काडजै' का अर्थ है 'छड़ी'। यह खेल दो दलों के बीच खेलता है। हर दल में सात-सात खिलाड़ी होते हैं। खिलाड़ी अपने अपने घोड़े पर बैठकर 'काडद्रूम'(गेंद) से खेलता है। प्राचिन समय में 'काडद्रूम' को बांस की सूखी जड़ से बनी होती है और हल्की भी है। पत्येक खिलाड़ी घुटने के ऊपर तक धोती

पहनता है। सिर पर बड़ी पगड़ी बाँधी जाती है, इसके ऊपर एक पतला पटटीनुमा कपड़ा चिबुक तक बाँधा जाता है। इस खेल के लिये विशेष रूप से तैयार की गई



जीन घोड़े की पीठ पर कसी जाती है। शगोल काडजै खेल के लिए प्रत्येक खिलाड़ी को एक अच्छा घुड़सवार होना आवश्यक है।

हियाडतान्नबा - हियाडतान्नबा मणिपुर के पुराने जातीय पर्वों में से एक है। 'हियाड' का अर्थ है 'नौका', 'तान्नबा' का अर्थ 'प्रतियोगिता' है। 'हियाडतान्नबा' का प्राचिन रूप 'पाना हियाड' है। इसका वर्तमान रूप 'हेग्रू-हिदोडबा' है। 'हेग्रू' का अर्थ 'आँवला', 'हिदोडबा' का अर्थ 'चढ़ाना' है। राजाओं के शासन काल में यह खेल एक धार्मिक पर्व माना जाता था। उस समय हियाड तान्नबा को 'पाना हियाड' के नाम से जाना जाता था। यह खेल हर वर्ष इंफाल से एक किलोमिटर दूरी पर स्थित सगोलबंद में श्री विजयगोविन्दजी के मन्दिर के पास स्थित 'थडगपात' में सम्पन्न होता है। इस पर्व



के उपलक्ष्य में १०८ आँवलो से बनना हुआ एक माना और हाथ के कुटे चावल के १०८ दानों की एक माला श्री गोवन्दजी को अर्पित की जाती है। यहाँ के लोग इस पर्व के पहले आँवला खाना अशुभ मानते हैं।

आधुनिक युग में इसे एक प्रतियोगिता खेल के रूप में खेला जाता है। यह खेल नदी जैसी एक बड़ी और लम्बी तालाब में होता है जिसे मणिपुरी में 'थाडूगापात' कहा जाता है। छोटा नदियों में भी खेला जाता है। प्रत्येक नौका में सत्रह-सत्रह खिलाड़ी होते हैं। नौका के अग्रभाग प्रत्येक दल का अगुआ हाथ में डौंड लेकर खड़ा रहता है। उसे 'तेडमाइ लेप्पा' कहा जाता है। वह नौका चलाने में भाग नहीं लेता। नौका के पिछले भाग में एक खिलाड़ी बैठा रहता है। उसे 'हिनाओ शाबा' कहा जाता है। दौड़ प्रतियोगिता के दौड़ान नौका का पूरा नियन्त्रण उसके हाथ में रहता है। नौका चलाने वाले खिलाड़ियों को 'हिरोइ' कहा जाता है। वे खड़े खड़े नौका को खेते हैं।

मुकना - मुकना भी मणिपुर के बहुत पुराने प्राचिन खेलों में से एक है। इसे मणिपुरी कुश्ती कहा जा सकता है। इसमें कुश्ती की तरह शक्ति और कौशल की परख होती है। मुकना में भाग लेने के लिए प्रत्येक खिलाड़ी घुटने के ऊपर तक धोती पहनता है और चादर की लड़ी बना कर कमर पर कस कर बाँधता है।

इस खेल के लिये एक रेफरी रहता है। रेफरी के उपस्थिति में दोनों खिलाड़ी आमने-सामने खड़े होते हैं। रेफरी के इशारा करते ही दोनों खिलाड़ियों का मुकाबला शुरू हो जाता है। मुकना के मुकाबले में दोनों खिलाड़ी एक दूसरे के पैर में पैर अटका कर गिराने की कोशिश करते हैं। इस खेल में उठा-पटक भी होता है। यदि कोई खिलाड़ी अपने सब प्रतिद्वंदियों को हाराकर जीत हासिल कर लेता है और उसको चुनौती देने वाला कोई भी नहीं बचता तो उसे उस वर्ष विशेष का 'मुकना-जात्रा' घोषित किया जाता है। 'जात्रा' का अर्थ होता है 'चैम्पियन'। मुकना की एक विशेषता यह है कि प्राचीन काल में हर वर्ष 'लाइहराओबा' अर्थात् कुल देवी-देवता या ग्राम देवी-देवता की विग्रह के सामने अवश्य होता है। अब यह प्रथा अनिवार्य नहीं रही। आजकल इस खेल को जीवित रखने के लिए प्रयास कर रहे हैं। इस खेल के लिये प्रचिन काल में 'मोइरां' एक एतिहासिक स्थान है, वहाँ मुख्य रूप में खेला जाता। आज भी वहाँ के 'लाइहराओबा' में यह परंपरागत खेल जारी है। वहाँ के बच्चे इस खेल को आज भी खेलते हैं।



इसके अलवा परंपरा से शहरों और ग्रामिणों में खेले जाने वाले बहुत से खेल आज भी बच्चे खेलते हैं। कुछ खेल लूप्त हो गये। फिर भी हर घर के बच्चे आज भी परंपरागत खेलों को खेलने के आदि हैं। परंपरागत खेलों में - 'केकू लोतपी'(छिपकर खेलना), 'फिबूल लंबी'(कपड़े से गेंद बनाके हाथों से खेलना), 'इरोइबा'(पानी में तेरकर खेलना), 'लमजेल'(दौड़ना), 'थोड़ी चोडबी'(रस्सी का खेल), 'युमशाबी'(लकीर खींचकर घर बनाना), 'खूतलोकपी'(हाथ से छोटे-छोटे पत्थर/कंकर को जमीन से उठाकर ऊपर फेंक कर फिर से हाथ से पकड़ना), 'कै-येन'(बाघ और मूर्गी का खेल), 'मरुम-कोनबी', 'शेबोति का ओनबा', 'कब्बादी', 'खो-खो' आदि हैं। मुख्य रूप से लड़कियों के खेलों में से 'लाइधि शान्नीबी'(पूतली का खेल) आज तक कुछ बच्चे खेलते हैं। 'का-शान्नीबा' मणिपुर का बहुत प्राचीन खेल है। यह खेल अब शुरू कर के खेल रहे हैं।

आज के आधुनिक युग के बच्चों में कुछ बच्चे तो इन सब खेलों के नाम तक नहीं जानते। आज के बच्चे वैज्ञानिकों ने निर्माण किया गया नये नये खिलौनों पर ध्यान देने लगे हैं। कुछ दिनों बाद परंपराओं के खेलों को हम नहीं बचायेंगे तो लूप्त हो जायेंगे। प्राचीन खेलों में बहुत कुछ ऐसे खेल हैं उनमें स्वार्थ संबंधी, ज्ञान संबंधी, कला संबंधी, गृहस्थी, रहन-सहन आदि से संबंध हैं। सारे खेलों की सामग्री भी सरल और सदा हैं। हमें परंपरा से चले आये प्राचिन खेलों को फिर से नये रूप में जीवित रखने का प्रयास करना बहुत जरूरी है।



A Glimpse of Traditional Games of Maring Community



- Keishangangdu

KHONG-KAAP / KHUNG-KAAP

Once upon a time there was a young man whose name was Angte Dangshawa. he was the founder of the indigenous game festival called khong kaap/ khung Kaap. He was very young when founded this indigenous festival game. He was the leader of some young boys of their village and was elder than the others. He was not admitted to the boys Dormitory as he was very young. He was inspired that he had to make a living creature with the help of flat wood called Kantro in our language. That living creature's figure was like a bird. According to the belief of Maring, it was an animal which ate many young people. It is said that it was killed after coming out from the cave Nungmuishor at the Kulbi-Shong-Shong. The structure made of flat wood, Kantro is called Khong/Khung, Kaap means shooting. Angte believed that if the structure was shooting with arrows, the fierce animal would not damage people. So, he made it and hang it with two poles near his house. When he used



to shoot it, some boys followed it. It was seen by other elder people who examined their practice. They also thought that Angte was inspired by the souls of the forefathers. By looking their game, traditional song relating to that game were composed. Songs of the game

1. Kaiyei kho-Lamal Pisou
Shang Sitan Thokke
Kaiyei kho-Lamal Pisou
Shang Sitan Thokke
Shang Sitan Phulle.
2. Laini Thokna Rawa Phur
Atrong Khani Shonre
Atrong Khani Shonre
Atrong Kathum Shonre.
3. Laini Thokna Rawa Phur
Mashe Makhai Roiyo
Mashe Makhai Roiyo
Mashe Mayeng Roiyo
4. Khongyaarba Khongyaarba
Angte Khongyaarba Wo
Angte Khongyaarba Wo
Neila Yongtrum Roiyo.
5. Thal Manthram Thalman
Thram
Thal Manthram Roiyo
Thal Manchan Thal Manchan
Angte Kangtro Khowa
Hanglung Shaiye.

The meaning of the songs are-

In the place of kho-lamal, people are coming out like a group of an ant. In the east, there was two or three bamboo plant

which is called Pui Rapui in our language. Those bamboos are to be straight and they must be used for bows and arrows. Let the souls of Angte who was the founder of khong /Kaap came from khong so that they may start shooting. They are pulling the string of bows so that the arrows may reach the khong.

After the death of Angte Dangshawa, all Maring villagers observed indigenous game festival at Khong Lamal which is the most important worship place of a village. There are four main priest of Khong lamal. Khulpu is the head of the priest. Next to him are khullak, keishang and Salung respectively. In place of the villagers, they would pray and serve it for the welfare of the villagers. It is said that the life of khulpu, head of the priests was replaced by a wood (Wauhing in our language) which buried by levelling his height up to his chest. So, the holy spirit of the place is the soul of khulpu. He becomes deity of Khong-lamal after his death. It is said that if khulpu is good in every respect, it is good for the villagers regarding property and others. This indigenous game festival is done after five years. Two days ahead, the villagers prepare and make Khong. It is being observed in the month of May every year but date is not fixed.

The khong is hung with two



poles near the kho-lamal towards east. After finishing their preparation, at around 2pm, people are ready to shoot. Before, 2pm, all the villagers come out with bows and arrows. But girls are not allowed to join in shooting however watching is allowed. First shooting is done by khulpu with ritualistic work, but is not allowed to target khong. It should be over the Khong, this is for bad purpose. But second shooting is to reach and touch the khong. This is for the good purpose, likewise other priest like Khullak, keishang and salung should also shoot the khong twice each. After shooting of the

priests, other common people are allowed to shoot. In case anyone of the villager's arrows touches the tongue of the Khong, he should be fined. If it touches the stomach of khong it is belived that it is good and wealthy. They used to take rest two or three times for collecting arrows. After finishing this process, they will start singing under the leadership of Larung, song master. The song was mentioned before. The song is sung by leaning against the bow. After finishing, all people will go with dancing to the boy's dormitory, 'Katlangnga khang, the house holder prepares food and wine for the dancers.

After that they go with dancing to the next house. Every house prepares salad and wine. Among the dancers the head of the souls of the death people is there. This man's work is genetic. Its clan belong to Dangsha. That man will carry wine and an egg. In the early morning of the day this man will welcome the soul of the death people at the gate, Palhung in our language. All the villagers show their respect to the soul by keeping seat and wine in their house. All the villagers who are dancing are supposed to dance with the soul of the death people. Without resting and sleeping the dancer enter every household with singing and dancing. In the song house holder name is also mentioned if the House holder had performed a festival name Minphuk 'renaming'. If it is not performed the name is not mentioned. it is mentioned as menshel for every man woman who did not perform the festival. After visiting the entire house they will go the gate where will drop the soul of the death people. The ritualistic work will be done by Khi- Lampu the head of the soul of the death people.



सिक्किम के कुछ पारंपारिक खेल

- चन्द्रीका राँय

सिक्किम भारत के २२वीं राज्य है। ये भारत के पूर्वोत्तर राज्यों में से एक है। इस पर्वतीय राज्य में विश्व प्रख्यात बहुत सारे खेल खेली जाती है। इनही खेलों में से सिक्किम का पारंपरिक खेल 'धनुर्विद्या' है।

धनुर्विद्या में धनुस और वाण का प्रयोग किया जाता है। जो ये धनुस वाज चलाता है उसे धनुर्धर कहते हैं।

सिक्किम में जिस धनुर्विद्या खेल खेली जाती है, इस में सिर्फ बाँस से बनाया गया धनुस और वाण ही प्रयोग करने को अनुमति है। इसी लिए ये पारंपरिक खेल 'बेम्बो आर्चरी' नाम से प्रख्यात है। ये धनुस-वाण बाँस काटकर हाथों से बनाया जाता है। इसे बनाने की कला प्राचीन सिक्किम के आदिवासी से ही पारंपरिक रूप में सिखते आया गया है। हालाकी बाँसों में बनाया गया धनुर्वाण उच्च-प्रवृत्ति जो कॉम्पनी से बनाया गया धनुर्वाण से अलग होता है, क्योंकि इस को ठीक नाप-तौल नहीं होता।
य कि त ग त कार्यक्षमता पर निर्भर ये बाँस का साधन शिकार के लिए बहुत प्रभावकारी मानी जाती थी।

धनुर्विद्या खेल विशेष दो दल के बिच में खेली जाती है। इस खेल में धनुर्धर को अपने लक्ष विंदु पर वाण छोड़ना पड़ता है। जहाँ धनुर्धर खड़ा होता है वहाँ से ठीक १३० मिटर की दुरी पर एक काठ से बनाई गई (3 x 1 फीट) का लक्ष्य विंदु रखा जाता है। उसी लक्ष्य विंदु को लक्ष्य बनाकर वाण छोड़ना पड़ता है। जो धनुर्धर ने उस लक्ष्य पर ज्यादा वाण मारेगा, उसी को विजय घोषित किया जाता है।

सिक्किम में ये धनुर्विद्या प्राचीन सिक्किम वासी से ही शुरू हुआ था। इन लोगों ने धनुर्वाण खेल के रूप में नहीं वलकी अपने जीवन यापन के लिए प्रयोग करते थे। जैसे शिकार करने के लिए और दुस्मनो से बचने/लड़ने के लिए। जब कि सिक्किम भारत का पूर्वोत्तर राज्य नहीं वल्की एक स्वतंत्र छोटा देश था। यहां

राजा शासन था। उन लोगों ने बाँस काटकर धनु बनाता था। किसी अन्य धातुओं का प्रयोग नहीं करता था। समय वितता गया इस धनुर्विद्या को उन लोगों ने धीरे-धीरे मनोरंजन में भी प्रयोग करने लगे।

परम्परागत धनुर्विद्या खेल सिक्किम के किशान लोग अपने अपने फसल काटने के बाद जब खेती काम से निष्क्रिय होता था तब एक दुसरे मिलजुल कर ये क्रीड़ा करता था।

वर्तमान कही सालों से अपने पारंपरिक संस्कृति को बचा रखने के लिए इसे फिर खेली जा रही है। इस खेल में भाग लेनेवाला प्रत्येक खीलाड़ी को खो नामक पारंपरिक पोशाक पहन्ना पड़ता था।

धनुर्विद्या सिक्किम राज्य का सबसे पुरानी संस्कृति और परम्परा का चिन्ह है जो अबतक प्रचलित है। सन् 1975 से पहले जब सिक्किम एक स्वतंत्र राष्ट्र/देश था तब धनुर्विद्या सिक्किम का राष्ट्रिय खेल था। धनुर्विद्या खेल सब से पहले सिक्किम में दरवार में खेली सब गई थी। इस खेल में साही खान्दान के धनुर्धर ने भाग लिया करता





था। बाद में ये खेल धीरे-धीरे आम लोगों ने भी भाग लेने लगे। अभी ये खेल सामान्य सभी लोगों बीच प्रख्यात होते आया। इच्छुक लोग भाग लेने लगे।

पहले ये खेल सिक्किम के पूर्व क्षेत्र के कही दलों ने खेलना शुरू किया। बाद में ये खेल सिक्किम के अन्य क्षेत्र से भी भाग लेने लगे। इस खेल के लिए प्रशिक्षण केंद्र भी खुला गया है। इसी तरह ये खेल

प्रतियोगिता आयोजित किया था। ये खेल गान्तोक स्थित ताथाडचेन SAA Archery Field में होआ था। सिक्किम भारत में विलयन होने के बाद सन् 1984 में सिक्किम ने पहली बार Indian (Bamboo) Tournament, Hyderabad में भाग लिया था।

धनुर्विद्या खेल सिक्किम के विशेष लेप्चा और भोटिया जाति के प्रिय खेल

प्रख्यात होते गया। अभी सिक्किम में धनुर्विद्या के संस्था भी है, जिसे (Sikkim Archery Association) सिक्किम आर्चेरी एसोसियेशन से जाना जाता है। SAA ने सब से पहले 2010 में

है। इनही जातियों ने धनुर्विद्या खेल को मनोरंजन के रूप में खेलते और अपने संस्कृति को जीवित रखते आया है।

धनुर्विद्या खेल सिक्किम में विशेष शीतकाल में गान्तोक, मंगन और पेलिड में होते आ रहा है। दिसम्बर जनवारी महिने में इस खेल की प्रतियोगिता रखा जाता है। यहां SAA को छोड़कर अन्य संस्था भी है जो छोटे-छोटे प्रतियागिता को आयोजित कर के लोगों में आनंद श्रृजना करते है। सिक्किम के इस पारंपरिक खेल को आगे बढ़ाते हुए धनुर्धर श्री तरुणदीप राई बहुत आगे निकल चुका है। जिस ने सिक्किम को ही नहीं वल्की पूरी भारतवर्ष को नाम रोशन किया है।

सिक्किम में धनुर्विद्या के लिए एक विधोपार्जन को स्थान खोल ने को तयारी हो रही है। इस एकाडॉमी सिक्किम के दक्षिण जिल्ला नामची में खोली जाने की संभावना जाताया गया है।



“A Bird’s eye view on” Traditional Games of the North- East India

- Subodh Borah

Since time immemorial games and sports have occupied an important place in human society. The relevance of sports either as a means of entertainment or as a tool for attaining physical fitness or as a medium of maintaining peace and harmony in the society has been well recognized by successive generations. Consequently numerous forms of games and sports have been practiced across the globe as age old traditions.

The North Eastern states of India, popularly known as the ‘Seven Sisters’ are also a rich treasure of traditional games and sports. Different communities belonging to this region play different traditional games having unique features of their own. However, one might find some similarities in certain traditional games of the seven sisters as the history shows exchange of many things among different communities in the past. Although with the advent of modern games and sports the traditional games have been pushed to the backstage, yet the people of the North East don’t miss any chance whenever an occasion arrives for playing their traditional games and sports.

The following discussion tries to highlight some popular traditional games played in the seven states of the North East.

TRADITIONAL GAMES OF ASSAM : Assamese people are very enthusiastic about traditional games and sports. The traditional games of Assam have been famous since the time of the Ahom Rule in the state. The ancient building ‘Rong-Ghor’ at Sivasagar built by the Ahom kings was the first sports pavilion in Asia. It was the place of the royal family to enjoy games and sports organized on different occasions. Some popular and widely played traditional sports of Assam are as follows.

Dhop Khel : Also transliterated dhoop khel, it is a traditional ball game played between two eleven member teams on a 125m x 80m field bounded by four flags. The players take turn throwing the ball at the opponent to knock them out of the game, while seeking to catch the ball and evade other players. It is a test of speed, stamina and acrobatic skills. This game was traditionally played to observe the spring and the New Year festival of Bihu. The game was once played to amuse Ahom rulers as a spectator sport. It is no longer widely played in Assam, though efforts are being made to revive it.

Peng Khel : This game is played by using two Peng, which is made of two upper portions of bamboos. The height of the two

peng should be usually 7/8 feet. The legs of the player is kept on the two half cut bunches of the two pongs and walks on them. The game played with these two peng is called Peng Khel. The events of this game are walking, dancing, running etc.

Tang Gutti Khel : Tang means a piece of 4/5 inch long bamboo branch. To play this game another bamboo branch stick of 3/4 feet is required. This game is played between two teams having six players in each side. Generally, a whole of about 2/3 inches deep is dug on the ground and keeping the stick’s point on the whole, the tang is struck in the air which is thrown by another hand. The opponent players try to catch the tang in the air. If it is caught, the player is declared out. And if it is not caught, the distance covered by the hit is calculated by the stick from the whole as Ayong, Duyong, Nalar, Dhara, Bey, Bahar, Jator, Sala, Sam, Sum, Koroi, Dim, Kathor, Nangal, Moisar, Sing, Papi, Thuri, Unais, Kuri i.e. One to Twenty.

This game finds some similarity to the modern game of Cricket.

Khomlainai : It is an unarmed martial art with particular style of wrestling. This form of wrestling is very popular among the Bodo youths of

Assam. The competition is organized generally by the elders and the young people are invited to take part and assess their strength and skill. The winners are greatly honoured by the community. Historically it is known that the Khomlainsai was practised in the Bodo kingdom under royal patronage. Now this game has been made a part of other combative sports once meant for entertainment. For some years this game has been organized as an annual event in Bodoland.

Koni Juj (Egg Tapping) : This is a much popular traditional game of Assam played by two opponents holding eggs specially preserved for the purpose. It is played under unique rules particularly during the



Bohag Bihu of Assam. Now a days also the game is played with great enthusiasm in different places of the state and the winners are awarded with prizes.

Kori Khel : In the remote past Kori was used as money in the Assamese society. Perhaps the game originated at that time. Four players on four sides take part in the game. For playing the game a Dhal is drawn on the ground. In each side of the Dhal there are eight boxes. The Kori has two sides – back and front awarding different points. The Koris are thrown by the players and they

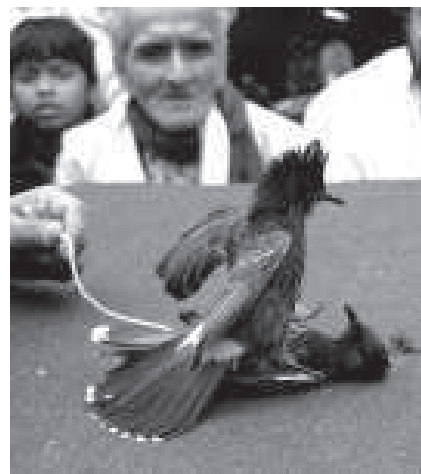
earn points according to the position of the koris. The points decide the movement along the boxes of the dhal.

This game develops the depth of thinking and creativity among the participants.

Moh Juj (Buffalo Fight) : This is an ancient and popular game of Assam. The peasant community used to rear some buffalos with special care for the fight. Two young buffalos of different owners participate in the fight until one of them either runs away for life or is beaten by the rival. The winner is awarded with prizes. At present this game is organized mainly during the Magh Bihu of Assam. However, some organizations are demanding a ban on this game as it involves cruelty to animals.

Kukura Juj (Cock Fight) : This is another popular historical game of Assam. During the Ahom rules this game was organized under royal patronage for seven days during Bohag Bihu. Two cocks are made to fight each other until one loses its life. At present this game is particularly organized by the tea community of Assam during the winter season and knives are tied to the legs of the cocks.

Bulbuli Juj (Nightingale Fight) : This traditional game has been popular and widely organized in the lower Assam, particularly in Hajo of Kamrup District. The birds are reared and trained by experts in the business for participating in the competition. At a time two birds fight each other and in a day a large number of fights take place in the same venue.



Hoi Gudu or Kabaddi : Hoi gudu is a local version of the popular game of kabaddi. Both the boys and girls can play this game with equal number of players on each side. It is a game that develops the speed, skill and stamina of the players. With modern kabaddi finding a worldwide recognition and introduction of new rules, the traditional Hoi gudu has lost its popularity to some extent.

Nao Khel (Boat Race) : Perhaps the Kings of the Chutia dynasty introduced this sport in Assam. Boats were of different varieties bearing different names such as Soranao (Small Boat), pansoinao (Medium Boat), Bornao (Big Boat), etc. Accordingly competitions were organized separately for each category. Still Boat Race is widely organized particularly in the lower Assam on different occasions.

In addition to the above, some other traditional sports still practised in certain areas are – Daina, Tekeli Bhonga, Bagh Goru khel, Cheng Gutu, etc.

TRADITIONAL GAMES OF MANIPUR:

The state of Manipur is known for several games that were indigenously developed over a period of time. Some of them are as under.

Thang Ta and Sarit Sarak :

This unique martial art has been played by successive generations of Manipur. It is a very energetic and skillful art and is a way to hone one's battlecraft during the peacetime. However, to be an expert constant practice is required and only the brave and athletic can excel.

Khong Kangjei :

Like polo, khong kangjei is also very popular game for the Manipuris. The game is played with seven players on either side and each player is equipped with a bamboo stick measuring 4ft. in length made in the form of a modern hockey stick. The game is started with the throw of the ball made of bamboo root in the field of 200 x 80 yards in area. A player can carry the ball in any manner to the goal, he may even kick it but he has to score the goal only by hitting the ball with his stick. There is no goal and a goal is scored when the ball crosses the goal line fully. A player often encounters with an opponent in his attempt at carrying or hitting the ball towards the goal. The encounter may develop into a trial of strength which is indigenously known as Mukna. The game requires much physical stamina, speed and agility. In the olden days, players excelling in the game received royal favors and prizes.

Yubi Lakpi : This is Manipuri rugby and its name comes from 'yubi' – Manipuri for coconut and

'lakpi' meaning snatching. Players take part in teams of seven on either side try to score goals for a win. It is played in a field measuring about 45 x 18 metres in area. One end of the field has a rectangular box of 4.5 x 3 mtrs. one side of which forms the central portion of the goal line. To score a goal a player has to approach the goal from the front with his oiled coconut and pass the goal line. The coconut serves the purpose of a ball and is offered to the king or the judges who sit just beyond the goal line. The game is played on the beautiful green turf of the palace ground or at the Bijay Govinda Temple Ground.

Hiyang Tanaba : It is generally held in the month of November at Thangapat. The boats called Hiyang Hiren are considered to be invested with spiritual powers and the game is associated with religious rites. The Meiteis believe that worship of Hiyang Hiren will negate evil omens. The rowers don traditional dresses and headgears.

Mukna : It is a highly prestigious and popular game of Manipur. The game is a test of sheer physical strength and skill. This particular form of wrestling is played between two male rivals with the same or approximately the same physical built, weight and age. In the olden days the game enjoyed royal patronage. This game is an absolute must for the closing ceremonies of the Lai Haraoba festival.

Sagol Kangjei : Another famous Manipuri traditional sport

learned by the British in the 19th century and after some modifications it was taken to other countries as Polo. The people of Manipur believes that the game was once played by the gods. Now the game is played in two styles – the PANA or original Manipuri style and the International style i.e. Polo. The ponies are decorated fully with various guards protecting the eyes, forehead, flanks etc. The game is played with 7 players on each side mounted on ponies which are normally not more than 4/5 feet in height. Each player is equipped with a polo stick made of cane having a narrow angled wooden head fixed at the striking end. The ball, 14 inch in circumference is made of bamboo root. It is a thrill to see the Manipuri players in their sixties and eve seventies riding ponies at full gallop and playing Sagol Kangjei.

Kang : This game is played strictly during the period between 'Cheiraoba' (Manipuri New Year's Day) and the Rath Yatra festival on the mud floor of a big mud house. The game is all about hitting fixed targets with 'Kang', a flat and oblong instrument made of either ivory or lac. It is played in teams usually having 7 male partners. The game is also played as a mixed - doubles contest.

TRADITIONAL GAMES OF MEGHALAYA :

The people of Meghalaya use to play a number of traditional games still popular among them. Some of them are as under.

Wa Pong Sala (Measure of Strength) : It is an ancient

recreational activity of the Garo community of Meghalaya. It is performed by two players at a time. It is a test of the pulling strength of a player. The two competitors sit facing each other on the ground with their legs stretched out. A strong bamboo is placed between them to support their legs. The bamboo can be called a danger line. Both the players pull each other holding each others hand. The player who succeeds in pulling his rival from the ground wins the game. The game is played during Wangala festival.

Katsucao (Race or Running): This game is similar to modern sprint. Any number of players can take part in this game. A plain land or village field is chosen for the competition. All players stand on the starting line and at the shout of 'start' from the referee, they start running as fast as they can. One who runs faster and takes the lead is the winner. Three prizes one to each is given in honour of the first three winners. The races generally take place at the end of Wangala festival of the Garos. They are also held during village meetings and gathering to provide entertainment.

Resu Dena (Banana Plant Cutting) : In this game of the Garos any number of competitors can take part. The competitors gather in a field where two or more banana plants are put or tied together. Each player is equipped with a big knife called 'Atthi' in Garo. The player has to cut the plant with 'Atthi' in one strike. He who cuts a greater number of banana plants in one strike is declared

winner. The competition mainly takes place during the Wangala festival of the Garos.

Wapong Piksusao (Uprooting bamboo plant) : In this game the competitors have to uproot bamboo Plants. The use of tools like spade etc. is strictly prohibited. The plant is to be uprooted by a competitor with bare hands applying all his strength. The competition takes place where bamboo plants are amply found. At first their branches and leaves are plucked off and then two or three feet of

come forward and try his strength in lifting the stone. The player who lifts the stone highest is the winner is recognized as the strongest man in the village. This game takes place during the Wangala festival or village gatherings of the Garos.

Siatkhnam (Archery) : This is the national game of Meghalaya and the main traditional sport of the Khasi community. It is played by them from the beginning of January to the end of May each year. At present villages have regular



the upper part are cut off. Then the competitors are asked pull out the bamboos with the roots from the ground. The player who can uproot the largest number of bamboos within the specified time becomes the winner. The competition is held during harvest seasons for enjoyment or during group hunting for recreation and relaxation.

Roong Dea (Heavy Stone Lifting) : This game is similar to modern weightlifting. A smooth round stone weighting about 100 kg. or more is placed among the spectators. Anyone of them can

archery meets – the men of one village challenging those of another. The targets are generally small bundles of grass called 'U skum' about one foot long with four inches diameter fastened on a small pole.

Sometimes targets are made of a plant called 'Ka-soh-polung'. The distance from the point where the marksmen stand, to the target is some 40 to 50 yards. Each side has its own target, the different targets being placed in a line and the competitors taking up their positions in a straight line at right angle to the line of fire and

facing the target early in the morning of the day fixed for the contest. The umpire of each side sits in front of his target with a hollow bamboo full of water in his hand, the bows and arrows being laid on the ground alongside the targets. The match commences amidst loud shouts of the spectators. Every time there is a hit, there are loud cheers. At the end of each turn the number of hits are counted by the representatives of both sides. At the close of the day, the side with highest number of hits wins the match and returns home dancing and shouting.

Kiewseij (Bamboo Climbing) : It is also one of the recreational, traditional sports of the Khasi community. A very tall thick bamboo is planted in the ground and oiled well. A silver ornament or a few rupees are placed at the top. A player who successfully climbs to the top of the bamboo becomes the winner and gets the ornament or money at the top.

Wapong Sika : Two players participate in this game at a time. A strong neat bamboo piece of about one or two meters long is the only requirement in this game. The two players hold the ends of the ends of the bamboo on either side. Each player tries to push his rival backwards. The player who succeeds in doing so is declared the winner. This game tests the physical strength of the players.

TRADITIONAL GAMES OF NAGALAND

Nagaland is the home of different tribal groups. Each of them plays different games and

sports. Some of the common and popular traditional games of Nagaland are the following.

Wrestling : The most popular indigenous sport of Nagaland is traditional wrestling. Two players take part in this game holding each others waist girdles. As soon as the start signal is given the players try to throw off the opponents. He who succeeds in doing so becomes the winner. Naga wrestling is popular with the Angami, Chakhesang, Zeliang, Rengma and Mao tribes. This sport has achieved the status of an All Naga Sport.

Cock Fighting : Cock fighting is another popular and widely played sport of Nagaland. Although it is played between cocks, it is quite similar to the modern Tae Kwon Do. It is particularly popular with the Sema tribes of the state.



TRADITIONAL GAMES OF MIZORAM

This small state of the North East is a rich treasure of sporting talents. The state has given birth to a number of international footballers during the past many years. Some of the traditional sports of Mizoram are the following.

Inbun : This is one kind of a combat wrestling game. It is

played in a circle of around 16 feet diameter of carpet grass. Both the participants need to lift the opponent using strength, skill and rapid movement of arms and legs to lift the opponent above the ground. The participant who succeeds in lifting off wins the game. However, kicking, Stepping outside the ring and bending knees are prohibited in the game. This game consists of three rounds, each of 30 to 60 seconds duration.

Insuknawr : Insuknawr or rod pushing is a game to test the strength and stamina of the participants. It has been declared as the Mizo National Game. Only male can participate in this game. It is played within a circle with a diameter of 16 to 18 feet and a rounded wooden rod of 8 feet long and 3-4 inches in diameter is used. The participants need to push the opponent out of the circle within three to five rounds of the game.

TRADITIONAL GAMES OF ARUNACHAL PRADESH

The mountainous state of Arunachal Pradesh also has certain traditional games and sports still popular among different tribes. Some of them are –

Hole Taso Dukanaram : It is a game that involves the imitation of an animal called Hole Taso. The animal is quite like a cat, runs around beating its chest alternately with the front paws. The animal also has the ability to hold a third leg in the air while scampering around. The game tests the over all balance, strength and coordination of a

contestant.

Hinam Turnam : The local people call this game a struggle of life and death. The participants of the game assume the role of the hunter and the hunted in the forest. Part of the game involves the hunter, having missed the prey due to poor marksmanship, following and catching up with it and seizing it by the third leg.

Porok - Pamin Sinam or Cock Fighting : This is a game where cocks are not involved but human beings taking part in it are known as the cocks. In this game the contestants have to hold one leg with his hand and the other hand on his shoulder. Then they keep hopping on one leg at the same time try to push the opponents out of a circle. Any of the players who falls to the ground or loses his hold on his leg or steps out of the circle is disqualified.

Majong : Majong is a traditional game played by four persons with small tiles. The

players pick up the tiles and discard them until any one of them has a winning combination.

TRADITIONAL GAMES OF TRIPURA

Tripura is a land of traditional games and sports which are locally known as 'Thwgmung'. The most popular traditional games of the state are as follows.

Mufuk Saganang : This is a game to test the strength of a man wherein a child is tied to the chest of the man and a rope is tied to its waist. Another player holds the end of the rope and there is pulling between them. The player who successfully pulls the other wins the game.

Ramtan Lairo : This game is also played to test the ability of a person. Two bamboo posts are placed in the ground on which two 'udukhals' are kept. Udukhal is a large wooden mortar used for husking grains. Two persons sitting face to face try to join the udukhals.

Wabao Fan Salaio : This is a form of wrestling peculiar to Tripura. It is played with the help of a bamboo pole. Two players participate in the game and try to push one another by the pole. The player who succeeds in pushing the opponent out of a given mark wins the game.

Musta Seklaio : This is a game to test the strength of the wrist for it involves the hand only. A stake is the object of the game where both players hold it in its grip. One tries to keep it fixed while the other tries to pull it. The one who succeeds wins the game.

Dukhwi Sotonma : This is a form of II as then adults of Tripura. Two opponent parties with equal number of players try to pull a rope towards themselves bringing the opposition nearer. The party that succeeds in doing so is declared the winner.

Khailaio : This is another indigenng down and pushing each other like bulls.

