

DISCOVERY OF KANGLEIPAK

(48)

By Wangkhemcha Chingtamlen

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The Nongkhong Koiba Tradition of the Meetei Race of Kangleipak

Vs

The Ganesha and Kartik Tradition of the Hindu of India

The question whether the Nongkhong Koiba Tradition of the Meetei Race of Kangleipak is more Ancient than the Ganesh and Kartik Tradition of the Hindu of India or the Ganesh and Kartik Tradition is more ancient than the Nongkhong Koiba Tradition, has agitated the mind of the writer since about 5 months back by an unknown telephone call from a middle aged person.

The telephone caller called the writer as 'Ipa' (Father). What the caller said was that "Many men said to me that the Nongkhong Koiba Tradition copied from the Ganesha and Kartik Tradition of the Hindu. What is your opinion in this matter, Ipa!" This was what the caller meant in his telephone call in substance.

The writer answered, "For time being, I have agreed to your suggestion that The Nongkhong Koiba Tradition copied from the Ganesha and Kartik Tradition of the Hindu. But you ask your men who said the Nongkhong Koiba Tradition copied from the Ganesha and Kartik Tradition of the Hindu that what was the name of the Hindu Tradition, in what Veda, Puran etc. the name of the Tradition was enshrined. Only then I will give you the final answer." This was my response to the caller and his opinion in the Traditions. After this response from the writer, the caller never contacted the writer again upto this day.

The question posed before the writer is a big challenge to the core of the Kanglei Meetei Culture, which the humble writer Espoused in his whole life upto this day, to be the oldest culture of the mankind.

Immediately the writer examined some Puya, scripture available with him and found some very enlightened clues.

At the same time, the writer acquired some documents also from the internet regarding the matter at hand.

What the humble writer found in the Kanglei Puya, Scripture, Wakoklon Heelel Thilel Salai Ama-ilon Pukok :

“Pali Atonpa| Eesanou Konchin Tukthapa Haipa Mingthonpu Fangcheiye|| Thapung Tala Naopukhipana Mapapungki Fampan Fangkhong Talet lakpu Koituna Fampan Men Tongpa Fangchaye|| Mayampung Sanamahipu Masak Khangtuna| Ningthi Thoina Ningtuna Taipang Miki Fampan Tongcheiye|| Walam Asina Pukokne ||0||

Asum Touna Pakhangpana Mingthon Fangtuna | Saion Tala Puthoktuna|Mathou Mangam Pangthokpata Maming Talama Fangcheiye ||0||

This is the first statement enshrined in the Puya encountered by the writer in the above mentioned Puya.

Please see the 2nd encounter in the above mentioned Puya by the writer :

“Nongthou Malon Taletki Yafamta Tingpalpa Mapuna Saion Toutuna Taipungpalpa Santhoknaphamni Haituna Santhong Apanpa Kouna|Mala Leipu Oikhale|| Malem Leikhalon Talet na Amampa Leimulonki Masakkumana|Taipang Palpaki Tungnafam Leisa Oina Leikhale|| Lei lipa Asiki Ma-ongpu ||Nongthou Ma-ong Leppapu Nongkhong Haina Haikhale||”

These two statements enshrined in the kanglei scripture show what is “Nongkhong” and the nature of ‘Nongkhong Koipa’ Tradition clearly in substance. The writer’s knowledge gained from the experiences from the Kanglei Scripture and some articles webcasted under the caption “22 significances of Ganesh worship” and other caption the writer feels honestly and confidently that there is no room of the Kanglei Tradition of ‘Nongkhong Koipa’ copying or imitating the Ganesh and Kartik Tradition of India in philosophy and in moral value. The hindu legend is not a match for Nongkhong Koiba Tradition.

Now the writer will examine the significance of Ganesh worship, closely step by step vise-a-vis the Kanglei Nongkhong Koiba Tradition to enlightened writer’s Id readers. In the Indian legend of Ganesh, the Actor are Siva and Parvati (Parents) and their

two sons, Ganesh and Kartikeya, all earthly beings – Parents and sons, with all the limitations of being born as human being on the earth. The two sons' means of travelling in their legend are a mouse (until they say in Manipur) for Ganesh and a Peacock for Kartikeya, one small animal, the other a small bird, with all the extreme limitations being born as earthly beings on the earth. This assertion cannot be encountered reasonably by any man on the earth on any ground.

The legend of the Ganesh and Kartikeya is simply a squabble of two earthly siblings, to say in short.

The names of Ganesh and Kartikeya had different names according to the difference of the writers. What they did also are different according to the differences of writer.

One peculiar thing in the Hindu legend|Tradition, the present writer encountered as articles, write up etc., no name of their legend|tradition is mentioned in Sanskrit, Hindi etc. by any writer, even though they say the legend etc. are mentioned in Mahapurana and Upa Purana etc.

It seems to show the legend of Ganesh and Kartikeya is simply a Jumbling Collection without having fixed root in the Hindu culture and Tradition of India.

In one article under the caption : “22. Significance of Ganesh Worship.” The writer says ‘Parameshwara invited his two sons, Vinayaka and Subramanya to go round the world and said that whoever completed the trip first would get a fruit immediately.’ Subramanya (Kartik) started immediately to go world with his peacock, but vinayaka (Ganesh) without taking the tedious journey of going round the world, he simply circumambulated his parents before Kartik arrived and sitting before his parents he claimed he had gone round the world. He won the race, saying his parents are more than the world.

In another article, Parvati asked her two sons to go round the world. Kartik started to go round the world with his peacock, but Ganesh taking a few rounds (no number of rounds mentioned) before his mother and claimed his duty was performed, claiming his mother is more than the world. He won the race.

In a third article, Parvati asked her two sons to go round the world. Ganesh without going round the world, he simply asked his parents to stand together and took three rounds of them. He won the race claiming his parents are more than the world.

Yet in another article, when Ganesh and Kartik become of age to get married, Siva and Parvati wanted them to get married. But a problem arises for the parents. The two sons argued seriously who would marry first. To solve the problem, Siva asked his sons to go round the earth and the son who completed first will get married first.

Kartik started his trip immediately with his peacock. But Ganesh did not start. After some time, Ganesh went round his mother Parvati seven times after seven baths in the river before Kartik arrived.

Ganesh won the race because his mother Parvati was divine mother, more than the earth on the authority of the Vedas.

These are some of the Traditional write-ups of the Hindu about the Ganesh and Kartik Tradition. In contrast and against this of Indian Hindu, the Meetei race of Kangleipak had their “Nongkhong Koipa” Tradition enshrined in the Puya, the sacred scripture of the race. To know and to digest, please examine the above quoted two portions of the Puya very carefully.

In the above first quotation “Thapung Tala Naopukhipana”, have “Thapung Tala” means “ten full months”; Naopukhipana” means “was in the womb of the mother”. Further means “Pakhangba was woman born”, but not his elder brother Sanamahi. “Mapapungki Fampan Fangkhong Taletlakpu Koituna” “mapapung” means Salailel Sitapa (space, Ating-aa, Ipa Sararel Personified), “Fampan Fangkhong” means the seat of the God Father salailel Sitapa. “Men Tongpa”, “Fampan Tongpa” both means ‘to become king’ of the land.

Now please come to the 2nd quotation from the Puya and please examine the Para quoted very carefully.

To know the Para, and specially to know the concept of the “Nongkong” in the ‘Nongkhong Koipa’ Tradition, the Puya presumed that every reader of this para of the Puya knows the fact that ‘Life is extra-territorial origin’, that is, Life comes from outer space to the earth.

So, the 'Nongkhong' in the 'Nongtkhong Koipa' Tradition, is the spot, place, area on the surface of the earth where the universal God Father Salailel Sitapa put this first step on the soil of Earth to plant life on the earth and is supposed philosophically to be the "Fampan Fangkhong" seat of the universal God Father on the earth by the ancient Meetei Race of Kangleipak.

This fact of connection, relation between the Nongthou, Ating-aa, Ipa Sorarel (space) and the Malem, Ima Leimalel Sitapi (the earth) to procreate lives endlessly on the earth is called by the ancient Meetei Race philosophically "Leitai Nongtai", in the art form "Leitai Nongtai Chakoi" so, 'Nongkhong' is the starting point on the earth, that is, 'Fampan Fangkhong' seat of the universal god father on the earth. Literally 'Nongkhong' means foot of the Nongthou, Ating-aa, Salailel Sitapa, Ipa Sorarel (the space).

Now to introduce to the readers what is Ningkhong Koipa Tradition how it was born :

When Salailel Sitapa (Ipa Sorarel) become aged and when Sanamahi Kousen Tulei Sengpa and Konchin Tukthapa Pali Atonpa became of age, Salailel Sitapa, the God Father called his two sons one day and told them that as he became old. He wanted to give his fampan (seat of kingship) to one of them. "Any of you two, who can go round the 'Nongkhong' first will get the 'Fampan'".

Sanamahi (not women born) started immediately to go round the 'Nongkhong' (universe), thinking that 'Nongkhong' is the end of the 'Nongthou', space.

Konchin Tukthapa, the younger of the two born by Ima Leimalel Sitapi after 'Thapung Tala pregnancy, was weak and an earthly sibling, was not match of Sanamahi who was all powerful.

Konchin Tukthapa Pali Atonpa went directly to his mother, Leimalel Sitapi and wept and said. He cannot compete his elder brother and will not get the 'Fampan'. Then his mother, Ima Leimalel Sitapi consoled him and told him 'Go round the Fampan Fankhong of Salailel Sitapa (Personified as human father) seven times and bow down before him, toucing your forehead the malem (ground)". Konchin Tukthapa went directly to his father, Salailel Sitapa sitting on the Fampan and bow down before him touching his fore head the Malem Leisa before Sanamahi came back who went round the 'Nongkhong'.

The Universal God Father, Salailel Sitapa was so satisfied to what his son, Konchin Tukthapa did and gave him the Fampan (seat of kingship) and the younger son was given the name (Epithet) of Pakhangpa. This is the end of the 'Nongkhong Koipa' Tradition of the Meetei Race of Kangleipak.

Significances :

The Tradition of the 'Nongkhong Koipa' is not a test of the capability and intelligence amongst the human beings or earthly siblings. It was a practical test to choose a person, to lead the mankind, who knew the Universal God Father (creator), who also would care the earthly living being for the endless continuance of the Universal God Father's wish and continuances of creations. When Konchin Tukthapa went round him 7 times and bowing down to him, according to the advice of the mother, Ima Leimalel Sitapi, he got the Epithet of – 'Pakhangpa' which meant Pa+Khangpa, Pa means father generally in Kanglei Dialect, but here in the context meant 'Universal God Father (Creator) of the universe. Salailel Sitapa knew that his younger son, Konchin Tukthapa knew the real father of all living beings and that he is the person on the earth to take care of all living being as the Universal Father himself.

The significance is the divine origin of the kingship and state of the Meetei race in Kangleipak.

Konchin Takthapa went round the 'Fampan Fangkhong' 7 times because, the universal God Father Creator is composed of 7 parts called Laipungthou Talet, the Kanglei Meetei Race is composed of 7 clans called Salai Talet, Stars called Thouwai Michak Chayom Talet which were the original source of lives on the earth, there are seven days of the Meetei Race of Kangleipak, the best number of the Kanglei Meetei is 7 (seven).

The younger son, Konchin Tukthapa knew his own father Salailel Sitapa was the Universal God Father creator because of his mother, Ima Leimalel Sitapi's intimate knowledge of Salailel Sitapa who is 'her husband' confirming that the Meetei proverb 'only mother knows the father of a child'.

When we study and analyse the concepts of the 'Nongkhong', 'Fampan Fangkhong' 'Leitai Nongtai Chakkoi' etc. we come to know the significance of the scientific fact of the 'Extra-terrestrial origin of life' etc.

The differences between 'Nongkhong Koipa' Tradition and the 'Ganesh and Kartik' Tradition.

- a. In the Kanglei Tradition of 'Nongkhong Koipa' the actors are
 - (i) Salailal Sitapa (Nongthou, Ating-aa, Ipa Sorarel, Space), God personified for the purpose as human father.
 - (ii) Sanamahi (God) who is personified as the first son
 - (iii) Ima Leimalel Sitapi (Malem, Earth) as personified as human mother and
 - (iv) Kunchin Tukthapa Pali Atonpa (a purely human being)

So, the actor are two gods, one semi-goddess, and one purely human being.

- b. In the Indian Tradition of 'Ganesh and Kartika' all the four actors are Siva, Parvati, Ganesh and Kartika are all earthly Mundane, Banal Beings. Not a single one is God or semi-god, though the Indian themselves claim to be gods. The means of travelling of all actors also are simple Mundane animals.

From these two difference shown in (a) and (b), we know very well that the Indian Hindu perception|thinking in the Ganesh and Kartika Tradition is simply Mundane, Banal, Earthly and whereas the Kanglei Meetei Thinking|Perception is the relation between the God Universal Father and the earthly life (mainly god and human), the relation between the abstract and immaterial god and concretisation of gods' wish of creation and material Mundane lives.

So, the two traditions cannot be compared and matched. So, there is no question of the 'Nongkhong Koiba' tradition copying the Ganesh and Kartik tradition but there is possibility of copying 'Nongkhong Koiba' tradition by the Ganesh and Kartik tradition without knowing well the concept and significance of the Kanglei tradition.

- c. The Indian Hindu tradition has no tradition that how many times to go round the man or the god, and also there is no tradition whom to be gone round. It seems to

show that the tradition has no fixed principle or well rooted cultural Principle in the past Indian life.

The Indian tradition has that it goes round Siva and Parvati, both together, once by Ganesh, in some case, Ganesh goes round them three times. In one article, Ganesh goes few rounds to Parvati, without mentioning the number of rounds. In yet another article, Ganesh goes round his mother 7 times after taking bath at the end of each round.

In the Indian Hindu tradition, there is no fixed principle and philosophy that how many rounds to be made by Ganesh and Kartika.

- d. But in the Kanglei Meetei tradition, Konchin Tukthapa goes round the Fampan Fangkhong, seat of his father 7 (seven) times, not more or not less with fixed principle and philosophy.

From the difference shown in (c) and (d), we are very clear that the Indian tradition has no fixed principle and philosophy behind going round Siva and Parvati or Parvati alone. But Kanglei tradition has a fixed principle and philosophy behind the tradition.

- e. In the Ganesh and Kartik tradition of the Hindu Indian, there is no reasonable principle and philosophy behind their tradition of Ganesh and Kartika. They do not know well WHO is the prime cause of the universe. Ganesh goes round Siva and Parvati together, and also Parvati alone. Then who represents the prime cause of the universe or Universal God or Universal God Father creator? Both Siva and Parvati together or Parvati alone? Both fails in principle and philosophy.
- f. But in the Kanglei Meetei Tradition, there is unassailable principle and philosophy behind. In the 'Nongkhong Koipa' tradition of Kangleipak, the concepts in the tradition are "Nongkhong", 'Fampan Fangkhong' '7 times FAMpan Fangkhong'. Most probably, the Id readers had grasped the principles and philosophy behind them.

From the diffence shown in (e) and (f), in the Hindu tradition Ganesh goes round Siva and Parvati together or Parvati alone. In the Kanglei Meetei tradition, Konchin

Tukthapa goes round the 'Fampan Fangkhong, of his father Salailai Sitapa alone, not more.

Then, the principles and philosophies of the two tradition are clear now. The Kanglei tradition honours the universal prime cause, whom we mankind calls differently God, Allah, Eepung oinapa Apakpa etc. The Indian tradition honours two earthly born souls, father and mother together or mother alone. 'Nongkhong Koipa' tradition, and Ganesh and Kartika traditions are different in kind, not in degree. They are not comparable.

In some degree, Ganesh Kartika tradition might imitate from the 'Nongkhong Koipa' tradition.

Contact : E-mail : chingtamlen@gmail.com