

Editorial

Saturday, November 10, 2018

Of Indian Constitution

Something seems to be seriously wrong with the mindset of the people, not only in Manipur but in the entire country. In this 21st century – is the real power to govern this country is vested in its people? But the question that often arises is, does the constitution in true terms express the will of the people or is it just become a tool in the hands of some hungry politicians? Are the people of India in real terms assured of Justice, liberty, equality and fraternity? Is the common man today receiving justice? Does equality really prevail? Is Liberty being exercised by all today?

In the wake of the changing times in the Indian society a constitutional review is highly required. The constitution, though a very impressive piece, has failed in some respects. And in this article, I wish to express my opinion on the need of an overhaul in our constitution.

The preamble says that we are a Democratic Republic. What does democracy mean to all of us? To define it in a layman's language Democracy means that the power is in the hands of the people to decide how and by whom the country is run. But today does the real power lie in the hands of the people as it was believed when the constitution was applied? It is no more 'by and for the people'. Now it is more or less a board game and the players are the politicians with personal profits as the winning amount.

Bo doubt, Indian constitution is a borrowed constitution. When the drafting committee drafted it, they adopted a major part of it from the Government of India Act 1935 with few modifications here and there. Besides this, many provisions borrowed from various other constitutions of the world are included. The Parliamentary System has been taken from the British Constitution and Judicial Review & federalism from the US Constitution. Many provisions need to be amended as they were adopted from the 1935 Act and maybe worked for that period; however in today's time they have become obsolete.

One of the biggest flaws of our constitution is the never-ending length due to the tough language in which it has been drafted. Being the sovereign document of our country it should have been drafted in a language easily comprehensible by the citizens. But unfortunately the legal jargon used can hardly be deciphered by the common man. With that length, the parliament today will never get the time to modify and simplify it but I feel this is something which should have been kept in mind at the time of its commencement.

Securing justice to all – social, economical and political, is one of the chief aims of our constitution. But this has hardly been actually put into action.

And most frustrating part is that when the constitution of India was framed, Manipur was a sovereign independent kingdom.

Documents Lost

I have lost my original certificate, original Marksheet and Original Admit Card of High School Leaving Certificate Examination 2000 bearing roll no. 13514 issued by Board Of Secondary Education Manipur on the way between Yairipok Bazar to Imphal Bazar on 5th November 2018. Finders are requested kindly handover the same to the undersigned

SD/-
Loitam Santikumar Singh
Yairipok Bamol Leikai Canel Mapal
878 773 5819

Correction

I, Md. Riya Khan, DOB 01-01-1975 S/o .(L) Md . Kasim Ali .a resident of Khabeiso Sabal Leikai, P.O. Lamlong, P.S. Heigang, Imphal East District, Manipur -795010 (India), do hereby take oath and solemnly affirm as follows:-

1. That I am at present serving as Habildar having Regiment No. G/ 3500534W in the Unit 35 BN, Assam Rifles, C/o 99APO.
2. That due to bonafide mistake I have already entered my family members list erroneously and with incomplete details as following in my service record excluding me.

Sl. No.	Name	Relationship	DOB
1.	SMT Taj Begam	Wife	19-07/1976
2.	Miss Mumtaz	Daughter	04-03/1997
3.	Miss Ramina	Daughter	09-05/1998
4.	Miss Rahamani	Daughter	03-03/2011
5.	Nawaz	Son	17-09-2001
6.	Abaz Khan	Son	07-12-2003

3. That however the standard, actual & complete details of my family members will be as follows:

Sl.No.	Name	Relationship	DOB
1.	SMT Taj Begum	Wife	16-02-1975
2.	Miss Mumtaz	Daughter	02-02-1997
3.	Miss Ramina	Daughter	17-06-1999
4.	Miss Rahamani	Daughter	03-02-2002
5.	Md Nawaz Khan	Son	06-02-2001
6.	Md Abaz Khan	Son	07-12-2008

As such I desire for rectify family details in previous connected service records according ly to avoid any further complicity .

SD/-
Md. Riya Khan

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Delhi's air quality improves to 'very poor' category

Agency
New Delhi, Nov 10

Delhi's air quality Saturday improved to 'very poor' category after local pollutants "reduced significantly" and the contribution from stubble burning remained "marginal" due to wind speed, authorities said.

The overall air quality index (AQI) was recorded at 394 which falls in the 'very poor' category, according to the data by the Central Pollution Control Board.

Fifteen areas in Delhi recorded 'severe' air quality while 19 areas recorded 'very poor' pollution levels, it said.

On Saturday, the PM2.5 (particles in the air with a diameter of less than 2.5 micrometres) level was recorded at 226, while the PM10 (particles in the air with a diameter of less than 10 micrometres) was recorded at 331 in Delhi.

An AQI between 0 and 50 is considered "good", 51 and 100 "satisfactory", 101 and 200

"moderate", 201 and 300 "poor", 301 and 400 "very poor", and 401 and 500 "severe".

"The overall air quality index of Delhi has improved and is likely to go back to 'very poor' range against all odds and adverse weather conditions," Centre-run System of Air Quality and Weather Forecasting (SAFAR) said.

"The unfavourable weather was to make dispersion very slow and could have aggravated pollution levels due to locally generated pollutants, but as the influx of fresh local emission significantly dropped and allowed already accumulated pollution to disperse slowly, the air quality improved," it said.

Authorities also said control measures also helped in improving the air quality of the national capital. Stubble burning in neighbouring states on Thursday was the "largest-ever recorded" this year which might lead to a further deterioration in the already "severe" air quality of the national capital, a government-run agency had said

Friday.

According to the Indian Institute of Tropical Meteorology (IITM), 2,100 fire counts were observed on Thursday over north western region of India.

"It was the largest-ever recorded for this year. It was around four times higher than Wednesday," IITM said.

"The PM2.5 concentration is likely to increase again from Friday

afternoon and may remain 'severe' or 'severe-plus' in Delhi-NCR till Sunday," it said.

But due to slow winds from the direction of stubble burning areas, the contribution of stubble fire emissions remained marginal.

The air quality in Delhi has been 'severe' for the past two days with the highest pollution level of the year recorded a day after Diwali on Thursday at an AQI of 642.

Over 27 lakh children given MR vaccine in JK

Jammu, Nov 10

Over 27.85 lakh children were given the Measles-Rubella (MR) vaccine during an ongoing vaccination campaign across Jammu and Kashmir, an official spokesman said Saturday.

The campaign was launched on September 24 to cover nearly 38 lakh children in the age group of

nine months to 15 years to eliminate the congenital rubella syndrome, caused by the rubella virus.

"A total of 37,72,960 children will be covered in the state, of whom 27,85,731 have been vaccinated till date with 17,00,994 children covered in the Kashmir division and 10,84,737 in the Jammu division," the spokesman said.

Contd from yesterday's issue

Armed conflict and nationalism in Manipuri Poetry

By : W. Kumari Chanu

From time immemorial Standing at Kangla's golden gate The two white Kangla-Sha, When blown into smithereens (They) went silently.

[Lanchenba, *Khubak-Khuanam*] Manipur lost her independent self-rule after its defeat by the British in the Anglo-Manipuri War of 1891. Yet this hilly kingdom retained the freedom of its traditional customs and beliefs as before. But

Unfortunately, the mighty British – the one on which the sun never sets, ruler of many countries - failed to respect the culture and tradition of this small kingdom. The British also failed to respect the beautiful traditions which existed in this society – a society which has never known how it is to live under someone else, a group of peoples who feel that it is hundred times better to lose one's life than to live in subjugation, a society which practiced a beautiful tradition of pardoning a person, no matter how guilty, if he or she seeks refuge. At this attitude of the British, the angst of the people, their pain, shame and revengeful feelings which became deep-rooted in their hearts, are all beautifully captured and expressed in the poem of Arambam ongbi Memchoubi as given below:

In the meadow of Pheidaburg On a killing-rope each They stay hanging Their necks drooping Their eyes downcast Thangal General, The Wise Koireng Jubaraj, The Brave.

All around, Heads covered in white Waists clasped tight with waistcloth Stood the Meitei women Heads bent silently Below their navel, a pulse throbbing A volcano A volcano

[Memchoubi, *Androgi Mei*]

By this time, the image of Manipuri nationalism had taken clear shape in the poems of this period in which was expressed the firm resolution that the land which had from time immemorial lived in its own way independently should never live a life of subjugation. In his beautiful poems Birendrajit Naorem entered into a decision to take up arms, expressing that living freely if only for a moment and spilling blood on the battlefield is hundred times better than living in subjugation : From the dense gorge of the Forgotten

Like one who has slept long Shaking its feathers once Flew up suddenly into the red sky And then smeared

All over its body

The colour red. [Birendrajit, *Phadok Amagi Seireng*]

In this period, sometimes called the Bloody Period of Manipuri literature, the poets' use of the frightening imagery of 'playing with war as if with flowers' is for the sole purpose of getting independence as Raghu Leishangthem clearly brings out:

Now The blood-dance is on Bullets showered as flowers Flowing all over the floor, the red blood

The world is. In this time In this place In all hearts

War is played as flowers.... In this moment was sketched With a blood-brush On the darkened walls of life A sun.

[Raghu Leishangthem, *Lanbu Lei Oina Sannariba*]

In his poetry Dilip Mayengbam expresses his thirst for a Manipuri nationalism to come into this land where blood flows in torrents everywhere and the land is scattered with smokes of war and death-injuries, a nationalism derived from the seven colours of this land and beautifully clear like the light of the sun to wash over this hill land where from time immemorial, peace and harmony has reigned: Towards the sun, flew a bird Then put up all around a red curtain....

Desiring again for a glance, the bird Took out the red curtain Flying close towards the sun. Repugnant, went wild the people Sighting the seven colours of the past.

But slowly, slowly again Returned to the previous habit.

[Dilip Mayengbam, *Angangba Phijang*]

The poets of this period minutely discussed the Manipuri culture, oral literature, creation myths, and stories of god and goddesses and entered into post-colonial writings. Their efforts to develop a poetic style unique to this land and born out of the soil, the fertility and the creativity of this land, and also their attempts to give it a universal appeal, is based on the ideology of Manipuri nationalism. In their poetry is explicitly expressed their journey of inner self-discovery and their realizations of a unique ethos and identity of the Manipuri nation. The poets of this period frequently expressed a unique image of the 'Manipuri-ness' of the nation -

found in its creation and cosmological myths, in its arts, culture, language, religion and aesthetic values – along with a political tone in their poetry.

Even in this present period with its abundant publishing of poetry, the heart and soul of these poems is the nationalism of this land and the armed conflict triggered by this nationalism. Therefore, in order to view the core issue and an ideological positive response to the nationalism and armed conflict in Manipuri poetry, we have to study the poetry of this time.

These like-minded poets who had come out collectively, their mind and blood is deeply immersed in nationalistic feelings and their view of the armed conflict is related to their liberated self and their political determinism. The colonization of this erstwhile free nation under the British Empire as well as the merger of the nation to the Indian Union in 1949 after independence from British yoke completely uprooted not only the political economy and determinism of the land but also the strength and power of the community to safeguard and protect its own identity. Since then mainland India has continued to keep this hitherto geographically isolated land, politically and economically marginalized. The loud voice of nationalism in this hilly state conditioned by all these situations is given a poetic form by Arambam ongbi Memchoubi:

Why – Save Wild Life Is it only that – Please say after that Save indigenous peoples. Their life

Their fate Their politics Their economy

Their tradition and language Let them protect themselves Let them live on their own

Let them eat just one meal if they wish

Dressed in old clothes, or rain dripping through their roofs

Why should another grieve? One day they will on their own

Stand up, if not in chains. [Memchoubi, *Save Wild Life*]

The generation of poets emerging before and after the poets of the 1980s expressed feelings of nationalism and armed conflict in piecemeal. Modernist poets like Nongthombam Shri Biren (1946-2011), Rajkumar Madhubir (1942-2002), Thangjam Ibopishak (1948-), Yumlembam Ibomcha (1949-), Rajkumar Bhubonsana (1952-), etc., moved away from the previous

trends of Chaoba and Kamal towards a writing paradigm which broke stereotypes and were iconoclastic in nature. However, apart from delineating some of the broken shreds of the society in vulgar words, they were not able to build up and bring out a new prototype of the Manipur that they thirsted for. However, Elangbam Nilakanta (1927-2000) regarded as 'Adi Guru' and role model of the modernist poets delved through the philosophy, arts and culture of this land and wrote with a long-sighted vision trying to trace the past glory and inherent traditions of this land. In some of his poems he tried to delineate his self-identity and the identity of his nation with a political tone. But his concept of nationalism came with mixed feelings. For him, it was an attempt to view Manipur within the larger framework of the Indian nation:

Let's bloom in Bharat's garden Alone, proud, smiling Laughing with the other flowers, together.

[Nilakanta, *Eikhoini Bharatbashi*]

Even though, generations of Manipuri poets wrote poems related to Manipuri nationalism and armed conflict, it is hard to find committed poets like those who emerged together during the 1980s to write with a consistency and seriousness on this issue. In their poetry, these poets who emerged in episodes, were more concerned with tangential issues and fragmented ideas and painting the overall negative impact – for example, peripheral problems unrelated to ideology of armed conflict such as the problems caused by those using the revolutionary movement for their vested interests, moral degradation, extortion, the in-fighting between the many mushrooming factions, the loss of trust of the people, freedom as lip-service, the attitude of the armed revolutionaries who are now interfering in issues of localities, etc. On the other hand, these are important problems that Manipuri literature and the present society both are facing. If a solution to this is not searched out at the earliest, it will be a dark blot on the history of the nationalism and armed conflict in this land. At present the nationalistic movement and its accompanying armed conflict continues in this land. But till date, very few poets have been able to write with the same poetical insight which was there in the 1980s poets, who still continue to build up the image of nationalism and related armed conflict. (Concluded)