



# ★ Editorial

## June 18 again: but is Manipur's territory safe?

With the coming of June 18, Manipur once more remember peoples' uprising where as many as 21 people braves the bullets of the security forces for protection of the territorial integrity of the state. This time too, the COVID-19 scare fails divert the mind of the people. Major civil bodies – particularly the AMUCO and the UCM is all set to pay homage to the martyrs, even as the Civil bodies may follow the social distancing due to the COVID-19 pandemic.

May be not many people may turnout at Kekraput this time but the observance is a sign to prove the spirit of unity.

Everybody knows the genesis of the historic uprising. 19 years has been passed and still the concept of Nagaland/Greater Nagaland, Kukiland, Mizoland, Meetei/Meiteiland still is a tool disrespecting the martyrs who had sacrificed their life for Mother Manipur.

What we need to recall is that, June 18 is not the first time that people of this region had uproar against any attempt to distort the identity of the state. Remember Pundongbam incident of 1948. It was under the leadership of Hijam Ibrahim that vehemently opposed and agitates against the idea of Purbachand Pradesh by amalgamation of Chachar, Tripura, Manipur and some part of Assam.

This time too, after the June 18 incident has been failed, a supposedly new strategy in the name of delimitation is coming up. The delimitation is going to be conducted based on the 2001 census which the people of the state including the ruling BJP party is opposing it. The political parties and the CSOs are demanding to conduct the delimitation after conducting fresh census. However, the argument to conduct delimitation on fresh census is likely to be turned down as a survey on the bogus census of some district alleged by the CSOs and the Police party has been conducted in between 2011 to around 2014. This showed that even though there are political pressure, the CEO will be conducting delimitation as scheduled by them. Whether this delimitation will be a threat to the integrity of Manipur or not is a matter yet to see.

While the demand itself is a serious threat to the future of the state as it exists at present in terms of its physical features, a far more treacherous and sinister outcome will be the mutual bitterness and suspicious attitudes of the communities that will eventually develop which will be almost impossible to get rid of. While the grievances and the concerns of the people in these parts of the state against the administration may very well be genuine, there is no denying the fact that the demand for a separate statehood entails a complex and insidious work of a few politically motivated and self-seeking individuals in the garb of righteous leaders and philanthropists. The question everyone in the state, especially those thousands rallying behind the leaders needs to ask, rather ponder over is: will the granting of a separate state be the ultimate solution to all their grievances and woes? Is there any certainty or assurance that there will not be further outcry or agitation for further demarcation or separation by the numerous sub-groups? Has it been established that the elected representatives of the various communities and regions of the state have tried their level best to address these complaints and fell short by way of the state government failing to cooperate or provide the required resources despite their due shares being in the possession of the government? Are the demands for these numerous separate states or administrative units even plausible?

## “Axone” and the Lingering Question of Racism in India

By: Veewon Thokchom



With the release of the Bollywood movie “Axone” directed by Nicholas Kharkonger, a debate on racism has been ignited. Though the movie could not have been worse than it is when it comes to racism, it at least has sparked off a discourse on racism faced by people of colour (yellow people) in Indian metropolitan cities. And this is the moment that we have to sieve. A dialogue on not the movie in particular but racism at large; a talk on race and colour – brown and yellow.

As a starting point to this dialogue, it is essential to state that one need not have to believe in the objective existence of race to be able to enquire the social, political and cultural relevance of the “idea of race.” The question of race needs a study to have a firm grasp on how race is socially and discursively constructed to maintain a structurally hegemonic relationship between people. Talking about race is not enforcing racial difference but it rather seeks to critique the oppressive relations that come along with relationships amongst races.

While the movie functions as the basis of the current debate on the problems of racism faced by yellow people in the Indian metropolitan cities, it is worthwhile to investigate this problem from a different vantage point. Though it is irrefutable that every yellow person from the “Northeast” who travels to Indian mainland brown Hindu lands for education or job opportunities has faced overt racism, it would be more incorrect to say that the person has not come across “racism” at home. Because the racism at home is the more brutal form of institutionalised legally sanctioned (AFSPA, 1958) form of population subjugation,

control and disciplining. And this manifests itself in the form of military occupation that has been existing in the region for decades, whose demonstration can be physically or traumatically experienced through mass disappearances, mass fake encounter (1528 and counting recorded cases), number of massacres over the decades (Tera, RMC, Oinam, Malom etc.), and instances of rape and mass rape (Oinam incident, Manorama, Ahanjaoibi, Mercy), in many cases the survivor killing herself from shame and despair (Rose Ningshen, etc.).

The point here is that, a “Northeast” yellow body becomes an object over which a hegemonic racial power is exercised throughout her life, both at home and the brown mainland society. The more hideous nature of the racism at home is its character to remain unnoticed and therefore questioned.

The abnormality that was created with the persistent militarisation decades after decades made the generation who grew up in the 1990s take refuge in places like Delhi and Bangalore only to go through another form of racism. It was in the 1990s and the 2000s that every parent who could afford

started sending out their children as an escape to the imposed political climate of uncertainty, death and disappearance.

Racism is so simple yet immensely complicated to understand that we miss out a lot when we look at it through personal experiences and discard its more crucial systematic, structural, political and historical aspects. The language of racism is so complex that it can take new shapes in different times – from Negro to Nigger to ghetto to thugs to thieves in the American context. From chinky to momo to chowmein to randi in the Brown land. This categorisation and characterisation exist as a tool of othering and marking of territory by the dominant racial group.

It was in 2012 that thirty thousand yellow people fled Indian metropolitan cities in fear of racial attack, the same time Mary Kom turned into a national icon overnight and returned to India after winning a bronze medal in London Olympics. As the exodus continued for weeks, the issue of racism was taken up by the Indian media as well its academicians and the public. The peculiarity of the discourse was such the Mary Kom was constantly invoked to challenge the existence

of racism in India. Previously the same year, Richard Loitam, a Manipur boy in Bangalore was killed in a racist attack by his seniors in college. In the public outrage from the Northeast people that followed, the then Prime Minister Manmohan Singh was compelled to make a statement in the racist killing, only to deny any racial motivation in it. As Mary Kom became the presentable “Northeast” face at the national level, a new path to integration of a troubled region was opened – sports.

A real test of the authenticity of this presentable face came in 2014, just two years after the moment of “national glory”, when a brown Bollywood actor, Priyanka Chopra, was chosen to play the role of Mary Kom in her biopic. The insensibility of the brown actor to the question of racism became all the more vicious and visible when she claimed in an interview that she to undergo surgery on her eyes and nose to get a mongoloid facial appearance. With this, another act of denial of the existence of a race and racial injustice was achieved, though the dominant racial group who committed the erasure would hesitate to call the act racism.

In another case, if the idea of “not being bias” in racism as the Axone director Nicholas Kharkonger believes holds true ethically, morally and politically,

Richard Loitam, Nido Tania and Pravis Chanam would be alive today watching his movie of weakness, docility, victim shaming, brown appeasement. If we anticipate a dystopian trend of Bollywood as a follow-up to this movie, there would come a day when the departed souls of Richard, Nido and Pravis will become a commodity to be marketed in the name of racism while actually perpetuating it.

## Dossers Urge: Who Are They?

By Sanjoo Thangiam

All three passed out from St. Anthony's School, Shillong, Meghalaya.

Dossers Urge are David, Gideon, Romeo Kom. Three of them are all brothers residing in Shillong though their origin is from Manipur.

music, go play to avid music followers, festivals, inspire and enjoy the perks of being a musician. So basically speaking, there is no mission or objective as such but rather a constant process of producing music.

Dossers Urge said, “We would play in couple of competitions only because we required funds to upgrade

them to Mumbai, following where Dossers along with influential musicians scene persons from all over India choose Dossers Urge amongst thousands other bands.

Dossers Urge stated that we are glad that we Dossers Urge, a brothers' band could track the album “HONEST RAGE” with world class engineers and producers which had made them to showcase their abilities both musically and mentally.

After recording sessions in New York, “We made some friends and ended up spending a month hitch hiking across Manhattan, Philly, New Jersey, Atlantic etc experiencing and adapting the lifestyle and music scenes of America.

Dossers Urge's future plan is to create more content and then figure out how to channel their brand of music to youth as they think the music they created is freely or rather easily accessible. They said that perhaps it will take some time to come out in the mainstream.

Daivid said this to Special Correspondent, “GOVERNMENT & POLITICS LEAVING IT TO YOU”. What does he really meant, I myself do not know.

FROM WHICH PART OF COUNTRY IS THE DOSSERS URGE FROM?

Parents are from Manipur. Mom is house wife. She used to sing and still does & Dad, retired from Indian Army.

Dossers Urge said, “We are all self taught musicians though at times, learned from friends and also had taken classes in Music schools.

DOSSERS URGE'S OPINION ON MUSIC SCENE IN NORTH EAST

Daivid said, “I think the current music scene in the north east is not great but also it is not very bad either. Thanks to few festivals. Will definitely like to come and introduce Dossers Urge there. Message to upcoming musicians

would be to go out and play for people, just find a way anyhow.”

Dossers Urge stated that Shillong is a place where we like to make music, not stating that one cannot make music anywhere else because for Dossers Urge, it would be illogical to move elsewhere to

create music given the logistics to be covered to move elsewhere. Also this depends on time and project that they are planning to undertake.

Last but not least, David said, “No, I do not think people in Manipur discriminate us because I don't see any

reason why? And even if it does, it does not bother me from an artist point of view claiming that we are artists because as I feel that understanding music is universal.”

The writer is a Special Correspondent of Indian Observer Post



Dossers Urge simply means the urge to make music constantly, also because all the good catchy names were taken and we think it sounded different.

It's a band known for electrifying live shows with stage presence, genre is a mixture of Punk, Psychedelic, Garage Pop, Indie, Math, Sample, Dance, etc.

Three of them have been playing music at a very initial stage, getting introduced to western music from friends during school days and church as well. Attending uncountable concerts also the idea of band entertaining through live music inspired us. We started off by playing at different tribal fresher's meet held in the city, later we started writing our own songs and changed the name.

Like any other artists, David said that our vision is that we like to make

gears but later we stopped participating once gear got upgraded.”

Dossers Urge have performed in countless numbers of festivals across the country from Indie Earth Exchange to Nh7 Weekender, Vh1 Supersonics. Sharing the stage with Megadeth, Steven Wilson, Incubus has been phenomenal!

Converse selects an artist from India to record at rubber-tracks studio in Brooklyn, New York. Selection was based on artist music content, personality and the ability to execute live performance. I

David said that he had sent their three brothers' content after which they were selected at rubber-tracks studio, Brooklyn, New York.

However, prior to their selection, they had to undergo several screening procedures.

First, in Guwahati, then they got

Letters, Feedback and Suggestions to 'Imphal Times' can be sent to our e-mail : imphaltimes@gmail.com. For advertisement kindly contact: - 0385-3590330 (O). For time being readers can reach the office at Cell Phone No. 9862860745 for any purpose.

Government of India, Ministry of Finance, Department of Revenue. National Tax Market. Central GST Bhawan. Imp/1/2019/Welfare/CGST-Hq/Imp/2018/ Dated:- 15.06.2020

### TENDER NOTICE NO. 02/2020-21 DATED 15.06.2020

Tender notice for submission of sealed quotations for supplying of items under 'SCHEME FOR GRANT OF FINANCIAL ASSISTANCE FOR PREVENTIVE AND WELFARE MEASURES FOR FIGHTING AGAINST COVID-19 IN CBIC' for Central GST Imp/1/Commissionerate.

For and on behalf of the President of India, Sealed Tenders are invited for submission of Price-quotations for supplying of goods and services under 'SCHEME FOR GRANT OF FINANCIAL ASSISTANCE FOR PREVENTIVE AND WELFARE MEASURES FOR FIGHTING AGAINST COVID-19 IN CBIC' for use in Central GST Imp/1/Commissionerate, Imphal. Bidders should submit price quotations on items listed below:

Table with 2 columns: Sl.No. and Particular/ items. Row A: Personal hygiene items including medical equipment like Thermal Scanner, Face Mask etc. Row B: Relief material like rice, cereal etc

- 1) The interested Suppliers, Individuals are requested to submit their Tender document in the prescribed Quotation form duly signed.
2) The detailed forms can be obtained from the Superintendent (Hqr.) PRO, Central GST, O/o The Commissioner, Central GST, CGST Bhawan, North A.O.C., Imphal East -795001 on any working day between 01.00 pm to 4.00 pm within 18th June, 2020 (till 11.00 hrs.)
3) Last date of submission of bids is 18th June, 2020 (before 13:00 hrs) addressed to The Deputy Commissioner (Hqr.), O/o The Commissioner, Central GST, CGST Bhawan, Kabo Leikai Nongpok, 25/A, North A.O.C., Imphal East -795001.
4) The Tenders/ Bids received incomplete and /or filled after due date and time shall be summarily rejected.
5) The tenders/ Bids shall be opened on 18th June, 2020 at 13:00 hrs.
6) The Commissioner of CGST, Imphal reserves the right to accept or reject any or all tenders without assigning any reasons therefor.

Sd/- (L. Prabhuanda Singh) Deputy Commissioner (Hqr.) Central GST, Imphal