



PHYSICAL EDUCATION

B. P. Ed. 3rd Year

PAPER NO. : Practical (III)

TOPIC NO. 1
Indigenous Games

Lecture – 208
YANNABA THANG
(Practice of Yannaba Thang)

Introduction:

Dear students, today we take another practice session called Yannaba thang. This is the second set of training apart from Leiteng thang which we did earlier.

Yannaba thang is a practice targeted for application in a real combat situation. Here, the primary motto of the swordsman is 'not get hurt, but to hurt the opponent at will'. Following this motto Yannaba thang has two guiding principles. These principles do not simply guide moral ethics of the swordsman. It is also the guiding principle of the technique sword play and movement. They are

1. The first technique protects the swordsman from any form of attack that may come from the opponent, defending the body from any cut, thrust, or blow that may surprise the swordsman from any angle.
2. The second technique is that the technique itself provides the swordsman an opportunity to launch counter attacks and hit the opponent with surprising cut, thrust, or blows from unexpected angles.

Thangbi tarataruk:

Thangbi, in brief, is the technique of delivering hits, cuts, and thrusts to the vital spots of the opponent's body. Wounds are inflicted by the sword using a coordinated use of the hand, body and a complex footwork. Tarataruk means the number sixteen. Martial tradition of thang-ta establishes that there are 16 vital spots in the human body where the sword hits or cuts or thrusts can be applied to inflict a sudden death or incapacitate the opponent. These spots are:

- | | |
|-------------------------------|---------------------------------|
| 1. Kok (head) | 2. Yet chuba (right temple) |
| 3. Oi chuba (left temple) | 4. Yet ngak (right neck) |
| 5. Oi ngak (left neck) | 6. Yet lengjum (right shoulder) |
| 7. Oi lengjum (left shoulder) | 8. Khouri (throat) |
| 9. Yet khujeng (right wrist) | 10. Oi khujeng (left wrist) |
| 11. Yet sega (right armpit) | 12. Oi sega (left armpit) |
| 13. Thajin (Heart) | 14. Khoidou (navel) |
| 15. Chaning (pelvic) | 16. Karang (scrotum) |

For all sixteen there is also an accompanied mechanism of defending each of these spots from any possible strike that may come from the opponent. Therefore, Thangbi is divided in to two as follows:

1. Yanbagi Thangbi (attacking formula)
2. Ngakpagi Thangbi (defensive formula)

For effective delivery of strikes to these vital parts, thangbi are organised in a series of numerical counts, and each stroke is coordinated with simultaneous use of footwork and hand movement, balance, and maximum energy is given to the blade or its pointed tip using the body weight to make the strike effective. Therefore, each thanglon or the art of sword play should simultaneously move in harmony with khutlon, the art of hand movement and khonglon, the footwork.

Stances:

To begin with training in Yannaba Thang a student needs to start with the following exercises regularly to get proficiency or physical fitness in the art of combative sword fighting.

- a. Khonglap (initial stance)
- b. Thanggi phirep (stance for sword play)
- c. Mityeng (the act of seeing)
- d. Khongthang (footsteps)
- e. Phunga nungdum saba (triangular step movement)
- f. Tha machet saba khongpham (crescent shaped three step movement)
- g. Khujeng leibi (rotation of the wrist)
- h. Khonglon and khutlon

Structure of swordplay:

Let us now come to Thanglon. Thanglon means the language of swordplay.

Six count system:

Thanglon begins with a six count system. As I have told earlier there should be a coordinated movement of the hand, foot, hand, body trunk, and the eye. These six count movements with the sword striking at six vital parts of the body are

1. Oi ngak (left neck)
2. Yet ngak (right neck)
3. Oi khwang (left waist)

4. Yet khwang (right waist)
5. Kok (head)
6. Thinba (thrust at the heart)

Ten count system:

After gaining a thorough knowledge of the six count training four more additional strokes are added making it ten count. They are

7. Yet lengjum (Strike by the opponent at the right shoulder of the player)
8. Yet lengjum hanba (Strike the opponent at his right shoulder)
9. Oi lengjum (Strike by the opponent at the left shoulder of the player)
10. Oi lengjum hanba (Strike by the player at the left shoulder of the player)

Twelve count system:

The ten count system is further enhanced to twelve count called Thangbi taranithoi. There are various twelve count systems but the most popular is

1. Two spots in one stroke i.e. left neck and left side of the head. Oi ngak + Oi narum
(1+1=2)
2. Two spots in one stroke i.e. right waist and right side of the head. Yet khwang + Yet narum
(2+1+1= 4)
3. Strike on Yet lengjum (Right shoulder)
(4+1=5)
4. Strike on Oi lengjum (Left shoulder)
(5+1=6)
5. Strike on Kok (Head)
(6+1=7)
6. Thrust at the heart (Thinba)
(7+1=8)
7. Two spots in one stroke i.e. Left hip joint and Left armpit. Oi phiru + Oi sega.
(8+2=10)
8. Two spots in one stroke i.e. Right hip joint and Right armpit (Yet phiru + Yet sega)
(10+2=12)

There are some other series of Thangbi which are not elaborated here.

Protecting with the shield:

The trainee shall also try to attain proficiency in defending and protecting his body using the shield which is in his left hand. The grammar of playing with the shield is called Chungoi marol.

This is also organised under a fixed formula of a count system.

1. First count – the shield protects the left neck
2. Second count – the shield protects the right neck
3. Third count – the shield protects the head
4. Fourth count – the shield protects thrusting on the heart, etc.

Footwork:

A number of footwork for attack and defence are also practised. Footwork for attack is called Yanbagi khonglon and footwork for defending is called Ngakpagi khonglon.

Forward advancing steps in attack and backward retreating steps in defence with simultaneous application of Phunga nungdum saba and Tha machet saba stances are mainly used.

Variations:

Yannaba thang has many variations following differences in individual talent of the renown and experienced masters who had shown their talents in many experiences of war and events of great national significance. For example, Paona Brajabashi, the hero of Anglo-Manipur war, 1891 had his own distinctive variation of Yannaba thang which is commonly known as Brajabashigi thanglon.

Conclusion:

Yannaba thang is structured for application in real combat situations. Attack and defence are two sides of the coin. There is a coordinated or synchronized movement of footwork and hand movement using the sword and shield equally as extended limbs to achieve perfection. Cuts, slashes, and thrusts are made more effective with a wise employment of the body trunk to centralize body weight and energy to the blade or tip of the sword.