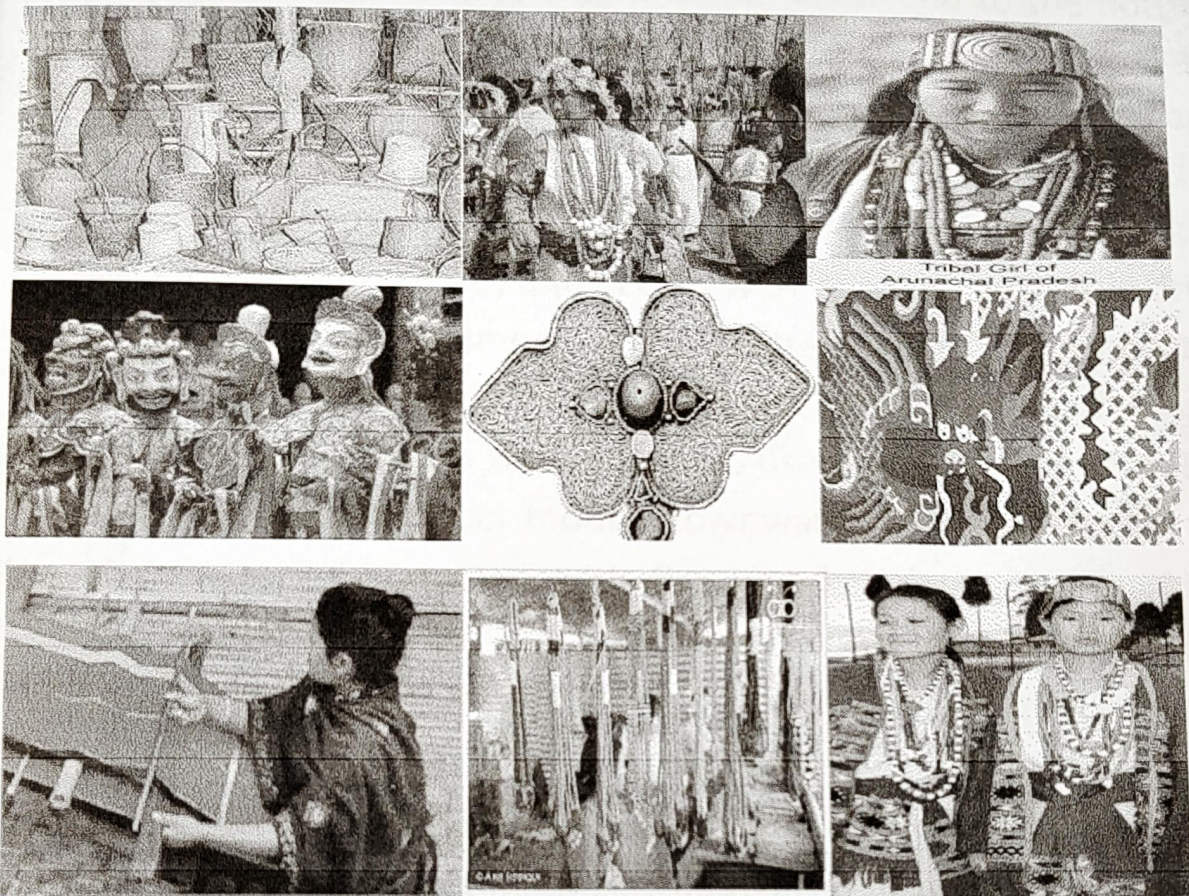


SYNOPSIS OF THE PROJECT

Entitle of the project: Safeguarding of the intangible cultural heritage(ICH) of India



The objective of the project is to organize on traditional Art & crafts of Arunachal Pradesh its value and uses. Ornaments making is a craft widely practiced in Arunachal Pradesh. The work of a silver smith is more intricate and artistic. The first stage in the manufacture of the traditional ornaments he makes, is to make a wax mould of the ornament. This is done by warming the wax sticks or coils and then placing them on the standard moulds made of wax and wood. Where design are essential, they are made with thin wax coils and cut with a knife where necessary

Once the wax mould is ready, the next stage is to make the earthen container for mould and metal. For this purpose, a wet mixture of clay and charcoal dust called takam is used. A lump is placed on a bamboo frame and shaped flat with a knife and spittle. The mould is first covered inside with charcoal dust and then placed on it. A small plug of wax is stuck to it, joining it at the other end to the bottom opening of a small banana-leaf funnel. The mould and the funnel are finally covered with charcoal dust, shaped to smoothness, and allowed to dry near a fire. After sometime the banana funnel is removed and the empty place is filled with metal pieces. The mouth is covered with a potsherd, and sealed with charcoal dust. It is dried again. A hole is made almost in the centre of the funnel and the earthen container is ready for the next operation which is burning. The hard and dry wood of the taja tree is used for melting metal. The earthen container, with its mouth downwards is supported on the hearth-stones. It is covered with fire wood and set to fire. After about twenty minutes the metal is tested by inserting an iron rod in the hole. When it turns into liquid and discharges a turquoise flame, the earthen container is removed with the help of two pairs of strong bamboo tongs and slowly turned upside down. The wax in the mould is burnt by then and the plug has disappeared, leaving a passage for the molten metal to pass into the mould. The molten metal fills the empty space created by the wax mould. This is what is technically known as the *cire perdue* process, and is prevalent in Mexico and other parts of the world. The ornaments thus cast is taken out by breaking the earthen container. It is scraped with a knife and rubbed with stones to make it clean and bright.

Besides beads of various colours and sizes blue feathered wings of birds and green wings of beetle are used in decoration. The Noctes and Wanchos tribals weave the beads in their own unique and

distinct patterns. Wanchos make ear-ornaments from glass beads, wild seeds, cane, bamboo and reed.

The Gallo women wear ear-plugs and the earring. Plugs are generally of leaf, wood or bamboo, while the rings are heavy for they are made of iron. The rings are coiled in several turns and specially used by the Karka Gallo women. Very often women have their ear-lobes slashed due to the heavy weight of the ornaments. Yet, the women never give up wearing them. In such cases, the rings are not worn in the lobes but are suspended with the help of a string below the ear-lobes. Bead necklaces are worn by both men and women alike. Every bead has its own value, according to its colour and lustre. Sometimes, the bead necklaces are so numerous and heavy that if there is no cloth over the breasts, these bead necklaces can easily cover them. Brass wristlets are common and three to eight wristlets with increasing circumference from wrist to elbow are worn by the women. Around the waist, men wear several cane strips, which with constant use attain a shine and smoothness. Iron discs, varying in number and fastened together with a cane string or thread are worn by women around their waist. The larger disc is in the middle, hanging in front and the succeeding ones gradually diminish in size and are on both sides of the largest one towards the thighs. Women generally wear cane anklets. A thin strip of cane work is woven on the legs between the ankle and the knee. Necklaces made of metal coins are much favoured by the Gallong women. Such necklaces generally contain one -rupee, eight-anna and four anna coin. Hooks are made on the coins and these are suspended with thread. Waist band of leather, studded with stones is another ornament. The stone are bigger in front and smaller towards the end.

The ornaments of the idu mishmis are few and simple. The men and women wear necklaces of various kinds of beads. The most common necklace is the arulaya, which consists of forty to sixty white beads strung together. Another kind of necklace is the lekapon made of small white beads in twenty strands. Usually both men and women wear a cylindrical piece of bamboo in the extended lobe of the ear: some wear silver rings adorned with either silver coins or beads of red and blue. Akakhre are earring made of thin silver-plate and worn by women.

The programme will be focused on the rich culture and heritage of Galo Tribes of Arunachal Pradesh, Galo is one such tribe inhabiting the region and due to the perishable nature of their material culture and the lack of written documents have become an important form of research which contains information regarding the history of the people. The oral tradition of the Galos contain narratives of the creation of the universe, human, migration, origin of agriculture, rituals, folklores etc. But unfortunately, due to the lack of awareness among the ethnic population especially among the younger generation after the introduction of modern education, this valuable intangible cultural heritage is on the verge of extinction. Therefore, through this programme an attempt will be made to understand some aspects of the oral tradition and document some of the genealogies of certain clans of Galo tribe.

The Galos have an extremely rich intangible cultural heritage. Their oral tradition is of outstanding cultural value. Post remarks that eastern Himalayan oral literature has real potential scientific value- these are not simply "stories" they are highly- structured products of human cultural ingenuity.

Due to its difficult terrain and inaccessibility, very little research work has been done on the people of the region and other aspects of their cultural life especially on their oral traditions. The oral tradition of the indigenous people is under threat of extinction.

The Galos have no indigenous writing of their own. So, their history is mostly known from other sources like the Tibetan texts, Ahom Buranjis (historical chronicles of the Ahoms) and the British historical records. Their history is written by distant outsiders; there is no written historical document which tells their histories in their own voice. Furthermore, the Galo material culture is mainly perishable in nature as it is entirely based on wood and bamboo; therefore, in the absence of written script and lack of archaeological findings, oral tradition becomes an important form of research which provides information regarding the history of the indigenous people of the land.

Galo oral histories display a variety of genres and subject matter, including folktales, migration stories, cosmologies, songs and several types of ritual text. These narratives have been passed down since generations. The elder members of the community and the shaman or the priests are the repository of oral traditions. It provides a sense of identity and continuity to the community. The entire Galo culture is based on oral tradition.

Some of the oral narrations are narrated only on certain occasions for example migration legend of different clans known as "Dello Mennam" is narrated only during marriage ceremony. Usually migration narration are lengthy recitation therefore, apart from the priest, village elders who are well versed in folklores and myths also join and narrate the migration legend. Such narration starts from the creation of the world, plants, animals, human beings, tribes, clans,

their original homeland, routes of migration taken by their ancestors up to their present location. Therefore, such narrations can be highly helpful in locating the sites of their sojourn and also to locate their original homeland. But in such narrations, the old name of places are mentioned which is not presently used by the people thus making it difficult to locate or identify. Some oral traditions also have legends which tell about the inter-tribal relationship. There are variations in such legends too as these are being orally transmitted through ages. In this way, the force of oral tradition can continue through generations although small details in the telling may change. Therefore, a thorough and systematic study of their migration legend can help to trace the origin of many clans and tribes of this region.

Likewise, Galo rituals are usually accompanied by incantations. These are chanted by the priests and the co-priests from their memory while performing the rituals. Similarly, Galo traditional songs are sung during different occasions like feasts, festivals, merry-making and to mark the different stages of life from birth to death. Each occasion has a specific theme based song sung either by the male or female depending on the nature of the occasion. The mourning songs or lamentation in funeral and post funeral ceremonies are an important part of the Galo oral tradition. Through singing, the mourner guides the soul of the deceased person to reach its destination.

During the performance of `Poonuu, which is the traditional dance of the Galos, the `Poonuu priest/leader narrates the folklore which are balladic in nature. The dance is conducted by a leader and there can be as many as participants. The `Poonuu leader is a person who is well-versed in the folklores. The `Poonuu leader narrates the stories and the myths in singing while the participant dancers repeat the refrain after each line of the song. The `Poonuu leader holds a sword

(`roksi) upside down in his/her hand and along with the singing, shakes the sword and rattles the iron discs loosely fitted to its hilt for the music. The whole narration is lengthy and can continue for an hour or even more, purely based on the memory of the `Poonuu leader.



The priest reciting during a ritual Mopin priest leading the Ponu (Folk songs and Dances)

Oral tradition is an integral part of Galo culture. For everything they do or believe is rooted in their oral tradition. Ranging from their folklore to ritual incantation is stored in the collected memory of the people of the community.

OBJECTIVE OF THE PROJECT

To aware the another significant feature of Galo culture and their system of genealogy. The Galos practice of using the last syllable of the father's name as the first syllable of his children's name along with the name of the clan. Therefore, simply looking at a person's name, his/her place of origin can be identified. Galos are the only tribe in Arunachal Pradesh who use this unique system of naming.

Objectives of the Project

- Giving training support to students, artists, performers, to practitioners for workshops, performers' documentation, database creation, and integration of education & culture
- To highlight the cultural heritage of Kurung Kumey & Arunachal Pradesh among young generation
- To highlight and promotion of art and culture of Kurung Kumey & Arunachal Pradesh
- Protection and promotion of cultural heritage of rich ancient folk songs, dance, music and other instrumental programme
- To promote folk music and dance of Kurung Kumey & Arunachal Pradesh
- To provide carrier guidance for artisan and artist
- To provide refresher trainings for artisans and artist
- To organized exhibition for competence among artist
- To organized dance and music competition among school going and collegian
- To create employment opportunities to rural youth and women for enhancing existing employment

opportunities as well as conservation & promotion of cultural heritage.

- To create sustainable training programme on cultural heritage and carrier option among youth and unemployed.

Activities of The Project

- Selection of beneficiaries
- Refresher for dance and music artist
- Refresher for artisans
- Exhibition for cultural production by artisans
- Folk dance and music competition
- Self help groups of artisans and folk artists
- Linkage with forest, Rural and Tribal Department programmes for convergent services
- Follow up action plan
- Documentation

TARGET GROUP:

School Children, Collegian, Unemployed youths involved in cultural activities and unprivileged section people of the society seeking opportunities in cultural activities

VENUE:

Village-Rasing Happa

DURATION:

The programme will be for below 10 Months

Expected Outcomes of the project

- Promotion of Kurung Kumey & Arunachal Pradesh folk dance and music
- Competency among young artist and artisans
- Sustainable Income generation option
- Preservation and promotion of cultural heritage
- Protection of cultural heritage
- Organized folk groups
- Organized artisans groups