



Diamond Jubilee

Mopin Festival Celebration Itanagar-2026

AI-AGAM

A Souvenir to Preserve, Protect and Promote the Culture



Mopin Festival Celebration Committee Itanagar-2026
(Hip Tagw Poopwr Gurbv)



President-cum-Piigw Nvrww & Secretary, MFCCI - 2026



*Organizing Committee MFCCI - 2026
(Hip Tagw Popir Party)*



Diamond Jubilee

Mopin Festival Celebration Itanagar-2026

AI-AGAM

A Souvenir to Preserve, Protect and Promote the Culture



Mopin Festival Celebration Committee Itanagar-2026
(Hip Tagw Poopwr Gurbv)

FROM THE DESK OF THE EDITORIAL BOARD

The Galo tribe, indigenous to Arunachal Pradesh, India, is renowned for its rich culture, resilience and warm hospitality. **Mopin** (*Moopin*) is a cornerstone of Galo heritage, celebrated to express gratitude for the bountiful harvest. The festival is steeped in deep rituals, dances, music and stories. The priest chants and invokes **Anyi Pinku** (*Axi Piqku*) and **Anyi Pinte** (*Axi Pintv*), the *Moopin* goddesses, seeking blessings for all human beings worldwide for bumper crops, good health, peace and harmonious coexistence.

Moopin is not merely a festival; it is the essence of the Galo identity, showcasing rich arts, culture, traditions, crafts, attire and cuisine.

The Editorial Board takes immense pleasure in presenting this commemorative souvenir, “**AIAGAM**,” on the occasion of the **Diamond Jubilee Moopin Celebration 2026** at Itanagar. Sixty years of celebrating our rich cultural heritage, traditions and community spirit is a milestone that fills our hearts with joy and gratitude.

The Editorial Board is honoured to share articles, poems, images, and memories that chronicle the journey of *Moopin*, a festival that has brought our community closer.

May this souvenir serve as a testament to our collective efforts in preserving and promoting our cultural legacy.

*With warm regards,
The Editorial Board
Diamond Jubilee Mopin Souvenir*



Dr. Limo Ete
Associate Editor



Mr. Goli Nyodu
Associate Editor



Mr. Minto Ete
Chief Editor



Nyabi Bagra
Associate Editor



Mr. Yaadam Loyi
Associate Editor

DISCLAIMER

The data and information used in this Souvenir has been collected from old records available and from invited contributors.

The Editorial Board has taken the utmost care to ensure authenticity of the information published in this souvenir. However, there may be some inadvertent mistakes here and there for which the readers are requested to kindly bear with the Editorial Board. This Souvenir is published with a pure social objectives.

So, the Editorial Board is not liable to any legal or penal responsibilities arising out of any unlikely inadvertent wrong information and contents in this Souvenir.

---EDITORIAL BOARD---

CONTENTS

Sl. No.	Titles	Author	Page No.
i.	Messages		i-viii
ii.	Moopin Gogrv / Mopin Anthem		1
iii.	Galo Gogrv / Galo Anthem		2
1.	Understanding Mopin Festival and Agricultural Rituals of the Galos	Dr. Eli Doye	3-9
2.	Moopin Panam	Toli Nyodu	10
3.	The Process of Jhum Cultivation in Galo Tribe	Mr. Karge Riba	11-14
4.	Traditional Beliefs as Conservation Tools in Galo Tribe of Arunachal Pradesh	Dr. Hiranmaya Sharma	15-19
5.	Indigenous Faith and Culture : A Revival Initiative Among the Galos	Dr. Rejir Karlo	20-23
6.	A Brief History of the First Mopin Celebration of 1966	Mr. Kenbom Bagra	24-26
7.	IKS with Special Reference to Traditional Water Transport and Bridges of Galo	Dr. Bomchak Riba	27-32
8.	Donyi-Mari (<i>Dooxi Mari</i>): A Dwindling Festival of the Galos	Mr. Yiri Kamcham	33-34
9.	Declining of Shifting Cultivation - The Loss of Tribal Culture	Dr. Pakngu Lombi	35-38
10.	Children of Tani - The Galo People.	Ms. Damyeer Teresa Maro	39
11.	Addictive Substance versus Decadence of Attitude and Behaviour	Mr. Dedo Ete	40-41
12.	Category, Scale and Components of Marriage System in the Galos	Mr. Moi Bagra	42-49
13.	A significant Milestone of GLDC in Last 25 Years - A Report	Mr. Yaadam Loyi	50-55
14.	Honoring Tradition, Empowering Women: A Report	Dr. Mipu Sora Ori	56-60
15.	Under One Sky: Tadak Gara and The Making of Cultural Memory	Mr. Dagli Gara	61-67
16.	Moopin Rwgaa lokv Poopwr mennam	Dr. Tejum Padu	68-69
17.	The Diamond Jubilee Mopin 2026: A Review	Dr. Gumjum Haider	70-71
18.	List of Mithun Donor	MFCCI, 2026	72
19.	Committee		73
20.	Mopin Preservation Society, Itanagar (MPSI) Executive Members		74-75
21.	List of President and General Secretary of the Mopin Celebration Committee, Aalo and Itanagar, since 1966		76-83
22.	Photo Gallery (List of Presidents/Secretaries, All Popir Parties)		84-111

NB: Galo Script (MRS - Modified Roman Script) in italic

Disclaimer: The views and opinions expressed in the articles published herein are solely those of the respective authors and do not reflect the official position of the GJMCC Editorial Board. The Board disclaims any and all liability for any legal or penal consequences arising from inadvertent errors, omissions, or inaccuracies in the articles published herein.

Lt Gen K T Parnaik
PVSM, UYSM, YSM (Retd)
Governor
Arunachal Pradesh



LOK BHAVAN
ITANAGAR-791111



MESSAGE

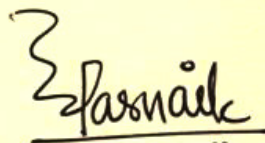
Arunachal Pradesh is home to many indigenous tribes, each with its own distinct ethos, traditions, and way of life. Their beliefs, rituals, and social practices have been nurtured over generations and continue to find expression through their festivals. These celebrations serve as living reflections of the cultural narratives and values that shape the identity of each community.

For our Galo community, the Mopin Festival holds special cultural significance. Rooted in age-old traditions, the festival reflects the community's close relationship with its heritage and collective spirit. It brings people together in celebration, strengthening social bonds within the community while also offering others an opportunity to appreciate the cultural richness of the Galo people. Over time, the observance of Mopin has helped sustain traditional practices and pass them on to younger generations. At the same time, such cultural gatherings contribute to social harmony.

I am pleased to learn that the Mopin Festival Celebration Committee, Itanagar, is celebrating the Diamond Jubilee of the festival celebrations in the State Capital City and to commemorate this special occasion, the festival committee is bringing out a souvenir titled 'Ai-Agam'. I hope that the publication will serve as a meaningful record of the traditions and aspirations of the Galo community and encourage younger generations to remain connected to their cultural roots.

On this festive occasion, I join the entire Galo community in offering prayers to Mopin Ane for the well-being of all. I also extend my warm greetings and good wishes to all my Galo brethren.

Happy Mopin !



Lt Gen K T Parnaik
PVSM, UYSM, YSM (Retd)

किरेन रीजीजू
KIREN RIJIJU



मंत्री
संसदीय कार्य तथा अल्पसंख्यक कार्य मंत्रालय
भारत सरकार
MINISTER
MINISTRY OF PARLIAMENTARY AFFAIRS
AND
MINISTRY OF MINORITY AFFAIRS
GOVERNMENT OF INDIA

Souvenir Message

It is a matter of great pride and joy to extend my warm greetings to the people of Arunachal Pradesh, especially the Galo community, on the auspicious occasion of the Diamond Jubilee celebration of the Mopin Festival.

Mopin is a vibrant reflection of our rich cultural heritage and age-old traditions, deeply rooted in the values of harmony, prosperity, and community bonding. The festival symbolizes our collective prayers for abundance and wellbeing. The rituals, folk traditions, and the graceful Popir dance embody the spirit of unity and cultural identity that has been preserved across generations.

The celebration of sixty glorious years of Mopin Festival stands as a testament to the resilience, unity, and cultural pride of the Galo community. It is heartening to see such dedicated efforts in preserving and promoting indigenous traditions through initiatives like the publication of this souvenir "Ai-Agam" which beautifully captures the essence of our heritage, folklore, and collective memory.

I commend the organizers for their tireless efforts in making this grand celebration a success. Such initiatives not only strengthen cultural roots but also inspire the younger generation to cherish and carry forward our invaluable traditions.

May this Diamond Jubilee celebration bring peace, prosperity, and happiness to all, and may the spirit of Mopin continue to illuminate our path with unity and hope.

Wishing everyone a joyous and prosperous Mopin Festival !



(Kiren Rijiju)

Ministry of Parliamentary Affairs : Room No. G-61, Parliament House, New Delhi-110001

Tel: 011-23083920, 23017780, 23017798 E-mail : minister-mopa@nic.in

Ministry of Minority Affairs: Room No. 101, Pt. Deendayal Antyodaya Bhawan, C.G.O. Complex, Lodhi Road, New Delhi - 110003

Tel. : 011-24360586, 24360585 E-mail : minister-moma@gov.in



**CHIEF MINISTER
ARUNACHAL PRADESH**

MESSAGE

It gives me immense pleasure to learn that the Galo community in Itanagar is celebrating the Diamond Jubilee of the Mopin Festival, marking a remarkable milestone in the preservation and promotion of our rich cultural heritage.

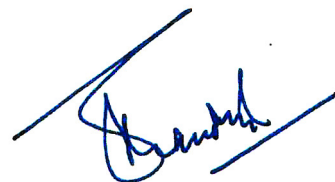
Mopin, one of the most vibrant and significant festivals of Arunachal Pradesh, symbolizes prosperity, harmony, and the collective spirit of the people. The festival not only reflects the deep-rooted traditions and values of the Galo community but also serves as a reminder of our shared responsibility to preserve and pass on this invaluable legacy to future generations.

I am glad to know that a souvenir titled "**Ai-Agam**" is being published to commemorate this historic occasion. Such initiatives play a vital role in documenting our folklore, traditions, and cultural narratives, thereby strengthening our identity and fostering a sense of pride among the younger generation.

On this auspicious occasion, I extend my heartfelt congratulations to the Mopin Festival Celebration Committee, Itanagar and the entire Galo community. I also convey my best wishes for the grand success of the celebrations.

May this Diamond Jubilee celebration further strengthen the bonds of unity, promote cultural awareness, and inspire continued efforts towards preserving the rich heritage of Arunachal Pradesh.

With warm greetings and best wishes,



(Pema Khandu)

CHOWNA MEIN



**DEPUTY CHIEF MINISTER
ARUNACHAL PRADESH**



MESSAGE

It gives me immense pleasure to extend my warm greetings and heartfelt congratulations to the Galo community on the Diamond Jubilee celebration of the Mopin Festival in Itanagar. The publication of the souvenir "*Ai-Agam*" is a commendable initiative reflecting our shared commitment to preserving rich cultural heritage.

Mopin is a profound expression of Galo traditions, agricultural wisdom, and spiritual beliefs. The graceful Popir dance and sacred chants of the Nyibus beautifully symbolize unity, discipline, and deep-rooted cultural identity. The festival also serves as a vital platform for strengthening social bonds and passing on indigenous knowledge to future generations.

It is encouraging to see Mopin evolving in contemporary settings while retaining its cultural essence, thereby promoting pride and identity among the people.

On this auspicious occasion, I extend my heartfelt best wishes for the grand success of the Diamond Jubilee celebrations. May Mopin continue to inspire unity, prosperity, and harmony, and reinforce the enduring cultural identity of the Galo community.



(Chowna Mein)

MANISH KUMAR GUPTA, IAS
CHIEF SECRETARY



सत्यमेव जयते

GOVERNMENT OF ARUNACHAL PRADESH
AP CIVIL SECRETARIAT, BLOCK NO. 2, 5TH FLOOR
ITANAGAR - 791111
0360-2212595 (OFF)/ 22-12446 (FAX)
Email: cs-arunachal@nic.in

No. CS(AP)MSG/2026 /547
Dated: 23rd March 2026

Message

It gives me immense pleasure to extend my warm greetings to my Galo sisters and brothers on the auspicious occasion of the Diamond Jubilee celebration of the Mopin Festival in Itanagar.

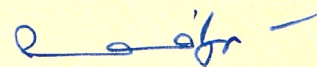
Mopin, one of the most vibrant and cherished festivals of the Galo community, is a beautiful reflection of our rich cultural heritage, deep-rooted traditions, and harmonious relationship with nature. The Diamond Jubilee marks a significant milestone, celebrating decades of unity, cultural pride, and collective identity.

The publication of the souvenir "Ai-Agam" is a commendable initiative. It will not only serve as a repository of the traditions, folklore, and cultural narratives of the Galo community but also inspire future generations to preserve and promote our invaluable heritage.

I congratulate the Mopin Festival Celebration Committee, Itanagar, and all associated members for their dedicated efforts in organizing this grand celebration and for bringing out this meaningful publication.

May this joyous occasion strengthen the bonds of brotherhood, promote cultural awareness, and usher in peace, prosperity, and happiness for all.

Warm regards,



(Manish Kr. Gupta)



**OFFICE OF THE
GALO WELFARE SOCIETY**

ESTD: 10/01/2000, Regd. No: SR/ITA/717/2000

HQ: Itanagar: 791111, Arunachal Pradesh.

Email: - gwscec2022@gmail.com

Er. Toli Basar
President
Galo Welfare Society
(M): +91 863 8878354



MESSAGE

It gives me an immense sense of happiness and pride to know that the Itanagar Mopin Celebration Committee - 2026 is celebrating the Diamond Jubilee Mopin Festival, a completion of 60 years and bringing out a Souvenir “*Ai Agam*”, in commemoration.

Heartiest congratulations to Diamond Jubilee Mopin Festival Celebration Committee, Itanagar, 2026 organizer “Hip Tagw Poopir Gurby” lead by President Dr Gumjum Haider and General Secretary Er Pinge Doji on the publication of the Mopin Souvenir ‘*Ai-Agam*’. This publication will serves as a wonderful reflection of the journey, achievements, and spirit of our community. It is a testament to the dedication of everyone involved. May this magazine serve as a cherished record for years to come.

I congratulate the Editorial Team lead by Shri Minto Ete for their hard work in documenting our story. As we celebrate Mopin this year, this souvenir will serves as a keepsake of our shared laughter, culture, and togetherness. It is a tribute to our past, a celebration of our present and a hope for a brighter future. Let the festivities bring light, harmony, and joy into every home.

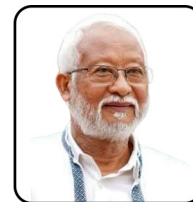
May the blessings of Mopin Goddess Anyi Pinku Pinte bring agricultural abundance, livestock proliferation, and environmental preservation to our community. May the vibrant colors and rhythms of Mopin fill every one’s life with joy and prosperity.

Dated: 23rd March ‘2026



Er. Toli Basar
President
Galo Welfare Society

MESSAGE



*First of all, I would like to wish the warm greetings of **60th Mopin Festival Celebrations - 2026** to all our Galo Brothers and Sisters. In the rhythm of tradition and the melody of joy Mopin arrives with blessings to deploy. On this auspicious occasion **May Anyi Pinku Pinte** bless everyone with **Good Health, Happiness, Peace and Prosperity**.*

The progress and development of a Civilization is a continuous journey. A society without original culture is like a body without soul. The development and the excellence of socio-cultural life of the people of a society are based on the plans of the organizing committees and the executing procedures for their future generations.

*And, I appreciate the collective effort put in by the Team Members of **Mopin Festival Celebration Committee (Hip Tagw Popir Party) - 2026** is going to publish a Souvenir '**Ai - Agam**'. On this occasion I, on behalf of Mopin Preservation Society would like to extend my sincere support and greetings for the grand success of the publication of the souvenir.*



Shri Dumo Lollen

President
Mopin Preservation Society
Itanagar



Hearty Mopin Greetings,

It gives me immense pleasure to extend my warmest greetings on the Diamond Jubilee Mopin Festival Celebration, Itanagar 2026. Mopin embodies our spirit of community bonding and stands as a timeless testament to our rich heritage. This souvenir, “**AI-AGAM**” captures the very essence of that journey.

I am deeply humbled by the faith the Galo community has reposed in me by entrusting me with the presidency for a second time. Looking back to 2014, I must admit a sense of regret; my intense political commitments at the time often diverted my focus, and I feel I did not contribute as much as the community deserved. Today, I stand before you with a renewed heart, viewing this Diamond Jubilee as my opportunity to serve our culture with the dedication it has always merited.

Innovation is key to our survival. This year, we introduced **Miss Mopin (Moopin Tamww)** to protect and promote our dying Galo language. Inspired by how K-Pop has globalized Korean culture, we are using glamour to make our language “vibrant” for the youth. Our winner will serve as a Brand Ambassador for the Galo Language. This initiative would have remained a mere dream without the generous support of our Sponsors, to whom I am profoundly grateful for believing in this vision.

Furthermore, on 6th April 2026, we are taking a path-breaking step by hosting a luncheon at the Mopin Solung Ground for our Galo daughters and their spouses who have married outside the community. We believe the bond of culture transcends all boundaries.

I wish to express my deepest gratitude to the Mopin Preservation Society, Itanagar (MPSI) for their guidance and to every member of the **Poopwr Gurby**, particularly the **HIP TAGWW POOPWR GURBV**. A special mention must go to Er. Pinge Doji, General Secretary, whose tireless dedication has been the backbone of this mega-event.

May the blessings of *Anv* Mopin bring prosperity to all including our honoured guests. Let **Ai Agam** remind us of our shared heritage and strengthen the bonds that unite us.



(Dr. Gumjum Haider)

President-cum-Piggy Nvrww

Diamond Jubilee Mopin Celebration Committee, Itanagar 2026

Moopin Gogrv

*Moopin-rwpin naglaa ju,
Asi-abwr aakum to
Loosi-lorvk buumv laju*

*Gomtv-xiktv gvgv bv,
Memmen-menen menla
Mexjwk-mwwjik ko bv,
Asi-abwr aakum to
Loosi-lorvk buumv laju*

*Nvduu-duutvr goju,
Nypen paktvr goju
Diiko-bogdo menlin-membaa,
Yegoo-duugoo lvgaa
Asi-abwr aakum to,
Loosi-lorvk buumv laju*

*Moopin Moopin mola,
Laavr-laamwr aapww so
Loosi-lorvk buumv laju*

*Moopin poopwr poglaju,
Rugum rugum aado la
Poktvr semma bv poglaa ju,
Asi-abwr aakum to
Loosi-lorvk buumv laju*

Galo Gogrv

*Panv-Manv diirww tolo
Xim-Ximek rwguu tolo
Abo Tanii gv aaji-olo gaddv
Galo guumin vm ywrlen beeyu*

*Galo nvmin nam gaddv
Aanv-Yomnvm lakjum la
Qinnv ne lagbvv doola
Ato doogin gwwji beeyu*

*Galo nvmin gvnv qunu
Muupuk lwwnv pwttv doola
Meqgo rvtvm v tvrvm laju
Iqgo rvtvm v tvrvm laju*

*Guumin tapww v moomww maado bv
Mvloov gv abo gv gwwgoo vm tomaa bvju
Hoin pvgoov v gootv doobv
Hindo hooken v yordii maapo laju*

*Iilu monna moa maado bv
Tamsi-tamtv rvtvm laju
Jwwt Anv gv pwwdak ruu lo
Galo nvmin vm duumo laju
Galo nvmin vm duumo laju*

*Gvrvp to lvken gobv Galo Baanv
Gvrvp to lvken gobv Galo Baanv
Gvrvp to lvken gobv Galo Baanv*

Understanding Mopin Festival and Agricultural Rituals of the Galos



Dr. Eli Doye*

Introduction

The worldview of the tribes reveals in a complex of human-nature supernatural relationship. In this complexity, folklore plays an important role to justify why they do what they do. In early stage, as Auguste Comte labels as theological stage, every 'tribal rationality' has a supernatural connection. It is not a surprise to find tribes attributing their acquired knowledge to a supernatural being. In course of time the worldview changes but the core of the belief sustains. As the tribe owes their institution, material means of existence and skill learning to the benign desire of supernatural beings they organise different rituals to show their gratitude. In this paper the origin of agriculture along with various related practices of Galo tribe is discussed. The Galo, a tribe in Arunachal Pradesh, is practising shifting cultivation since time immemorial. Of late, they combine it with terrace cultivation and plains cultivation depending on topographical suitability. But their belief in Mopin as the deity who taught them agriculture is held with high esteem. So, they celebrate Mopin festival every year. The festival organised at clan, village level has been centralised in recent years. Nevertheless, the sacred idea behind it is to express gratitude to the deity for her generous gift of agriculture to the Galo people. In this article, the agricultural practices of the Galo people, is discussed with reference to Mopin festival and other rituals. These practices and rituals are identity markers of the tribe and their culture handed down to them across generations.

Mopin Festival and Agriculture

The Galo tribe has several festivals and occasions to celebrate but most of them are religious in nature and origin. Some of the prominent festivals are *Moopin*, *Mari*, *Pintum*, *Xoojwr*, *Ampwr*, *Mood*, *Amo Mamnam*, *Dooxi Bonam*, etc. Among these festivals, Mopin is the most popular and significant festival nowadays. It is celebrated annually during the 1st week of April. It is a fertility festival in which *Anv Moopin* (Mother/Goddess Mopin) and *Axi Piqku-Pintv* (Eternal Sisters, daughter of Mopin) are invoked to shower their blessings to the people for rich agricultural harvest. Traditionally, the festivals were not an annual event and celebrated only if the *Xibo* (shaman) makes prophecies of its necessity. The Mopin and agriculture practice known as *jhum* or *jhumming* (shifting cultivation), are closely linked to each other since Mopin festival is basically an agricultural festival celebrated mainly for bumper harvest and all-round prosperity of the humanity. Moreover, different stages of *jhum* cultivation are directly related to the festival. In fact, what is more pertinent to mention is that settled life and agricultural practice of Galo is rooted in the myth of Mopin festival?

Mopin and Origin of Agriculture

The Mopin festival originates from an incident of Abo Tani's life. After releasing from the captivity of Goddess Mopin's world, he earnestly approached and begged Goddess Mopin to give him something to be taken to his own world since he had endured a lot in her world. She generously gave some seeds of maize and *Dwgo Gv Hwgmén* (knife) and instructed him to clean a patch of land in the jungle, loosen the soil and then put the seeds underneath. Thus, well-equipped with agricultural know-how and implements, Tani started to clear the jungle for cultivation. But *Yapom-Yajw* interfered and dissuaded him from clearing the jungle. Tani made a strong contention but they could not be persuaded. Disappointed, he again returned to the land of Mopin and told her all about the interference from *Yapom-Yajw*. Mopin met *Yapom-Yajw* and requested them to share a plot of land to Tani. But they disagreed, so finding no other options to convince, Mopin decided to play a trick on them. She kept a competition among them to choose the real owner of the forest and the earth as a whole. Goddess Mopin secretly guided Tani to defeat *Yapom-Yajw* and was declared owner of the whole forest and earth itself. *Yapom-Yajw* accepted their defeat. Thus, Tani was freed from all hindrances. He sowed *Miilii-Amlii* (paddy) and other seeds. *Yapom-Yajw* and other deities requested Tani to honour Goddess Mopin with the celebration of a ritual. Under the guidance of *Dwyw Taamww* and *Piqku-Pintv*, Tani prepared the image of Mopin. Mopin gave ample seeds to Tani which facilitate the start of proper cultivation on earth (Ete 2001, 45). After some months, Tani went to meet Mopin but this time he has different purpose in his mind. He solemnly informed Mopin that he intends to tie a nuptial knot with *Dwyw Taamww* who was one of the daughters of Mopin. Mopin got the consent of *Dwyw Tamw* and she agreed the proposal of Tani in the best interest of her daughter. In this way, Tani's marriage with *Dwyw Taamww* was solemnized which was attended by several other deities. Mopin, the presiding deity of wealth and prosperity presented some agricultural implements, seeds and other precious stones as a token of love to the couple. *Dwyw Taamww* was also bestowed with a singular power to prepare a pot full of rice from one grain although that didn't continue to work because of *Roosw Taamww*, who was the daughter of *Dwro* (famine). Besides these, she was gifted with *Doke-Doak*, *Yari-Yapor* or *Doi-Ginsi*. Thus, Tani and *Dwyw Taamww* began their conjugal life in complete peace and happiness on earth. After eliminating both *Roosw Taamww* and *Dwrv-Kiibo* (hungry dog) and having completed all his tasks as desired by *Dwyw Taamww*, Tani made images of Goddess Mopin and other deities. He was guided by *Dwyw Taamww* in the making of images like *Loosi Loorv*, *Loodo-Loorv*, *Riilum-yaajum* and *Garv-Gapo* (dress). Tani worshipped these images and invoked Goddess Mopin and other deities who came to Tani's place. They restored all agricultural implements and seeds but did not gift the magical power of preparing large quantity of food from one single grain again. But through the favour of Goddess Mopin, Tani got the knowledge and power to cultivate large areas for production foods. For all these reasons, Tani was directed to invoke and eulogise Goddess Mopin through a celebration in her honour. He worked hard and prospered thereafter (Padu 2011, 14; Bagra 2009, 17-20). Following the practice and tradition set by Tani, the Galo people, being his descendants, celebrate Mopin festival by making the images of Goddess Mopin, eternal sisters *Piqku-Pintv* and other deities and appeal them to arrive during the festivity to bestow their blessings for bumper harvest and all-round prosperity of entire humanities and other living beings of the earth.

Agricultural Rituals

The Galo tribe maintains their own established system of indigenous beliefs and practices since time immemorial. These indigenous beliefs and practices were not accepted as a form of religion for long. However, indigenous movement in recent past, may be seen today as evidence of reaction to globalisation and a manifestation of globalisation, these are recognized as indigenous religious practices and considered as their religious as well as cultural identity (Elwin, 1959a; Fürer Haimendorf, 1975 [1939]). Such beliefs and practices of the Tani tribes including Galos have resulted in the emergence of an indigenous form of religion popularly known as *Donyi-Poloism*. For the Galos, every creature on earth is a creation of supernatural powers which take care of them. Everything found in the forests and rivers are owned by certain deities or spirits. All incidents either natural or unnatural are believed to be the works of some unseen powers and every action of a man is being watched by them. Centuries of their interaction with the ecosystem and environment has helped the tribe to evolve and acquire a way of life for their sustenance adjusted to nature. All their activities like farming, hunting, fishing, rituals and festivals etc. are carried out in accordance with these belief systems. They believe that the suffering of human beings is the reflection of some deities' displeasure towards that person or his family. Natural hazards like floods, landslides, epidemics, crop failures etc. are interpreted as the wrath of some deities for not offering due ritual sacrifices or misconduct done by the people. In consideration of all these, the Galos perform specific rituals by hepatoscopy (examining chicken or pig liver) or oomancy (examining yolk of boiled eggs) before taking up any major activity related to the forest, rivers, etc. It may also be deemed as a way of seeking permission from the spirits/deities of the forest. If the result of the examination is favourable, the work is carried out. There are many animals and birds in the forest whose killing are strictly prohibited. Likewise, Galos do not ransack the forest unreasonably. They also do not use any abusive or insulting words for any wild animals especially during hunting and fishing. Besides these, making hue and cry, throwing stones into the deep jungles, etc. are not permitted due to the belief that it would disturb and enrage the deities of the jungle (Riba 2003, 89-90). Similarly, the Galos have certain specified rituals related to their agriculture. These rituals are performed to perpetuate good influences on agriculture from the deities. These are propitious in nature.

1. Sacrifice of Dog

Sacrifice of dog is the first step taken by the Galos before they start clearing the jungle for their jhum cultivation. A sacrifice of dog symbolises the invocation of the blessings from *Anv Moopin*, *Axi Piqku-Pintv* and other deities. The sacrifice is done in the field itself and it is believed that the whole *Dwgo-Yaamoo* (World of Deities) is stimulated to come to the World of Human Beings to shower their blessings. The significance and sacrifice of dog is directly linked to the Mopin myth. It was on the ears of Abo Tani's *Kiipuu* (Dog) the seeds of maize were brought safe on earth and the cultivation was started by Abo Tani².

2. Dwgo Ritual

It is a small and propitious ritual performed by the Galos in their jhum cultivation specifically before embarking on large scale felling of trees in the jungles. A *Xibo* (Shaman) or *Xikok* (Orator)

performs this ritual with the help of the owner of the jhum field. A few small-sized *Dwp* (bamboo shavings) tied on *Oko/Vkkam* (a tender leaf) are fixed on the *Enci* (Branch of tree). Thereafter, a chick or eggs are sacrificed in the names of the deities. Blood of the chick, if chick is sacrificed or raw eggs and *Wtww* (Rice paste) are smeared on *Dwp*, *Oko/Vkkam* and *Enci*. It is performed mainly with two purposes – firstly as appeasement to the deities to seek their prior permission for destruction of the forests, and secondly, to get *Rwlii Boqgo*³ (Blessing) from the deities for better crops and good yield. Conforming to the age-old rituals, even many Galo Christians (those converted to Christianity) do uphold this ritual and never resort to jhum cultivation or any kind of forest destruction without invoking Jesus Christ through prayers⁴.

3. Harvest by Mother or unmarried Daughter

The Galos have two separate stages or types of harvesting their jhum fields. The first or preliminary stage is a short but very important one. This stage of harvesting is done only by the mother or unmarried young daughter(s). A few bunches of grains are collected from the jhum field very secretly either by the mother or the daughter without being noticed by others especially male folks. These collected bunches of grains are hidden in the *Dos-Ginsi*⁵ covered with clean and unused cloth. These grains are consumed only by the daughter(s) or mother and male folks are never allowed to consume it. It is believed that consumption of such grains led to various kinds of deformity among the men. Thereafter, the second stage of harvesting is organised in which both male and female folks are engaged. But here too the first use is for preparation of *Opoo* (Unbrewed rice beer). This *Opoo* is consumed by all and thenceforth the grains are used by the family⁶.

4. Amgo Mamnam

The Galo people are very meticulous in storing their harvest. To keep their agricultural harvest in safe stock and for future use as well, they build *Naahu/Naacu* (Granary) which is well-guarded from invaders especially the rats. The women members of the family led by mother or grandmother arranges the *Naahu/Naacu* in a very proper manner. They spread *Peecv* (Bamboo mat) on the floor and harvested grains are stored very ceremonially on it. *Pooka* (brewed rice beer) filled *Cugrii* (Jug for storing *Pookaa*) smeared with *Wtww* and tied with *Takee* (Ginger) leaves and *Dopak* (Pack of cooked or roasted meat/fish) are placed in the uppermost stock of grains in the *Naahu* for *Riilii-Boqgo*. A *Xibo* or *Xikok* chants prayer for continuous endowment of food grains and bumper harvest for the family. Some women themselves chant prayer and invoke the blessings from almighty *Donyi-Polo*. Afterwards grains are covered completely with *Peecv* again and stones are kept on every corner of *Naahu* and on the top of *Peecv*. Besides grains, seeds of different varieties of food crops known as *Amlii* (Rice Seeds), *Pvlii* (Maize Seeds), *Qinlii-qeeli* (Tapioca Seeds), *Luglii* (Chili Seeds), etc. are also stored in the *Naahu* for use in next cultivation. Entry of people are strictly prohibited except the owners. Silence and decency are maintained properly at the time of deposition of grains. Proper care is taken not to lose grains during the process of stock. Even among the owners, the mother or wife is the main proprietor and custodian of the *Naahu*. Having stored grains produced during the season, a ritual known as *Amgo Mamnam* is performed. A pig is slaughtered and *Opoo* brewed, and a feast is organised for the village

elders. At the time of departure after the ritual, every village folk used to wish the family greater agricultural harvest in future too⁷. After a few days, these *Peece* which covered the grains are removed when grains are to be collected for family consumption. But before grains are taken for family consumption, a few kilos are collected and kept separately either for *Amlii* or *Wtww* is prepared for consumption by only unmarried young girls. Such restriction of grains for family consumption is maintained to mainly avoid any kind of deformities such as deafness, whitening of hairs, etc. During this occasion too, a minor feast is organised and chicken and *Opoo* are prepared for a few village folks⁸.

5. Lwwj-Lwwpin/Dohw-Lwwpin

Lwwj-Lwwpin is also called *Dohw-Lwwpin* and *Dosw-Lwwpin*. It is a small-sized rounded and smooth pebble. It can be one or more than one stone. It symbolises fortune and believes to bring prosperity to the family. Galos considers it highly sacred and as kinds of family assets. Generally, Galo people possess one or more *Lwwj-Lwwpin* in their disposal but every family do not have it nowadays. These *Lwwj-Lwwpin* are kept with grains either at home or in the granary in a purified *Malo* (Brass bowl) with grains that have never been used by anyone with immoral character. It is also believed that possession and presence of *Lwwj-Lwwpin* bring good fortunes and good luck in the family but similarly its sudden disappearance or loss is construed as sign of impending adversity to the members of the family. *Lwwj-Lwwpin* are cherished cultural properties of the Galos which are always revered and eulogised. Thus, these properties are always smeared with *wtww* as a mark of respect during the celebration of social functions particularly related to agriculture. In fact, many people also consider it as a living entity epitomising a female goddess. It is also believed that *Lwwj-Lwwpin* does not stay longer and left the troubled or disunited family and shift its dwelling to other's house or granary (Lombi 2016, 456).

6. Dwgo-Jvvtv/Huurin

Dwgo-Jvvtv is also an agricultural ritual performed by individual Galo family for larger agricultural production. It is performed in and around *Naahu/Naasu* itself⁹. Some Galos also called it *Huurin* and performed it in the events of loss or damage to crops especially because of major outbreak of fire in the village, flood or landslides in the jhum fields, etc. It is in such context *Huurin* is a kind of atonement ritual (Lombi 2016, 455).

7. Yuujwr Ritual

Yuujwr is also an agricultural ritual performed by individual Galo family for better agricultural production. But it is performed in the jhum field only¹⁰.

8. Ken Yvgnam Ritual

It is a community ritual performed mainly by women of the village though men folks also equally involved in it for better crops and agricultural production. It is done at the *Deerv* (Community Hall) of the village. Like various religious rituals of the Galos, to perform this ritual *Pwp Cikaanam*

(Oomancy) or *Roksin Kokkanam* or *Reksin Kokkanam* (Hepatoscopy) is conducted to ascertain the type and number of sacrificial animals required for the ritual. Generally, either a pig or a dog or some chickens are sacrificed. Ritual images or the altar made of *Enci* branches, bamboo shavings, *Oko/Vkkam*, etc. are erected in front of *Deerv* on which village women knotted fresh ginger leaves for *Riilii Boqgo*. A community feast is arranged by preparing *Pookaa* and meat curry from the sacrificial animals¹¹.

9. Dwri-Yari Ritual

This ritual is not performed in the jhum field and it is not related to agriculture directly. But Galos performs it to keep themselves away from poverty, starvation and diseases. It is believed that by performing this ritual people are protected from different diseases and other ailments. Obviously, the question of poverty and starvation do not arise if people have abundant foods and provisions. Hence, the Galos perform this ritual to be bestowed with plentiful harvests and other essential food items for their existence¹².

Conclusion

Mopin and agriculture are inter-related since the primary objective of celebrating Mopin is for abundant agricultural production and overall prosperity and that agriculture has originated from the myths of Mopin. Conforming to this mythical background, Galos used to celebrate Mopin festival in the jhum fields but gradually with the passage of time, its venue was shifted to the villages and towns. Nevertheless, their inter-relationship is well-discerned and continued, and Mopin is still celebrated exclusively as a pre-agricultural and fertility festival for good harvest and there are deities who are propitiated for fertility like *Riilii Boqgo Uyi*, *Ai-Agam Uyi*, *Xwwpoo Uyi* and *Kohww Uyi*, etc. Similarly, the last ritual of Mopin called *Litup Tubnam* is done in the agricultural field. It is performed by the *Piigww-Lvrww/Nvrww* after a gap of several months of Mopin celebration and is the first community cultivation performed in the jhum field of *Piigww-Lvrww/Nvrww*. *Liitup Tubnam* symbolizes the beginning of the seed-sowing of the community. During this ritual community feast is arranged by sacrificing a pig or fowls in the field itself. *Wtww*, *Pooka* and *Twwpak* are served and everyone enjoyed the occasion¹³. It is understood from the foregone pages on Mopin myth that agriculture and related practices of the Galos originated from the Mopin myth. However, many of these ritualistic practices do not have a known myth or do not form a part of the myth of Mopin. Similarly, many of these are not rooted in any known myth of the tribe. This points to the gap existing in the myth and ritualistic practices of the Galos. It may be understood that for these agricultural rituals and practices, myths have not been created and modified. It can also be reasoned that these rituals and practices may have emerged so rapidly that for their rationality myths have not been created or modified.

Notes

1. Dumpo literally means head. Here preparation of dumpo refers to a special item prepared from the head of sacrificed mithun.
2. Mr. T. Riba, interviewed by Eli Doye, 25 July 2018.

3. Though both Rilw Boggo and Ai-Agam denote blessing, there are difference between two terms. Rilw Boggo literally means seeds or sprouting of seeds and it the blessings for agricultural productions while Ai-Agam literally means human well-beings, sound health or good life; and generally, signifies protection of our life.
4. Smti. B. Riba, interviewed by Eli Doye, 29 July 2018.
5. Doi-Ginsi is a conical shaped women's basket used only for sacred purposes during Mopin festivals, marriage ceremonies and other sanctimonious rituals.
6. Interview with Smti. B. Riba, as note 4.
7. Interview with Smti. B. Riba, as note 4.
8. Mr. M. Kadu, interviewed by Eli Doye, 19 July 2018.
9. Interview with Smti. B. Riba, as note 4.
10. Smti. Y. Doye, interviewed by Eli Doye, 20 July 2018.
11. Interview with Smti. B. Riba, as note 4.
12. Interview with T. Riba, as note 2.
13. M. Doye, interviewed by Eli Doye, 18 July 2018.

References

1. Bagra, Gumken. 2009. "Myths about origin of Mopin and its celebration in a broad perspective," Digo-Yamo, April 5, 2009.
2. Elwin, Verrier. 1959a. India's North East Frontier in the Nineteenth Century. Bombay: Oxford University Press.
3. Ete, Tomar. 2001. "Mopin: Its Origin and Celebration," Rainbow, June 15, 2001. Ibid. p. 45.
4. Fürer Haimendorf, Christoph Von. 1975 [1939]. Return to the Naked Nagas. An Anthropologist's view of Nagaland 1936 – 1970. London: John Murray.
5. Lombi, Pakngu. 2016. "People's Perception about shifting cultivation - with special reference to the Galo tribe of West Siang District, Arunachal Pradesh (India)." International Journal of Scientific and Research Publications, Volume 6, Issue 7, (July): 456.
6. Ibid. pp. 455.
7. Padu, Tejum. 2011. "Mopin Mythology," Ai-Agam, April 5, 2011.
8. Riba, Tomo. 2003. The Tribals and Their Changing Environment – A Case Study of Galos of West Siang District. Itanagar: Himalayan Publishers.

MOOPIN PANAM

Nwrmv Toolww Xodu

Xodo Dooluu, Baasar, Lyparaada

Moopin panam higi Galo luunv-baanv gadgv rwnam go. Jimii gv ao bvvk lokv Miixaa la Miitoo la ao v. Miitoo gv lokv Toodw-Dwgo. Dwgo Anv, loku lotv lokkv, doogin mola cwwko gv lacww xogv peqko bv Dwgo - Yaamoo buuko vm duugv la duudu. Miixaa gv ao v Xaamoo, Xaamoo gv ao v Mooji gola Moopin go. Loku lotv lokkv Mooji gv iima dabv cwwkoo bv doogin mocoo tato. Doogin molo rv ogo, buhu mago, lo kohww yuulv gaddv Mooji ne patum to. Patum nam lvgabv Guutv-Gamro mooba gv iiku maabv isi gv iido kula isi yuru bv rwkaku. Ok kookw bv Moopin v guutv gamro mooba gv iido la yuutv buppw gv cokpwk dwmwr mwrma bv duudu. Ui buppw gv kookw yaacum bv loku lotv lokkv cwwkoo lo iinam lvgabv buppw ui gv cokpwk yaacum lo duudu.

Moopin panam v baaxi go:

1. Pintum go

2. Lvluu (Kvbaa) go

1. Pintum: Pintum vm yvvk nam lo aadu dw vgv nam-namken v pado.

2. Lvluu (Kvbaa): Lvluu (Kvbaa) deerv lo yvhi yvar vm urkum gella pado. yuudum vm hobo, vrvk, porok, ikii vm pwpv aako lok lwkdo. Moopin vm pwp-roo gv aacvm lokv yuudum vm lwkdo. Moopin wtwv vm pwp cika gella pwpv aacvm lok modo. Pintum lacin, Lvluu lacin xibbo Moopin dwp vm morvp tarvm dvvmaa momum raayoo ka vmla Bo vm meqgla aano dvgv rvlla wtwv pagdo. ok kookw lo Moopin dwp vm xibbom taka gella morvp do. Bo lvgabv buyi-gayi lok ywwxi haksi go mocoo jido. Okkv riilum (yahum) go xibgv lvgabv mocoo do. Riilum araa lo takee apum go lwkdo. Ijagv gaddv pwp go lwglacin rwdo okkv ui mena do arum vm Moopin poobor vm nenrvp do. Moopin vm cia bolo xibbo caalen gvma dabv xi kvbbv poopwr memma do. Moopin dwp gwwmaa dabv dwp gwwdee kom papu gella oko lokv puuco gella xibbo wtwv lok dvvmaa momum raayoo ka vmla aano bv dvvpak do. Hoogww vmcin yo lorrv dw vmla lor darla aano bv lor vm dardo. Moopin gv buumv, enci-hwwkaa dumtak lo ekkvr barxi go. ok taayo lo annvm talu barqo go, xobok barqo go curgen paaqo go buumv do. Okkv Ampwr gv buumv gwwtv paatv lo talu barxi go yumcvp rv ok taayo lo annvm cokpwk lokkv talu barqo go, xobok barqo go, curgen paaqo go buumv rv. Okkv ao vm Moopin gvm gaywr bv okkv naggar gella modo okkv Ampwr gvm gado gella naggar la modo. Okkv Ampwr arww vm peecv go buumv la ogo talu barrww, xobok barrww, okkv curgen paayww, tvkci-tvkpor buyi-gayi buumv do. Okkv Moopin gvm roa go arw vm taalup gella talu barrww, xobok barrww, curgen paayww buumv do, buyi-gayi ywwxi haggio buumv lwkdo, tvksi-tvkpor riilum yaajom vmla cinmendo.

Okkv ku Moopin Ampwr ne komar (kombo) go bodum hido. Kombo bolwk ko bv hicw Annv ku. Taru komjo v, Puuma deema nam bvpuu bvdee ko. Moopin Ampwr gv loob lo talu xobok, curgen aum hakgo, kvbbvm koci bv aro (40) hag go. Okkv hogo dwpv lo hob yuudum ii vm rimma do, pookaa wtwv bv jido. Duujen bv Dooxi-Xilvk bv okkv poki ximne modo. Cwwkoo pvkaa (kaatv) neecin molwk do. Dulu dvr yaapum mopek neecin modo, butv neecin modo hogo yuudum vm porok pwhak go jido.

Aci-abo gaddv Moopin eji okkv taqgo okkv yapuu na go dumvr bv gvdna. Galo boolup gvyo ka. An-Xamv takom lvbok jesv kooree gvla yapuu na eji lokv gvdna.

Jhum Cultivation by Galo Tribe



Mr. Karge Riba
M.Sc. (Botany)

The word Jhum may be the most misunderstood term among environmentalists, scientists, and others concerned with natural resource management. Shifting cultivation is commonly defined as an agricultural system in which fields are cleared (usually by fire) and cultivated for shorter periods than they are left fallow. Jhum is not synonymous with 'slash-and-burn agriculture', nor is it merely a land-use system where forests are slashed and burned to make arable land for a particular period.

In fact, slash-and-burn is a land-clearing method and is also employed for other agricultural and non-agricultural land clearing. However, Jhum is a component of a traditional ecosystem encompassing practices derived from ages of observation and interaction with the environment in a harmonious manner. These practices have taken the form of traditions, customs, and rituals that govern agriculture in a cultural and sustainable way, where land is cleared by means of controlled fire and a natural fallow phase is maintained long enough to be dominated by woody vegetation.

Therefore, it is very important to keep in mind that all shifting cultivation is not Jhum. The most fundamental difference is that they are practiced by different groups of people with wide variation in their culture and relationship with the ecosystem.

Jhum cultivation is a kind of subsistence cultivation. It is called by different names in different parts of the world. The GALO call it '*MOODI-RWKV*' (Hill agriculture) or '*TUMPV-RWKV*' (Dry field). According to Galo mythology, the practice of Jhum cultivation was started during the time of *ABO-TANI* (First human being). Abo Tani learned the art of Jhum cultivation from the God and Goddess *MOOPIN*. All the seeds and equipment for cultivation were given by Goddess *Moopin*.

Moopin has the power to bless good harvests and to drive away the demons that create disturbances in cultivation. The objective of praying *DOOXI-POOLO* (Sun & Moon) and *Moopin* is not only for a good harvest but also for the creation of a favorable climate for fertilization and germination of all living beings.

In earlier times, due to rugged topography, inaccessibility, heavy rainfall, low population density, and lack of infrastructural development, the Galo people were compelled to continue shifting cultivation as a main means of subsistence. However, there has been much refinement in the technique of cultivation because of centuries of repetition of the same system.

As a result, it has not remained only a slash-and-burn method of cultivation. The most noteworthy fact is that although this practice has been followed for centuries in hilly regions, the communities still have evergreen and diverse forests that meet all their resource needs for livelihood, from house construction to medicines, in a very sustainable way.

A village may have several hills which are taken up one by one for cultivation in their turn. The period of the Jhum cycle depends upon two factors:

1. The fertility of the land and the population in that Jhum area. If the land is fertile enough, it can be cultivated for two or three years consecutively with rotation of crops and then left fallow and taken up again after a period of 10–12 years.
2. If the population density is higher in relation to the available land, the cycle has to be rotated after every 6–8 years, as scarcity of land forces people to take up even those lands where fertility has not been fully restored.

Types of Jhum field:

There are generally three types of Jhum fields in a year. These are mentioned as follows:

1. **PVLVK RWKV:** The word PVLVK is derived from the combination of two words TVPV (maize) and ALVK (full of). Thus, PVLVK means a field exclusively meant for growing maize.
2. **DOCO:** The term DOCO is a combination of two words DONAM (to eat) and AACO (to come first). Thus, it is the field for raising crops for the first consumption. The size of DOCO is slightly larger than PVLVK RWKV. Hence, both maize as well as rice are cultivated.
3. **RWGNV:** Pertains to the main field, which is derived from the combination of two words RWK (field) and 'ANV (mother or main). Thus, 'RWGNV means the mother field or the main field. All the agricultural rituals are performed during the cultivation of the main field.

STEPS OF JHUM CULTIVATION:

There are many steps which are followed in Jhum cultivation. They are as follows:

1. **GWWTV KOONVM KAAGAK LA** (Selection of site):

Selection of site is the first task in the process of activities in Jhum cultivation. The adult persons of the village assemble to decide about the hill to be opened.

2. **TAR PALWK NAM** (Cutting of Cane plants and other creeper plants):

Here, cane species and some creeper plants are cut first one or two months earlier, because these plants have plenty of water and take time to dry. The timing of this step slightly differs from place to place.

3. RWK PANAM (Clearing the forest):

Here, all the small trees and grasses are cut and uprooted. It starts in the month of December and continues up to the middle of January.

4. HWWN TVVNAM (Felling of trees):

In this step, after cutting small trees and grasses, big trees are felled. This activity takes place from the middle of January to February.

5. HWWJWR PANAM (Cutting the tree branches):

After felling all the big trees, they are kept for a few days to dry. Thereafter, branches are cut into pieces for burning. These activities take place during the second half of February to the middle of March.

6. VM RUNAM (Setting of fire):

After the trees are dried, they are burnt. The fire is set using bamboo torches. Five to six persons go with the torches and ignite the twigs from the lower slopes of the hill. The fire gradually spreads upward. It is generally done during the later half of February to the first half of March. After the Jhum fields are thoroughly cleared, a NAAKUM (field hut) is made inside them. All the close kins help each other in the construction of the field hut.

7. RWGROM PAANAM (Clearing of half burnt debris):

Clearing of debris is done immediately after the setting of fire because half-burnt logs become softer to cut. Burnt ashes are uniformly distributed throughout the field. Big logs are kept pegged horizontally on slopes to prevent the removal of topsoil. Straight and small-sized logs are stored for construction of farm huts and fences and are also kept for use as firewood. The rest are collected and burnt.

8. HOLUU-RAGNAM (Fencing):

After clearing the forest and setting of fire, the male members get themselves busy in making fences around the Jhum fields to avoid any kind of damage caused by Mithun (*Bos frontalis*), wild animals, and domesticated animals.

9. 'AMO-CINNAM (Sowing of seeds):

Sowing of seeds is generally done by the group of village ladies. Here, with the help of 'CWQI/ AMSIK BAQI (dibble stick with sharpened edge), paddy seeds are sown. Small-sized selected trees are collected and shaped to make them pointed at one end, which is called 'CWQI/ AMSIK BAQI. Sowing is followed by DERE PENNAM (closing of holes after sowing to safeguard seeds from birds). These activities take place during March/April. In the first year, seeds of paddy, maize, millets, etc. are mixed and sown in the same field.

10. PVTA KANAM (Guarding of seed):

Here, the sown seeds are looked after so that birds do not eat them. The string made of bamboo called TAAJEN and the sound-producing bamboo called TAAKOP are used as bird-scarers. Pieces of bamboo are hung upside down on sticks, which are connected to each other. A long rope is tied to one stick, and when pulled, the sticks move and strike the bamboo, producing sound to scare birds away.

11. WWJW MONAM (Weeding):

After sowing, the paddy seeds start germinating. Along with paddy, unwanted grasses also begin to grow. Clearing of these unwanted grasses is called WWJW MONAM. This allows paddy plants to grow well. There are two stages of weeding, known as MORIN and MORO. Some weeds grow very fast and overgrow crops; selective removal of such weeds is called MORO. This is followed by MORIN, which is systematic weeding where no weed is left. Weeds are uprooted and dumped in WWPUM. The tool WWK is used, which scratches the soil and uproots grasses. Weeding is generally done by women.

12. DIISV PVTA KANAM (Guarding of seeds at ripening stage):

At the time of ripening, crops are again protected from birds in a similar manner.

13. AMO-LANAM (Harvesting):

Harvesting of rice is called AMO-LANAM. Before collection, a portion near the hut is prepared as JWRWW (place for drying and cleaning). Harvesting is done during August/September. Family members and relatives go to the field, carry IGIN, and pluck paddy using ROKCWK. The harvested paddy is brought and stored for drying and cleaning.

14. AMO HWGNAM (Threshing):

Here, collected rice grains are separated from panicles with the help of foot.

15. AMO-YABNAM (Winnowing):

Here, husk is removed by winnowing. Rice is collected in IGIN and dropped into PEECV while air is blown using OPOO. This separates grain and husk.

16. AMO-GVNAM (Transportation of rice):

Rice is transported from field hut to NAAHU/NAASU (granary storehouse), which is made for storage of paddy at home.



Traditional Beliefs as Conservation Tools in Galo Tribe of Arunachal Pradesh

**Dr. Hiranmaya Sharma*

INTRODUCTION:

Biodiversity and nature conservation is one of the foremost tasks at hand for further survival of human race. Biodiversity loss leads to adverse effects on humanity. The rate at which biodiversity and other natural resources are being depleted is posing an eminent threat to the survival of every living being on earth. India is one of the mega biodiverse countries of the world, Eastern Himalayas being a biodiversity hotspot. The rich hominoid biodiversity of India comprises of people belonging to 227 ethnic groups and 573 tribal communities derived from six racial stocks in the country. According to certain studies, the tribes inhabiting North East India have been divided into two broad ethnic communities, such as the Khasi and the Jaintia of Meghalaya, who belong to 'Monkhemar' culture of Austroic dialect, and the rest of the tribal groups are basically Mongoloid, belonging to Tibeto-Burman subfamily of Tibeto-Chinese group. Arunachal Pradesh is the largest state of the North-eastern region of India, in terms of area. It lies within the Eastern Himalayan biodiversity hotspot. The Eastern Himalayas and the combined region of IndoBurma, India and Myanmar constitute two biodiversity hotspots of the world among such 34 newly defined regions. Owing to the rich biodiversity, the Eastern Himalayan region is also one of the 200 globally important ecoregions. The rich biodiversity of the region is characterized by high degree of endemism, flora and fauna. The region is inhabited by various indigenous tribes, which include 26 major and 110 minor tribes. The district of West Siang roughly lies between 27°29' N to 29°23' N latitude and 94°02' E to 95°15' E longitude. It covers a total geographical land area of 12006 sq km. situated in the central region of the state with altitudinal variations between 200 to 4900 m above msl. With its headquarters at Aalo, the district is bounded on the north by China, on the east by Upper Siang and East Siang districts, on the west by Upper Subansiri and Lower Subansiri districts and Asom on the south. The climate is having continental character with average rainfall of 3000 mm, with temperature ranging from 5°C in winter to 38°C in summer at foot hills and plains and it varies from below the freezing point to 25°C in higher altitudes. The tribes inhabiting the district include the Galos, Minyongs, Boris, Bokars, Pailibos, Ramos and Membas. The study has been done on Galos inhabiting in villages in and around Aalo. The indigenous tribal people living in the vicinity of forests depend on wildlife for food, trade, cultural purposes and income. The indigenous people, who live in close harmony with nature, and dependent upon the natural resources for their survival, develop a stake in conserving, and in some cases, enhancing biodiversity. The practices for conservation of biodiversity were established over a long period of time through a continuous process of trial and error. The effective methods, by virtue of conscious or sub-conscious observation, passes from generation to generation. Similar instances are seen in the certain Sumatran tribe who believed to have a spiritual 'herdsman' who is the supreme owner of all the wild animals. The indigenous tribes live in close association with nature which includes flora and fauna and have developed their own traditional cultures, religions, customs, taboos, folk tales, food and medicines and are dependent on nature for most of their

needs. There are instances where various traditional beliefs lead to conservation. Forests are generally believed to be abode of spirits such as dwarfs by most tribes in Ghana. Some earlier studies among the Adis of Arunachal Pradesh also showed that they practiced numerous traditional beliefs which aids in conservation of nature and natural resources.

MATERIALS AND METHODS

The study area is Aalo and villages neighbouring Aalo. Aalo is the district headquarters of West Siang district, Arunachal Pradesh. The area was selected because it is the main epicenter of the Galos, which is a diverse tribe spread throughout the state of Arunachal Pradesh. The study area includes 5 villages, located between longitude 94°47'43.07" and 94°50'27.88" E, and latitude 28°03'46.29" and 28°10'30.40" N. The altitude ranges from 238 to 517 meters above m.s.l. Siang is the main river flowing through the region. Small tributaries of Siang traverse the villages considered in this study. The data were collected through interaction with the villagers during the year 2012-14, with the help of questionnaire method and open-ended interviews of semi-restrictive nature, group discussion and site visitation by the authors. They were interviewed independently in their villages in the form of questionnaires, group discussions and personal interviews. Five numbers of villages in West Siang district of Arunachal Pradesh namely Aalo (rural), Tadin, Kombo, Ngomdir and Dego lying between longitude 94°47'43.07" and 94°50'27.88" E, and latitude 28°03'46.29" and 28°10'30.40" N were selected for study. The altitude ranges from 238 to 517 meters above m.s.l. The villages were selected on the basis of remoteness from urban areas. The surveyed area is also the epicenter of the Galo tribe, known for their established traditional and religious practices.

RESULTS AND DISCUSSION

The study area is a small township surrounded by the indigenous population of Galos, continuing many generations of populations in these areas. The Galos are one of the major tribes of Arunachal Pradesh. They live in harmony with nature and derive many of their needs from nature.

Components of Nature as Gods

The Galo tribe has many established traditional and religious practices which are in conformity with the nature and natural resources, either directly or indirectly. Various components of nature were given the status of various Gods. The forest is considered the nature God and rituals are done periodically to keep the nature God satisfied. The Sun and Moon are considered the Sun-God and Moon-God respectively and locally called the Donyi-Polo.

Flora in traditional beliefs

The flora constitutes a major part of the forest in the vicinity of the villages. The big trees find a special position in the culture of the local people. Ceremonial rituals are compulsory before felling a big tree asking the Forest God for permission to fell the tree. A chicken is culled as offering to nature god.

The major festival of the Galo's is Mopin, which is celebrated with much pomp and gaiety. The Mopin deity (Pinku-Pinte) is made of plants and plant parts, arranged in a specific manner. The deity is worshipped during the occasion of Mopin, symbolizing nature God. During other festivals and individual ritual practices restricted to single family or person, similar structures were made from the plants, which were considered auspicious. The Burial place for the dead is normally located outside the village, not far, in vicinity of the Forest God. Fauna in traditional beliefs Though the indigenous Galo people hunt wild animals for meat and medicines, many animals are considered sacred among the Galos. The animals belong to various groups such as mammals, aves and reptiles. The animals considered sacred were not hunted by the local people under normal circumstances. The tiger is on the top of priority list of sacred animals. Tiger killing is regarded a taboo and the person who kills a tiger is punished by disallowing to stay in his house in the village.

Mammals

The tiger (*Panthera tigris*) The persons who kill Tiger were banned from celebrating Mopin, the most important festival of the Galos. They are allowed to live in the community hall, locally called the Dere for one month. Such hunters cannot live in their own houses till the punishment period is over. Otherwise, ill-omen will befall over the family of the hunter and all his family members will die eventually, as believed by the local people. Dere is normally used for holding meetings, and as a place of assembling of the village people during various occasions. The other members of the cat family not hunted, unless they pose a risk to the humans and domestic animals. Certain animals, though sacrificed for certain rituals, were also symbolized as parts of Nature God. They find a very important position in the traditional mythology, which has a psychological impact on the people. The animal Mithun (*Bos frontalis*) is considered the son of SunGod. Cow (*Bos indicus*) is considered the son of moon God. The dog (*Canis familiaris*) is regarded a totem as the traditional mythology states that it is the savior of human being, who bought rice grain in his ear for ancestors of human being, because of which the human beings could survive till now. There is also a limit of maximum number of animals to be sacrificed during the social ceremony. A maximum limit of 10 mithuns at the most allowed for the local Mopin festival ceremony. With the impact of modernization, such practices are not followed in the developing towns.

Birds

Avian fauna also finds an important place among the traditional beliefs. The hornbill (*Buceros bicornis*) is also considered sacred, and part of the nature God. Though the local people consume certain birds, which includes species mostly numerous, certain birds were never killed. Persons killing hornbill were made to follow one-year social restrictions, with prevention of participation in Mopin and other social gatherings. Two varieties of bulbuli bird are available in the locality. Of the two, the Small bulbuli finds an important place in their beliefs. It is considered a taboo and not killed by the local people as killing the bird is believed to cause leprosy. Another bird, the Black backed Forktail (*Enicurus immaculatus*), locally known as Tako- momo bird is also considered a taboo and to kill this bird before local auspicious ceremony (dondai pooja) is considered a bad omen.

Reptiles

There is no belief associated with any specific snake. But confrontation with snakes is avoided as far as possible. People who got Snake bites were restricted from appearing in any social function for 1 year. As confrontation with snakes may lead to snake bites, which may lead to social ban, they are avoided by the local folk, leading to their conservation. Thus, the traditional beliefs prevailing amongst the Galos regard many components of nature as sacred, which includes both the living and non-living things, ultimately leading to conservation of nature and biodiversity. The status of Sun and Moon as Gods, existence of spirits in their beliefs, and association of certain components of biodiversity in the form of flora or fauna, gives a sacred position to those plants and animals, thus leading to their conservation. The status of forest and the associated factors in and around the forest as Nature God creates a sense of respect and fear among the people, which leads to restricted exploitation of natural resources, ultimately leading to conservation. There are examples of such patterns related to conservation in Delta State, Nigeria, where the Iroko, Mahogany trees, python and Obi spirit inhabiting water body were not to be disturbed by the local people. Disturbing them may lead to befalling of certain troubles upon the villagers. Among Asian hunting societies in China and Indonesia, hunting is a significant social activity and wild animals are powerful as subjects of myths, symbols and omens. Giving emphasis on certain species is indicative of their specific roles in the ecosystem. During the ancient times, when these places were not connected by roads, the local tribal communities used to be self-dependent, and therefore, hunting wild animals for food is inevitable. In spite of hunting for food, a mechanism developed in due course of time which gave special status to certain animals and plants, whose exploitation may lead to certain undesirable changes in the ecosystem. The tiger, which is at the apex of ecological pyramid, plays a significant role in the sustenance of the ecosystem. Modern ecological studies also indicate the significance of the top carnivores in maintaining the balance of the ecosystem. Such findings encourage re-introduction of top carnivores for a sustainable ecosystem. The Tangams of Arunachal Pradesh also consider killing of tiger as taboo and follows strict customary rituals to be followed after killing a tiger. Such practices aids in conservation of tiger and other big cats. Stringent punishment for killing tiger and taboos related to animal helps in conservation of the animal and thus maintain the ecological balance. This practice of giving a special status to the tiger by the indigenous villagers has proven effective in various modern conservation strategies. Nowadays, there are examples wherein certain species are considered flagship species, which played an important role in various conservation strategies. Among the mega fauna, the tiger (*Panthera Tigris*), rhinoceros (*Rhinoceros unicornis*), and giant panda (*Ailuropoda melanoleuca*) in Asia, are considered flagship species. If the population of one such species is kept viable through safeguards and judicious interventions, then it is thought that populations of many sympatric species will maintain positive growth rates. The case of tiger in the traditional Galo beliefs seems to reflect the same, though it was practiced since much older times. Other studies also indicate that Idu-mishimi tribe of Arunachal Pradesh places tiger and hoolock gibbon on the top list of animals which must not be hunted, as beliefs say that it may lead to destruction of the hunter's family. Such beliefs play a very significant role in the conservation of such animals and maintenance of ecosystem stability. Hornbill, another important fauna on the sacred list, is also conserved

through their beliefs, as killing of a hornbill leads to complete devastation of the family. The female resides with the newborns in the hollow crevices of trees whereas the male feeds the whole family. Killing of the male leads to starvation of the whole family to death. The ancestors of the local tribal people seem to observe this fact and incorporated such beliefs for conservation of the bird. Mithun and cows, though slaughtered for meat, are associated with Sun God and Moon God. As a result, the indiscriminate killing is restricted and propagation for further survival is ensured. It is observed that anti-poaching programmes often fail without the support of rural dwellers, as many of them may poach wildlife for survival or profit. Zambia's rhino conservation programme failed and the elephant population decreased from 1,61,000 to a mere 20,000 in one decade. Owing to the rich biodiversity of Arunachal Pradesh the trafficking of many wildlife products is taking place in large numbers which demand conservation effort of these species. Earlier 81 studies have also indicated trafficking of these species from. Sustainable hunting, a new concept, is believed to be a major conservation tool in the 21st century. It conserves wildlife populations and biodiversity in general, whereas hunting bans can speed up extinction. Certain other studies of Akan beliefs in the Ghanaian environment also indicate degradation of the ecological environment as an aggression of modernity and decline in the use of indigenous traditional beliefs. Thus, it is evident from the above that the local tribal people have contributed to conservation of biodiversity and maintaining balance in the ecosystem since the very beginning of civilization in the area. It is observed that the traditional beliefs are very efficient conservation tools which, if followed properly, do not need any modern strategies for conservation.

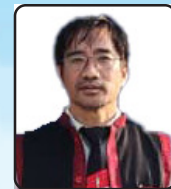
CONCLUSION

It was observed that there are a lot of traditional beliefs prevailing in the Galo community which plays a very important role in biodiversity and nature conservation. The religious beliefs in the form of totem, taboos and social punishments are self-sufficient in the sustainable use of bioresources in the villages, where the indigenous people follow the traditional beliefs up to a large extent. Thus, nature related traditional beliefs among the Galo's seem to be efficient conservation tools, several of which finds similarities with modern conservation strategies. Encouragement and propagation of such beliefs may play a very important role in the biodiversity conservation and sustainable management of the ecosystem of this part of Eastern Himalayas, India.

**Associate Professor, Department of Zoology, D.N. Govt. College,
Itanagar, Arunachal Pradesh**



Indigenous Faith and Culture: A Revival Initiative among the Galos



Dr. Rejir Karlo

Introduction

Tribal societies in Arunachal Pradesh are passing through a phase of crucial transition. Rapid process of transformation is taking place in every set up-*economic, political* and *social*. These changes are spontaneous and resulting from exposure to modern culture and religion. The process becomes more crucial with the advent of the era of globalization and social media. At this juncture, the traditional societies are unable withstand the changes induced by the forces of modernization. Apart from the socio-economic and political changes, the religious changes are too rapid and apparent among the tribes of Arunachal Pradesh. The rapid process of proselytization and subsequent cultural resurgence, though lately, among the people in the form of movement for preservation of indigenous faith and culture is an important area of academic investigation. This article attempts to analyse the role of various religious-cultural organizations in the promotion and preservation of indigenous faith and culture in *Galo* society in context of the increasing threat to indigenous culture.

Since culture is a dynamic concept and a complex term, no definition of culture has been attempted here. T.K.Oommen rightly said, “If the beauty lies in the eyes of the beholder, conceptualization of culture is a matter of intellectual proclivity of the conceptualizer”. For the purpose of this article, culture includes all those traditional practices which the *Galo* people have been practicing since times immemorial. These may include rites and rituals; folk dance, folklores and songs; customs and other age-old tradition. Further, religious faith (religion) and culture in *Galo* society is so deeply interwoven that it is difficult to determine the difference between the two. So, at times, indigenous *faith* and *culture* may be understood here interchangeably too.

Religious Faith

The original religious belief of the *Galos* is shrouded in numerous faiths and traditions which they observe from birth to death. The traditional religion of the *Galos* can be popularly characterized as animism. They believe in existence of numerous deities (*uyi*) both benevolent and malevolent. They believe in the existence of supernatural elements (*owner*) behind every natural object and human possessions such as trees, rocks, streams, creepers, animals, poultry, cattle, house, and granary and so on. All the rituals and sacrifices of animals are performed to appease these deities and spirits which cause diseases or may bring prosperity if propitiated properly. In the religious sphere, priest occupies the most important position as he is considered as the only medium of communication between human beings and the supernatural elements. No rites and ritual offerings can be performed without the priest. Though it is difficult to approach the primitive religion from

the theological and philosophical point of view, the people have their version of explanation regarding life and death. The traditional *Galo* religion or animism as such is considered as the oldest form of religion as most of the doctrinaire religion developed subsequent to the emergence of organized states.

Emerging Trend

There are three major factors which induced transformation in the *Galo* society; they are the *state* or modern governance, *market* forces and spread of *Christianity*. Firstly, the introduction of Panchayati Raj and emergence of competitive party politics has resulted into emergence of multiple centres of power in the villages. The village elders who were once the custodian of tradition and culture, no longer command the respect and authority as they used to be in the past. Secondly, the emergence of market economy led to increased interaction with other people, exposure to other culture and belief system which in turn lead to dilution of traditional culture or emergence of sub culture which deviates from the traditional one. Thirdly, the Christian missionary activities which started in mid-19th century in *Ahom* took roots in other states of the northeast India. However, the religious conversion started in Arunachal Pradesh only after the independence. Now, according to 2001 census, the Christian population in the state is about 19% and it is likely to be more among the *Galos*. Hence, the widespread proselytization and subsequent abandonment of indigenous culture and cultural symbols by the converts has become a matter of grave concern for the indigenous believers because it has distinct ramifications on social institutions and relations. Further, the younger generation of the society has very limited knowledge about their own faith and culture. Most of them are born and brought up in the urban culture or spend their days in the schools for modern education because of which they have limited exposure to the traditional culture.

So, there is the growing awareness among the tribal people, especially amongst the educated section, for preservation of indigenous faiths and practices. The enactment of *Arunachal Pradesh Freedom of Religion Act, 1978* and formation of the *Indigenous Faith and Cultural Society of Arunachal Pradesh (IFCSAP)* and emergence of *Donyi-Polo* as an organized religion are some of the important indicators of efforts to preserve and protect indigenous faith and culture. Such movement for cultural revival and preservation of indigenous faith started at the urban centres are rapidly spreading to the rural areas too.

So, in the backdrop of the challenges posed by above factors, many organizations are working to promote and preserve the indigenous faith and culture of the *Galos*.

Donyi Polo (Dooxi Poolo) Religion and Kargu Gamgi (Gamgw) Movement

Though *Donyi Polo (Dooxi-Poolo)* or (Sun-Moon) is considered as supreme God and the *Galos* conduct themselves in the name of *Donyi Polo* in their daily life, there was no organized system of prayer and established norms of worship as other religions do have nor there was any fixed prayer centre. But the people in their day-to-daylife revered *Donyi Polo (Dooxi-Poolo)* as supreme entity, creator and symbol of righteousness. All the oaths and ordeal were also conducted

in the name of *Donyi Polo (Dooxi-Poolo)* to prove his innocence. *Donyi Polo Yelam Kebang* under the guidance of late Talom Rukbo started the *Donyi Polo* faith as organized religion with a prayer centre. This movement was widely received and accepted across the tribes among the indigenous believers particularly among the *Tani* group. Consequently, *Karguu Gamgww* emerged as prayer centre of the *Dooxi-Poolo* believers of the *Galos*. The first *Karguu Gamgww* was started in Itanagar in 2003 in a temporarily donated hall. This *Karguu Gamgww* movement which started in the urban areas rapidly spread to the rural areas too. Now every *Galo* village where there are considerable numbers of indigenous believers have *Karguu Gamgww*. The *Karguu Gamgww* Promotion Committee, Itanagar has recently generated huge amount of rupees sixty lakhs through crowd funding for acquiring a land for construction of permanent *Karguu Gamgww* which was recently inaugurated by the Chief Minister of the state. Such was the overwhelming response of the people for the cause that this amount was collected within a short period of time mostly through social media campaign. This shows how many of the educated section and urban dwellers are conscious about the dying faith and culture of the *Galos*. The Central *Karguu Gamgww* Council have been functioning in Itanagar, Aalo, Basar to regulate the *Gamgww* movement in their respective jurisdiction.

Nyirmen (Xwrmen) Aloo

In *Galo* traditional culture, *Nyirmen (Xwrmen) Aloo* was celebrated as recreation and merry making after the completion of all activities relating to harvesting in the jhoom field. It was basically a post-harvest entertainment involving the womenfolk in the village. The literal meaning of the word *Nyirmen (Xwrmen)* itself means laughter and merry making. The women folk used to gather in the village, some dressed like a man and some imitate the men just to create an atmosphere of laughter, cheer and merry making. Since the jhoom cultivation is no more popular nowadays, the tradition of *Xwrmen* died with the time. However, it has been revived recently under the initiative of late Tumpak Ete, one of the *Galo* intellectual. The first *Xwrmen Aloo* was formally celebrated at Aalo in October, 2015 with cultural display, of course, with modification. Since then, *Xwrmen Aloo* is celebrated by all *Galos* as *Galo Women's Day* across the state. This shows the peoples' love for their tradition and culture. Some forgotten cultures are remembered or even revived with a modified mode of observance to suit the present context.

Moopin (Moopin) Preservation Society (MPS)

In olden days, *Moopin* was celebrated in the village only when it was confirmed by the priest through egg and chicken liver divination (pwp-roo). *Moopin* was also observed by the individual household if the priest confirms it through such divination. The individual household celebration of *Moopin* is still prevalent. It was widely believed that *Moopin* cannot be celebrated unless it is confirmed by the priest through egg and chicken liver divination or experiment. Random celebration of *Moopin* was considered inauspicious. However, defying such tradition, *Moopin* as a community festival of the *Galos* was first celebrated formally in 1966 at Aalo and 1st April was fixed as date of celebration. Throughout this long process of transformation, there has been lot of distortion in *Moopin* celebration and many ritual aspects have been overlooked to accommodate the modern aspirations.

Too much of innovation, creativity and seeking perfection in the traditional cultural matter will always create confusion in long run. Too much incorporation of modern elements like fashion shows, Bollywood dance, commercialization, big budget in the process of celebration of traditional festivals have been increasingly questioned. Thus, to preserve the sanctity of the *Moopin* festival, the *Moopin* Preservation Committee (MPS), Itanagar was formed in the year 2003 which is a registered society under the Societies Registration Act. The basic objectives of the MPS are to take care of the ritual aspects and prevent the complete distortion in the mode of celebration. Another objective is to maintain the continuity of the celebration as it is an annual event. The MPS will choose the celebration committee.

Galo Indigenous Faith and Cultural Council (GIFCC)

GIFCC was constituted in 2012 at Itanagar but after some years of activity, it got defunct from 2016. It was again revived in 2021. GIFCC is affiliated to Indigenous Faith and Cultural Society of Arunachal Pradesh (IFCSAP) which is a state level multi-tribal NGO. GIFCC was constituted basically to fight the onslaught of religious conversion and check the dilution of indigenous culture. Thus, the basic objectives of the GIFCC are (i) to prevent the erosion of indigenous faith and culture, (ii) to strengthen the indigenous faith and culture of the Galos.

Galo Language Development Committee (GLDC)

Since the Galos do not have script of their own, all the tradition, customs and cultures are transmitted orally from one generation to another. Here lies the importance of language and script for the preservation of indigenous culture. It is said that culture dies with the death of a language. Many of the younger generation has difficulty in speaking *Galo* language fluently. The language used in the chanting, hymns and folk songs are completely out of their comprehension. Some indigenous writer tried to write books and manuscripts on different aspects of *Galo* culture by using Roman script which was popularly called *Paadam Akor*. But *Paadam Akor* could not properly represent the *Galo* tones and pronunciation. Hence, *Galo* Language Development Committee was constituted by the *Galo* Welfare Society (GWS) in 2000 to devise a script which could represent *Galo* tone and pronunciation. In the same year, under the guidance of P.T. Abraham, a Linguist in the Department of Tribal Studies of then Arunachal University (now RGU), Dr. Tomo Riba, then Lecturer in the Department of Geography, AU and Dr. Tado Karlo, then Chairman of GLDC, devised a script using IPA (International Phonetic Alphabets) which was presented in a seminar in 2001 held at NERIST organized by GLDC in collaboration with the Central Institute of Indian Language (CIIL), Mysore. The *Galo* Welfare Society (GWS) accepted the script; primer (or preparatory books) was released in 6th *Galo Baanv Kybaa* held in 2006 at Basar. However, this primer using IPA could not get popular acceptance of the people due to two reasons- (i) that IPA itself is a modified form of Roman script, not developed by the *Galo*. So, it cannot be called *Galo* script. (ii) that the symbols chosen to write *Galo* script using IPA were not easily available in the common keyboard, type writer, computer and android phone. So, it was not user friendly. Subsequently, on suggestion of Mark W Post, an American Linguist, two alphabets- V & W of Roman script, which is not phonetically used in *Galo* language were chosen as additional *Galo* vowels in place of 'Y' and 'oo' of IPA. And alphabets X, Q, & C were chosen for Unicode in addition to the rest of the consonants. The following illustration will give the basic idea of writing *Galo MRS* or *Galo Ennam*.



A Brief History of the First Mopin Celebration of 1966

Mr. Kenbom Bagra,
Advocate

Mopin had been celebrated at the village level since time immemorial. However, a remarkable and drastic change in its celebration took place in 1966, when some Galo intellectuals felt the need to popularize the festival on a community basis and in a more organized, large-scale manner.

Late Yimar Riba, Late Dagi Bagra, Shri Iken Riba, Late Tadak Gara, Late Tumpak Ete, Shri Doi Ado, Late Gumken Bagra, Shri Kartum Lomi, Late Kore Bagra, Late Gotu Bagra, Smti Yape Loya, Late Rebi Ado, and many others played pivotal roles in reshaping and organising the festival in a modern way, setting aside superstitious beliefs for the greater good.

Many people initially preferred *Pvkaa Panam* as the main common festival of the Galo tribe, as it is associated with bravery. However, Late Tadak Gara stood before the masses and proposed Mopin as the common festival. He pointed out that *Pvkaa Panam* had many restrictions, and women could not participate freely due to various taboos. In contrast, Mopin was associated with customs and recreation, allowing maximum participation from all sections of society. Based on his vision, the pioneers finalised Mopin as the common festival of the Galos. Therefore, he deserves recognition as one of the key figures behind the large-scale celebration of Mopin.

After reaching a unanimous decision, it was resolved to celebrate Mopin collectively each year on April 1st. The venue for the first celebration was selected at the Town Club (present Police Complex). Shri Iken Riba was chosen as the General Secretary of the first Mopin celebration in 1966. However, due to his educational commitments, he was replaced by Shri Nyamar Ingo, who was initially the Assistant General Secretary.

There was significant debate on whether to perform chicken liver divination, as it was traditionally believed that the festival could not be conducted without it. The gathering ultimately decided to celebrate without this ritual. Another challenge arose when all priests refused to perform the rituals due to prevailing superstitions. Eventually, Late GotuBagra volunteered to perform the rituals, and Late Kore Bagra came forward as the first *Piigww Nvrww* (sacrificial performer), continuing in this role for four years.

Only after four years the people begin to realize that superstitions held no truth, as no harm had come to Late Gotu Bagra and Late Kore Bagra, contrary to earlier fears. Their agricultural fields flourished, yielding abundant harvests, and they enjoyed a stable and prosperous social and economic life. Witnessing these positive changes, the community gradually abandoned their superstitious beliefs and this led to mass participation. In the following years, Late Rayom Jini voluntarily stepped forward designs, stories and artwork; elements of languages, such as names, geographical indications and symbols; and movable cultural properties.³

Warren (1991) and Flavier (1995) presented typical definitions of Indigenous Knowledge System by suggesting: “Indigenous knowledge (IK) is the local knowledge-that is unique to a given culture or society. Indigenous Knowledge contrasts with the international knowledge system generated by universities, research institutions and private firms. It is the basis for local-level decision making in agriculture, health care, food preparation, education, natural-resource management, and a host of other activities in rural communities” (Warren 1991).

Many empirical studies have already proved beyond doubt that Indigenous Environmental Knowledge (comes under realms of IKS) is closely related to survival and subsistence of many poor and marginalized communities and provides a basis for local-level decision making in food security, Mopin gradually became a popular festival within Galo society, overcoming numerous challenges through the efforts of many dedicated individuals. It also inspired other tribes of Arunachal Pradesh to organize their festivals on a larger scale, leading to a broader cultural revival. Traditional culture, oral literature, folklore, and heritage gained recognition beyond the region. The pioneers of Mopin devoted their time and energy to making the festival vibrant and meaningful. Their efforts ensured that Mopin evolved into a grand community celebration. Therefore, we must not forget our culture and should strive to preserve it.

The Golden Jubilee was successfully celebrated in 2016 under the leadership of Shri Doi Ado and Shri Henrik Basar as President and General Secretary. In 2026, the Diamond Jubilee is set to be celebrated at Aalo and Itanagar. At Aalo, Smti Hengam Ete Bagra and Shri Minjom Padu (Jr.) are leading as President and General Secretary of the Central Mopin Celebration Committee. At Itanagar, Shri Gumjum Haider and Shri Pinge Doji are serving as President and General Secretary. Their names will remain recorded in history.

Change and Continuity

Change is one of the few constants in a living culture and religion. No culture remains unchanged over long periods. Traditionally, Mopin was not exposed to the outside world due to limited communication and lack of information technology. As a result, changes in socio-cultural practices were experienced much later. With time, new ideas and systems have emerged, influencing the way Mopin is celebrated. People have gradually moved away from superstitious beliefs and now emphasize celebration and enjoyment. However, in this process, some have lost touch with the deeper cultural essence. In today’s fast-changing world, no society can remain static. Change is a natural process necessary for modernisation. However, this does not mean abandoning one’s own culture and traditions in favour of others.

Significant changes have occurred in Mopin celebrations due to modernisation. Traditional practices such as chanting Mopin hymns (*Poopwr*) and folk songs are declining, while people are increasingly drawn to modern forms of celebration, often involving excessive expenditure. This trend is not encouraging. Therefore, we must remain cautious about the influence of modern culture on traditional practices. It is important to preserve the glory of our heritage while allowing for thoughtful adaptation and continuity.

- The Author is the General Secretary of Central Mopin Preservation and Cultural Society Aalo and the Above written up is based on his Research Work and as narrated by his father late Gumken Bagra the First Cultural Secretary of the First Mopin Festival 1966.



IKS with special reference to Traditional Water Transport and Bridges of Galo

Dr. Bomchak Riba

Indigenous knowledge in development contexts may relate to any knowledge held more or less collectively by a population, informing understanding of the world. It may pertain to any domain, particularly natural resource management. It is community based, embedded in and conditioned by local tradition, which is culturally informed understanding inculcated into individuals from birth onwards, structuring how they interface with their environments... It exists nowhere as a totality, there is no grand repository, and hence no coherent theoretical model. It is transmitted orally and through experience, and repetitive practice characterizes its learning between generations. It is the heritage of practical everyday life, with its functional demands, and is fluid and constantly changing, being dynamic and subject to ongoing local, regional and global negotiation between people and their environments¹.

Indigenous Knowledge not only refers to the knowledge of indigenous people, but also to that of any other defined community. Quite often Indigenous Knowledge is local, but it needs not to be traditional as knowledge is always in the making. In this context, we have to be aware of the distinction between tradition and invented tradition. True tradition comprises proven ancient, original and distinctive customs, conventions and routine. Invented tradition means “a set of practices, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past.”² Indigenous Knowledge is referred to as Traditional Knowledge, Indigenous Ecological Knowledge, Traditional Ecological Knowledge, and Local Knowledge. Categories of Traditional Knowledge could include agricultural knowledge; scientific knowledge; technical knowledge; ecological knowledge; medicinal knowledge, including related medicines and remedies; biodiversity-related knowledge; ‘traditional cultural expressions’ in the form of music, dance, song, handicrafts, designs, stories and artwork; elements of languages, such as names, geographical indications and symbols; and movable cultural properties.³

Warren (1991) and Flavier (1995) presented typical definitions of Indigenous Knowledge System by suggesting: “Indigenous knowledge (IK) is the local knowledge—that is unique to a given culture or society. Indigenous Knowledge contrasts with the international knowledge system generated by universities, research institutions and private firms. It is the basis for local-level decision making in agriculture, health care, food preparation, education, natural-resource management, and a host of other activities in rural communities” (Warren 1991).

Many empirical studies have already proved beyond doubt that Indigenous Environmental Knowledge (comes under realms of IKS) is closely related to survival and subsistence of many poor and marginalized communities and provides a basis for local-level decision making in food security, human and animal health, education, natural resource management, and various other community-based activities⁴.

Geographic isolation helps in the conservation of local cultural values. Within isolated communities, however, it is often hypothesized that young people are usually closely linked to the modern technologically impacted society, for example through school. In consequence, the younger age groups are susceptible to acculturation and this supposedly leads to erosion of local botanical knowledge (Gottesfeld & Anderson, 1988; Rodriguez Arnaldo, 1995).

Indigenous knowledge is part of lives of the rural poor. Their livelihood depends almost entirely on specific skills and knowledge essential for their survival. Accordingly, for the development process, indigenous knowledge is of particular relevance for the following sectors and strategies: agriculture, animal husbandry and ethnic veterinary medicine, use and management of natural resources, preventive medicine.

Indigenous knowledge systems are the product of centuries of experience acquired and developed into a spectrum of information, skills and technology.⁵ Galo manage their indigenous resources through their traditional technical knowledge.

The Galo people, like most tribal people of Arunachal Pradesh have traditional means of crossing the rivers. Galo have been living amidst the forest and numerous rivers, thus, obviously they use logs, bamboos, and canes for crossing the rivers. In the olden days, they used naturally fallen logs across a stream. In due course of time, there developed improved designs. Designs of bridges depend on the size of the river and the nature of the terrain where the bridge is to be constructed. In some cases, they use wood, bamboo and banana trunks as rafts to cross the big rivers.

1. Types of bridges

There are four types of bridges, viz. '*lwwhen*', '*lvgo*', '*hilak*', and '*hoom/goom*'. The processes are '*gonam*' or '*pamnam*' (used for only small logs/bamboo-bridge), '*omnam*' (used for only hanging-bridge) and '*paanam*' (used for only boulders-steps-bridge).

Sl. No.	Galo name	English term	Used materials	Use season	Load and strength
1.	' <i>Lwwhen</i>	Stone-steps-bridge	Stones	Winter season	One-person; one after another
2.	' <i>Lvgo</i>	Log/bamboo bridge	Wood, bamboo, cane	Winter season NB: Permanent structures are seen in small stream on the way to shifting cultivation field or WRC	One person; one after another
3.	' <i>Hilak</i>	Single-rope-bridge	Cane	All weather but used occasionally	Only one person at a time
4.	' <i>Hoom/goom</i>	Suspension bridge	Cane, wood, bamboo	All weather	Load depends on the size and strength of the bridge. Some can even carry load of 10-20 persons at a time.

1.1. '*Lwwhen*' (stone-steps-bridge)

A set of boulder steps are placed at almost equal distant from each other across the river (at footsteps distance) in fordable portion of the river or in any small streams during winter season. These boulder steps are made to avoid the chilling cold of water during winter season. '*Lwwhen*' is temporary structure for one season only (Photo No.1)

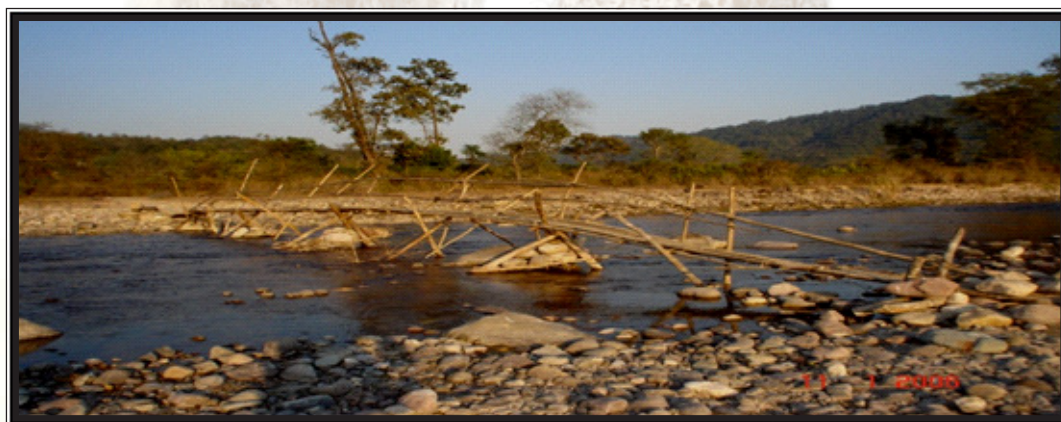
1.2. '*Lvgo*' (light log/bamboo bridge)

It is a rudimentary form of cantilever bridge. Generally, '*lvgo*' is made of one or two logs with or without railings (*lagjum*). They are mostly temporary structures. During winter season, '*lvgo*' is

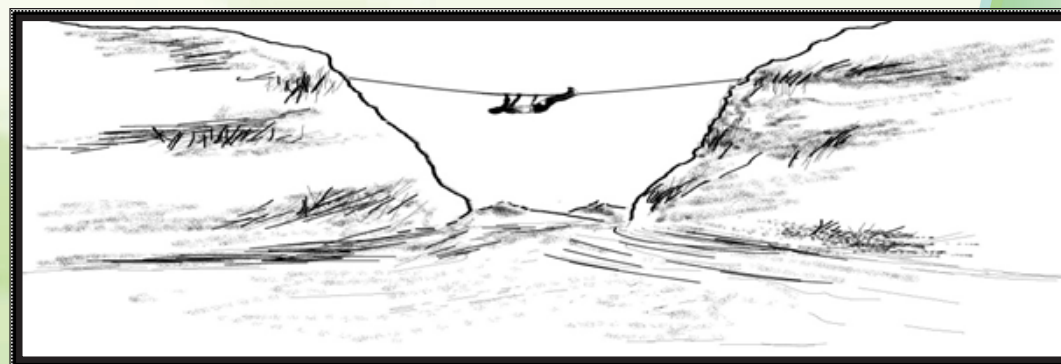
normally built across the ford parts of a river like Igo, Singen, Siji, Sigen, Kidi, Sii, Tai, Sipu, Hirik, etc. However, permanent structures are seen in small stream on the way to shifting cultivation field or WRC. In some cases, they are built with pillars and props when the channel is broad and volume of water is high. The present generation term it as *doloo*¹ but this is a misnomer² (Photo No. 2)



1. *Lwwhen* (stone-steps-bridge)



2. *Lvgo* (light log/bamboo bridge)



3. *Hilak* (single-rope-bridge)



4. Hoom (suspension bridge)

1.3. **Hilak** (single-rope-bridge)

This is the most dangerous bridge, in which one has to cross the river in 'bat-like-position' by harnessing himself with an elliptical harness belt (*`epen*) on a single rope. However, the structure is permanent but it is used occasionally by men folk only during emergency. It was a daredevil stunt to cross it. There were cases of accident due to breaking of rope while crossing. ChigeBasar was killed while crossing the river, in which the rope broke and he was thrown on the boulders of the riverbank¹ (Photo No.3).

1.4. **Hoom/ goom** (suspension bridge)

The Galo know the art of constructing cane suspension bridge to cross the roaring streams. Suspension bridge is all weather structure; only to be repaired from time to time. Certain cane varieties like '*takek* (calamus sp.), which has a high tensile strength, is used for base ropes, run from one bank to another bank. Another variety, '*tarv* (calamus sp.) is made for elliptical coils, which coils the whole lines of base ropes with equal intervals. Bamboo splits are attached to the bottom as foot rests. One of most important elements of constructing suspension bridge is foundation blocks (*oqgww*) for fixing base ropes of the bridge. Foundation blocks may be huge boulders, live trees, bamboo clumps, huge logs or wooden frames. The live trees, which are used for foundation blocks are strictly prohibited from cutting and damaging, otherwise, a heavy penalty is imposed according to the depth of the cut and importance of that particular bridge. In the absence of huge boulders and growing trees, huge logs are buried deep in the ground where base ropes are tied. Now the steel ropes have replaced those cane ropes. However, other materials are still of forest based (Photo 4).

2. Rafts and boats

Most of the Galo villages are located near to big or small rivers where either raft or bridge is required to cross the river to visit the agricultural field or relatives living in the other side of the river. The existence of log boat can be seen in Galo folklore. Once *Abotani*² was put in a manger-sized boat by his steady rival, '*Taro* and closed it from the top with

another similar size boat and let it drift down the river. *Abotanii* sought the help of woodpecker to make a small hole in it. *Abotanii*, with his magical power (*'habro*), turned into a fly and cleverly escaped from the hole that made by the woodpecker.

The use of raft is also clearly mentioned in migration history of two clans *Mvlii* and *Mvaa*, who fought in pool of '*Lrvv-Goorvvon* rafts. *Mvaa* clan was defeated, who had wooden pegs (*'hwwdaakooci*) and the victorious clan had iron pegs (*'rogdwrkooci*). Pegs were used to pull the raft closer while fighting with '*roksi* (swords) only³.

2.1. *Hipv* (raft)

Actually, 'raft' is nearest English meaning for *hipv*. It is more like a punt. Therefore, *hipv* can be called an admixture of 'raft and punt'. Long bamboo or banana trunks are mostly used for making rafts. Wooden logs are bad floater in comparison to bamboo and banana trunks. During fishing of *qorikognam*, this type of raft was commonly used. Here a '*joji*⁴, a long pole is used to monitor the direction of the raft.

2.2. '*Uluu* (log boat)

Galo boat is curved out of one log; however the use of oar is never mentioned in any folklore or migration history. Of course, '*joji* (long pole to control the raft) is somewhere mentioned in traditional fishing. Boat is of two types, '*luujwr* (canoe) and '*luutv* (large boat).

Notes

1. P. Sillitoe, Alan Bicker and Johan Pottier (ed.), *Participating In Development: Approaches to Indigenous Knowledge*, 2002, London: Routledge
2. Jan Brouwer, *Perspective on Indigenous Knowledge Systems: Development, Oral Tradition and Globalisation*, Traditional Knowledge in Contemporary Societies: Challenges and Opportunities, 2007, p.39
3. G.N.R. Prasad, A. Vinay Babu, *Computerization Activities of Traditional Knowledge*, Traditional Knowledge in Contemporary Societies: Challenges and Opportunities, 2007, p.100
4. K.K.Misra, *Indigenous Knowledge, Natural Resource Management and Development: The Konda Reddy Experience*
5. Anungla Aier, SapuChangkija (edit), *Indigenous Knowledge and Management of Natural Resources*, The Anthropology of North-East India, A Textbook, Orient Longman Pvt. Ltd, New Delhi, 2003, p.337
6. Modern bridge with pillars and props, which can carry even a truck. The word, *doloo* is an Assamese term.
7. Interviewed Lt. Doken Ada of Tapo village, West Siang, 25 March, 2005
8. Interviewed Late Dagyi Riba, Dari village, West Siang, 11 April, 2005. He was narrating that a yougman called Chige Basar was trying to cross the *hilak* over the *Igo River* below the *Kaa'too-'Rwwjoo* in late 1940s. The *hilakin* which he was crossing was having a joint in the middle. It is believed that he was sturdy and heavy young man due to which the rope broke and took his life.

9. Legendary ancestor of Tani tribes people.
10. Interviewed Lt.Nyabom Riba (my father), 2005. Some of the opinions that both clan members have died completely on the day of battle. 'Lvrv-Goorvv is a pool in iigooriver near 'Tapoo village of Dari circle.
11. 'Joji is long bamboo pole, which is used to control the raft. It cannot be compared with an oar, which is flat at one end that is used to move a boat in water.



Donyi-Mari (*Dooxi Mari*): A Dwindling Festival of the Galos

Yiri Kamcham,
Kamcha Village

In addition to Mopin, the Government of Arunachal Pradesh recognised two other Galo festivals last year—Donyi Mari and *Xwrmen Baqgi*—both of which are now included in the state's local Indigenous Festival List. While *Xwrmen Baqgi* is primarily a celebration dedicated to women, *Donyi-Mari Keba/Kvbaa* (where *Kvbaa/Dooluu* means community) has deeper historical and ritualistic significance. It is traditionally performed for *Xijwk-Xikok* (priestly knowledge and oratory skills), for ensuring bumper harvests, and for averting epidemics within the community.

The Donyi-Mari Keba/Kvba is believed to have existed since the earliest times, although its exact origin remains unknown. Within the Galo community, rituals (*Ui*) are broadly classified into two categories: *Kvbaa/Dooluu Ui* (community rituals) and *Nameh/Namv Ui* (individual household rituals).

Initially, Mopin itself was a *Namv Ui*, performed at the household level to ensure the production of the best wine (*opoo/pooka*) and successful harvests (*Amo-Tamii*, meaning rice and millet). Other rituals such as *Toguu*, *Pwrnv*, *Pvlii*, *Gennam Turbo* (*Gaatur*), *Pvkaa Yuuru Yuule*, *Ampik Kohi*, *Buutv*, *Yapom*, *Suurin*, and *Ampik/Ampwk* also belonged to this category. These rituals were performed to address issues like epidemics (*Cilli-Rampen*), nightmares (*Yumi-Yuma Maaxi-Maaco*), or sometimes out of curiosity and necessity.

In contrast, Donyi-Mari Kvba is a *Dooluu Ui* (community ritual) performed for purposes similar to Mopin. However, a key distinction lies in the inclusion of *Xijwk-Xikok/Pookii Ui*, which specifically aims to enhance priestly knowledge and oratory traditions.

According to oral narratives, *Donyi-Mari Kvbaa* rituals were predominantly practiced by the Taipodia belt, now located in the present-day Lower Siang District of Arunachal Pradesh. The ancestors of the Galo Taipodia clan performed these rituals in areas such as Yabi, Ripo, Dibe, Bordam, Ronga Mugi, Sogi (Mahi), and Batele/Batvlv Liru—some of which lie near the present-day Kane Wildlife Sanctuary. Over time, as the Taipodia settlements expanded, the rituals were also conducted in Lika, Bali, Nilok, Gensi, and Tatamori.

Traditionally, the *Mari Kvbaa Ui* was not performed annually, much like Mopin in its earlier form. Instead, it was conducted during times of agricultural failure (*Amsuk-Miisuk*) or epidemics (*Cilli-Rampen*). Preparations involved collecting ritual materials (*Yeup-Yeka*) during summer/monsoon (*Diri/Dwrii*) for the *Dime/Dwme Ui*, followed by the performance of *Diitv Ui* in winter (*Diira/Dwra*). A significant turning point occurred on 5th February 1996, when the then Chief Minister of Arunachal Pradesh, Shri Gegong Apang, attended the Mari Kvba celebration at Lika village as the chief guest. He officially declared and renamed it as the Donyi-Mari Festival, which has since been celebrated annually from 5th to 8th February in Lika village, Lower Siang district.

Despite its antiquity, when the Galo community sought to establish a unified festival, Mopin was chosen over Donyi-Mari. This was primarily because Mopin had a wider geographical presence across Galo-inhabited regions, whereas *Donyi-Mari* was largely confined to the Taipodia belt (Lika, Bali, Nilok, Gensi, and Tatamori). Notably, the first documented celebration of Mopin as a common

Galo festival took place in 1966 at Aalo (Along). Nevertheless, within the Taipodia belt, both Mopin and Donyi-Mari have been celebrated with equal enthusiasm. Historically, however, Mopin rituals were originally performed as *Namv Ui* (household rituals).

Several rituals (*Ui Monam*) are common to both festivals:

- **Mopin rituals:** *Moin, Piqku-Pintv, Ampwr, Doga*
- **Donyi-Mari rituals:** *Pookii, Donyi, Ali-Ampwr, Yuutv-Pomtv, Butv, Yapom, Yuume, etc.*

While many rituals overlap, the defining feature of Donyi-Mari is the Pookii Uii, performed to promote *Xijwk-Xikok*—the flourishing of priestly knowledge and oratory skills.

Over time, several prominent priests have contributed to the preservation of Donyi-Mari traditions, including Lt. (Smt) Ngoyum Taipodia Ada, Lt. Tumre Taipodia, Lt. Kardo Taipodia, Lt. Kirmi Taipodia, Lt. Minyo Gibi, Lt. Chilli Taju, Lt. Chiyum Taju, Lt. Domen Taipodia, Lt. Senkar Taipodia, Lt. Miken Gibi, Shri Gumpek Taipodia, Shri Toi Taipodia, among others.

It is also believed that some early pioneers of Mopin rituals may have belonged to the Taipodia clan. In earlier times, many Nyibos (shamans) used the Taipodia accent while chanting rituals—an influence that persists even today. Oral accounts describe instances where shamans from other communities, such as an Adi (Minyong) Nyibo in Basar performed Mopin rituals using the Taipodia accent, indicating its cultural influence.

Although the Government of Arunachal Pradesh has officially recognised *Donyi-Mari* as an indigenous Galo festival, its significance appears to be declining due to factors such as religious conversion and other underlying influences.

To preserve the *Donyi-Mari* festival, it is essential to document and make it accessible to all, regardless of religious beliefs or personal differences. As a community, there is a need to celebrate such traditions in ways that promote unity and fraternity. While change is inevitable, cultural practices must adapt thoughtfully, ensuring that traditional rituals and values are preserved alongside modern developments.

Notes:

1. The major contributor to this account is Shri Pakchi Taipodia, a veteran public leader from Lika village, Lower Siang district, Arunachal Pradesh.
2. Due to limited documented sources, some details may require future correction.
3. The account is based primarily on oral narratives and may contain minor inaccuracies in dates and events.



Declining of Shifting Cultivation – The Loss of Tribal Culture

*(A Case Study on the Reflection of the Traditional Belief System
of Galo and its Role in Preserving Mopin)*

By Dr. Pakngu Lombi



The objective of this paper is to highlight the present status of shifting cultivation that is linked with the socio-cultural milieu of the people in Arunachal Pradesh, especially of the Galo community where shifting cultivation is dominant. As stated, shifting cultivation is the major occupation of the people for gathering food and other means of livelihood. This system is commonly called Jhum or Jhum cultivation in the north-eastern states of India, and the farmers are called 'jhumias'. It has different names in Arunachal Pradesh among different tribes, such as *Moodii-Rwkw* (hill farm) or *Tump-Rwkw* (dry farm) by the Galo. Here, the system of shifting cultivation involves clearing of undergrowth, felling of big trees, burning down the fallen trees, growing varieties of crops, and the killing and displacement of numerous organisms to protect the crops, supplemented by harvesting of wild flora and fauna from the surrounding forest area. From another perspective, it can be observed that shifting cultivators (farmers) are not laymen in this regard; they are very rational in their approach while carrying out their shifting cultivation activities. Today, shifting cultivation is also practiced and confined to some humid tropical rainforests like Central Africa (Congo Basin), the Amazon Basin of America, and other tropical forest regions of Southeast Asian countries like Nepal, Bhutan and Myanmar.

Arunachal Pradesh, which is located in the north-easternmost corner of the Indian subcontinent, is inhabited by 26 major tribes (Tibeto-Burman Linguistic Family) and more than a hundred sub-tribes on the southward-facing hill slopes of the Eastern Himalaya and Purvanchal. The state, being located in the easternmost part of the Indian subcontinent, receives abundant sunshine and heavy rainfall, which have favoured the growth of luxuriant mixed tropical evergreen forests. At the outset, the prevailing land-owning system, which recognizes only the indigenous people of the state, supports, in one way, the continuation of the process. Firstly, as per the Jhum Land Regulation 1947 (Regulation III, IV and V, 1947), these people have the customary right to cultivate forests by means of shifting cultivation. Secondly, in the past, this system was considered among the most sustainable agricultural practices due to the long fallow period allowing sufficient time for regeneration, on which farmers were fully dependent. Thirdly, the economic activities of the people of Arunachal Pradesh are mainly determined by the physical setup of the area, where most parts of the state, being rugged in topography, inaccessible, and isolated, have compelled the local people to opt for shifting cultivation.

In olden days, the Galo people knew shifting cultivation only as an institution and a culture blended with the economy. Anthropology and Ecology commonly refer to this as "Traditional Ecological Knowledge" (TEK). The fact is that it is deeply rooted in their daily activities, so it is difficult to change the mindset of the people even when they are offered incentives. However, today, rural depopulation is responsible for the desertion of shifting cultivation, resulting in the loss of traditional culture among these hill tribes of the state. If the present trend of rural depopulation continues, shifting cultivation would disappear from societal practices of the tribal people, which have existed since time immemorial. In such a situation, we should be thankful to those shifting

cultivators who are still preserving our oldest traditions like museum keepers. When we talk of its linkages to the culture of the people, it is so intricate that it cannot be narrated in a few sentences.

Indigenous practices and ritual belief systems of the people are important identities of these tribes. All sorts of occupational activities of the tribal people of this region are guided by their belief systems. The rites, rituals, and beliefs constitute an integral part of the shifting cultivation economy. According to their belief, the forest is in the possession of different deities. Their belief is that shifting cultivators (farmers) are part and parcel of the forest. Therefore, at every stage of shifting cultivation followed by the Galo, viz., site selection (*Rwk-Malwknam*), clearing of forest (*Rwwk-Panam*), setting of fire (*Vm-Runam*), clearing of half-burnt debris (*Rwwgmam-Panam*), construction of field hut (*Naakum-Monam*), sowing of seeds (*Amo-Cignam*), weeding (*Wwjw-Monam*), protection of crop (*Pvtaa-Kaanam*), harvesting (*Amo-Laanam*), threshing (*Amo-Jwwgnam*), storing (*Amo Gvchi-nam*), post-harvest activities (*Machum-Mari*), and fallowing of land (*Bimo-Kunam*), they perform certain rituals. That is why one may observe that before taking up any activity related to the forest and even in rivers, they perform rituals by examining chicken and animal livers, locally called “*ROO-KOGEK* or *ASIN-KOGEK*,” or by sacrificing animals in different forms for different deities within Galo society. For instance, divination and prognostic indications by means of ritualized tests are part of life among the Bori, Bokar and Libo communities living in Monigong, Payum and Tato circles of Shi-Yomi district, where in every case they maintain a shaman (*Xibu*) who performs these tests and acts as both a conjurer and a diviner. Similarly, in Adi society, it is believed that the shaman (*Xibu*), during the process, takes an egg in the right hand and chants incantations, i.e., *MIJIK NYIBO BENAM*. Thus, most traditional rituals are closely associated with agricultural practices.

The shifting cultivators (farmers) also consider themselves tenants and the deity as the owner of the forest, with the belief that without pleasing the forest deity, they will never have a good harvest. Therefore, at every stage of cultivation—from the first day of clearing the forest to harvesting and the first cooking of new rice—rituals accompanied by feasts are arranged for all benevolent and malevolent deities of the forest. The farmers believe that deities visit their fields regularly and bless them when rituals are performed properly and on time. This sense of the presence of deities in the fields encourages them to maintain discipline while in the forest. For this reason, they refrain from using abusive terms for animals and plants and avoid making inauspicious comments. They always try their best to please the forest deities for safety, good production, and success in hunting, fishing, and collection of forest products.

Like other tribal people, the Galo practice many rituals and belief systems that are agriculturally oriented. Thus, the performance of various rites and rituals at every stage of shifting cultivation is integrated with traditional belief and socio-cultural life. Therefore, one may observe that the cultural milieu of this tribe is agriculturally oriented. Rituals, folk tales, folk songs, legends, hunting, fishing, arts and crafts, marriage, and even material life are directly or indirectly connected with shifting cultivation. Thus, in the Galo community of Arunachal Pradesh, one cannot separate rituals from festivals, as they are considered two sides of a coin that have evolved from the practice of shifting cultivation.

People's perception of shifting cultivation and festivals is another important aspect closely related to their cultural milieu. Their age-old beliefs are ways of life imbibed through generations. Although changes in traditional belief systems are more noticeable among the educated population, the life of the people is still largely guided by these beliefs. This confirms that the system is deeply rooted in tradition, culture, beliefs, festivals, legends, and myths. In the past, shifting cultivation was

considered among the most sustainable agricultural practices due to long fallow periods allowing sufficient regeneration (Luoga, 2000). However, today, due to increased population pressure, higher demand for cereals, and the growth of urban markets for forest products, shifting cultivation has intensified, with fallow periods reduced from 15–20 years to less than 7–8 years in some areas. Despite being identified long ago as a threat to tropical forests (FAO, 1957), there is still limited information demonstrating its impact on forest cover change and nutrient dynamics.

Every society in Arunachal Pradesh celebrates numerous festivals, most of which are agricultural in nature and reflect the culture of the people. For instance, Nyokum of Nyishis, Dree of Apatani, Chalo-Loku of Nocte, Oriah of Wancho, Nyetshhidow of Aka, and Mol or Moh of Tangsas are major agricultural festivals that are closely associated with rituals and cultural practices. For the Galo tribe inhabiting West Siang, Lower Siang, and Leparada districts, and parts of Siang, Upper Siang, East Siang, and Upper Subansiri, the Moopin festival is a colourful agricultural festival celebrated in the Galo month of *Lukww* (April) for a bountiful harvest. They worship the goddess of prosperity and fertility, *Axi Piqku-Pintv*, seeking blessings for good harvest, health, and peace in the form of *Rwlil-Boqo*. Here, tradition, culture, belief, faith and aspiration find expression through celebration. Viewed in a broader perspective, as in many major religions of the world, fertility is a central concept, and thus *Moopin* is celebrated as a fertility festival in honour of *Axi Piqku-Pintv*.

As stated, these tribal people follow numerous beliefs, practices, and taboos in different forms that have shaped and integrated cultural ethos in their societies from the beginning. However, today it is feared that with increasing population and the advancement of new technologies, these beliefs are gradually being discarded as superstition without understanding their significance. This shift in mindset, along with depopulation, is leading to the disappearance of shifting cultivation among the younger generation.

Meanwhile, the traditional culture associated with shifting cultivation is also likely to fade away. Today, in many villages, only elderly parents remain, unlike earlier times. Therefore, before advocating the discontinuation of shifting cultivation, we must ask and answer fundamental questions: Why do these people still cling to shifting cultivation despite its disadvantages? What alternative sources of livelihood can replace it while preserving their culture? Excessive emphasis on discontinuation may encourage youth migration to urban areas and lead to further depopulation of villages.

Today's younger generation is rapidly exposed to science, technology, and commercialization of agriculture, leaving little time for gradual adjustment from traditional culture. On the other hand, the older generation retains vivid memories of shifting cultivation and its associated practices. They recall the fest and fare related to different stages of cultivation. Even those who can no longer work in the fields continue to talk about them. Many forest patches once used for shifting cultivation have now been converted into terrace farming, cash crops, or residential areas.

In the long run, as a natural evolutionary process, shifting cultivation may disappear from society. Along with it, much of the indigenous knowledge related to plants, animals, hunting, fishing, and seasonal patterns will also vanish. From the foregoing discussion, it is clear that the *Moopin* festival is a valuable heritage handed down by our ancestors and represents the cultural identity of the Galo people. Therefore, it is our duty, especially as the younger generation, to preserve, protect, and promote this heritage.

In conclusion, let us preserve and maintain our traditional concepts of shifting cultivation, which remain closely linked to the preservation of our culture. Traditional culture is one of the factors responsible for the continuation of shifting cultivation among the tribal communities of the hill region, and conversely, shifting cultivation helps sustain traditional culture. Therefore, preservation of culture must become the need of the hour, especially in tribal regions where cultural identity is under serious threat.

**(The Author is Scientist-D & Deputy Director (Technical), Arunachal Pradesh State
Council for Science and Technology, Department of Science & Technology,
Government of Arunachal Pradesh, Itanagar)**



Children of Tani - The Galo People



Damyeer Teresa Maro

Where hills kiss the morning sky,
And the rivers hum ancient lullabies,
There lives a tribe so proud and free.
The Galo people of Arunachal's harmony.

A unique tradition lives in every name.
Linking child and father in a sacred chain,
From the last few letters the father bears.
The child's name is formed with love and care.
Like Adam giving Damyeer his sound,
A bond of identity passed gently down.

Oyik grows in Arunachal's side
Where the mountain mists reside,
Boiled in water, pure and plain,
Soft and slippery like monsoon rain.
"A taste Galo hearts can't resist."

When Mopin comes, the hills rejoice,
With rice and faith, with hearts so wide.

From ancient roots to futures drawn,
Their culture lives, forever strong.
In hills, in names, in song and prayer
The Galo spirit lives everywhere.

Addictive Substance versus Decadence of Attitude and Behaviour



Dedo Ete

So much has been written in print media, electronic media, and social media and so much of awareness campaign and seminars have been held by non-government organizations (NGO) and government funded institutions on drug trafficking and addictions and its effect on the mental and physical health of the society. Lot of damages have already been done to the civil society, more so with the teenagers by clandestine and illegal drug sellers inflicting devastating effect on the families and the society. Lot more foolproof preventive actions are needed to stop the root of drug supply and the modus operandi.

Government authorized agencies and NGOs need to outsmart the drug peddlers by expanding internal and interstate intelligence services using latest information technology and artificial intelligence. Many lives of teenagers and young adults have been snatched from the parents due to drug abuse and overdose.

Every individual, every family, society, community, state as a whole contribute to nation building – some as responsible citizen, some as scientist, engineers, doctors, faculty, farmers and as industrialist. The good of nation is for good of its citizen. Nation and citizen depend on each other and both have equal responsibilities. For a strong, economically developed, digital/high tech nation there must good, efficient and skilled human resource. Uncontrolled illegal and clandestine drug supplies weaken the persons who are lured and misguided about the drug. Unsuspecting, gullible and naïve youths become the victim of addictive substance. Such misguided addicts recover to some extent if they are placed under rehabilitation center but competitiveness drops. It is not only throbbing and pulsating headaches of the family but also of the community and country as a whole. Anyone who had faced agony of extreme addiction, even if recovered, face ‘Concentration,’ problem and lack ‘Competitive mind’.

NOT A DROP OF TEARS LEFT

A sympathizer paid a courtesy visit to a grieving aged parents who were bereaved of a loved one recently due to addictive substance overdose and praised the aged parents for their courage, controlled emotions and for not showing any sign of sorrow and tears. In response to the consoling visitor the grieving aged father said “Not a drop of tears left. We cried and cried when he was alive”.

An affluent person sent his son to a city of western India, an internationally known commercial city to study. He made provision for rent house, a servant and costly bike. As usual parents expected their son would very soon become a graduate and either become an officer one day or take over family business. As luck would not have it and as the son was beyond the control of parents. So, the ephemeral pleasure of drug attracted the son. Sky fell on the bereaved parent.

Recently some videos from cities of a developed country went viral in the social media showing some streets of the city teemed with drug addicted men and women, un-conscious, moving directionless, some behaving like insane, moving seminude, some sleeping on roadside, some even unable to hold the glass of water, some unable to stand upright. Sight was so horrifying as if some hooligans have captivated and tortured them – later dumped them in less populated street.

These are burden on the country and society. This weakens the nation and the society whereas everyone should contribute to service of the country, the society and the poor – not become burden.

SOME HOME WORK FOR PARENTS

Teenagers and young adults arrange picnic at a distant place in day. Enjoyment don't end there. After day's picnic come the 'Campfire' in the night. The cocktail of alcoholic drink, smoking, energy drinks - all make room for addictive substance use. Picnic is agreeable but there is nothing to be so happy about the 'Camp fire'. It is true all camp fire may not be bad and may have bad intention.

Son or daughter, if say '*aaj dost ka ghar me sonahai*' (I am gonna sleep in friend's house tonight). Don't allow. Not all friends are reliable.

If kids don't come home from school or college or friend's house or shopping- do not neglect. Try to know the reason of late coming. If it's too late and worrisome, go out and ask his(kid's) friends and classmates. Never say '*Woh apna se aajaye ga*' (He will come by himself or herself).

While going out from home for a meeting or festival or any other social gathering or a show parents should make sure that kids do not go out while no adults are at home. Always leave biscuits, snacks for the children. Do not forget to make call once or twice to make sure that they (kids) are safe and there is nothing to worry. Teach kids and teenagers not to accept any edible items or drink from unknown person. And, also, that if one or more unknown person asks about anything kids and teenagers should respond from inside the room from window. Train the kids and teenagers not to open the door for the strangers and not to stand very close to window.

Luring, inciting and supplying addictive substance to someone is no less than a homicide. Because by doing so not only a person's life is devastated but also the family. In other country possession of drug carry death sentence. In one gulf country possession of even fewmilligrams of drug invite execution by beheading (cut off the head). In another gulf country possession of drug carry death sentence by hanging in public. In some eastern countries drug related criminals are shot in the forehead or back of the head or in the chest by firing squad. So, give up the idea of earning quick buck.

COME APRIL - FESTIVAL SEASON

Excitement and responsibility walk together. Men and women honestly feel the necessity of preserving own culture and tradition. Men, women and below eighteen teens equally contribute to successful celebration of festival with honest purpose of preserving culture. Meeting after meeting take place. All these three different age group practice dances for several weeks sometime month too. In many cases and in many families, children feel the absence of parents at home, studies are hampered. Children feel boredom, loneliness, hungry and thirsty. May be rare but such situation give room for bad habits for teens, like falling prey to evil designer's intention and submit oneself to use of addictive substance. When parents go out of home, they must have third eye on the back of the head and never leave the old age parents and children unattended. There is a proverb "One stitch in right time may save nine".



Category, Scale and Components of Marriage System in the Galo Tribe

Moi Bagra

1. ***iisuk-Karsuk/Loosuk-Karsuk Xidaa/Pootum Xidaa***: This is the marriage system in Galo where even the minimum 2-*Hobo* and 2-*Hov* system norms of marriage contract are not met. Means the most naked marriage system where only the “must *Laayap*” Ritual is the only ritual options available. So, no Bridal Dress or *Xamvv Buum Aaren* as well as decorated carrying of *Hurgen-Xaar* required.
2. ***Daamee/Daas/Loos-Karsi/Loomwk-Karmwk/Mwqmee/Paktuu***: This is the category of *Xidaa* (marriage) system in which only minimum 2-*Hobo*, 2-*Hov* norms as the *Xidaa Arv*, the compulsory price for matrimonial contract is committed by the groom’s family to the bride’s family. Here, the bride on coming to the groom’s house is dressed in full marriage costume but with one set of maximum 10 *Curgen*, 5 *Tvkom* and 5 *Xaar*.

In some Galo areas, the bride party of this type of *Daamee/Daas/Loos-Karsi/Loomwk-Karmwk/Mwqmee/Paktuu* may be invited to the groom’s house with the bride during *Jvtv*, *Pvkaa*, or any other home-based sacrificial rituals.

The *Daamee Xidaa* has the following associated names, roles and status/relationship values:

- i. ***Lampo: Poloo & Poi***: The *Poloo* is the senior family emissary and the *Poi* is the junior family emissary. The *Poloo* is honoured with a good quality *Boree*, 2 *Hurgen*, 3 *Xaar* and 2 *Koobw* while the *Poi* is honoured with a good quality *Barlii*, 1 *Hurgen*, 1 *Xaar* and 1 *Koobw*. Both the family emissaries on each side are given the same level of honour and recognitions.
- ii. ***Hikaa Dagrwk: Rwgloo and Rwgwk***: The *Xidaa* on arrival at the outskirts of the host village are greeted upon by the ladies of two particular families entrusted to serve *Opoo* and delicious *Twwpak* to the hungry and tired *Xidaa* Party coming all the way from other village. It is called *Dagrwk*. There is a *Rwgloo* (main) and a *Rwgwk* (2nd in order). The *Rwgloo* is recognized with a higher valued *Barlii* and the *Rwgwk* also with a same *Barlii* but may be of slightly lower order or value.
- iii. ***Duurwk: Rwgloo & Rwgwk***: Two senior elders of the village with oratorical command and good knowledge of Galo Marriage system are entrusted to hold dialogues with the visiting *Xidaa* Party across the fireplace called *Duurwk*. The *Rwgloo* is the first in order and the *Rwgwk* is the assistant of the *Rwgloo*. However, both may play the same roles. *Rwgloo* is honoured and recognized with a good quality *Barlii* and the *Rwgwk* is also honoured and recognized with a *Barlii* but may be lesser in value and size.
- iv. ***Lamo- Moloo & Mowk***: In every *Xidaa*, whether from Bride’s side or from Groom’s side, there are family elders who are supposed to be recognized relative to the importance of their status and role in the family or preferably the extended family, not from any

other clans or sub-clans. The older elder is called *Moloo* who is recognized with a good quality *Boree* and the younger elder called *Mowkis* recognized with a good quality *Barlii*.

- v. **Ak: Kwloo & Kwwk:** *Ak* means *Kwtv*, the Maternal Uncle. In Galo society, the uncles have a very important position with respect to his nephews and nieces who is always looked upon with great reverence. So, during *Xidaa*, the uncle is also always remembered and invited to witness the marriage party of their own nieces. Here also, there is a *Kwloo*, the senior Uncle and the *Kwwk*, the junior Uncle to stake claim of the Uncle's position. The *Kwloo* is recognized with a good sized quality *Barlii* and the *Kwwk* is also given a *Barlii* but may be of lesser size or as per availability.

3. **Daat Xidaa/Loot-Kartv/Pakpw:** *Daat* means higher commitment of *Hobo* and *Hov* in addition to usual 2-*Hobo* and 2-*Hov* norms as the *Xidaa Ar*, the price of contracting matrimonial alliance, according to the family's ability to afford paying for different heirlooms in precious *Tadok* or beads like *Lwvsum*, *Lwvkvr* also called *Asum-Akvr* as well as in precious bell metals like *Irii*/*Benji* in some areas as follows:

- i. **4-Hobo, 4-Hov:** 1 *Lwvsum* of 10 strings, 1 *Daasw Hwwko* (of primitive made alloy of copper-brass tub, valued higher and equivalent to 1 *Hobo* (*Gaur/Bos frontalis*) and 1 *Hwwpa* (of relatively newer cast alloy of copper-brass tub, so valued less and considered equivalent to 1 *Hov*/Cow).

This 1 *Hwwko* and 1 *Hwwpa* system would be applicable in all levels of *Daat Xidaa* where such customs are practiced.

- ii. **6-Hobo, 6-Hov:** 1 *Lwvsum* of 10 strings and 1 *Lwvkvr* (3 Strings of *Doqnv*/2 Strings of *Hwwj Lwvkvr*)
- iii. **8-Hobo, 8-Hov:** 2 *Lwvsum* of 10 Strings each and 2 *Lwvkvr* (3 strings of *Doqnv*/2 strings of *Hwwj Lwvkvr*)
- iv. There are also provisions for **10 Hobo, 10-Hov** which is the highest but may vary according to areas and the number of highly valued heirlooms so exchanged, may be according to convenience and mutuality of the families concerned.

In all the above category of *Xidaa* called *Daatv*, it is only the giving away of additional *Hobo* and proportionate number of *Hov* as the price of precious beads called *Asum-Akvr* or *Lwvsum-Lwvkvr* based on traditional *Xidaa* rate, not the market rate. Greater the number of *Lwvsum-Lwvkvr*, higher the number of *Hobo* and proportionate number of *Hov*.

Still, there is no involvement of *Lwvsum-Lwvkvr* in the name of *Daatv* but *iriii* and *Benji* in place of *Asum-Akvr* in some other parts of Galo areas like Sibe Circle of Lower Siang District.

- v. In some other areas (Sibe Circle), the *Galo Xidaa Daatv* system comes in with a slight differences in name and values:

1. *Daat Xidaa* = 30 *Hobo*
2. *Taado Lampo* = 20 *Hobo*
3. *Karmin* = 12 *Hobo*
4. *Taado Xidaa* which have two more types- *Doot* (greater) of 8 *Hobo* and *Doosi* (smaller) with 6 *Hobo*. *Doosi* may be scaled down to even 4, 3 or 2 *Hobo* system.

- vi. Still in Galo areas like Sibe Circle, there are altogether different *Daat Xidaa* and *Daamee Xidaa* systems and values as follows:

Daat Xidaa:

1. *Pwwt-Kort*: 18 *Hobo* and 18 *Hov*
2. *Taad Bvlo* :8 *Hobo* and 8 *Hov*

In this system of *Daat Xidaa*, only *irii*-*Benji* are valued as are done for *Asum-Akvr* in other parts of Galo areas, which are as follows with respect to the value and nomenclature of 8 *irii* or *Benji* each paid in *Hobo*:

- (1) *Cindum* (*Acin Cindum*) = 1 *irii*
- (2) *Rwwdaa* (*Hob-Hov rwwjoo*) = 1 *irii*
- (3) *Xwqm* = 1 *irii*
- (4) *Magb-Pumbo* = 1 *irii*
- (5) *Colee* (*Holee*) = 1 *irii*
- (6) *DaalamPudum* = 1 *irii*
- (7) *Pvcur* (*Kuun-Yaan gvrwdum*) = 1 *irii*
- (8) *Puujoo*= 1 *irii*

In addition, the *Magbo*/Groom is gifted the following *Cwwj Lwwkvr* with no value additions:

1. *Cvvgww Lwwkvr*: 2 Strings
2. *Om Lwwgu*: 2 Strings

Daamee Xidaa:

1. *Taado Bij-Bidaa*: 4 *Hobo* and 4 *Hov*
2. *TadooXidaa* :2 *Hobo* and 2 *Hov*

4. **Wtuu-Lootu & WmaaSooma:** *Wtuu-Lootu* means grand marriage ceremony with the conduct of *Toguu* while *Wmaa-Sooma* is the repeat performance of *Togu Xidaa* with already married old couples after years which is called *Sooma Xidaa* or *Hooma Xidaa*.
5. **Loomwk-Karmwk & Loosuk-Karsuk:** *Loomwk-Karmwk* is the term applied to that system of *Xidaa* where *Toguu Xidaa* is conducted with the obtaining of *Asum-Akvr/Lwvsum-Lwvkv* from the Bride's side while the *Loosuk-Karsuk* refers to the system of *Xidaa* where *Toguu Xidaa* is conducted but no *Asum-Akvr/Lwvsum-Lwvkv* is involved.
6. Like the *Daamee/Paktuu/Karmwk Xidaa* as above, the ***Daat/Loot Kartv/PakpwXidaa*** also has the following associated names, roles and status/relationship values but with higher level of recognitions and values:
 - i. **Lampo: Poloo & Poi:** The *Poloo* is the senior family emissary and the *Poi* is the junior family emissary. The *Poloo* is honoured with a good quality *Barko* or *Hov* (Cow), 4 *Hurgen*, 5 *Xaar* and 4 *Koobw*, all of which must be the largest in size and quality and the *PolooXim* (*Poloo's wife*) a *Barlii*, while the *Poi* is honoured with a good quality *Boree*, 2 *Hurgen*, 2 *Xaar* and 2 *Koobw*, also with the largest size available. Both the family emissaries on each side are given the same level of honour and recognitions.
 - ii. **Hikaa Dagrwk: Rwgloo and Rwgwk:** The *Xidaa* on arrival at the outskirts of the host village are greeted upon by the ladies of two particular families entrusted to serve *Opoo* and delicious *Twwpak* to the hungry and tired *Xidaa* Party coming all the way from other village. It is called *Dagrwk*. There is a *Rwgloo* (main) and a *Rwgwk* (2nd in order). The *Rwgloo* is recognized with a higher valued *Boree* and the *Rwgwk* with a good-sized quality *Barlii*.
 - iii. **Duurwk: Rwgloo & Rwgwk:** Two senior elders of the village with oratorical command and good knowledge of Galo Marriage system are entrusted to hold dialogues with the visiting *Xidaa* Party across the fireplace called *Duurwk*. The *Rwgloo* is the first in order and the *Rwgwk* is the assistant of the *Rwgloo*. However, both may play the same roles. *Rwgloo* is recognized with a good sized quality *Barlii* and the *Rwgwk* is also recognized with a *Barlii* but may be lesser in value and size.
 - iv. **Lamo- Moloo & Mowk:** In every *Xidaa*, whether from Bride's side or from Groom's side, there are family elders who are supposed to be recognized relative to the importance of their status and role in the family or the extended family. The older elder is called *Moloo* who is recognized with a good quality *Barko* and the younger elder called *Mowk* is recognized with a good quality *Boree*. By convention, no *Moloo* or *Mowk* can be from other clans or sub-clans rather than from within *Alii-Rumtum*, the own family chains.
 - v. **Ak-Kwloo & Kwwk:** *Ak* means *Kwv*, the Maternal Uncle. In Galo society, the maternal uncles have a very important position with respect to his nephews and nieces who is

always looked upon with great reverence. So, during *Xidaa*, the uncle is also always remembered and invited to witness the marriage party of their own nieces as well as nephews. Here also, there is a *Kwloo*, the senior Uncle and the *Kwwk*, the junior Uncle to stake claim of the uncle's position. The *Kwloo* is recognized with a good-sized quality *Boree* and the *Kwwk* is also given a good-sized quality *Barlii*.

- vi. ***Aabin* or *Dobin*:** *Aabin* or *Dobin* is that main event of *Galo Xidaa* system where the bride, in full Galo Bridal costume is accompanied by her parents along with full *Xidaa* Party to the house of her in-laws. In the case of *Daat Xidaa* i.e, *Toguu Xidaa*, the *Xidaa* Party brings in all the matching prices of the *Hobo* (*Bos frontalis*) they intend to consume in antic materials or precious heirlooms like *Barko*, *Boree*, *Vgww* (Axe), *Hotam*, *Hurgen*/*Curgen*, *Xaar*, *Komji* (in some areas *Tvkom*), *Tal Dumbo*, *Haatvm*, *Pootvm*, *Humyaa*, etc. for every single *Hobo* they are going to stake claim as well as for every single sip of *Opoo* for their own consumption to be kept in readiness for them by the groom's party.
- vii. ***Hooyo Donam/Job Joyvr*:** After the bride and the groom are formally wedded in the wake of the *Toguu* Marriage, the couple has to take the *Hooyo*, certain parts of sacrificed *Toguu Hobo* like Tongue, Nostrils, etc. and have to observe taboo called *Hooyo Ar* for the whole year. They shall be abstaining from taking certain prohibited wild green leafy vegetables, fruits, wild fowls, wild animal meat, certain prohibited kinds of fishes. Failure to observe taboo religiously may invite unnecessary spiritual visitations or ill health with the couples.

Key heirlooms used in Galo Marriage systems:

1. Hib-Bembo (Brass Bell Metals):

- | | |
|-----------------------------------|--|
| i. <i>Mwkli Battii</i> | ii. <i>Holii Battii</i> |
| iii. <i>Ber Bartv</i> | iv. <i>Bart/Bartv</i> |
| v. <i>Irii/Benji (Benji-Maji)</i> | vi. <i>Barbaa</i> |
| vii. <i>Ber</i> | viii. <i>Hwwko</i> (derived from <i>Daahww</i>) |
| ix. <i>Hwwku (Kupa)</i> | x. <i>Hoom Battii</i> |
| xi. <i>Maahww Barko</i> | xii. <i>Barku Kulo</i> |
| xiii. <i>Barku Kupa</i> | xiv. <i>Barku Kujwr</i> |
| xv. <i>Boree Bartv</i> | xvi. <i>Boree</i> |
| xvii. <i>Talo</i> | xviii. <i>Tarbuk Malo</i> |
| xix. <i>Kargaa Barlii</i> | xx. <i>Jar Barlii</i> |
| xxi. <i>Nwgjok Barlii</i> | xxii. <i>Rumtum Malo</i> |
| xxiii. <i>Kohww Malo</i> | xxiv. <i>Hurgen</i> |
| xxv. <i>Xaar</i> | xxvi. <i>Koobww</i> |
| xxvii. <i>Komji</i> | |

2. *Gums-Doqmin* (Precious beads and ornaments) for wearing or exchanges during *Xidaa*:

- i. ***Doqnv***: Mother of all *Tadok* (*Doqnv*) in maximum of 3 (three) strings. Can be adorned by both male and female.
- ii. ***Lwvsum***: Exclusive bead ornaments for ladies especially reserved for daughters on betrothal in maximum strings of 10 (ten).
- iii. ***Hwwj Lwwkvr (Doksoo)***: Costly *Doglii* in sky colour is called *Hwwj Lwwkvr*. Could be adorned by both male and female in strings of 2 (two).
- iv. ***Doglii***: *Doglii* or *Doksoo* are different names in different areas for same beads of two strings in pale green or pale blue (Sky Colour)
- v. ***Haar***: Exclusive bead ornaments for females in one or two strings of crystal deep blue colours.
- vi. ***Bvlvv***: Any one or two pieces of expensive beads tied to the bridegroom's neck by the mothers in-law called *Magbo Bvlvv* during marriage ceremonies with blue or green cylindrical shape. There are also other *Bvlvvs* like the *Doqnv Bvlvv*, *Haar Bvlvv*, *Taywr Bvlvv*, *Raaj Bvlvv*, etc.
- vii. ***Doqn Bvlvv***
- viii. ***Taywr Bvlvv***
- ix. ***Raaj Bvlvv***
- x. ***Dokpin (Mampuu Tadok)***: Very beautiful mellow beads of fine shape, yellowish or pale yellow in colour, exclusive bead ornaments of the Galo Womenfolk.

Xidaa Buum-Aaren (Marriage ornaments) in Galos

1. *Magbo* (Bridegroom)

- | | | |
|------------------------------|-------------------------------|----------------------------|
| i. <i>Murdum Poxo</i> | ii. <i>Magbo Bvlvv</i> | iii. <i>Isak/Wr</i> |
| iv. <i>Uppuk</i> | v. <i>Eemo</i> | |

2. *Xamvv* (Bride):

- i. ***Dumbo***: Also called *Tal Dumbo*, it is a Brass Bell Metal with egg shaped bottom put on as Helmet by the Bridegroom during ceremonial send off (*Omv Innam/Xamv Aanam*)
- ii. ***Dumjen***: Precious beads in pairs tied to the hair of the Bride by the elderly women of the family or by well wisher ladies of the village as a token of love during ceremonial send off of the daughter as bride.
- iii. ***Hurgen***: Conical Brass Bell Metal arranged in rows and hanged in a set of 10 pieces to be carried by the bride during ceremonial bridal send off.

- iv. **Komji:** Brass Bell Metal of small diameter with handles that symbolically accompany the *Hurgen/Curgen* during ceremonial bridal send off of the daughter as bride.
- v. **Xaar:** Brass Bell Metal of smaller diameter with handles but a little lesser in value than *Hurgen/Curgen* and *Komji* that usually accompany the *Hurgen/Curgen* during *Xidaa*
- vi. **Kopuu:** A bundle of tender unopened Phrynium (Phrynium Pubinerve) Leaf **Ekkam/Kopu** with which the bride hit the head of the sacrificial *Hobo* during grand *Toguu* Marriage Ceremonies.
- vii. **Kopu Lakbu:** semi-cylindrical metallic armour worn in the arm by the bride.
- viii. **Eemo:** A kind of Tibetan Coat brown or Dark Brown in colour to be worn by the bride along with other bridal costumes during *Omo Innam* or *Xamv Aanam*.

3. Miscellaneous

- i. **Vbak:** Carried by the *Toguu Xibu* throughout the *Toguu* Season till sacrifices of *Hobo*.
- ii. **Tabo Tapuu:** A flute made of *Tabo* (a bamboo species sacred to Galos) representing the melody chanting of the *Xibu* (Priest).
- iii. **Hotam:** A token or representative shield carried by one of the brothers of the bride to protect her against any untoward objects targeted at her or against sun, rain or wind during ceremonial send off of the daughter or sister.
- iv. **Vgww:** Axes for sacrifices of the *Hobo* (*Gaur/Bos frontalis*) during *Toguu* Marriage Ceremony. One Axe represent one *Hobo* each.
- v. **Yoksi:** It is an olden Tibetan Traditional Sword adorned by the *Xibu* (Priest) and also given to the bride's family during early part of the engagement process called *Yoksi-Talo*
- vi. **Gwwlw:** A skeletal hat frame carfted out of fine bamboo splits fitted with Sickle Feathers of the Domestic Cock adorned by the *Toguu Xibu* and *Buo* (Priest Assistant) during entire process of *Toguuchanting*.

4. Non-Xidaa activities but as part of matrimonial relationships:

i. **Adin-Mvvnv:**

Adin means valued meat in bulk like *Alvv*, *Arbaa*, *Yeqmaa* and Fishes in bulkin bundle of internodes of bamboo (*Uduu*), etc. conveyed to the in-law's house by the son-in-law (*Magbo*), with an **Oden/Eden** of *Opoo*, if available. The satisfied in-laws reciprocate by gifting him away with valued bell metals like **Barko**, **Boree** and **Barlii**.

ii. **From *Xamvvor Omo* side:**

There are no such traditions from the *Xamvv* side but the parents and the siblings may visit their daughter or the sisters with special foods called *Looga* as a token of love but no bell metal gifts are made to members coming from daughter-in-law's family. The *Magbo* or the *Ato* may give some money as a token of love and gratification to the visiting sister or brother of their daughter-in-law for their journey back home.

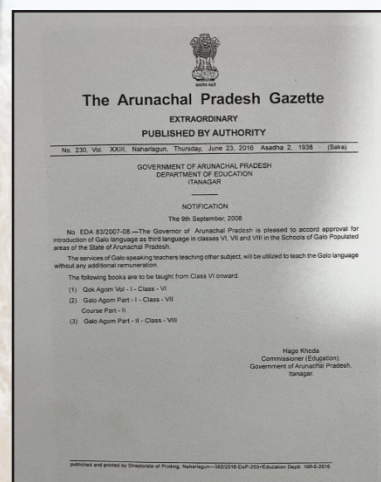


A significant Milestone of GLDC in last 25 Years – A Brief Report



Yaadam Loyi
Member Secretary (GLDC)

On the auspicious occasion of Diamond Jubilee of Itanagar *Moopin* Festival Celebration 2026, I, on behalf of GLDC would like to highlight some of the achievements undertaken in these two decades. The theme of this year's Itanagar *Moopin* festival is: - Preserving, Protecting and Promoting of our language, which is the principle objective of GLDC. The Galo Language Development Committee, an authorized institution under the Galo Welfare Society (*Galoo Baanv Kybaa*), comprises dedicated members from various dialectal groups who have been working tirelessly since 1999-2000 on the principle of the 3-Ps for the promotion of the Galo language. Over the past two decades, GLDC has systematically documented the reasons, processes and timeline behind the evolution of the Galo script (a modified Roman script), known as '*Galoo Ennam*'. At this stage, rather than revisiting the basics of the script-such as vowels, consonants, vowel length, tone and phonological processes-we consider it more appropriate to place on record the achievements of the GLDC, as the language development has already reached at an advanced stage.

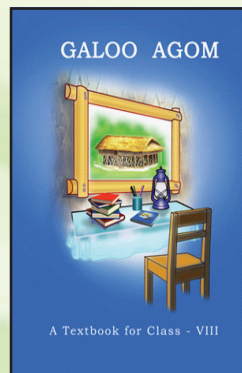
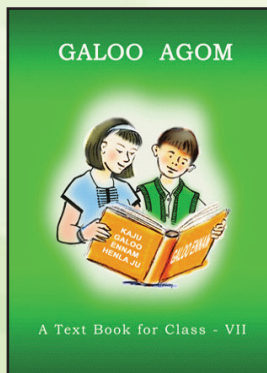
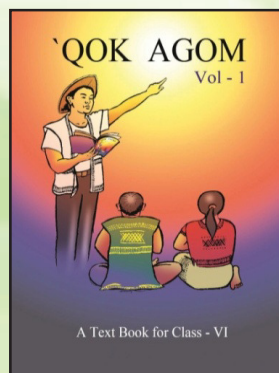


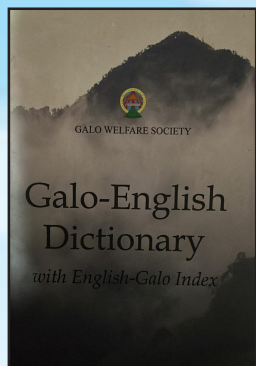
1. Government Recognition of Galo Language (2008):

The State Govt. vide its official Gazette Notification No. EDA- 83/2007-08 Dated 9th September, 2008 accorded approval for introduction of Galo Language as third language in class VI, VII and VIII in the schools of Galo populated areas of the State. The following were the recommended text books:

1. '*Qok Agom Vol-I Class VI*
2. *Galo Agom Part-I, Course Part-II Class VII*
3. *Galo Agom Part-II, Class-VIII*

The Galo language Development Committee, GLDC printed the following Text books for Upper Primary Schools on self-help basis due to non-availability of funds from the Govt.





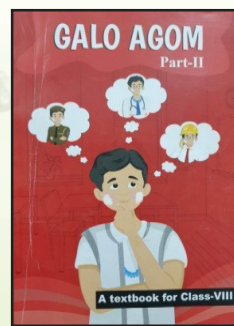
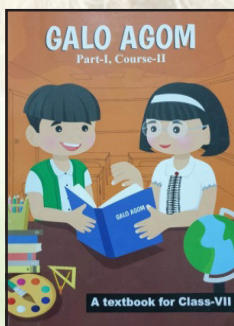
2. Publication of First Galo-English Dictionary (2009):

In the year 2009, the Galo Welfare Society launched first Galo-English Dictionary with English-Galo Index by a group of Scholar viz. Dr. Mark Post, Dr. Tado Karlo, Mr. Tomo Riba, Mr. Igo Riba, Mr. Ili Riba, Dr. Bomchak Riba, Dr. Kenjum Bagra, Mr. Noto Ado, Mr. Dambom Kena and Mr. Mili Nyodu prepared a *Galo Dictionary* using Galo Script. The Dictionary was released during *Moopin* festival on 5th April in 2009 all over the State with main function at Aalo attended by Governor of Arunachal Pradesh, Gen. (Retd.) J.J. Singh and at Itanagar by then Chief Minister, Mr. Dorjee Khandu.

3. Official release of Third Language Text Book (2021):



Although the state Govt. issued the Gazette Notification for implementation of Galo Script (*Galoo Ennam*) in the UPS of Galo inhabited areas on 9th September 2008, however officially it could not be implemented. It was only in the year 2021 on the occasion of Teachers' Day, the Hon'ble Chief Minister launched the 3rd Language Textbooks for 8 tribes namely; Galo, Nyishi, Tagin, Wancho, Nockte, Taraon, Kaman, Idu (Mishmi) at state Banquet Hall Itanagar and thus, the third language was formally introduced in the UPS of Galo inhabited areas.



Textbook of Galo for 3rd Language –Class –VI, VII & VIII printed and published by the State Government. And there after the implementation of third language officially started in the schools.

4. 1st State level orientation programme for 3rd Language Teachers:

As a follow-up action, the State Govt. started imparting training to the language teachers. The first Orientation Training to the Galo language Teachers was conducted at SCERT Itanagar w.e.f **09-13 May, 2022** where 93 Galo language Teachers attended.



GLDC Members as Resource Persons
Standing (L to R): Ms. Kompi Taso, Ms. Tomik D. Lendo, Dr. Bomchak Riba, Ili Riba, Ms. Nyayir Riba, Mr. Igo Riba *Sitting (L to R):* Gami Bogo, Mili Nyodu, Yaadam Loyi, Domo Boje, Noto Ado



Er. T. Kena President GWS, D.Y Ringu, DD (SCERT), Bango Palon JD (SCERT), Gomar Basar, General Secretary, GWS

Name of Teachers who attended the training 09th-13th May 2022

Shri Lijum Lollen	GSS Dego	Shri Pemo Nyorak	GSS Pakam
Shri Henjum Ori	GSS Darka	Shri Nimar Loya	GSS Pobdi
Shri Lige Ori	GSS Nikte	Shri Dakto Lollen	GSS Kombo
Shri Symon Poyom	GSS Darak	Gedo Karga	100 Girls Residential School, Kamba
Kenbom Ngomdir	UPS APP Colony, Aalo	Shri Likar Rallen	GUPS Hiker-Guumin
Shri Yisen Ete	GUPS Paya	Shri Duggum Ado	GUPS Kabu
Shri Gampe Romin	GUPS Ruyi	Shri Rei Kamki	GUPS Kamki Peri
Shri Peda Rida	GRS Ese Kerte	Shri Karyom Pakam	GUPS Eyi
Lojen Kamcham	Govt. Town Ms Aalo	Shri Lukto Rime	GUPS Angu
Modo Rolley Boje	GHSS Kamba	Shri Dege Lona	GUPS Lipu Bagra
Gumjum Rime	GUPS Tadin	Kemo Taso	GUPS Kombo Tarsu
Shri Karken Lollen	GUPS Panya	Shri Dagjum Ango	GUPS Nyorak
Shri Toli Bam	GUPS Bene	Shri Henge Riram	GUPS Logum Jini
Yorbom Angu	GUPS Ngomdir	Mrs. Lee Ete Bagra	GUPS Guumin Ngr Aalo
Shri Baba Tato	GUPS Keak	Shri Diki Lingo	GRS Yomcha
Baken Potom	GHSS New Market Aalo	Shri Marjom Dojee	GUPS Doji Jeko
Shri Karvin Zirdo	GHSS Basar	Pinge Angu	GHSS Dari
Shri Luknga Gamlin	GHSS Tirbin	Shri Nyalin Gamlin	GHSS Tai
Shri Henken Riba	GHSS Bam	Smti. Yangam Loyi Riba	GHSS Basar Bazar
Shri Yumko Taba	GUPS Nyigam	Shri Dotum Riba	GUPS Pagi
Shri Nyato Doke	GUPS Sago	Shri Yomkar Badak	NSCBose-Avsiya Vidyalaya Gori, Basar
Shri Edak Riram	GUPS Gori	Shri Naybom Riram	GUPS Nyodu
Shri Lukto Doke	100 Girls Pira	Shri Tajar Lombi	GUPS Esi – Rite
Shri Chijum Jilen	GUPS Ratak Gamlin	Smti. Miter Rumdo	GUPS Deke-Degom
Shri Igi Doke	GUPS Ragi Doke	Shri Rikkop Zirdo	NSCB AV Dari
Shri Bamo Doye	GUPS Dali	Miss Terpi Riram	SFS School, Basar
Miss Mari Kamsi	GB English Academy Basar	Shri Karpu Tatu	Siang Valley Public School Basar
Shri Toi Nyodu	GUPS Namey	Shri Marmi Riba	GUPS Lumpo
Shri Miksen Riba	GUPS Nari Town	Kengo Riba	GUPS Telam Town
Bahen Doye	GHSS new Seren	Shri Menpe Tacha	GUPS Pam

Tumkar Ete	GHSS Dipa	Damken Taso	GUPS Pam
Ribbom Gibi	GUPS Bali	Moli Doke	GHSS Liru
Dukom Nada	GHSS Gensi	Toli Zirido	GUPS Hime
Tape Nyicyor	100 Girls	Gega Nguri	GUPS Garu
Bamo Koyu	GUPS Kakki	Jirbom Kakki	GUPS Sibe
Shri Rinya Ngulom	GUPS Silli	Shri Rilek Ronya	GHSS Koyu
Duge Haji	GHSS Baririjo	Tabe Paja	GHSS Paka
Shri Godam Belo	GUPS Rillo	Shri Tanga Taj	GPS New Rilo
Miss Likar Maro	GHSS Maro	Marli Maro	GUPS Bora Ropuk
Kirak Haider	GPS Haider, Block Baririjo	Shri Balo Rori	GUPS Maro
Kenpo Naji	GUPS Panimori, Maro Circle	Shri Tanga Kena	GUPS Aya Marde, Dumporijo Circle
Shri Tajum Gongo	GPS Dipu Gongo	Bomter Hai	GUPS Rumte
Shri Koya Ruyi	GUPS Maro	Ms. Yade Gongo	GHSS Baririjo
Miss Gopi Bam	GHSS Baririjo	Miss Nyakpik Riba	GRS Dipu Gongo
Topa Riba	GUPS New Riba	Shri Biru Karna	GPS Taji Param
Shri Talik Rupok	GHSS Dumporijo	Mrs. Tobom Ori	GPS New Richi
Shri Penya Nyorak			

5. 2nd State level orientation programme for 3rd Language Teachers:

Second Orientation training to Galo Language Teachers was conducted at SCERT w.e.f. 4 to 8 August, 2025. The lodging accommodation was arranged at Officers Hostel, opposite AP Secretariat. Altogether 88 Galo language Teachers attended the training.



Shri Nyakar Raksap
General Secretary, GWS
Graced inaugural ceremony as
Chief Guest



Mrs. Liter Bagra Doye
President Women Wing, GWS
addressing the trainee Teachers

Name of Teachers who attended the training 04-8 th August, 2025			
Kekde Nyokir	GUPS, Hime	Dukom Nada	GHSS Gensi
Gokar Kena	GUPS, Taramoni	Kenbom Karlo	GUPS, Garu
Kajum Kmdak	KGBV Seren	Dachi Doke	GSS Liru, Likabali
Chokke Nguba	GUPS Sibe	Rade Doke	GUPS, Bali
Bahen Doye	GSS New Seren, Nari	Tori Koyu	GSS, Kangku
Puke Buchi	100 GRS, Gensi	Tumkar Ete	GSS Dipa, Likabali
Miksen Riba	GUPS, Nari Town	Rinya Ngulom	PM SHRI GUPS, Silli

Binnya Dabi	GUPS Cum Residential School Telam camp	Ripin Taba	GUPS, Sogum Mingmang
Goto Nyodu	GUPS Telam Village	Sh. Chijum Memba	GUPS Essi Rite, Tirbin
Tado Kaye	GUPS, Old Deka	Igi Doke	GUPS Ragi Doke Tirbin
Sri Menpe Tacha	GUPS, Pam	Luknga Gamlin	GHSS Tirbin
Toi Nyodu	PM SHRI GUPS Namey	Lukto Doke	Govt. NSCBV Pira Tirbin
Kirkar Doye	GHSS Nari	Mobom Essi	GUPS Gako-Dapo
Nyato Riba	PM SHRI GSS, Lipu Likabali	Karvin Zirdo	Govt. Town Upper Primary School, Basar
Pagjum Doke	GSS Bam, Basar	Tayum Doni	GUPS Meche Marde
Yomkar Badak	Govt. NSCBV Gori Basar	Godam Belo	GUPS, Belo
Dotum Riba	GUPS, Nyodu	Rilek Ronya	GSS Paka
Yangam Loyi Riba	GSS Basar Bazar,	Taba Paja	GUPS Belo
Yumko Taba	GUPS Nyigam Leparada	Biru Karna	GSS, Paka, Dumporijo
Nyato Doke	GUPS Sago	Talik Rupok	GHSS Dumporijo
Nyanu Ado	GSS Tai, Tirbin	Tanga Kena	GUPS Rumte
Pinge Angu	GHSS, Dari	Jumman Riba	GUPS, Meche Marde
Moto Riba	GUPS Dali	Keni Koyu	GHSS Koyu
Rikkop Zirdo	NSBAV New Dari	Marbi Riba	GUPS, Lumpo
Henken Riba	DDSE Leparada	Bamo Koyu	GUPS Kakki
Duge Haji	GSS Bapirijo	Dugnya Karga	GUPS College Campus, Ruyi
P.K.K. Nalo	GUPS, Meche Marde	Gedo Karga	100 GRS, Kamba
Nyakpik Riba	GUPS New Riba	Modo Boje	GHSS, Kamba
Devi Sora	GGRS, Maro	Symon Poyom	GSS, Darak
Gopi Bam	GSS Baririjo	Yorbom Angu	GUPS
Nanu Richi	GUPS, Dumporijo	Rei Kamki	GUPS, Kamki
Dagjum Ango	GUPS Nyorak	Topi Ado	GUPS, Jirdin
Lukto Rime	GUPS, Angu	Kinyak Karcho	GSS, Pobdi
Peda Rida	NSCBV Esekerte, Liromoba	Pemo Nyorak	GUPS Ngomdir, Aalo
Baba Tato	GUPS, Keak	Toli Bam	GUPS Gamlin Nagar, Aalo
Lee Ete Bagra	PM SHRI GSS New Market Aalo	Puchi Lombi	GUPS Kabu
Kojom Lollen	GUPS, Hiker Gumin	Tojo Riram	GUPS Town Aalo
Yisen Ete	GUPS, Paya	Nige Payum	GSS PI Colony, Aalo
Tumto Ete	GUPS, Bene	Henge Riram	GUPS, Logum Jini
Duggum Ado	GSS, Dego, West Siang	Diki Lingo	NSCBV Yomcha
Lukjar Yinyo	GHSS, Yomcha	Ugdam Jilen	GHSS Lijomoba
Dakto Lollen	GSS, Kombo	Lige Ori	GSS, Nikte
Likar Rallen	GSS, pakam, Aalo	Karken Lollen	GUPS, Panya, Aalo
Henjum Eshi	GSS Darka, Aalo	Dege Lona	GUPS Lipu Bagra, Aalo

Activities of GLDC with SCERT (State Council for Education Research and Training)

The GLDC in collaboration with SCERT developed an *e-Contents* audio visual in Galo language w.e.f. 3-6 October 2023 for telecasting in the Dish TV **Dhiksa; PM e-Vidhya Channel-53** by Ministry of Information and Broadcasting, New Delhi. The students can avail the facility of those periodical teachings imparted through Dish TV channels.

Activities of GLDC with NERIE

The Galo Language Development Committee, in collaboration with NERIE (**North Eastern Regional Institute of Education**), NCERT, Shillong have recorded and compiled the following for incorporation in the NCERT books.

1. *Compilation of Folk songs and Rhymes in Manipuri, Thadou- Kuki, Rungmei Tangkhul, Adi and Galo Language of North East India (w.e.f. 08-12 August, 2022).*

Written/recorded

- (i) 5 Audio Visual
 - (ii) 8 Folk Songs
 - (iii) 30 Rhymes
2. *Documentation of Etnomathematics and its application to enhance learning outcome in Mathematics at primary state in Arunachal Pradesh (w.e.f.14-15 February2024).*
 3. *Development of Test items for testing students competencies in Tribal language of Arunachal Pradesh (w.e.f. 29-31 July 2024)*
 4. *Translation of Bhasha-Sangam (a set of 100 standard sentences) and development of Resources for foundation stage (w.e.f. 26-29 August 2024).*
 5. *Phase-Iworkshop for development of Handbook on toy-based pedagogy for the state of Mizoram an Arunachal Pradesh.*

The GLDC Members attended workshop on, “*Documentation of Etnomathematics and its application to enhance learning outcome in Mathematics at primary State in Arunachal Pradesh*” **w.e.f. 14-15 February 2024**, *Translation of Bhasha-Sangam (a set of 100 standard sentences) and development of Resources for foundation stage (w.e.f. 26-29 August 2024)* and *training on text book writing w.e.f. 26-28 March 2026* at NERIE (NCERT), Shillong.



Honouring Tradition, Empowering Women -A Report

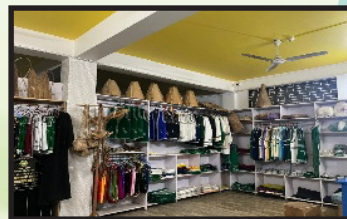
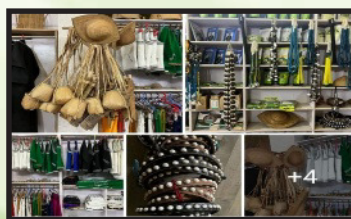


Dr. Mipu Sora Ori

NELI NENGO MULTIPURPOSE COOPERATIVE SOCIETY (NNMPCS) (*Nvlii-Nvqo*), based in Naharlagun, Arunachal Pradesh, was established in March 2021 under the auspices of the Galo Welfare Society (GWS), session 2019–2022.

The society was founded under the leadership of Er. Tanga Kena, President, and Shri Gomar Basar, the then General Secretary of Galo Welfare Society (GWS); Dr. Mipu Sora Ori as President, Women Wing, and Chief Promoter/Chairperson; Adv. Labi Lombi, Secretary, Women Wing, GWS; Dr. Rime Ngulom Potom, Vice President, GWS, and Vice President, NNMPCS; Miss Kenbi Kamki, Secretary, Transport & Mobilization, and Member Secretary, NNMPCS; Dr. Pagi Kamki Basar, President, Women Wing, Capital Complex; and Smt. Obi Rumi Zirdo, President, Women Wing, Doimukh–Yupia Unit, along with the Executive Members, particularly from the Women Wing (GWS), Yupia Unit, and the Women Wing (GWS), Capital Complex Itanagar Region. Since its inception, the society has been actively working towards promoting unity, cultural values, and community development among its members.

The Neli Nengo Multipurpose Cooperative Society was established with the aim of preserving, promoting, and protecting our rich cultural heritage. It works to support and encourage traditional handloom and handicrafts, which represent creativity and skills. The society is also dedicated to safeguarding age-old traditions and traditional items that reflect our history and identity. Through various activities and initiatives, we strive to create awareness among the younger generation about the value of our culture and roots. Our mission is to ensure that these beautiful traditions, crafts, handlooms, handicrafts, and cultural treasures continue to flourish for future generations. The society has been playing a vital role in preserving and promoting the rich handloom and handicrafts traditions of Galo Gumin. Over the years, it has made remarkable strides in fostering cultural pride, economic empowerment, and self-reliance within the Galo community.



Traditional handicrafts and Handloom

AIMS AND OBJECTIVES

The core objectives of Neli-Nengo Multipurpose Cooperative Society (NNMPCS) are as follows:

1. PROMOTING GALO HANDLOOM AND HANDICRAFTS:

To preserve and promote the rich culture and heritage of the Galo Tribe by encouraging the use of age-old traditional products for uplifting local weavers and artisans.

2. PROVIDING A SALES PLATFORM:

To provide goods and services within communities and to establish a strong marketplace for local and traditional products, thereby enhancing the economic benefits and well-being of our people.

3. SUPPORTING WEAKER SECTION:

To promote self-help and self-reliance among weaker sections of the Galo community.

4. ENCOURAGING ATMANIRBAR GALO GUMIN:

To foster self-reliance and self-sufficiency within the Galo community by emphasizing local products and contributing to overall growth and sustainability.

5. CULTURE, CRAFT AND COMMUNITY TOGETHER:

To emphasize heritage, creativity, and people working together to keep our traditions alive.

ESTABLISHMENT AND DEVELOPMENT

The society's establishment began with a meeting on 9th September 2020, chaired by Er. Tanga Kena, President, Galo Welfare Society, and attended by Shri Gomar Basar, General Secretary, and other executive members, including the Women Wing CEC, Yupia, and Capital Complex, Itanagar. The meeting was held at Galo Heritage Centre cum Mopin Ground, Tarajuli, to discuss the potential name and location for the establishment of the society. Shri Moi Bagra proposed the name "SIYOM SINYIK NVLII NVQO MPCS", and Shri Gomar Basar proposed the Galo Heritage Centre cum Mopin Ground, Tarajuli, as the site for the establishment of the cooperative society.

Following further deliberations, the members unanimously agreed to establish a society in the name and style of Neli Nengo Multipurpose Cooperative Society under the Women Wing (GWS), for the greater interest and welfare of Galo Gumin. This proposal was subsequently presented at the Governing Body Meeting of GWS on 9th January 2021.

A follow-up meeting was held on 14th January 2021, chaired by Dr. Mipu Sora Ori, President, Women Wing (GWS). The members present at the meeting selected the following individuals as key stakeholders of the society: Dr. Mipu Sora Ori – Chief Promoter/Chairperson, Dr. Rime Ngulom Potom – Vice Chairperson, Ms. Kenbi Kamki – Member Secretary, Adv. Labi Lombi Kadu – Convenor, Ms. Binju Karlo – Treasurer, Dr. Pagi Kamki Basar – Member, Mrs. Obi Rumi Zirdo – Member, Mrs. Geyir Ete Rina – Member, Mrs. Marpi Bam Basar – Member, Ms. Ipu Angu – Member, Ms. Marpu Basar, Ms. Rode Karcho and Ms. Teetu Yoka – Member. This marked a significant step toward empowering Galo women and promoting the community's heritage and economic development.

SUBMISSION OF APPLICATION FOR REGISTRATION

We submitted an application along with the land possession certificate of Galo Heritage Centre cum Moopin Ground, Tarajuli, under the Galo Welfare Society (GWS), to the Registrar of Cooperative Societies, Sahkarita Bhawan, Government of Arunachal Pradesh, Naharlagun, on 8th February 2021 for obtaining the registration certificate and bylaws from the concerned department. However, due to certain regulatory restrictions at that time, the LPC belonging to the society could not be processed or accepted. In order to proceed with the

documentation and avoid delays in obtaining bylaws and related papers, another LPC of Smt. Yomken Bagra Ete, wife of Lt. Morge Ete (Retired Labour Commissioner), was graciously lent to us upon our request for the establishment of the society at D Sector, Naharlagun.

REGISTRATION DETAILS

The society was officially registered under Section 9 of the Arunachal Pradesh Cooperative Societies Act, 1978 (Act 3 of 1979), as a cooperative society under the name and style “**Neli-Nengo Multipurpose Cooperative Society Ltd.**” on 24 March 2021. The registration number COOP (ORG)1043/2021 is valid through March 23rd, 2024, with renewal extending through March 2027.

ESTABLISHMENT OF NELI-NENGO MULTIPURPOSE COOPERATIVE SOCIETY:

Our society, Neli Nengo MPCS, was formally inaugurated by Late Abo Morge Ete (Retired Labour Commissioner), whose guidance and vision continue to inspire us. The establishment of the newly registered society (Neli-Nengo MPCS) required substantial financial resources to support the renovation of the showroom-cum-outlet and to cover various other essential operational costs necessary for the smooth functioning of NNMPCS. My sincere thanks to Er. Tanga Kena, President, and Shri Gomar Basar, General Secretary (GWS), and all the Executive Members of the 2019–2022 session for successfully raising the required funds, which have greatly supported the society’s progress and ensured its smooth operation to date.

NNMPCS is a women-led initiative run by the dedicated members of the Galo community. The society was established with the vision of empowering Galo women, preserving indigenous knowledge, and protecting traditional skills through sustainable livelihood opportunities.

The society proudly manages a showroom that showcases a rich collection of local and indigenous products created by artisans of our community.



Documents about Galo Culture, Language and History

Among these are books written by respected authors, traditional handicrafts, handwoven textiles, and a variety of cultural artifacts that reflect the identity, artistry, and wisdom of the Galo people. Each item carries the dedication and skill of our indigenous craftsmen and women, as well as the cultural legacy passed down through generations. Through this initiative, the society aims not only to support local livelihoods but also to inspire pride among the younger generation in preserving and promoting our age-old traditional products. NNMPCS, being rooted in the values of unity, creativity, and community development, its members work tirelessly to create opportunities for local artisans, writers, and

entrepreneurs. This showroom serves as a cultural space where visitors can experience the beauty, knowledge, and craftsmanship of the Galo community.

PROGRESS AND KEY DEVELOPMENTS

1. Walk-in Interview:

A walk-in interview for a showroom-cum-office salesgirl was conducted on 6th October 2021.

2. Appointment of Sales Staff:

A salesgirl was appointed on 7th October 2021, based on the interview board's recommendation.

3. Formal Inauguration:

On 10th October 2021, Neli-Nengo Multipurpose Cooperative Society Ltd. was inaugurated by Shri Morge Ete (Retired Labour Commissioner) as Chief Guest and Smt. YomkenBagra Ete as Guest of Honour, in the presence of Er. Tanga Kena, President, and Shri Gomar Basar, General Secretary (GWS), along with all the Executive Members as well as Presidents and Secretaries from districts (GWS).

4. Participation in Expos:

The society actively participated in handloom and handicrafts expos across Arunachal Pradesh to promote local weavers and artisans.

5. Design Approval:

Approval was obtained from Er. Tanga Kena, President, Galo Welfare Society, for a "UNIQUE DESIGN FEATURING JESE-KORE WITH MOPIN LOGO ON Galo EEM/HAEM". This initiative was led by Prof. Shri Tomo Riba, Vice Chancellor, Arunachal Pradesh University (APU), Pasighat, who emphasized the importance of preserving and promoting traditional Galo art and craftsmanship.

6. Audit Compliance:

Audits were conducted by the Department of ARCS, Govt. of AP, and the Chief Auditor of Galo Welfare Society for the fiscal years 2021–2025.

FINANCIAL OVERVIEW

Under the leadership of Er. Tanga Kena and Shri Gomar Basar, along with the Executive Members of Women Wing (GWS), *Neli Nengo* MPCS successfully raised funds while maintaining transparency in financial activities, verified through regular audits from 2021–2025.

OPERATIONAL ACTIVITIES

Since its inception, NNMPCS has been committed to promoting Galo handloom and handicrafts by appointing sales representatives, inaugurating showroom-cum-outlets, and participating in expos to provide artisans with an essential marketplace.

IMPACT ON THE GALO COMMUNITY:

Neli Nengo Multipurpose Cooperative Society (NNMPCS) has significantly impacted the Galo community by promoting local artisans, preserving age-old cultural heritage, and empowering the vision of Atmanirbar Galo Gumin (self-reliant Galo Society) and sustainable community development. By supporting and promoting handloom and handicrafts products, the Neli Nengo MPCS Ltd. at Naharlagun has made a significant contribution to the economic empowerment of the Galo community by providing sustainable livelihood opportunities to many local weavers and artisans. In this way, NNMPCS, Naharlagun, acts as an important platform for cultural preservation, promotion of local craftsmanship, and economic empowerment of the Galo people.

NNMPCS or this society, acts as a treasure house for gift seekers, offering a variety of unique handloom and handicraft products. Customers visit the showroom to choose and purchase a wide range of gift items. A treasure house of gift items, your perfect gift destination—step into our showroom, a true treasure house filled with a wide range of creative and charming gift items. Whether it is for birthday celebrations or special moments, you will always find the perfect gift to make your loved ones feel special.

On the occasion of the Diamond Jubilee celebration of Mopin Festival 2026, Itanagar, I, on behalf of Neli Nengo Multipurpose Cooperative Society, extend our warm greetings to everyone and invite all visitors to explore and support authentic Galo products.

(The writer is a former President of the Women Wing, advisor to the Galo Welfare Society (GWS), and currently serving as the Chairperson of Neli Nengo Multipurpose Cooperative Society Ltd. (NNMPCS), Naharlagun.)



Under One Sky: Tadak Gara and The Making of Cultural Memory

Shri Dagli Gara, APCS

Some lives do not arrive with announcement. They gather slowly, like mist along a hill ridge, until one day as people realize that what seemed like one man's journey was, all along, is the quiet labor of an entire civilization trying to remember itself.

Late Tadak Gara was born in Kora village, in the high, rain-breathing terrain of erstwhile Siang Division, into a land the document evokes as both ancient and emerging — a place where mountains “whisper tales of resilience” and rivers shape “quiet destiny.”

His childhood was marked not by comfort, but by rupture. Orphaned before the age of five, he entered life through loss, and from that loss stepped into the stern guardianship of kin, labor, and endurance. He worked before he properly studied. He carried water, served officers, assisted cooks, obeyed foresters, and learned early that survival itself can be a first education.

And yet, from within that hard apprenticeship, another life was already pressing forward — one lit by an inward flame. The document speaks of his late and uncertain entry into schooling, of hands more accustomed to labor than to the pen, and of the astonishing speed with which he rose through study.

He excelled in school across NEFA, continued through illness and displacement, and eventually completed higher studies in Political Science and a Master's degree from Guwahati University. His learning was never merely academic ascent. It was transfiguration: the movement of a village boy from obscurity toward voice, articulation, and responsibility. But what makes his story about the identity and perseverance of the Galo Community.

It is vision.

Tadak Gara belonged to that generation in Arunachal that did not see tradition as something to be hidden in nostalgia, nor modernity as something to be worshipped without question. He inhabited the threshold between worlds. The document shows us a man who, even while moving through the institutions of the Indian state, remained deeply tethered to the spiritual, social, and ceremonial life of his people.

The hills did not leave him. Their “mist-laden mornings and songs of ancient spirits” travelled with him. And in that continuity lay his purpose: to ensure that tribal knowledge would not remain trapped in vanishing memory, but would enter public life with dignity. This purpose found one of its earliest and most enduring expressions in **Mopin**.

In 1964–65, while he was a student in Aalo, he and his friends—Late Dagi Bagra, Shri Iken Riba, Late Yimar Riba, Late Tumpak Ete, Shri Doi Ado, Late Gumken Bagra, Shri Kartum Lomi, Late Kore Bagra, Late Gotu Bagra, Smti Yape Loya, Late Rebi Ado, and many others—felt that it was time to give the Galo people a shared occasion to celebrate together.

Initially, two festivals, Peka Panam and Mopin, were considered. Opinions were divided over which one should be adopted as the common festival. Many participants favoured Peka Panam

because it is associated with bravery and grandeur. However, Late Tadak Gara proposed Mopin as the common festival. He pointed out that Peka Panam involves several restrictions, and women cannot participate freely due to various taboos. In contrast, Mopin is linked to fertility, customs, and recreation, allowing participation from all sections of society without distinctions based on gender, age, or social status. Following this discussion, Mopin was selected as the common festival of the Galos. Tadak Gara is therefore regarded as one of the individuals who contributed to the wider celebration of Mopin (as referenced in an article by Advocate KenbomBagra, published in the Golden Jubilee Mopin Souvenir, 2016)

Together they initiated the movement to turn Mopin into the collective celebration of the Galos. This was no small act of event-making. It was cultural architecture. It was an intervention in memory itself. Thus, the collective celebration of Mopin, as the Major festival of Galos, began in the year 1966 at Alo. Gara did not stop here. During his first year, 1969, at JN College, He, DagiBagra and Bode Lomi took the celebration further to the oldest Institution of highest learning in NEFA then.

To celebrate it with all traditional fervor and in search of priest and *ponu* team, he and his friends trekked across Ramle Banggo — through Kadu, Kora, Kakki, and the Koyu belts — to mobilise support for a central Mopin celebration in Pasighat; this was the work of building a collective ceremonial space in which a people could see themselves reflected back, not as fragments, but as a community under one sky. And it was this vision that has made Mopin more than festival. It becomes cosmology in public form. He firmly believed that tradition did not belong only to the hearth, the elder, or the private ritual enclosure. It also required gathering, transmission, and a visible center. His efforts around Mopin suggest a mind that understood something profoundly modern and profoundly ancestral at once: that culture survives not only by being inherited, but by being consciously convened.

In helping shape Mopin as a communal festival, he was not diluting sacred ethos into performance. He was creating a vessel spacious enough for continuity — a place where song, dance, deity, blessing, and belonging could meet at scale without losing their root. This same instinct later guided his life in broadcasting. He left teaching, and even turned away from a promising administrative path, because he believed he could serve his people more deeply through information and broadcasting.

The document is explicit: he felt that through broadcasting he could “document, archive, and preserve our traditions, customs, and the daily rhythms of our way of life for posterity.” This is a remarkable statement. Long before the language of “intangible heritage preservation” became fashionable, Tadak Gara had already grasped that the camera, the microphone, and the airwave could become extensions of the oral archive. His move into the Indian Broadcasting Service was therefore not a departure from culture. It was a continuation of it by other means.

His later achievements — from service in remote Tawang and Pasighat, to training at FTII Pune, to becoming the first Arunachali Director in both DDK Guwahati and DDK Itanagar — read not as trophies, but as stations in a larger pilgrimage: the widening of reach without the surrender of origin. Even during political turbulence, he is remembered for keeping the airwaves alive. Duty, for him, was never abstract. It was service to continuity.

Yet the document does not leave him only in institutional grandeur. It returns repeatedly to the intimate moral grain of his life. He worked against child marriage and pre-birth engagements among the Galos. He supported inter-community unions. He sought to blend the folk music traditions of the Northeast “into a harmonious whole.” He was publicly recognized for a wider vision rooted in cultural preservation, intellectual advancement, youth empowerment, and an effort to integrate science with

spirituality so that “tradition and modernity coexist in balance.” This is perhaps the deepest key to his legacy. He was not a preservationist of stone. He was a steward of living equilibrium.

There is something almost votive in the humility with which he views himself at the end. He calls himself “an unknown Indian, an unknown Arunachali,” one among millions, deeply rooted in tribal ways. But that humility does not diminish the scale of what he made possible. If monuments are usually built of marble or bronze, then his monument is of another order: a people gathered in festival; traditions carried onto air; tribal classics held with pride; youth invited to inherit not shame, but depth. He did not simply live through change. He gave change an ethical shape.

And so, this story must be read not only as biography, but as offering.

It is the story of a child shaped by absence, who turned labor into discipline, education into awakening, media into archive, and festival into a language of collective return. It is the story of a man who moved between village and metropolis, between ceremony and statecraft, between ancestral ethos and modern platforms, and refused to let anyone world cancel the other. In him, the old sky did not disappear. It found new ways to speak.

Curatorial Introduction

Under One Sky: Tadak Gara, Mopin, and the Public Life of Galo Memory

This is a story of a life that functioned as living heritage. Museum practice often turns to objects to recover a people’s world: a woven garment, a ritual implement, a musical instrument, a photograph, a recording. But some individuals whose lives become interpretive frameworks through which a culture’s transitions can be understood. Tadak Gara belongs to that rare category. His work on making Mopin the central festival of the Galo tribes reveals more than biography of an individual. It opens onto the social history of Galo self-articulation in Arunachal Pradesh: the movement of tribal knowledge from intimate inheritance into conscious public culture, from village ritual into shared ceremonial form, and from oral continuity into broadcast documented and archived memory.

The essay that follows is therefore organized not only by chronology, but by **objects and cultural forms**—landscape, school, festival, microphone, citation, and home. Each section proposes an object-led way of reading Tadak Gara’s life as part of a broader history of Galo cultural continuity and transformation.

I. Landscape as Archive

Suggested object lead: topographic map of Kora and the former Siang Division; early village photograph; riverine landscape image

Tadak Gara was born in 1948 in Kora village, in present-day Lepa Rada district, and situates his life within a land he describes as both ancient and emergent. His memoir begins with mountains, rivers, and resilience—not as backdrop, but as formative force. This is crucial from a curatorial standpoint. In many tribal worlds, landscape is not merely environmental setting; it is mnemonic ground. The hills, rivers, and settlements of Arunachal are repositories of belonging, labour, movement, and memory.

His earliest life was marked by profound precarity. Orphaned before the age of five, he was raised by his maternal uncle and grew up in what he calls the “rough school of labour,” working under a forester, serving a contractor, and assisting political officers in Along/Aalo. These details matter because they place him in a social world before recognition, before title, before public office. His later role as a

cultural figure did not emerge from inherited prestige. It emerged from endurance shaped by land, labour, and kinship obligation.

If the first gallery section were to frame this life materially, it should do so through landscape and work: maps, village views, routes between Kora, Aalo, Khonsa, and Pasighat, perhaps paired with tools or visual proxies for the labouring child he once was. Such a framing would remind viewers that cultural leadership in the Northeast has often been forged not in elite isolation, but in the lived textures of rural hardship.

II. The School Register and the Making of Voice

Suggested object lead: school register, report card, scholarship letter, student union document, classroom photograph

If landscape forms the first archive, education becomes the second.

Gara entered formal schooling late, in his mid-teens, after years of labor. His memoir emphasizes the awkwardness of that transition: hands “more accustomed to labor than to the pen.” Yet he quickly distinguished himself, securing top ranks across NEFA, serving as the first General Secretary of his school’s student body, and continuing his studies despite severe illness, including acute pulmonary tuberculosis. He later completed higher studies in Political Science, graduating from J.N. College Pasighat and earning a Master’s degree from Guwahati University in 1974.

This educational trajectory should not be read merely as personal uplift. In curatorial terms, it represents entry into articulation—the acquisition of tools through which one can speak both from and for a community. Education did not sever Gara from the Galo world. It sharpened his sense that the world he came from required preservation, expression, and representation. The school register, in such a display, would symbolize far more than literacy. It would mark the conversion of endurance into voice.

There is also a larger historical story embedded here: the emergence of a northeastern generation navigating new institutions without abandoning older inheritances. Gara’s life allows us to read education not as cultural departure, but as one mode of return—an expanded capacity to name, defend, and transmit what one has inherited.

III. Festival as Cultural Infrastructure: Mopin in Public Form

Suggested object lead: Mopin textile, Popir costume elements, ritual rice flour vessel, festival poster, early Mopin committee photograph

Among the most significant passages in the memoir are those concerning **Mopin**.

Gara recalls that in 1964–65, while still a student at Secondary School Aalo, he and his friend Dagi Bagra felt it was time to give the Galo people “something to celebrate together.” They initiated the movement to turn Mopin into a proper community festival—one that could bring villages together to sing, dance, honor deities, and seek blessings. Later, with fellow students and friends, they travelled through the Ramle Banggo areas—Kadu, Kora, Kakki, and the Koyubelts—mobilizing support for a central Mopin festival in Pasighat. He explicitly describes this as a historic foundation for Mopin as a community festival of the Galo people.

This account is remarkably important for museum interpretation. It suggests that Mopin must be understood not only as ritual observance, but as **cultural infrastructure**. Its sacred meanings pre-existed the student movement, but Gara and his contemporaries helped reshape its public scale and visibility. They did not invent belief; they created a more legible communal form through which belief, festivity, and collective identity could gather.

Such moments are often misunderstood in exhibition practice. Festivals are too easily reduced to costume, dance, and spectacle. Gara's memoir invites a deeper reading. Mopin appears here as a social architecture of belonging: a structure that gathers dispersed villages, honours deities publicly, and gives a people a visible ceremonial center. The ideal object-led display would therefore avoid decorative isolation. Instead of showing attire alone, it would connect objects to use, sequence, assembly, and meaning—how a community comes together under one ritual sky.

IV. “Under One Sky”: Inter-Tribal Public Culture

Suggested object lead: festival poster, sustainable materiality, inter-tribal performance photographs, college memorabilia

Mopin was not the only festival Gara helped bring into organized public form. He also recalls organizing the first Solung festival at college with friends including Suton Talung, Bakin Pertin, Tumpak Koyu, and Tapum Jamoh. His description is telling: it was “not just an event—it was a statement,” bringing “different tribes, different villages” together “under one sky to celebrate life, culture, and unity.”

This phrase—**under one sky**—is a powerful curatorial key. It reveals that Gara's cultural vision was never narrowly tribal in the exclusionary sense. He was deeply rooted in Galo identity, but equally committed to a wider northeastern public in which distinct traditions could coexist, converse, and stand beside one another with dignity.

In exhibition terms, this section could frame festivals as platforms of relation, not only identity. The college ground becomes a proto-public sphere. Performance becomes diplomacy. Celebration becomes a way of asserting both particularity and solidarity. This is an important corrective to simplistic readings of cultural revival as inward-looking or sealed off from plurality.

V. The Microphone as Vessel: Broadcasting and the Archive of Everyday Life

Suggested object lead: radio microphone, AIR/Doordarshan badge, reel tape, programme logbook, still from broadcast studio

If festival gave culture a public gathering place, broadcasting gave it a wider horizon.

During his teaching years, Gara came to believe that he could serve his people more effectively through a medium capable of reaching larger audiences. He writes with unusual clarity that through information and broadcasting he hoped to “document, archive, and preserve our traditions, customs, and the daily rhythms of our way of life for posterity.” This sentence is, in effect, a curatorial manifesto.

In 1977, through UPSC selection, he joined the Indian Broadcasting (Programme) Service. His postings took him across Tawang, Pasighat, Dibrugarh, Itanagar, and Guwahati; he trained at the Film and Television Institute of India in Pune; and he eventually became the first Arunachali to hold director-level posts in both DDK Guwahati and DDK Itanagar. Even his recollection of keeping All India Radio

functioning during the turbulence of the AASU movement points to a larger principle: transmission is itself a public responsibility.

From a museum perspective, the microphone becomes an object of transformation. It is not merely technical equipment. It is a vessel through which oral worlds enter public circulation. In Gara's understanding, broadcasting did not oppose tradition. It extended it. It allowed ritual, memory, and everyday tribal life to survive not only in households and villages, but in the mediated imagination of a larger public.

VI. Reform from Within

Suggested object lead: award citation, felicitation photograph, VKIC Sanman certificate, public speech text The memoir also positions Gara as a social reformer, but not in a way that rejects tradition wholesale. Rather, he emerges as a figure committed to **ethical renewal from within culture**.

He records receiving the VKIC Sanman Award in January 2000 for efforts to abolish pre-birth engagements and child marriages among the Galos, remove barriers to inter-community unions, and blend the folk music traditions of the Northeast into a harmonious whole. A few months later, during the Millennium Mopin Celebration in Itanagar, he was publicly felicitated for his broader vision of cultural preservation, intellectual advancement, youth empowerment, and deep knowledge of tribal religious classics. The tribute also recognized his efforts to integrate science with spirituality and to foster a society where tradition and modernity coexist in balance.

This is a pivotal interpretive point. Gara was neither a nostalgic preservationist nor a modernizer bent on rupture. He occupied a third position: continuity through selective reform. His example helps museums resist binary storytelling. Culture here is not frozen essence; nor is it obsolete material to be discarded. It is a living field in which some practices are conserved, others rethought, and all are held within a broader ethic of community responsibility.

VII. The House at Dipa: Intimacy, Absence, and the Unmonumental Archive

Suggested object lead: photograph of the house in Dipa, family portrait, domestic objects, personal letter

Near the end of the memoir, Gara turns away from public life toward intimate acknowledgment. He writes that he owns nothing materialistic except the modest home his wife, SmtiNyamo Riram Gara, built for their children in Dipa. He recalls long absences caused by official and social duties, and honours her quiet endurance.

This passage matters because it brings the scale of the essay back down from institution to home. The public man is reframed through domestic cost: distance, illness, duty, gratitude. For a museum, this is a reminder that cultural labour is often sustained by invisible emotional infrastructures—spouses, families, absences borne without spectacle. The modest house at Dipa becomes its own kind of archive: not monumental, not state-built, but intimate and sustaining.

Such material can be especially powerful in catalogue form because it resists heroic flattening. It allows the subject to remain human, contingent, and relational.

VIII. Conclusion: A Life as Framework

Suggested object lead: final portrait, memoir manuscript page, audio listening station Gara ends by calling himself “an unknown Indian, an unknown Arunachali,” one among millions, deeply rooted in tribal ways. Yet the memoir demonstrates that such humility conceals a larger historical importance. He stands as one of those under-acknowledged cultural workers who helped shape the frameworks through which communities came to see themselves in modern public life.

To place Tadak Gara in a museum catalogue is not simply to commemorate an individual. It is to recognize a form of labour central to cultural continuity: the labour of convening, transmitting, persuading, reforming, and carrying memory across thresholds. Through Mopin, broadcasting, education, and reform, he helped stabilize forms through which Galo life could remain both rooted and publicly legible.

In that sense, the most important object in this exhibition may not be a thing at all. It may be a proposition: that culture survives not only through inheritance, but through those who create the conditions for inheritance to remain possible.

MOOPIN RWGAA LOKV POOPWR MENNAM



Dr. Tejum Padu

Every festival has a ritual conclusion. *Moopin* festival or ritual worship to mother *Moopin* and her daughters (*Axi Piqku-Pintv*) has a story. A ritual sacrifice and an ending of the *Moopin* Festival is called *RIGA* (*Rwgaa*). As per the faith, *Moopin* mother during the festival arrives from Digo-Yamo (*Dwgo-Yaamo*) a heavenly external prosperous world. Attend to the call and prayer of mankind. She stays as spiritual guest in the house of *PINGI NERI* (*Piqgww Nvrww*) Give their blessings. The part of gift and blessings are *Gitum Yokpak* (*Gwwtum-Yokpak*), *Peli*, *Kimin*, *Tami*, *Giyi*, *Daji Dane*, (*Pvlii*, *Kwmin*, *Tamii*, *Gwyww*, *Daaji*, *Daanv*) etc. It is through *Riga Alo* the celebration of livelihood of life starts with. All seeds thus received from *MOOPIN ANV*, *AXI PIQKU* and *PINTV* are put on earth. On the day of *RWGAA*, symbolically, on the fertile cleaned land is used for agriculture sowing of seeds. All make merry with a good feast and also smear the last rice paste of *ITI* (*wtww*). It is actually a Day of Reconciliation and rest after getting the divine blessings.

arma ao gaddvm ne
podi ao gaddvm ne
asi yu botv yu
asi yu kaatv yu
gwwtum buumv jibbe yu
yokpak buumv jibbe yu
miima lokv karma gaddv
podi lokv karma gaddv
gwwtv asum siruk go
konv asum siruk go
korbin ru vm tvvlu go
raabin ru vm tvvlu go
tvvji bv paku la
korbin ru vm hwwjwr go
raabin ru vm hwwjwr go
jwrmuk bv paaku la
koojum gv niino go
lento gv niino go
niilwk bv paku la
korbin raabin vm kumlu go
kumpak bv paku la
nvsin ru vm nvrii go
riibin bv paku la
nvli gaddv ibbv go

daaji lvvlv kubbe yu
daanv lvvlv kubbe yu
kwmin gv yenlu
yenji bv kubbe yu
baalw gv yinlu v
qinji bv kubbe yu
kwmin dorv rvkum pala
baalw dorv rvkum pala
kwmin hwglu vm hwkji pala
baalw hwglu vm hwkji pala
kwmin yablu vm yabju pala
baalw yablu vm yabju pala
huutv alo keexu lo
bigi pala biji pala
bigi pala biji pala
dosi lwwpin ne duugv kubbe yu
dorv lwwpin ne daggv kubbe yu
botv kaatv vm kwmin be yu
dwgo pwrnv vm jamin be yu
jvvtv pomtv vm ajar be yu
odvv twwwmen kubbe yu
tanii gwwgo goorop kuba
podi swwgo go swwrvp kuba

*nvqo gaddv gamlam go
pvvlwk bv kubbe yu
pvli bv pvnam yu
kwmin ne vmbe yu
tamii gv miisv vm
gwyww gv ywsv vm
vrlwk be kubbe yu
nvsin ao vm bupak ba*

Finally, before leaving the NAAKUM, the Riga (RWGAA) place a round of MOOPIN POOPWR dance or merry go round is performed with following POOPWR chanting lead by POOPWR XIBO.

*poopwr gv jaamaa
jaamen de kaade
Piqku gv jaamaa
pintv gv jaamaa
jaamen de kaade
nvli gv jaamaa
nvqo gv jaamaa
jaamen de kaade
Piqku omv gadda
pintv omv gadda
pwrxi omv gadda
dooxi gv jwwlo
jwwlo gv taabo
gar ko hokv
gapo ko hokv
buumv ko hokv
riilum ko hokv
yaaom ko hokv
deeyw ko hokv
Piqku ao v kaju
pintv ao v kaju
riidv ao v kaju
riiqum ao v kaju
hvrsv ao v kaju
hvrpv ao v kaju
anv guumin sogo
guumin kiin sogo
ywrku lvyw sogo
ywrvtv lomen sogo
taari gv jaamaa
taaum gv jaamaa
jaamen ju laju
Piqku gv allv
lvpuu la tola
roksu gv pwken vm*

*pintv gv alak
lakpuu la tola
lvnv la doola
laqnv la doola
rvvdo la doola
Piqku gv yembv
pintv gv yembv
lvken la doola
pintv gv hoori
lvken la doola
taari gv ao vm
hebv la doola
taaum gv ao vm
gagbv la doola
Piqku jamen laju
pintv jamen laju
bvvdv rugum laju
opoo rvxak laju
bvvdv moxwr laju
opoo morba laju
axi qo Piqku
axi qo pintv
dwgo qo amv
pumbv yom kaayom
taako yom kaayom
mvsv gv mvli vm
mvte be menbe
parmo na eena
hisw gv hilw vm
hitv bv hin bv
bimmo na eena
daaji gv hooken
daanv gv hooken
hoolii bv hooyw
liiji na eena*

*rognv bv rokyw
ywrji na eena
yeksu gv dorken vm
yeknv bv yektw
pinji na eena
boi na maabv
rumyw na maabv
bolo na maabv
Piqku omv gadda
pintv omv gadda
taari omv gadda
taaum omv gadda
taari lvno laju
tarum lakno laju
Piqku lvno laju
pintv lagnv laju
poopwr v tvqnu
poopwr v tvqnu
poopwr v tvqnu*

The Diamond Jubilee Mopin 2026: A Review



Dr. Gumjum Haider
(President cum
Piqww Nvrww, 2026)

The Diamond Jubilee Mopin Celebration 2026 at Itanagar was a monumental milestone in the cultural history of the *Galo* community and a glowing testament to the spirit of Arunachal Pradesh. Celebrating sixty years since its formalization in the capital, the 2026 Diamond Jubilee transformed the Mopin-Solung Ground into a vibrant theatre of tradition, unity, and modern administrative excellence. Orchestrated by the Mopin Festival Celebration Committee (MFCC-2026), the month-long event was spearheaded by the President Shri Dr Gumjum Haider and the General Secretary Er.Pinge Doji. Under their guidance, the festival was elevated to a state-wide spectacle. Together, they ensured that the 60th anniversary was not just a celebration for the Galos, but a bridge of harmony for every tribe in the state.

The festivities ignited on March 14 with the inauguration of the sports meet, emphasising that a vibrant culture starts with a healthy youth. The opening ceremony was graced by Chief Guest Shri John Neelam, Chairman of the Sports Authority of Arunachal, alongside Guest of Honour Shri Jummar Basar, Superintendent of Police (Capital), and Special Guest Ms. Hilliang Yajik, an international bodybuilding icon. In his keynote address, Shri John Neelam praised the MFCC-2026 for integrating sports into the cultural fabric, remarking that festivals like Mopin strengthen social harmony and remind the people of the importance of their roots. After three weeks of intense competition in traditional games like archery and indigenous wrestling alongside modern football, the sports segment concluded with a vibrant closing ceremony where winners were honoured by senior sports officials, marking a seamless transition into the peak cultural days.

Central to the cultural preservation efforts of the Diamond Jubilee was the Inter-Sector/Village Cultural Popir Dance Competition, a spectacular display of rhythmic storytelling and ancestral reverence. The Popir dance is the soul of Mopin, a graceful invocation to Goddess Mopin for fertility and a bountiful harvest, and the 2026 competition elevated this art form to new heights. The event was graced by prominent cultural leaders and senior government officials who served as patrons of tribal heritage. The distinguished guests emphasised that the Popir dance is more than a performance; it is a living scripture of the Galo people. They noted that the precision of the steps and the authenticity of the “*Bari*” (traditional chants) performed by the competitors were vital in ensuring that the oral traditions of the ancestors are passed down accurately to the youth. The guests lauded the MFCC-2026 for maintaining such high standards of authenticity, remarking that the vibrant white “*Gale*” and “*Galuk*” worn by hundreds of dancers created a visual spectacle that reaffirmed the community’s cultural pride.

Beyond the stage, the celebration was defined by the sacred rituals and the spirit of collective joy that permeated the Itanagar air. The ritualistic sacrifice and the chanting of the *Nyibo* (priest) served as a solemn reminder of the community's deep connection to nature and the divine. The Mopin ground became a sanctuary of shared identity, where the scent of traditional brewed *Poka* (local rice beer) and the flavors of local Galo cuisine provided a sensory journey into the heart of the community. Every corner of the celebration echoed with the philosophy of *Mopin*—to welcome the prosperity and plentifulness. The committee ensured that these traditional nuances were preserved even amidst the large-scale festivities, allowing visitors to experience the true essence of Galo hospitality.

The spiritual pinnacle of the month-long celebration was reached on Mopin Lomen Alo, held on April 5, 2026. The atmosphere was electric as the community gathered to smear “*wtw*” (sacred rice powder) on each other's faces, a gesture symbolising peace, prosperity, and communal love. The mainday (*Yugw Alo, 5th April*) was graced by Chief Guest Shri Kiren Rijiju, Hon'ble Union Minister of Parliamentary Affairs, alongside Guest of Honour Smti. Likha Nari Tadar, Hon'ble Mayor of IMC, and Special Guest Shri Nyamar Ingo, the Founder Secretary of the first Mopin in 1966. Shri Kiren Rijiju lauded the Galo community for its sixty-year journey in the capital, noting that even with modernisation, the sanctity of the rituals remained untouched. He highly praised the committee leadership for their magnificent “*Achugam/Alo Looga*” (community feast) that fed thousands, noting that the management was a marvel of local organizational capability.

The celebration reached a different level of grandeur on the night of April 6, 2026, during the *Mopin Tamww* (Miss Mopin) Fashion Show, which saw the prestigious presence of the Hon'ble Chief Minister of Arunachal Pradesh, Shri Pema Khandu, as the Chief Guest. To bring in the idea of ‘inclusivity and Pan Arunachal Concept’ during the celebration, Chairman Gumjum Haider and General Secretary Pinge Doji opened the doors for girls from various other tribes—including the Nyishi, Apatani, Adi, Mishmi, Tagin and others—to participate. Hon'ble CM Pema Khandu, in his address to the mammoth gathering, expressed his deep appreciation for this inclusive approach, stating that seeing daughters from every tribe wearing the Galo white Gale was the truest definition of a “United Arunachal.” He congratulated the organisers, especially Chairman Gumjum Haider, for having the vision to make Mopin a festival for every citizen of the state, remarking that such integration is the key to preserving tribal identity in a modern world.

The cultural nights reached new heights of excitement with live performances headlined by Shorabhi, whose energetic mix of folk-fusion and contemporary pop had the audience on their feet. The success of Diamond Jubilee 2026 was made possible by the dedicated efforts of the MFCC-2026 team. Chairman Dr. Gumjum Haider played an important role in connecting administrative planning with cultural traditions. Working closely with General Secretary Shri Er. Pinge Doji, the team ensured smooth execution of all arrangements, including LED stage setups and security management. The Diamond Jubilee was more than a celebration—it reflected the spirit of Mopin and highlighted the community's unity and shared cultural values for future generations.

List of Mithun (Hobo) Donor

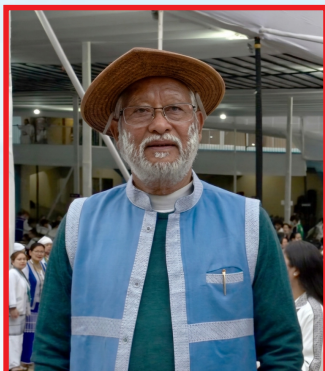
Sl. No.	Name	Quantity
1	Shri Kardo Nyigyor, Hon'ble Speaker, APLA	1
2	Mrs. & Mr. Jomnya Jini	1
3	Shri Gomar Basar	1
4	Er. Toli Basar	1
5	Minto Ete	1
6	Mojum Bam	1
7	Henka Basar	1
8	Ili Riba	1
9	Kirsan Bagra	1
10	Midd Lollen	1
11	Pebom Bagra	1
12	Gamnya Padu	1
13	Jarpum Gamlin	1
14	Er. Migo Basar	1
15	Iri Riba	1
16	Kommin Tasso	1
17	Er. Tayu Gara	1
18	Smti. Xaabw Jwnw Dwrchi	1
19	Suraj Tayam	1
20	Binju Karlo	1
21	Rido Tabyu	1
22	Jhon Pada SP	1
23	Hano Takka (Director ULB)	2
24	Karmo Riram and Yombi Kato Riram	1
25	Dr. Gumjum Haider	1
26	Mamar Ekke	1
27	Mamta Riba, IAS	1
28	Tungri Effa	1
29	Nyamar Karbak	1
30	Adv. Reken Ingo	1
31	Shri Dakter Riba and Mrs. Mitika Riba	1
32	Shri Tabe Haider Jt. Director Planning GoAP	1
33	Shri Nyali Ete, IAS	1

DIAMOND JUBILEE MOOPIN CELEBRATION COMMITTEE, ITANAGAR 2026

President-cum-Piqgw Nvrww	Dr. Gumjum Haider
General Secretary	Er. Pinge Doji
Chief Patron	Shri Nyamar Karbak
Patron	Shri Karmo Riram
Advisors	Shri Minto Ete
	Shri Iri Riba
	Er. Marki Padu
	Shri Jummin Nyorak
	Shri Kirmin Lollen
	Dr. Jummo Jini
	Dr. Bomto Riram
	Dr. Minjum Pakam
Vice President	Shri Kommin Taso
Assistant Secretary	Shri Domar Riba
Treasurer	Mrs. Liyum Loyi Ete
	Miss Geyi Padu
Secretary, Ground Management	Shri Jomo Bagra
Asst. Secretary, Ground Management	Shri Ngali Gadi
	Miss Lijum Loyi
Secretary, Cultural Affairs	Miss Liken Ete
Asst. Secretary, Cultural Affairs	Shri Mima Kamsi
	Mrs. Tejum Jini Doji
Secretary, Sports Affairs	Shri Kendu Bagra
Asst. Secretary, Sports Affairs	Shri Geli Ete
	Miss Geyir Sora
IPR Secretary-cum-Convenor	Shri Karge Riba
Co-Convenor	Mrs. Toi Koyu Nyorak

**MOPIN PRESERVATION SOCIETY, ITANAGAR (MPSI)
EXECUTIVE MEMBERS
H.Q.: Itanagar, Arunachal Pradesh
ESTD. 2003**

SL. NO	NAME	PORTFOLIO
1	SHRI DUMO LOLLEN	CHAIRMAN
2	Ar. KIJUM JINI	MEMBER SECRETARY
3	SHRI GOKEN BAGRA	VICE CHAIRMAN
4	SHRI GOI BAM	AST. MEMBER SECRETARY
5	SHRI NYUMGUM KAMGO	TREASURER
6	SHRI KARDAK RIBA	CHIEF AUDITOR
7	SHRI GOI ANGU	AUDITOR
8	SHRI TUPE DOKE	AUDITOR
9	SHRI BEKAR BAGRA	SECRETARY, CULTURAL AFFAIRS
10	MS NYAGE LOLLEN	AST. SECRETARY, CULTURAL AFFAIRS
11	SHRI MARYOM ETE	SECRETARY, MEDIA & PUBLICITY
12	SHRI MOI BAGRA	SECRETARY, LEGAL & COORDINATION
13	SMT. LONGA RONYA	PRESIDENT, WOMAN WING
14	MS NYAGAM ETE	SECRETARY, WOMAN WING
15	MS MOGAM KARGA	AST. SECRETARY, WOMAN WING
16	SHRI DOLY LOYI (Rtd. IRS)	CHIEF PATRON
17	SHRI HENKAR ETE	PATRON
18	SMT. YAMAN BAGRA	PATRON
19	Er. LIKAR ANGU	CHIEF ADVISOR
20	Er. TOMO BASAR	ADVISOR
21	SHRI GOGI SORA	ADVISOR



Shri Dumo Lollen
Chairman, MPSI



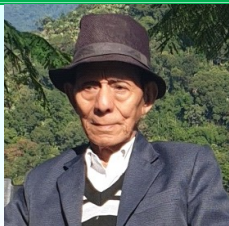
Ar. Kijum Jini
Member Secretary, MPSI

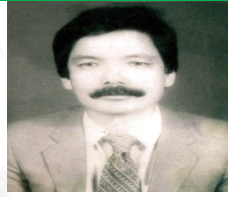
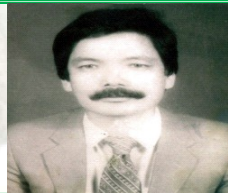
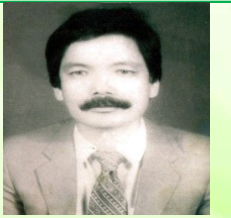


MPSI Member

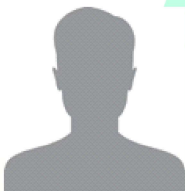
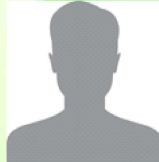
Standing L-R: Ms. Mogam Karga, Ms. Nyagam Ete, Shri Dumo Lollen, Ar. Kijum Jini, Shri Goge Sora, Shri Maryom Ete, Shri Bekar Bagra, Shri Goi Bam and Shri Kardak Riba

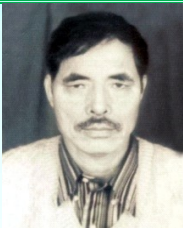
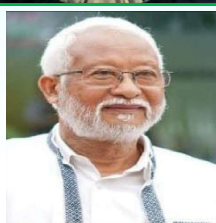
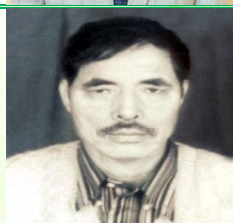
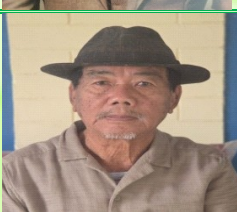
LIST OF PRESIDENT AND GENERAL SECRETARY OF THE MOPIN CELEBRATION COMMITTEE, AALO AND ITANAGAR, SINCE 1966

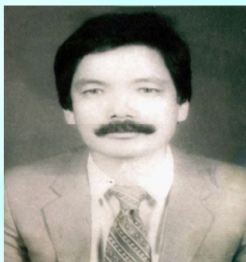
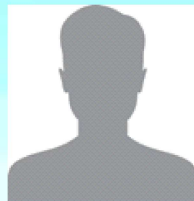
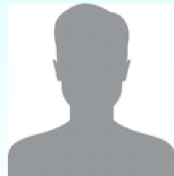
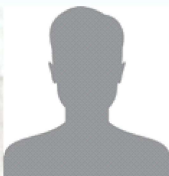
Year	Name of President	Photos	Name of General Secretary	Photos
<i>(Centralised celebration of Mopin begins at Aalo (West Siang District) in 1966)</i>				
1966	Boken Ete		Nyamar Ingo	
	Gotu Bagra (First Mopin Xibo)		Kore Bagra (First Pingw Nvrw)	
1967	Tomo Riba		Rakmik Boje	
1968	Doi Ado		Doi Taipodia	
1969	Boken Ete		Rayom Jini	
1970	Minde Ete		Jumyi Tato	
1971	Tapang Taki		Togum Lollen	

1972	Taken Riba		Raksap Yomcha, IPS (Retried)	
1974	Taken Riba		Dagi Bagra	
1975	Taken Riba		Dagi Bagra	
<i>(Celebration of Mopin begins at Naharlagun in 1976 jointly with Itanagar)</i>				
1976	Tadar Tang		Yimar Riba	
1977	Gumde Karbak		Yimar Riba	
1978	Makbul Pertin		Takar Nyokir	
1979	Yimar Riba		Makpel Pertin	
1980	Morge Ete		Gumde Karbak	

(Celebration of Mopin begins at Itanagar in 1981)

1981	Taro Kena		Er Tomi Ete	
1982	Dagmo Jini		Taro Kena	
1983	Taro Kena		Tomar Ete	
1984	Katon Borang		Tomi Ete	
1985	Jikom Riba, IAS		-	
1986	Er. Gumge Kato		Dr. Emi Rumi	
1987	Er. Tacha Gongo		-	
1988	Er. Tumke Bagra		Er. Toli Basar	

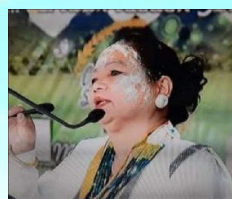
1989	Katon Borang		Jarjum Gamlin Ete	
1990	Mohen Ngomdir		Ankom Paron	
1991	Oshong Ering		Dumo Lollen	
1992	Morge Ete		Horsen Ete	
1993	Tape Bagra, IAS		Er. Jummo Geyi	
1994	Makpel Pertin		Mohen Ngomdir	
1995	Doi Dirchi		Jhumsor Rime	
1996	Er. Bharat Megu		Er. Gaken Ete	

1997	Yimar Riba		-	
1998	Pratik Potom		Er. Talem Paleng	
1999	Tadak Gara		Er. Sentum Yomcha	
2000	Tabom Bam, IAS		Er. Tarak Gongo	
2001	Er. Tumke Bagra		Er. Marki Loya	
2002	Marnya Ete, IAS		Mokar Riba	
2003	Mr. Tony Koyu		Er. Kardo Riba	
2004	Yido Boje		Er. Tumi Bagra	

2005	Er. Nyajum Padu		Ar. Mojum Bam	
2006	Er. Doli Nyodu		Atum Potom	
2007	Er. Gamnya Padu		Ar. Kijum Jini	
2008	Er. Likar Angu		Er. Gambi Karbak	
2009	Er. Toli Basar		Nyadar Loya	
2010	Pebom Bagra		Ar. Kento Ori	
2011	Dr. Tejum Padu		Mardo Ninu	
2012	Karbom Riram		Mido Lollen	
2013	No Mopin celebration due to Aalo Incident (GWS)			

2014	Gumjum Haider		Yaadam Loyi	
2015	Nyamar Karbak		Er. Kengo Bam	
2016	Tony Koyu (Kargu Gamgi Team Itanagar)		Mido Lollen (Kargu Gamgi Team Itanagar)	
2017	Er. Sentum Yomcha		Er. Nyamo Ete	
2018	Er. Tomi Ete		Adv. Toni Bam	
2019	Goken Bagra		Goken Bagra	
2020	No Mopin Celebration due to Covid-19			
2021	Marken Kadu		Er. Marbom Bam	
2022	Dumo Lollen (Organised by Mopin Preservation Society Itanagar)		Goge Sora (Organised by Mopin Preservation Society Itanagar)	

(Organising Committee – Poopwr Gurby begins in 2023)

2023	Nyadar Loya (Bis-Bitv Popir Party)		Ipu Angu (Bis-Bitv Popir Party)	
2024	Pebom Bagra (Ampwr-Nvli Popir Party)		Margam Ori (Ampwr-Nvli Popir Party)	
2025	Er. Jomnya Jini (Agam-Nvli Popir Party)		Dr. Pakngu Lombi (Agam-Nvli Popir Party)	
2026	Dr. Gumjum Haider (Hip Tagww Poopwr Gurby)		Er. Pinge Doji (Hip Tagww Poopwr Gurby)	

Source: Mopin Preservation Society, Itanagar

Photo Gallery



Gui Guuga Poopwr Gurby



Dwgo Yaamo Poopwr Gurby



Jwrdii Boodii Poopwr Gurby



Nvli Nvqoo Poopwr Gurbv



Ai Agam Poopwr Gurbv



Komjww Rwyww Poopwr Gurbv



Jw Jixum Poopwr Gurby



Pinku-Omy Poopwr Gurby



Biis Biity Poopwr Gurby



Taarii Taaqum Poopwr Gurby



Dooxi Saago Poopwr Gurby



Lwwjii Lwwpin Poopwr Gurby



Ampwr-Nvli Poopwr Gurby



Dwxxw Looma Poopwr Gurby



Agam Nvli Poopwr Gurby



Guumin Poopwr Gurby



Kargu Kardi Poopwr Gurby



Jvny Gony Poopwr Gurby



Hip Tagww



Gui-Guuga Champion Team-2026



Komjww-Rwyww Discipline Team-2026



*Dr. Gumjum Haider Piqgww Nvrww felicitating the Chief Guest of
Moopin Taamww Competition Shri Pema Khandu, HCM*



Crowd enjoying Mopin Night



Poopwr pokka hinam



Dr. S D Singh Jamwal, IPS as Chief Guest of Cultural Competition



Dr. Gumjum Haider, *Piggww Nvrww* felicitating the Special Guest
Shri Nyamar Ingo, the first General Secretary of
Mopin Festival Celebration Along (Aalo)-1966



Chief Guest, Shri Kiren Rijiju Hon'ble Minister of Parliamentary Affairs and Minority Affairs, GOI receiving memento flanked by Smti. Likha Nari Tadar, Mayor IMC, Itanagar



Mrs. Dakter Gara Haider & Miss Liken Ete, Cultural Secretary felicitating Miss Ruopfuzhano Whiso "Miss Universe India 4th Runner up 2024" (Judge for *Moopin Taamww*)



Dr. Gumjum Haider, *Piqgww Nvrww* and his wife Smti. Dakter Gara Haider with *Moopin Xibo* and *Bo*



Arrival of Chief Guest Shri Kiren Rijiju, Hon'ble Minister of Parliamentary Affairs and Minority Affairs, GOI and Guest of Honour Smti. Likha Nari Tadar, Mayor, IMC, Itanagar



Chief Guest, Guest of Honour, Special Guest and President cum *Piqgww Nvrww* on the dias



Moopin Taamww participants in traditional dress



Mopin Preservation Society Itanagar handing over the charge for conduct of Mopin Celebration 2027 to *Dwgo-Yaamo Poopwr Gurb*



Reception of *Moopin Taamww* Contestants



Moopin Taamww Contestants on the stage

Moopin Taamww Competition-2026







Standing (L to R): *Taamww Gida Yallam*, 1st Runner Up, *Taamww Goyir Ori*, Winner and *Taamww Monu Nomuk*, 2nd Runner Up



Taamww Goyir Ori Winner *Moopin Tamww* is crowned by *Ruopfuzhano Whiso*, Miss Universe India 4th Runner Up 2024



Taamww Gida Yallam
1st Runner Up,
Moopin Tamww-2026



Nvlii Dakter Gara Haider handing over Cheque to
Moopin Tamww-2026 Winner, *Taamww Goyir Ori*



Taamww Monu Nomuk
2nd Runner Up,
Moopin Tamww-2026



*Taamww Inu Ngomdir,
Project Director
Moopin Taamww-2026*



*Taamww Mayir Taipodia,
Event Director
Moopin Taamww-2026*



*Ms Ruopfuzhano Whiso, **Judge-1**,
Moopin Taamww-2026*



*Mrs. Kobbi Zirido Bagra, **Judge-2**,
Moopin Taamww-2026*



*Moi Bagra, **Judge-3**,
Moopin Taamww-2026*



*Mr. Yaadam Loyi, **Judge-4**,
Moopin Taamww-2026*

Diamond Jubilee Mopin Festival Celebration Committee, Itanagar-2026



Piqgvv Dooji
General Secretary



Dr. Gumjum Haider
President-cum-Piqgww Nvrww



Shri Nyamar Karbak
Chief Patron



Shri Karmo Riram
Patron



Shri Minto Ete
Sr. Advisor



Er. Marki Padu
Sr. Advisor



Shri Iri Riba
Sr. Advisor



Dr. Minjum Pakam
Sr. Advisor



Shri Jummin Nyorak
Advisor



Shri Kirmin Lollen
Advisor



Shri Kommin Taso
Vice President



Shri Domar Riba
Asstt. General Secretary



Taamww Lwwken Vvtv
Cultural Secretary



Shri Mima Kamsi
Asst. Secy. Cultural Affairs



Mrs. Tejum Jini Doji
Asst. Secy. Cultural Affairs



Kargvv Rwbaa
IPR Secy.-cum-Convenor



Mrs. Toi Koyu Nyorak
Co-Convenor



Shri Kendu Bagra
Secretary, Sports Affairs



Ms Geyir Sora
Asst. Secy. Sports Affairs



Shri Geli Ete
Asst. Secy. Sports Affairs



Shri Tomo Doji
Asst. Secy. Sports Affairs



Shri Jomo Bagra
Secretary, Ground Management



Ms Lijum Loyi
Asst. Secretary
Ground Management



Shri Ngali Gadi
Asst. Secretary
Ground Management



*Mrs. Liyum Loyi Ete
Treasurer*



*Ms Geyi Padu
Asst. Treasurer*



Hip Tagw Women Group



Hip Tagw Dining party



Kaben Kabnam - Winner
(Gui Guuga Poopwr Gurbv)



Daksap Vvtv - Anchor



Winner - Poopwr Pokka Hinam - Agam Nvli Poopwr Gurbv



Chief Guest, Guest of Honour &
Special Invitee with President and
General Secretary, inauguration
of Sports Competition



Ms Hillang Yajik (Physique Model)
Special Invitee, inauguration of Sports
Competition



Shri Jummar Basar (SP, ICR) Guest of Honour, inauguration of Sports Competition



Shri John Neelam (Chairman, SAA), Chief Guest, inauguration of Sports Competition



Go as you like - (Winner) *Komjww Rwyww Poopwr Gurbv*



Balloon Stomping competition



Balloon Stomping



Karmo Riram, Vice President felicitating Tasar Sarbang, Referee



Komin Taso AGS felicitating David Kena, Referee



Dooxi Saago - Volleyball Finalist (Men)



Gui Guugaa vrs Dooxi Saago



*Dwxxw Loomaa - Volleyball Finalist
(Women)*



*Gumjum Haider, Hano Takka,
Suraj Tayam & Pinge Doji*



Gui Guugaa - Volleyball Finalist (Men)



Lwwji Lwwpin vrs Dwxxw Loomaa



*Lwwji Lwwpin - Volleyball Finalist
(Women)*



Tadok Riinam - Winner, Mrs. Yumter Zirdo



Shri Suraj Tayam, Guest Of Honour



Tadar Minju, Referee



Tadok Riika Hinam competition



Shri Dumo Lollen, Chairman, MPSI,
felicitating Miss Token Kena Best
Player Volleyball (Women)



Shri Dumo Lollen, Chairman, MPSI,
felicitating Tabom Saroh, Referee



Smti. Likha Nari Tadar, Mayor IMC



Mr Nyai Angu
Best Player Volleyball (Men)



Shri Hano Takka, Chief Guest



Mr. Gamli Basar (winner archery)
& Mr. Ijum Basar (2nd runner up)
both from Jwrdii Boodi Poopwr Gurby



Dr. Gumjum Haider,
President cum *Piqgww Nvrww-2026*



Shri Kiren Rijiju, Hon'ble Union Minister,
Chief Guest (*Xibo-Boogww*)



Shri Kiren Rijiju, Hon'ble Union Minister



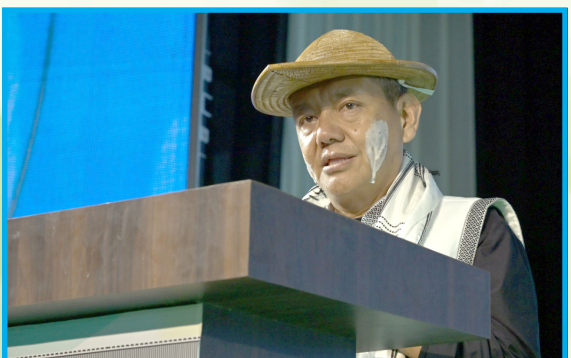
Smti. Likha Nari Tadar, Mayor IMC,
Guest of Honour (*Xibo-Botvm*)



Shri Kiren Rijiju, Hon'ble Union Minister,
Chief Guest



Moopin Anthem sung by
Dwgo-Yaamoo Poopwr Gurbv



Address by - Chief Guest - Shri PD Sona,
Hon'ble Minister



Address By - Special Guest - Smti. Mamta
Riba, IAS (Secretary GoAP)



Shri Pani Taram, HMLA 21 Koloriang,
Guest of Honour



Shri PD Sona, Hon'ble Minister for
Education, RWD etc. Chief Guest



Shri Pani Taram, HMLA 21 Koloriang,
Guest of Honour



Ms Kompi Taso, Judge



Dr. Gumjum Haider *Piqgww Nvrww*
felicitating the PD Sona, HM Education



PD Sona, Hon'ble Minister Education



Dr. Jero Ori, Judge



Mrs. Kijum Sora Karga, Judge



Shri Geto Ori, Judge



Dr. Emi Rumi, Judge



Champion Team
Gui Guugaa Poopwr Gurbv



Karguu Kardii - Winner Group Dance
(Men & Women)



Felicitating *Moopin Xibo*



Ms Rode Karcho, Judge



Smti. Mamta Riba, IAS, Special Guest



Sourabhee Debbarma
performing in the Mopin Nite



Shri Taso Hinda, Special Invitee



Felicitating Poopwr Xibo



Women Group Dance Winner
Dwaxww Loomaa Poopwr Gurby



Yaan Winner - *Jwrdii Boodii Poopwr Gurby*



Felicitating Moopin Bo



Shri Ojing Tasing, Hon'ble Minister
Panchayati Raj, Guest Of Honour



Most Discipline Team
Komji Rwyi Poopwr Gurby

Organising Committee (Hip Tagw Popir Party)



In Hip Tagw Popir Party Dress



In Moopin Dress



In Committee Dress



Published by
Mopin Festival Celebration Committee Itanagar-2026
(Hip Tagw Poopwr Gurbv)