



Traditional Industries: It's Impact in Socio-Economic Development of Monpa in Arunachal Pradesh

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Introduction: Arunachal Pradesh, the 13th geographically largest frontier State of India covering an area of 83,743 sq km in hilly terrain of Eastern Himalayas having population of 13,82,611 persons has 3,863 villages, having 77.33% of its people living in rural areas and 43% BPL (2011 Census). The territory was called “*Terra Incognita*” or No Man’s Land till the beginning of the 20th century. The process of development initiated around thirty years back.

Monpa is one of the 25 major tribes. They are Buddhists by religion inhabitant of West Kameng and Tawang districts. Traditional industries occupy a place of fundamental importance in the lives of this tribe although this feature stands equally true for the other tribes of the State too.

The study finds its relevance as these social groups have a rich tradition of craftsmanship and are very adept at crafts. These tribal communities were extremely self reliant; they constructed their own inter village paths, build their own cane bridges, devised indigenous equipments to husk or grind rice and millets, weaving their own cloths, ornaments & jewels, hats, cooking vessels, weapons. This shows a close similarity of Gandhian concept of self-reliance in these tribal communities. The economy and the society at the dawn of dependence were primitive, as there was hardly any developmental process. But contemporary period witnesses an onslaught of this venerable tradition and this perhaps a concern for the society in its boarder percept.

The wonderful carpets, wood carving, mask making, bamboo baskets slung over the forehead of Monpa women, their stone built houses, the unique *atta chakkis* (flour mills) operated by water power for grinding wheat, barley and millet into fine flour, *bokpoi* (millet halwa) made out of it, the hand-made paper manufactured from the bark of *sugu* tree (*dapne botanica*), the compost made out of leaves of oak forests

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(*parmong*) used as fertilizer makes their agro-produce organic, the medicinal herbs, *thankhas* (holy scroll painting), red coat made out of best wool, the traditional headgear (a cap made of black yak's hair with five long fingers protruding all around), traditional Monpa shoes, intricately carved and beautifully painted vessels are all best testimonies witnessing the relevance of traditional industries in their deeper socio-economic ethos. In wider sense of the term, 'development' itself refers to human well-being or quality of life enlarging available opportunities and choices for people. Briefly it can be said that, under a given condition, if the population or individuals have sufficient income and social inputs to satisfy the basic needs, they are termed as having a better quality of life. It is in this context that these social groups are distinct in many aspects.

Objectives: The objective of the study is to explore the present scenario and the relevance of these traditional industries in the socio-economic development of the people of these two districts.

Research Methodology

Area under Study: We have considered two districts: West Kameng and Tawang. The overviews of West Kameng and Tawang are discussed below.

West Kameng District: The district with an approximate area of 7,422 Sq Km is lying between 91° 30' to 92°40' East longitudes and 26° 54' to 28° 01' North latitudes. It is surrounded by Tibet region of China in the North, Bhutan in the West, Tawang and East Kameng districts of the state are in the Northwest and East respectively and the Southern boundary adjoins Sonitpur district of Assam. It has vast tourism potential and the altitude varies from 650 to 13,714 ft. The district was declared on 01.6.1980 with its district head quarter at Bomdila. Monpa, Sherdukpen, Lishpa, Chugpa, Aka (Hurso), Miji and Bugun (Khawa) are the major tribes. It has 212 villages inhabited by 87,013 persons of whom 49,568 males and 37,445 females as per 2011 census. This shows a percentage decadal growth rate of 16.64. The density of population is around 12 per sq.km. The district has 3 sub-divisions, namely Bomdila, Thrizino and Rupa with 4 blocks as Dirang, Thrizino, Kalaktang, Nafra.

Bomdila is 395 km far from Itanagar (State capital). The total road lengths are 467 km under PWD, 268 km under Forest and 158 km under Rural Works Department. There is one hydel project with the capacity of 5 KW. There are 9 banks branches. The literacy rate in is 69.40 % (2011 Census) and was 60.8% (2001 Census). There are 5 Government Higher Secondary, 6 Secondary, 33 Middle, 87 Primary schools and 1 college. There are also 1 higher secondary, 2 secondary, 6 middle and 17 primary schools under private sector. The district covers 708.35 sq.km of reserved forest and 4.57 sq. km of Anchal reserved forests. There is Eagle nest wild life sanctuary covered 217 sq km where elephant, tiger, red panda etc. are found. The major forest products in this are timber, fire wood, cane and bamboo. There are 55 SSI units with the investment of ₹105 lakhs providing employment to 70 persons. There are 2 industrial

estates with an area of 22 acres. Under the department of Textiles and handicrafts there are 3 Crafts centers with intake capacity of 58 trainees p.a. The District Industries Centre (DIC) was opened in the year 1978. The Arunachal Pradesh Khadi & Village Industries Board (APKVIB) and DIC play important role in promoting MSE. Prime Minister's Employment Generation Programme (PMEGP) of KVIC is a major ongoing scheme introduced 2008-09.

Tawang District: The district which was created on 1.10.1984 by bifurcating from the West Kameng district is situated at the extreme western most corner of A. P. The district is situated in the south-west corner of the State in mountain ranges of Eastern Himalayas, at the height of 3,500 metre looks like a beak of a bird. Majestic lofty mountains clear sparkling lakes; exquisite *Gompas* and quaint little villages give an apt description of this district. It is popularly known as The Hidden Paradise or the Land of Dawn-Lit Mountains. Tawang (meaning The Land of the Blessed Horses) occupies an area of 2,085 sq km. It is bounded by Tibet in the North East, Bhutan in the South West and West Kameng in the South West. Christened by Merek Lama in the 17th century this district is enclosed between the latitude 27 ° 45' N and the longitude 90° 15' E. Tawang is a strategically important where 350 years old Tawang Monastery of Gelugpa Buddhism is situated. It has a rich tradition of handicrafts.

Data Source: The researcher has intimately lived with them for couple of years in fulfilling the mandate of an Industrial Extension Officer. With this attachment in the core-self and also working in the village industries sector for more than two decades, an attempt is made here, based on the primary data, to prepare this article.

The primary data were collected with the help of pre-tested and pre-structured questionnaires from 8.8.13 to 12.8.13 to gather up-to-date knowledge relating to the subject under study from the field through direct interviews. Again the primary data was incorporated with the secondary data obtained from DIC, APKVIB, local office of KVIC, Banks, Block Development Offices, district and sub-divisional level Administrative Offices, Directorate of Economics and Statistics.

Present Scenario of Traditional Industries in the Study area: The industrial development in the State in general and in the study area in particular are yet to take off but it is unanimously accepted as a matter of fact that the State has enormous potential for promotion of SSI and the Traditional Industries. It is also very pertinent that the age-old traditional industries are preserved with appropriate amount of importance. The State bestowed with its huge hydropower potential of over 57,000 MW, but this has been waiting to get explored yet. The present study area covering two districts have a rich tradition of traditional industries. A vivid description was made by Neeru Nanda on the subject in her book "Tawang - The Land of Mon" (p26) she narrated the cultivation time of Monpa community saying "Monpa villages always wear a deserted look during the *kheti* (cultivation) time". In describing this deserted look further she adds, "..... and the toothless babbling of old women sitting on their balconies, carding raw wool with slow, quivering hands". The writer implicitly made a

mention here on the significant role of weaving related activities encompassing their socio-economic ethos who termed Monpa economy self-sufficient. The book vividly describes how the local industries occupy a place of fundamental importance in the lives of the Monpa tribe although this feature stands equally true for the other tribes. The present researcher also had witnessed this truth during the year 1987 to 1990 when he worked among the Monpa tribes of Tawang as Industrial Extension Officer there. The bamboo baskets slung over the forehead of Monpa Women, their stone built houses, the equipments used for cultivation, for pounding, cleaning and threshing of grains, the unique *atta chakkis* (flour mills) operated by water power for grinding wheat, barley and millet into fine flour, *bokpoi* (millet halwa) made out of it, mar (Monpa Ghee), the hand-made paper, the compost made out of leaves of oak forests (*parmong*) used as fertilizer makes their agro-produce organic, the medicinal herbs, the carpets, decoration pieces, *thankhas* (holy scroll painting), red coat made out of best wool, the traditional headgear (a cap made of black yak's hair with five long fingers protruding all around), traditional Monpa shoes, intricately carved and beautifully painted vessels are all best testimonies witnessing the relevance of traditional village industries in their deeper socio-economic psyche. Anindo Majumdar (2000) in his KVIC sponsored Study on the subject "The Khadi & Village Industries Sector in Arunachal Pradesh" said "There is a rich tradition of making Handmade Paper in the West Kameng and the Tawang districts. There is an abundance of raw material, availability of skill and expertise and good demand for the product. A cluster of Handmade Paper making units already exists in Mukto circle of Tawang district". In regard of Carpet Weaving Industry he said "This industry has a fairly strong presence in Tawang and West Kameng districts". He also referred the success story in Carpet Industry of Cheoppelling Tibetan Service Cooperative Ltd at Miao in Changlang district of the State in this regard (p 9). In their research article Ram Krishna Mandal and Sange Tsumo has furnished a vivid description of this industry and its enormous economic role. (Arunachal Review, February, 2011, a monthly English journal of the Government of A.P., Cottage Industry of Monpa Tribe in Tawang District of Arunachal Pradesh with special reference to Carpet Industry). They said, the Monpas are industrious and famous for their arts and crafts which are unique in nature. The man-folk are expert craftsman in painting, wood carving and mask making; while the women are good in their loom and produce wide range of carpets besides their traditional dresses. A substantial amount of cash has been earned by the commercial production of these items and thereby enable to them to strengthen their traditional economy. The carpet making is one of the economically viable crafts of the Monpas. Each and every family usually possess at least one carpet in their house. The women in particular are proud of the carpets they weave. The carpets made by the Monpas are of three categories, classified on the basis of use. These are (1) Khatan, (2) Thrisu-tan, (3) Maksu-maktan. **Khatan** variety of carpet is used as seat. These are designed and named according to the status of the person who is to use, such as Singy-norbu, Khangoon-ma and Meesering etc. **Singy-Norbu type** Carpet comes with combination of different colours and designed with animal figure of an

imaginary snow lion with pearl is usually used by the rich well to do people. **Khangoon-ma** type appears in a flower like design called Kholo weave on yellow background of a carpet is meant for Lama, who never seats on a carpet having motifs of any animals, birds etc. Again the **Meesering** variety comes with a panoramic view of Lama, tree, deer, Bird, Mountain and spring portrayed with different colours on maroon or yellow background. **Thrisu-tan** variety is named after motif such as Chasung, Mupcha-khaptaktan, Druk-khap-tan and so on. **Cha-sung** contains a figure of an imaginary bird in flying pose with the border of koikhuti, zigzag design. **Mupcha** variety portraits pair of peacocks. **Khaptak-tan** carpet comes with border of either cross design (Indulucky) or zigzag design (Koikhuti). The **Druk-Khaptak** consists of a picture of four dragons facing each others at the middle with Khochuri design on the border. The **Maksu-maktan** carpet is specially designed to use on horseback. The carpet has two wings and looks like a butterfly. It is called Gyagamaktan, when wings are of irregular and Wapi-maktan, when wings are of rectangular in shape. A rectangular separate piece of carpet having floral design called Khasu is a part of Maksu-maktan, placed at the middle of the wings. The carpet is fastened on a horseback in the honour of Lamas and Gaon buras (Village Heads).

The process involved in carpet making is laborious and time taking. Designs on carpets depicts rich heritage of material culture of the people and skill of the weaver. The materials require in carpet making are coloured woollen yarn, woof, cotton twisted yarn, cotton thread. It is weaved on a wooden loom with the help of a few hand tools. Sometimes, wool is prepared from the hairs of sheep. Indigenous or synthetic dyes are applied on these hairs. The indigenous dyes are extracted from creepers, herbs and shrubs etc. For **Yellowish** colour is yielded from dried bark of Tagapapa, a plant. The small pieces of bark are boiled in a pan and the wool is immersed in the boiling mixture and shaken out from time till the yellowish colour appears in it. **Dark red** colour is extracted from Marchu plant. The dried small pieces of plant along with little quantity of Surka, a yellowish soil are boiled and wool is immersed in the mixture to get the distinct colour. **Reddish colour** is extracted from the powder of the seeds of Gyachu / Sungkan plant. The powder is boiled with the wool to get the reddish coloured wool. **Red colour** is obtained from Lani, a creeper. Small pieces of dried creeper mixed with Surka are boiled to yield red colour. **Black colour** is extracted by boiling **Pachang**, an herb mixed with little quantity of Surka. The hand tools that are commonly applied in carpet making are iron hammer, wooden hammer, scissor, iron roads, chisel, needle, knife, coir brush, jack, etc. Carpet weaving, a traditional craft of the Monpa women is normally mastered by associating oneself with an expert. However, trainings are also imparted in Government Crafts Centres. There is a good demand for these carpets. Mandal and Sange evaluated that one can earn at least ₹5,000 a month through this vocation. In fact a good number of private units have been functioning already. Their study reveals that possibility of developing carpet industry is bright with the expansion of tourism industry. However, there are reasons which fetter the fuller release of potentiality. The authors reported

that the vocation has helped augmenting their family income which inter alia, afforded them to give better education to their children. However, most of the artisans' doubt that the craft may not pass on to the next generation as the educated youths are not attracted towards such activities. The reasons may be more than one. It needs a specific research.

In the private sector Monyul Crafts Centre, Tawang has been engaged in promotion and preservation of their age-old traditional crafts. The Monyul Crafts Centre was founded a decade back under the initiative of T. G. Rimpoche an Ex-minister and a prominent personality of Buddhists religion. This institution has been running Carpet making training cum production centre. The centre is financially supported by various government agencies including the APKVIB.

The weaving has legendary believes. Verrier Elwin in his book "A Philosophy for NEFA" (1959) said that in a *Sherdukpen*, a tribe in West Kameng, story that a girl falls in love with a snake, who is a handsome youth in disguise. In his snake-form he coils himself in her lap as she weaves; she copies the markings on her lover's body and soon made the most beautiful cloth that was ever seen.

The Handmade Paper industry is another eco-friendly supreme handicraft which the peoples of these areas have been practicing for long. Mukto is a village in Tawang where a few traditional artisans family are practicing this craft but it has been languishing day by day. Mukto is a village at an altitude of 10,800 feet (MSL) in sensitive international border situated at a tri-junction of three countries India, Tibet and China. To revive this craft in 1996, experts from Sanganer, Rajasthan based Kumarappa National Handmade Paper Institute (KNHPI) of KVIC visited the village. After field investigation, a report was prepared where it was said that the thousand year old craft languishing for support and a revival plan were put in place under the UNDP-KVIC project. The Indian Institute of Entrepreneurship, Guwahati prepared a techno-economic feasibility report for so with a plan to invest ₹39.20lakhs. The plan aimed at reviving the heritage industry in a modern and traditional mix. The District Rural Development Agency (DRDA), Tawang provided ₹30.00 Lac for construction of work-sheds, UNDP provided ₹6.50 Lac for purchase of machinery, ₹1.20 Lac for initial management and maintenance expenses and ₹1.00 Lac for imparting training to the traditional artisans in the modern line, aiming to reduce the drudgery involved in the manufacturing process. In March, 1998 a group of 10 artisans including women of age group of 45 to 50 years, mostly illiterate, were sent to KNHPI for training. To run the unit effectively and to empower the artisans, a NGO was formed. One Tashi Norbu, an educated unemployed (BA pass) was made the Chief Executive of the NGO, the local MLA and the Deputy Commissioner were the patrons. Accordingly, Monpa Handmade Paper Development Society was formed and got registered under the Societies Registration Act, 1860. Handmade paper making is an ancient craft developed in response to the need of documentations and preservation of religious manuscripts of the Buddhists community. This paper is manufactured from the bark of

a locally available shrub called *Sugu* tree, botanical name *Dapne Botanica*. The bark is boiled, beaten into a paste and converted to pulp manually using customary equipments, the process involved drudgery as no chemical additives are used in the process. A sample of this bark was taken to KNHPI, to test the paper quality made out of it, the result was reported as excellent. A sample of the paper was sent to Germany for market study and the response was enthusiastic reported from the KNHPI source.

However, this project failed to succeed and became sick in no time. As gathered through interviews, the failure attributed to the factors like delay in commissioning of the machineries purchased, the artisans who were sent to KNHPI were not adequately trained, location of unit was inaccessible, labour involved in collection of *suga-sang* is cumbersome, less-remunerative, Power supply was pathetic and getting fuel (diesel) for D.G. set was very difficult, Non placement of competent technical expert for an initial period, although there was involvement of multiple supporting and technical agencies, the responsibilities were not worked out rationally and the DRDA distanced them after providing fund and KVIC could not monitor the project. A brief present scenario of Village or Traditional Industries, SSI and activities of Textiles & Handicrafts are shown in the Table- 2 and 3.

Table-2: Position of Employment and Investment in VI and SSI in the study Area

District	No. of VI and SSI units functioning as on 31-03-2006	Total employment as on 31-03-2006	Total investment during 2005-06 (₹ in Lakhs)
Tawang	23	110	25.20
West Kameng	55	70	105.00

Source: Statistical Abstract of Arunachal Pradesh, 2006

The data presented above shows an insignificant investment made to this important sector. In case of Tawang district to create employment for 110 persons investment made is ₹25.20 in Lakhs whereas in East Kameng ₹105 Lakhs were invested in creating employment of 70 persons, which appears to be not in proportion. Employment per unit in average is less than two for West Kameng district which indicates that the units would be home based.

Table-3: Crafts Centers and other Activities in the Study Area as on 31.03.2008

District	No. of Craft Centres	No. of Trainees in Craft Centres	No. of Weaving centre & quality dyeing unit	Production of cloth/ crafts during the year (₹ in Lakh)	No. of Emporia	Yearly Sales proceed (credit & cash during the Year 2007-08) (₹ in Lakhs)
Tawang	2	16	1	0.67	1	1.01
West Kamen g	3	9	-	1.49	1	1.50

Source: Department of Textiles and Handicrafts, Government of Arunachal Pradesh

The table shows an insignificant level of activities. The Crafts centers are very old and reported that there is plan for opening of new Crafts Centres.

Some of the relevant issues and interviews

Interviews with practising artisans: Smti Tsering Chorey Saidu is a third generation traditional weavers producing dresses of various tribes. Born on 3.4.1987, mother of 2 children and wife of a villager without any specific employment, learnt the art of weaving from her grandmother. She passed her class X and lives at Saddle, around 30 km from Bomdila. Saddle is an interior village under Nafra Developmental Block. She started her small income from weaving of *Shrinka*, the common traditional dress of women of two adjoining districts. Shrinka are also sold by traders Bhutan who visits these places with Shrinka made in Bhutan as it has high demand owing to inadequate local production. Smti Saidu is one of the few artisans who started making Shrinka for commercial gain. Slowly and slowly her activity picked up and presently she has employed 10 women of the locality in her unit who has been earning ₹5,000 to 6,000 a month. She said in her unit Adi Gale is also weaved as this dress item of the Adi community has become popular among the present generation urban women. Although she has started producing Gale of other tribes her unhappiness is that the rich tradition of weaving Shrinka has been becoming less popular day by day. Her concern is whether they will be able to preserve this supreme dress item.

The author also interviewed Smti Tsering Droima of Jerigoan village around 25 km Bomdila located in the same Development Block and Smti Samijan Khiliju of Tippi in West Kameng district, both traditional weavers. While the former has read up to class XII, belonging to Shertang tribe the later one is a graduate and belongs to Miji tribe. Both of them have imbibed the art of weaving from their mothers and grandmothers. Droima weaves various traditional dresses of her tribe and Khiliju is expert in making Miji coats. Khiliju said since women of her community are not very keen to this vocation she had to hire Kochari girls from nearby places of Assam to carry on her productions. All the three women said in common that there is no dearth of market for the items they produce.

The author had an opportunity to have dialogue with Ms Kiran Desisow of Saddle. Kiran is a modern girl who did her BA and now pursuing MA in Travel Tourism. Besides, she is a Designer, a Fashion Model. For her studies and the profession she bases at Guwahati but occasionally comes to her native place to keep her rooted to the origin. Her dream is to work on various designs and motifs of the local traditional dresses, to innovate fusion of the modern and tradition in its wider sense, to popularize and bring recognition to these amazing tribal crafts.

An interaction with Mrs. Pandan Chiojom, a traditional carpet weaver, age 32 years, originally of Khalaktang, West Kameng district on 11.8.13, who stays with her husband Chiten Tenzing, a Master Wood Turning craft serving in the Government Crafts Centre, Bomdila helped in sharpening the knowledge. Chiojom, mother of a

son of age 11 years reading in class VI in a local private school, devotes her time mainly in household chores. But, she spares in average 4 to 5 hours a day in carpet making in the production centre of the Government as a contract worker. She acquired her skill traditionally from her ancestors. She mainly makes carpets of size 3ftx6ft. The present market price is above ₹5,000 and has high demand. She said the raw materials, wool and yarn, are brought from outside. She makes 4 to 5 carpets a month by which earns around ₹6,000 pm and said the earning would have been more if she works fulltime. She adds weaving carpet is monotonous, sometimes suffers her from back pain. She finds difficulty in adjusting the jack of the carpet loom from time to time while weaving large size carpets. She feels the carpets looms are heavy and adjusting them from time to time is difficult task for a single lady. Mrs. Kali Tamang, fellow weaver, of age 34 years, originally of Nepal but settled at Bomdila with her husband, a petty contractor, who was weaving on the next loom seconded what Chiojom said. Kali spends 6 to 7 hours a day in making carpet which fetches her earnings of ₹4,000. She earns less for she is less expert confesses innocently.

Birpur (18 km from Bomdila towards Bhalukpong) based Dorjee Khandu, traditional Blacksmith (also makes aluminium utensils) of age 35years, illiterate, runs his family of total 4 persons (wife and 2 sons) by making agricultural hand tools and traditional aluminium utensils. But sometimes he and his wife also works in the Army base at Birpur as a wage earner. He sends both her sons, elder one of age 10 reads in class V and the younger of age 6 reads in class II in nearby Government school. He says his products have good demand among the villagers and the armies (for Dao) but getting raw-materials specially aluminium is difficult. Dorjee says they are Tibetan and his father came and settled at Birpur around 60 years back. He laments for he could not establish his workshop but works in an extension of his poor dwelling house with only few hand tools. Showing a heap of barks of Chir (Hindi) wood (Lanchung-ching in local dialogue) his wife said there is no dearth of fuel as this bark is very efficient fuel for the smith's oven. They inform presently this is their secondary vocation giving an earning roughly ₹2,000 a month. But now there is available day labourer's job in the Army camp and in the GREF's road constructions and we go to that they say. Dorjee gleams I have a sense of attachment to this smithy job as I learnt this from my father with all his care and affections. It is disheartening to see how lack of supports may discourage a wonderful traditional artisan. Clearly the role of Government has been imperceptible.

To understand the marketability of these traditional products, the author interacted with Mrs. Sonam Pema, a Tibetan Trader settled at Bomdila having her shop at Sanji Mandi, Bazaar Line Bomdila, selling traditional handicrafts and local farm produces. Aluminium utensils like Chock (mug), Tolem (spoon), Sarpa (big spoon), and traditional textile items like Bangma (a piece of thick cloth for tied on back to carry the babies), Chutan (a piece of thick cloth used by Monpa women as belt while wearing traditional dress) are seen displayed heavily in her shop. Showing them

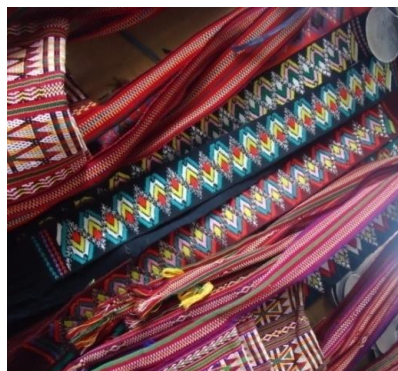
she remarks, these items have good demand but in absence of local productions Bhutanese are supplying them.

The author interacted with the Deputy Commissioner, West Kameng district, A. K. Singh, it gave a good insight. It is heartening to gather that he is equally concerned for preserving and promoting traditional industries. He said the Government is opening outlet to showcase and market the traditional products.

Some photographs from field collected from field by the author on 10.8.2013 and 11.8.2013 are now pasted below.



Smti Tsering Chorey, Traditional Weaver of Saddle
dated 10.8.13



Products that Smti T. Chorey makes,
picture taken at Bomdila dated
11.8.13



Interview with Mrs. Sonam Pema, Trader at Bomdila
dated 11.8.13



Smti Pandan Chiojom, Traditional
Artisan at Bomdila dated 11.8.13



Carpet made by Smti Pandan Chiojom at Bomdila dated 11.8.13



Government Crafts Centre at Bomdila dated 11.8.2013



Products the artisan at right can make, picture at Bomdila dated 11.8.13



Dorjee Khandu, Blacksmith & Aluminium-smith at Birpur dated 11.8.13



Artistic Wood Works of Monpa at Thupchuk Gyatseling Monastery (Lower Gompa) at Bomdila dated 11.8.13



Author with a young Lama in Lower Gompa at Bomdila dated 11.8.13

Conclusion: Tawang and West Kameng districts are located at sensitive frontier of our country, strategically. One of the most fascinating facts about the tribes inhabiting here is that they persist a legacy of many wonderful crafts which are a treasure trove for any human being to feel proud of. But in absence of adequate and appropriate interventions these traditional village industries may witness a silent death creating an un-recoupable vacuum in the human civilization. The civilization or the society may continue to live even without that but it would be a living in a regretful vacuum. But rescuing and promoting these handicrafts from near a phase of extinction is not impossible. The society as a whole coupled with true facilitator's role of the Government need to work in unison for this noble task. There will be more youths like Miss Kiran Desisow to take the lead if we extend a guided motivation to the contemporary generation. They will no more feel less attracted to these amazing crafts and will unite to the mission. They need to appreciate their deep connectivity to these wonderful crafts and traditions. Commercial gains and recognition of respectful status to the profession are two key factors in the matter.

Monpa and other tribes are mostly shrewd, cultured and thrifty by nature. These are desired traits of entrepreneurs. The society cannot deny the economic power of entrepreneurs and its way of inspiring creative individuals to pursue opportunities and take risks. Our society should not lag in celebrating the Entrepreneurships! We need to usher an ambiance where developmental initiatives are the ways of life. We need to channelize all positive energies to preserve and promote these superb handicrafts, one of the best possessions of humanity.

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