CHAPTER V

DONYI POLO IN THE FOLKLORE OF THE MINYONG

The Minyongs have a rich folklore integral to different aspects of their life. In the treasure of their folklore the religious life of this population is also preserved in a praiseworthy manner. In the folk narratives of the Minyongs there are numerous songs and prayers for the appeasement of the gods, goddesses and the spirits.

5.1 The Abang

The religious folk literature of the Minyongs is represented mainly by the rhapsodies (abang) relating the history of the people, origins of social institutions, myths of creations of the universe and man, etc. Abang consists of a series of myths, legends and traditional ballads composed by the Adis in their curiosity to know about the creator and the protector god. The literal meaning of abang is the way of coming or clue of origin of everything in this world before and after existing. The Adis in their seasonal festivals sing and dance lean on abang. The abang is sung by the male leader singer called miri abu and if the main singer is a female then she is known as miri ane. The singers through singing narrate about the origin of the universe, creation of the earth, origin of gods and goddesses, social institutions, etc. The narrations of all these concepts of traditional songs itself carries the meaning of abang (Ering, 1976). So the
presentation of traditional songs by the *miri abu* or *miri ane*, the leader of the group song, itself carries the meaning of *abang*.

Roy (1960:46) opines, ‘The *abang* may be compared with the *Puranas* of the Sanskrit literatures and the sagas of the teutons. They are written in an archaic esoteric language which is unintelligible to the ultimate layman. They exist in the memory of the experienced and learned remembered them correctly, and understand and can explain their exact significance’. *Abang* is a sacred oral text which is an intricately interwoven constellation of magnificent mythological stories and fables. Those who know about the verses of the mythical song *abang*, they also know about the origin of mithun, paddy, fowl, etc. through these traditional verses. *Abang* is recited by the priest in various rituals and festivals in different periods throughout the year. There are different types of *abang* like Ponung *abang*, Etor *abang*, Aran *abang*, *barnu* *abang* and so on. *Abang* describes about the origin of the Minyong and their migrations, power of Donyipolo, why Donyipolo is born, how to worship Donyipolo, why prayers and offerings are given to gods and goddesses and how human beings come to exist, etc. In *abang* it is clearly said that Donyipolo is self existing and the creator, the sustainer and the protector of the world and all living beings are part and parcel of Donyipolo. Donyipolo is ever proving and ever witnessing. It has also depict Donyipolo as ever witnessing entity with his eyes and nothing remained unnoticed from Him.

Till recently the Adi language was without any script. In oral literatures, it is very rich, both in religious and secular. The rhapsodies known as *abang*
represents mainly religious literature, relating to the myths of creation, origins of social institutions and the original history of the people (Roy, 1960). Till date the exact number of abang is not known. The collection may be said to have merely started in 90th. Abang also describes the origin of mithun which is sacrificed in the names of gods and goddesses in different rituals and festivals. Abang gives awareness to the society. According to Dundes, ‘The author of this abang or nyibo agoms and the date of their composition are most obscure’ (cited in Nyori, 1993:250). Abang is orally transmitted from generation to generation but with the emergence to indigenous faith forum and Donyi Polo Yelam Kebang. Many of the abangs are written down and published in a book form called Anung Badang. The Anung Badang is first published in the year 1991. As the Adi have no script, the book is published in roman script.

The social practices of the Adis are governed by those verses narrated in the abang. The customs that they inherited till today are believed to have been practices from the time of Abutani the mythological character, and the Adis believe that they have originated from him. The bari is a kind of rhapsodies. The bari is a special kind of abang which is sung by men only. According to Rukbo, (1991:1), ‘Tasi bari is said to be the originator and the first singer of Bari and then it rolled down to Adi society since the time immemorial’. The bari singer lead the song in solo while other follow in chorus after each stanza. Bari is a masculine song performed on various occasions. It is a popular song which is performed during Pime, Unying/Aran (New Year festival) and house warming
ceremonies sitting around the fire. In *bari* the singers narrate in house warming ceremony how the old house is addressed as an old soul wearing old garment and the new house is addressed as a well dressed newly born baby. According to Rukbo (ibid), ‘The ceremonial feast is regarded as the birth day feast of the house and the ceremonial songs are treated as blessing and lullaby of the new house. The building materials – bamboo, wood, cane, leaves, etc., are treated as limbs of animals like bone, veins, nails, hair, etc’. Thus *bari* has an spiritual attachment in house warming ceremony. The *bari* can be classified mainly into three types called *Ritok Bari, Rellok Bari* and *Nenem Bari*. Each type of *bari* has its own characteristic tunes with different accent.

*Ritok bari* is very simple and straight. The tune rise and fall in this type of *bari*. *Ritok bari* is easy and anybody who attempts to sing can easily catch the tune. In *Relok bari* the tune is high pitched in the beginning then drop down in to low tune in the end. It is conspicuously different from *Ritok bari*. In *Nenem bari* the co – singers followed the main singer at every stanza repeating the same words. The *bari* has its particular characteristics, lores of different types and it varies from low to high like that of *raga*. The lores are very much classical, which cannot be picked up easily (Rukbo, 1986).

Here a few lines of *bari abang* are given as an example:

> Keyum kenmange yayange ko
> Kero kamnge yayange ko
> Sedi dimyange myane ko
> Melo lomyange myane ko
The broad meaning of this *bari* is:

In the beginning the earth was empty and full of darkness. It was unknown and unseen by the human beings. The dirt of Sedi *dimuange myane ko* turned to earth and Melo *lomyange myanie ko* turned into sky. From the union of Sedi (earth) and Melo (sky), stars, animals, etc., appeared. Both Dongor Alo (male) and Donyi Aji (female) were born from Sedi Melo. So all the human beings are regarded as the children of Sedi Melo.

Here a few lines of *bari abang* integral to the origin of men in earth are given:

*Hai hai kaimonam mola palai*
*Inko sa bulu abang moban*
*Yaya goyai rung nam*
*Nane belai guyai ruman*
*Ennam duku em*
*Meram pakkunaku ai*
*Hai hai hai ai ai ei*
*Ingo kaju em nam nam*
*Melo melo ai kotno kotno ai*
Dadi dadi ai delo delo ai
Halo nam em nam nam
Seyum seyum ai kine kine ai
Nane nane ai basi basi ai
Keyum keyum ai kine kine ai
Nane nane ai basi basi ai
Seyum seyum ai seeking seeking ai
Halo nam em nam nam
Keyum keyum ai seking seking ai
Tapu tapu ai babu babu ai
Bulu bulu ai engo engo ai
Donyi donyi ai ayi ayi ai
Solu solu ai delo delo ai
Nam em nam nam
Delu delu ai ganai ganai ai
Kalang ai holo nam em nam nam
Inku inku ai basi basi ai
Tatmang tatmang ai longi longi ai
Nane nane ai sedi sedi ai
Ane ane ai geti geti ai
Dadi dadi ai senamlo senamlo ai
Dadi dadi ai yorang yorang ai
Yadang yadang ai daknasi daknasi ai
Holo nam em nam nam
Nam name m nam
Aba nane kai molai pai
Sedi nai gampuk ai layum
Melo kotno dadi idem ai
Aji mokori de dilenman ai
Silo bari ai bari luman bari ai
The broad meaning of this bari abang is as follows:

Long long ago, in the land Litung Limang, Pami (eagle bird) and Taso (wolf) were living. When these two were caught in theft, they were driven away from their village. Then Pami and Taso went to Kojum Koje land, where also they stole. From there also they were driven away by the villagers. So at last they went to the land of Sili Sidong as guests and told him that his son was killed in the land of Kojum Koje and the people are celebrating his son’s death. Then Sili
Sidong send Beri Berak (snake) to kill Kojum Koje. Both Sili Sidong and Kojum Koje was informed by Tapon (bat) through different tales to create enmity among them.

This *bari* is sung by Tabang Pangking, aged 60 years, Taki Lalung village, and interpreted by Taran Jamoh, aged 75 years, Rani village, the village head man and the priest.

The Minyongs regarded *abang* as a highly valued literature. According to Mibang (1994:26), ‘It is the source of light of knowledge of human civilization and advancement in faith, belief and practices of all culture of the Adis, like the flame of light which gives life to the society from generation to generation from time immemorial’. During Solung festival while performing *ponung* dance by the women folks, the priest recites *binyat abang* and *taktor abang*. In Etor festival the *abang* related to the creation of mithun and cock are narrated by the priest. Here are a few lines of *abang* describing how a mithun is created:

*Dali dalie*
*Daloa daloa yeng*
*Keume dadie bate de*
*Dadie mijuie aoe*
*Tapuelegue pundapelamem pakato*
*Tapumegumue gumnasim*
*Inkoe tapumbeliem pilenne*
*Dadi bate bate dadung em*
*Tumi dadung em lurung kai*
*Keume pedange dabie bisika*
*Tapum biliem pitaka*
Pedonge dabie bisika batene
Dadi bate
Bate tarangem
Gamu tarangem netmato
Keume bisiem bate
Tapum biliem pikai
Bisibate ke bisie dalue iaggate
Irminge lainge
Kamkinge lainge datka
Meume sedie
Dilling limir sabake
Sabue migabugange puteta
Limier liaka
Agadang easing
Sitag tamping
Bapaca dempakai
Takapang purula parala
Bisi laing kamking laing datka
Tela irki langar tetar gelang
Tamping talak talam name
Tamping langar tetar kaku
Tapum beli mimngmi beli
Letan taku
Tapum miga lala lenkai
Keum limi sabake
Limir saba leteng bareng lage
Nei belung
Lepung kaane
Keum dugla legi
Titang lelada
Bisi bate
Tapum beli letan taku
Tapum legi titang lenkai
Tapum lepedia bedkeng lighat
Tapum lebak pelang lenkai
Pasung siring sarat gelang
Pasung beli letan name
Kajum jumjang japo
Meum gumgum japo
Meum gumgum nadene
Japo beli letan taku
Tapum mepum gamgum lenkai
Tapum kankin erim legu
Meum limir saba maksung
Senjjur kanem maksung rimang
Reli name
Saba maksung senjur kane
Maksung belung
Nepung naden limir maksun
Senjjur kane
Meung resing kadab kape
Nei belung nepung na den
Tapum beli letan name
Tapum rei rethang legu
Keum limir saba kena
Limir kari ebi kane
Meum resing nuni kape
Limir meme tapek gela
Meum resing nunni kane
Nunni meme tapek minda
The broad meaning of this *abang* is as follows:

Pedong, the grandson of Bisi, is the son of Dabi. Bisi created white ant and named it as Limir. When the ant start moving, he took out the eyes from it and went to the house of Yongmo. A tree grew from Limir’s eye with large leaves which looked like the eyes of a mithun. In the house of Yongmo, Bisi kept the eyes of Limir dipped in water in a pot and there the eye became as clear as water. From Limir’s leg, a tree, namely Dugla, grew, then Yongmo fixed this tree which look like the feet. The branches with little curved and forked formed the hoofs. Then Pasu tree was fixed in such a way that it looks like the tongue. Again from Limir’s body another tree grew which is called *Takat*. This tree was cut and fixed in head which gives the shape of horn. Another tree, namely *Kamang*, was fixed in the tail portion to look it as a tail. Bisi saw a bee – hive hanging in the tree. Then he fixed it in the body which look like the hump of an animal. Then Rapum and Puba decided the name of the animal and called it as *eso* or mithun.
This *abang* is sung in Etor festival which is called *Delong abang*. This *Delong abang* describes how mithun till today stay with human being.

\[
\begin{align*}
Rasi\ bogong\ ajong\ ai \\
Sa\ nanir\ ki\ bonay \\
Rasi\ bogong\ ajong\ ai \\
Ai\ aina\ ngolua \\
Rasi\ bogong\ ajong\ ai \\
Ngolu\ engo\ did\ ai \\
\text{domang}\ ai\ \text{kom} \\
Rasi\ bogong\ ajong\ ai \\
Ai\ doran\ pag\ ai\ rosie\ em \\
Rasi\ bogong\ ajong\ ai \\
Ngolu\ takar\ didum\ ai \\
\text{domang}\ \text{em}\ \text{kom} \\
Rasi\ bogong\ ajong\ ai \\
Sa\ lutor\ mai\ \text{domang}\ ai\ \text{kom} \\
Rasi\ bogong\ ajong\ ai \\
Lolo\ doran\ pakai\ dosi\ mai \\
Rasi\ bogong\ ajong\ ai \\
Ai\ nanir\ bonai\ ai\ ngolu\ ai \\
Rasi\ bogong\ ajong\ ai \\
Yasun\ kai\ gonjo\ ai \\
Rasi\ bogong\ ajong\ ai \\
Ai\ jomosu\ ai\ rulakngo\ lung \\
Rasi\ bogong\ ajong\ ai \\
Bidung\ ka\ basi\ ai\ ko \\
Rasi\ bogong\ ajong\ ai \\
Lolo\ bamosuk\ ai\ rudak\ ai\ lung \\
Rasi\ bogong\ ajong\ ai
\end{align*}
\]
The broad meaning of this abang is as follows:

In the land of Tani among (earth) if a man dreams of cleaning Limu Linka (a kind of plant), then he will have more mithun in his house of different colour like black and white. In the previous days when a mithun was caught and brought to man’s land, then the mithun ran away from man’s house and took shelter in
the land of Togu Yogam (jungle). When man went to take mithun from the jungle, the owner of the jungle decided not to return mithun to man as man did not keeps the animal properly. Then man gave rice beer, ginger, egg, squirrel, etc., to Togu Yogam, and in return he gave back mithun to man. From that day onwards mithun start to live with the human beings.

This *abang* is sung by Osi Tayeng, aged 45 years, a resident of pasighat palak village, and interpreted by Taran Jamoh, the village head man, aged 75 years of Rani village.

This *abang* is sung in the Etor festival, which narrates about the coming of cock in the human society. A few lines of this abang are given below:

\[
\begin{align*}
Meum & \text{ pedong dapung pumu} \\
Pumu & \text{ke peri lipika tela} \\
Pumu & \text{api gemul lentung} \\
\text{Dem keum minur ajime} \\
\text{Pedong nane dibi dita} \\
\text{Ala gallang galata} \\
\text{Dela pedong ruang kadang tela} \\
\text{Kinur eum aji eum sumduem} \\
\text{Kine iomang Rajang dela} \\
\text{Minur eum sumda eme} \\
\text{Minur aya kine bayab} \\
\text{Manjing bayab yableng dageng} \\
\text{Kine sikeng dajeng ata} \\
\text{Pedong bisa babing kena} \\
\text{Bisi iakku siga iagalang} \\
\text{Siga gaman kala}
\end{align*}
\]
Manjing siking dajeng ata
Pedong bisi babing kena
Bisi iakku siga iagalang
Siga gaman kala
Manjing siking dajeng ata
Pedong maneme minur lupa iegula suta
Nane sugi takil sugi papitaku
Minur dudung kebung lenkai
Takil sugi papi namdem
Singing labbe kenu delag
Minur dudung kebung degem
Pedum dapung pumu peri lipik tela
Pumu apii aji apii gemul nanem
Minur lipik geika ala
Apii reum sumta
Pumu apii gemul namem
Minur kangken kanga kiram
Bisi ate mena apii libam bamkn lehat
Bisi bate apii kangken kanga taku
Pumu dibi dil namkeai
Dem keum nisi bate aena
Apii beli pitaka emata
Meum bate nisi bate de
Kalagii beli pilapen
Bisi dadung mirung kane
Bisi laing datalka tela
Apii bampi letan kane
Bisi bate irmin laing datalka tela
Apii miga lala lenkai
Irki tapii talap kanem
Apii bai letan taku
Dela ipang gai letan ta
Dela sedi mitting anging kanem
Keum nei baika sepu murmur na dem
Apii bai letan lenada
Apii sepu murmur lenata
Dela bisa kaje bate kena
Bisi reu kettung lage
Nei betung nepung naka
Rada belung nepung lending
Karam lekang seang nadem
Karam lekang seang nadem
Api, bai letan name
Apii lekang seang lenkai. (Roy, 1960: 166 - 167)

The broad meaning of this abang is as follows:

Pedong Nane gave birth to a child, namely Minur, near Ruang valley, where a great river flows. One night Minur saw a bad dream. After the dream Minur went to many villages to know about the indications of his dream and at last came to the place of Yongmo. When Minur narrated his dream to Pedong Nane, Manjing and Siking also came to listen Minur. However, Pedong Nane could not believe Minur and called him a liar. At that Minur ran away from there and hid himself near the spot and secretly watched Pedong Nane. Then Minur saw that Pedong Nane was hiding some objects which look like eggs. He took one egg in the absence of Pedong Nane but could not properly recognize it. So Minur went to famous Yongmo called Bisi. Bisi identify it as an egg and told
Minur that it has come out from Pedong and Pumu. Impressed by Bisi, Minur believe him as the proper person who can make something out of it. So Bisi starts working upon it to give a proper shape. By throwing a hot iron into a pot of cold water eyes were made. Being a great craftman, he made feathers with Sedi’s hair, in the same way beaks and the legs from Rada tree. In this way slowly Bisi created a cock.

In the Solung festival abang is meticulously discussed by the priest for five nights. The priest while narrating the abang, wears wrapper (gale) of a Adi woman over his loin cloth. His head is decorated by bamboo shaves which look like a flower (dumling). He carries a sword in his right hand and in other hand a sheath scabbard musical instrument while singing abang. According to Sarkar (1993: 72), ‘The miri stand in the centre of the circle or semi – circle of the dancers, singing abangs standing in the same spot with flexing of knees or liftinh of both the heels at a time or with tripping steps back and forth’. He sings the abang and the female folk followed by chorus before he start with new lines and women dances according to the rhythm. While singing abang the priest gives various expressions according to the themes. In the last night of Solung festival the priest sing Taktor abang in order to prevent the entry of the evil spirits in the village. The Ponung represent the feminine character of the Adi song. It narrates the story about the paddy, how it came to earth, its origin and who brought it. Here are a few lines of Ponung that describe the origin of paddy on the earth.

_Lekole abule_

_Darale abule_
Lekole abule
Meium doying bote
Meium sedi
Dir irmi miki kine kaje name
Maium daing kaje bate kela tumi
Girik suta
Kine mite name ginning
Mela ginning girik sula
Keyum sedi diling litung
Kine mite nane besing
Nane peba jate peba ruddung bito
Meyem sedi sobo
Doyin iiden dende sobo
Dend sobo mena mela bujjer jerdak delo
Delde mena bujjer jeruk dinring anging
Kanem
Gane panga rasing pena
Dinbing liilong pyabang taku
Gane amku sabiang kape
Tei matpe kape
Manne amku sabiang kape
Dinbing belum bepung kaaku
Gane sabiang redsang tamping bomkai
Dinbing pele abang kanem
Bomi a keepe
Dende dinbing angging kane
Kine name bega irang bela
Dende taral tumti
Tarang tegar name
Dende tumti anging dena
Nei belung mepunh kan
Kine mite name besi
Name redeng tamping bomlang
Angi nei neang nako
Angi belung nepung kaane
Doying bote doiu ane
Aji mena angi terang
Tegar bilang
Dende peba jate peba
Radung taku
Kine tarang tegar bito
Doni gaga sekap palang
Anga peba jate peba rudubg naming
Kine mite name besi
Depang segeng saman segeng
Cenbang bi
Douing lupa gegul bito
Doni ane aji
Angie erung e shantung kai
Angie mimung e erung shantung kai
Donying bote doni ane ajime
Meyum pedong dapung pummu
Piku lulung lage
Mii keting ketan nako
Mii belung dubuk nadem
Meyum pedong pumu ane aji mena
Meum pedong dabi bisi bate
Dena api beli pito
Mii ketin ketan nako
Memang belo yatto

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The broad meaning of this abang is as follows:

Donyi Koje Bote had a talk with Sedi’s son Indum. Saba was Indum’s son. In due course of time some small plants grew in different places, i.e., at Panga, Rasing and Pena. The villagers from respective places claim those plants to be their property. These plant produce seeds which are known as paddy (ammo). The villagers then exchange this to Mite, Name and Basi, in return they received some animals. But due to heavy rain and flood the entire stock of paddy was washed away and destroyed. Then Yongmo’s son prepared something which looked like an egg. From there the cock came out. The villagers are assembled in a meeting. In the meeting Doying Bote came and suggests the villagers to sacrifice an animal in the exchange of paddy to Kine Nane. That is why from that time the Minyongs made it a custom to sacrifice a cock in Solung festival for better harvest and paddy.
The following Ponung abang is called *Binyat abang*, sung in the Solung festival. This Ponung abang narrates the story about why man erect fencing surrounding their paddy fields:

\[
\begin{align*}
O \text{ ayang, ayang} \\
O \text{ o lolopai, lolopai ayang na na} \\
Kine \text{ ka yagrung e} \\
Sedi \text{ ka yagrung e} \\
Among \text{ ka yagrung e} \\
Debing \text{ ai selo malokai yagrung e} \\
Kotnoka \text{ tatok, tatok ain ngo genai} \\
O \text{ genai} \\
O \text{ betgogai, betgogai genai} \\
Melo \text{ yarong na} \\
Asi \text{ ka yarong ai} \\
Kotno \text{ ka dedong ai} \\
Pedong \text{ ai genai} \\
O \text{ gargo ai} \\
Gargo \text{ ai genai} \\
Delopay \text{ pabolang} \\
Delong \text{ nai delok ai} \\
Delopay \text{ pabolang} \\
Sedi \text{ ka yarung ngo} \\
Delo \text{ pa pabalang} \\
Gebuso \text{ tatkin ai} \\
Delopa \text{ pabolang} \\
Mekai \text{ tatkin ai} \\
Delopai \text{ pabolang} \\
Bajina \text{ lingai nai} \\
Delopa \text{ pabolang}
\end{align*}
\]
Sedi ka relang ai
Delopa pabolang
Limang ka relang ai
Deloka pabolang
Parkang ai tasi ai
Deloka pabolang
Melo ka litum ai
Deloka pabolang
Borung ai tacik ai
Deloka pabolang
Keyum na litung ai
Deloka pabolang
Sedi ai litung ai
Deloka pabolang
Babu runggko lang
Deloka pabolang
Karonai limang ai
Deloka pabolang
Melo na limang ai
Deloka pabolang
Nane no rungkolang
Deloko pabolang
Melo ka taku ko
Deloka pabolang
Mai ka taku ko
Deloka pabolang
Birme k otaku ko
Deloka pabolang.
The broad meaning of the *abang* is as follows:

When Tani born, there was nothing to eat. Tusin Roden killed *danda* (a type of mithun) and this was taken by Tani as food. *Paduk Pusa’s* (frog) testicles was taken out by Yatum Komi and cultivated in the field. From the penis of the frog Ninte (sweet potato) came out. One day when an old lady came to see her paddy field, she found that her sweet potatoes were eaten by a wild boar. So Tani hier Niu and Gamro to kill the wild boar. Nui killed the wild boar which died in Donyi Mirmir’s land. Then Tani send *Tagang* (a kind of bird) to bring wild boar’s meat. This bird took away the half of the meat of wild boar and went away hiding itself. Again man send another bird (*Bokso*) who came out without meat, full of blood in his head and then spider (*tarum*) came out with half meat of wild boar and give it to man. When man keeps this meat near any living thing, it dies. So man kept it over a stone (*asi koseng*); then Yiyi Virbi (a kind of insect) was born from the meat. When this insect sings the mithun and wild boar come out to destroy the paddy. From that time onwards whenever this insect sings man erect fencing surrounding their paddy fields.

This *abang* was sung by Mr. Anggong Megu, aged 80 years, a resident of Kiyit village, and interpreted by Mr. Taran Jamoh, aged 75 years, an inhabitant of Rani village.

Another *abang* sung in the Solung festival is *Taktor abang*, which describes how man defeated the evil.

*Delong o dako si*

*Delong ngo moling ai*
Delong o keyum polum
Delong o moling ai
Delong sobo ke
Delong o moling ai
Delong poluyelum
Delong o moling ai
Delong o posibiyai
Delong o moling ai
Delong o takam em
Delong o moling ai
Delong o pedong banji
Delong o moling ai
Delong o metaa ke
Delong o moling ai
Delong o sina pargue ai
Delong o moling ai
Delong banji parme ai
Delong o moling ai
Delong yulum pargue ai
Delong o moling ai
Delong o rukmo duku ai
Delong o moling ai
Delong o keyum banji ai
Delong o moling ai
Delong o metai ke
Delong o moling ai
Delong o yelum siyu ai
Delong o moling ai
Delong o ajon dako ai
Delong o moling ai
The broad meaning of this *abang* is as follows:

Pedong Nane gave birth to all including Nibo and Ribo. Pedong Nane poured more affection to Doying Bote and gave him bow, arrow, knife, etc. When Doying Bote grows up, he became violent and started slaughtering every body and every thing. *Bayi Birak* (snake) was cut by him. Then he went to the land of Banji Batmang. There also he tried cut *Pajit Payang* (hornbill), but the bird somehow escaped by flapping its wings. In Banji Batmang’s land Doying Aji became mad and trapped in a cage. Doying Bote went and brought back Doying Aji. That is why in the Solung this song is sung, which narrates the victory of man over evil.
Another *abang* is *Engo Takar abang*. It narrates the story how man cultivate paddy with the help of knife (*ayok*):

*Ai delop delo, ai delop, dalop aiy a pado, dalop ai dalop*

*Ai dalop delo sedi deling ai liting tun korang karduk ko dalop ai dalop*

*Ai dalop delo melo lolling ai limang mankarang karpung ko ai dalop ai dalop*

*Ai delop delo, ai delop, dalop aiy a pado, dalop ai dalop*

*Ai dalop delo birme taku ai biro taku ai kumsu paku ai landoem dalop ai dalop*

*Ai delop delo, ai delop, dalop aiy a pado, dalop ai dalop*

*Ai dalop aiy dalop dalop ai yai pabo dalop ai dalop*

*Ai delop delo, ai delop, dalop aiy a pado, dalop ai dalop*

*Ai delop engo karduk ai lulong dalop ai delo engo karpung mumka ai delop*

*Ai delop delo, ai delop, dalop aiy a pado, dalop ai dalop*

*Ai delop delo kotno delung ai dimang linking ai delop ai delop*

*Ai delop delo, ai delop, dalop aiy a pado, dalop ai dalop*

*Mipak em ai kotak ai dalop ai dalop linpak ai linya dan dalop aiy dalop*

*Mipak em ai kotak aiy dalop ai dalop linpak aiy dalop aiy dalop*

*Mipak em ai kotak aiy dalop ai dalop linpak aiy dalop aiy dalop*

*Birme dobu ai em sisuman dalop ai dalop bero lom ai palunam*
The broad meaning of this *abang* is as follows:

From Limir Sobo’s head plates, beads, etc., were made by Ninur Lomang. Again he made machetes from Limir’s head. Tani killed monkey and the skin and tongue of it were dried in the sun. Then one day Tani went to the land of Basi Yada for exchange. On his way he met *Selang* (wolf) who worked in Basi Yada’s land for five years. Basi Yada took the dry tongue and gave him a machete. After giving the mathete he regrets. So on the way he plan a trick and there was a heavy rain and while crossing the weak bridge the machete fell into the water and it was sallowed by a fish. With the help of fish trap, the fish was
caught and Tani took out the machete from the stomach of the fish. *Pime* (eagle) took away the machete. From him Donyi Dogor took it. Before cutting the trees Tani did a liver test (*ayin kanam*). He got back the machete by offering Donyi Bonam to Donyi Dogir. Thus with the help of the machete he had started the cultivation of paddy.

This *abang* was sung by Mr. Goba Pertin, aged 67 years, an inhabitant of Mikong village, and interpreted by Mr. Taran Jamoh, aged 75 years, a resident of Rani village.

Another Ponung *abang* is given below which describes how paddy is protected from the attack of pets.

*Elang e eiang yakka delang*

*(Aba) deiga rangem yakka delang*

*(De) lamea rangem yakka delang*

*(De) meume unie yakka delang*

*De meume une yakka delang*

*De darine mena yakka delang*

*De darki satum yakka delang*

*De eruna dem yakka delang*

*De meume deing e yakka delang*

*De kaje batte yakka delang*

*Dena daing bate tumie yakka delang*

*De gibi dagden yakka delang*

*De meume pekiange yakka delang*

*De abiang pekiange yakka delang*

*De babu eyaba ya a delang*

*De keyaba ke kabie yakka delang*
The broad meaning of this *abang* is as follows:

Doying Bote saw the paddy that they are growing in the field are being destroyed by some insects which looked like lice. These insects were trying to go under the ground after eating the leaves. Then they found that those numerous insects were none other than white ants. Meume and others discussed over the matter and they decided to take help from Kine Nane. With the help of Kine
Nane they found egg and from this egg cock came out. Kine Nane ordered the cock to eat all the ants and finally the insects are eaten by the cock. Thus, the paddy field was saved from the pests, insects, etc.

5.2 Folk Songs Related to Donyipolo

There are good number of verses and prayers to appease Donyipolo among the Minyongs. They remember this high god in any crisis and distress pray to Donyipolo for living in peace and happiness. The following one is a such prayer sung in the praise of Donyipolo.

_Do:nyipolono ngom tornam bilangka_
_Do:nyipolono ngom ralnam bilangka_
_Ngo nok aro bedanglok gidagem_
_Nedung puangna ami e ngom_
_Siking le:mukpe sa;bom dakkom_
_Peso moma:peka, nok tornamem bilangka_
_Ngo nok angun bedang lok gidagem_
_Ngom do:ying li:dorpe obom dakkom_
_Dange moma:peka, nok ralnamem bilangka_
_Ngom mi:po – saklona amie_
_Yilung yamsongpe a;bom dakkom_
_Donyi tamtelok le:yab simo langka_
_Nena pona takame buluk_
_Gena rapna takame buluk_
_A:pi belumem, arang koyyangem_
_Nok Do:nyi angunlok_
_Nok Po:lo asirlok_
_Arbin bilangka_
_A:pi belume dedo kupe._
The broad meaning of the folk song is:

The devotees are praying to Donyipolo to give strength to them whatever Donyipolo has. Even the spirits and enimes which are strong like strom, Donyipolo you protect me and give me strength to overcome all the hurdles in life. Moreover, the devotees are praying to Donyipolo to clean the mind of all those people who have bad thought in their mind and to shower benediction.

\begin{verbatim}
Do:nyi nom ngolu gokdung
Po:lo nom ngolu gokdung
Do:ni ngolu nome gokdung
Dongor ngolu nome gokdung
Do:nyi rungki pengi bilai
Po:lo runggok berok bilai
Mibo ko:em nedung temo mai
Uyu ko:em neko po:mo mai
Do:nyi nom ngolu gokdung
Ngoluk gi:bur – si:yo takamem
Nok ayang ekum lo dumolai
Ngoluk ayit – alo takamem
Nok de:na ekum lo dumolai
Atel kokom gipek momai
No gombomla du:bo langka
Do:nyi nom ngolu gokdung
Po:lo nom ngolu gokdung
Do:nyi mikmi seri bilai
Po:lo migo sero bilai
Do:nyi ayang ka:pang bilai
Po:lo ayang tatpang bilai
\end{verbatim}
Do:nyi nom ngolu gokdung
Po:lo nom ngolu gokdung.

The broad meaning of this folk song is:

We are calling you Donyipolo, we humans are praying to you Donyipolo, listen to us. We are praying to you Donyipolo so that evils should not harm a person having good soul and give a place in your land to such virtuous people. Donyipolo, embrace all the human lives and do not allow any people to suffer. Donyipolo, look after us, bless us, we are praying to you.

A:tola – a:tola Do:nyipo:lo ganggingso
A:tola – a:tola Do:nyipo:lo nottiso
Do:nyi pide pa:penge
Po:lo bangki myo:dange
Gangging kerang daganem
Ganggi:lamkang dunga:nem
Do:nyi ru:tum tumbomyeku
Po:lo lamkang dubomyeku
Do:nyi loun sonsu bomdung
Po:lo latbang tetong bomdung
Do:nyi ka:riksia:nem
Po:lo lupo poang nem
Do:nyi asir latyir biye
Po:lo agot to:rong biye
Do:nyi pirging eding bomdung
Po:lo pibe pe:te bomdung
Gangging lamkang du:bomnem
Gangging lo:tung tu:bomnem
Do:nyi turgung turbomye
Po:lo daleng dabomye.
The broad meaning of this folk song goes like the following:

Come to *gangging* Donyipolo, come to our gathering place; we are praying together to you in your abode, we people who are sitting infront of you and are praying to you to keep us near you. You are the supreme being and the persons who enter in your temple are boonied by benediction. Donyipolo you look after the whole world, you take care of your devotees, including the spirits; kindly give us more power so that the evil spirits could not harm us. The devotees pray that, *gangging* is not only a religion symbol but it is a pure place. In this place there is no difference between rich and poor, no junior or senior, as all the people are equal and Donyipolo’s children and all have to conduct services according to the desire of Donyipolo.

5.3 Divination, Dream, Oath, Omen, Ordeal and Taboo

The Minyongs have deep faith in divination, oath, omen, taboo, etc. They also believe that some dreams indicate the future happiness, while some others are the indications of future hindrances. It deserves mention that ordeals play important role in the Minyong society. These traits are deep rooted in the cultural matrixs and the Minyongs have inalined towards those till to the present day.

The Minyongs believe that most of the disorder in life are caused by the evil spirits. The priests are the experts to identify responsible spirit through divinations (*lime kanam*). The priests generally identify the disease and the responsible spirit for it by reading a liver of a chicken. The priest takes out carefully the liver from inside the body of a fowl, which is divided into two parts;
one cause remains inside the village, while the other remains outside the village. When different lines of magnitude and dimensions, white and red spots and shrinks are denoting different diseases, spirits responsible for causing the disease and for their cure the sacrifices should be offer (Srivastava, 1990). The priest is also known as diviner as well as conjurer. The priest performs the divination to identify the responsible deity/spirit which cause sufferings, sickness, bad dreams and deaths to human beings. The causes are diagnosed through divination, and it is the duty of the priest, and not of common man. Divinations are done in several ways. In roksin or ayin kognam type of divination, the priest after killing a chicken, take out the liver for identifying the spirit responsible for disease or any other distress of the person. The priest after examining the liver suggests the concern person the cause sickness, suffering, etc., and to perform integral rite as detected in the chicken lever. The Lime Kaanam is another type of divination, in which thirty two small pebbles are used for detection of the cause of distress. In a winnowing fan, the priest spread the pebbles and chants sacred verses and finally detects the spirit who is responsible for the hazard. In another process, small quantity of rice is packed in ekkam (Phrynium Pubinerve B1.) leaves and the priest open the packets, chant spells and identify the spirits which caused sickness and disease to a person (Pangkam, 2011). The Minyongs believe that the priest is supposed to have spirits (miri uyus) which is strong enough to encounter evil spirits. In the ayit laanam type of divination, a delegation of spirits led by the soul of priest go to the world of evil
spirits and find out the place where the soul of the ailing person is kept by the evil spirits. Then, the priest retrieve the soul from the captivities of the evil spirits and bring back it to reinstall it to the ailing body which leads to complete recovery of the lost health of the person within a week.

According to Srivastava (1990:102), ‘Dream plays an important part in the religious beliefs and practices of the family. It is interpreted as the temporary departure of the soul of the dreamer’. The Minyongs give importance to dreams (yumang) and their interpretations. It is interpreted as a warning given by the spirits to a person or to a family against any misfortune about to be fall. They also believe that, dreams (yumang) foretell prosperity, sickness, health, hazards, crimes, misfortune, etc. According to the Minyongs, while sleeping, a man’s soul (yalo) finds time to establish contacts with the spiritual world. The movement of the soul from physical life to the spiritual life is interpreted as a dream. If the spiritual life of the person faces crises, it reflects in the form of misfortune, or human physical suffering (Nyori, 2008). Because of this notion, the Minyongs take dreams seriously. It also indicates the steps to be taken to counteract the bad effects of a dream. This leads them to lean on divination and to perform various rituals to appease the responsible deities. Dreaming of a certain figure of spirit destroying the crops puts the dreamer on guard, and the next morning he makes an image exactly like the one he saw in his dream and hangs the same in his agricultural field for everyone to see and take precaution. He sacrifices an egg or a fowl to satisfy the responsible spirit (Srivastava 1990).
Dreams have acute influence on the psychology of the people. The Minyongs believe that, the coming event casts its shadow before. From their dreams, they get the indications of good or bad future. Accordingly, they lean on divinations and perform necessary rite including sacrifice according to the advice of the spirit. The efficacy of the dreams depends on the time of the dreams. It is believed that, the dream dreamt during day time and at the mid night are of no great importance. According to the Minyongs the dreams of dawn are very effective and these always come true.

Oath (*paisu*) plays pivotal role in the Minyong society. Generally oath is taken in the name of Donyipolo by the accused to prove his innocence. Such oaths are considered as binding. Tiger’s tooth is taken by the oath taker in his mouth. He bites the tooth and asks Donyipolo if he is guilty then bestow whatever evil deems necessary on him. As these oaths are binding factors, therefore, the accuser may not rely on this oath. The accused again forced to take ordeal. Taking false oath to the village council (*kebang*) has to pay fine. Fine may vary from a pig to a mithun.

The Minyongs have great faith on omen although surprisingly enough they do not have a local term for omen. To forecast their success or failure in a venture there are many omens which the Minyongs regard seriously in any expedition and sphere of work in their life. If a small pebble stuck between the fingers of the hunter’s foot, then he considers it as a good omen. If the hunter
hears the chirping of the *kortek* and *gedar* birds then a good game is expected. There would be no game if the hunter stumbles on the way to hunting.

In order to establish the truth and genuineness, generally ordeal (*amki*) is resorted by the Minyongs. In order to proof the truth of any statement given by any person in the village council or outside, there are various methods for testing. When a case is bought before the village council the accused is asked to establish his innocence by whatever method he can. There are various methods of ordeal and it is left to the accused which method he wants to follow. When a long standing dispute between two parties is difficult to settle by the village council, an impersonal method of ordeal is resorted to. On the day of the ordeal, the family members of an accused, sometimes even the members of his lineage and clan abstain from weaving and going to their cultivation fields.

A good number of taboos (*nyonam*) are observed by the Minyongs on the various occasions of their life crises, rituals and festivals. The Minyongs observe many taboos, principally abstain from working in the cultivating fields, restriction in movement and eating certain items, and not conducting the work of handloom weaving. Generally different taboos are observed to avoid bad luck, sickness, epidemic, wrath of the spirits, and so on. A person who carries the corpse immediately becomes a tabooed person. As he carries an unclean thing, he is also considered as unclean because of contact, he is expected to transmit the uncleanness to other. Meat, fish and some vegetables are tabooed for a period of one year for a warrior because he had killed someone in war. Menstruating is not
subjected to any taboo in the Minyong society. Such a woman can touch anybody, cooks food for the family members and sleep together with her husband and children. During Aran, Dorung, Etor and Solung festivals conducting agricultural works, hunting, fishing, weaving, etc., are restricted at least for three days.

It is surprising to note that the Minyongs have good number of folktales and proverbs, but there is none integral to Donyipolo. Probably it is due to the fact that the Minyongs do not worship Donyipolo in their day to day life and also in community basis. However, at present they have given name to their pristine religion as a Donyipolo religion. Donyipolo religion is an outcome of the process to accelerate and document of their pristine religion. In this new religion the community worshiping houses are coming which were not in their traditional religion. There was no idol of Donyipolo and other gods and goddesses in their pristine religion, but now they have accepted images of different gods and goddesses for appeasement. Due to this background there are no folktales and maxims integral to Donyipolo among the Minyongs, although there are a good numbers of tales and maxims integral to other deities and spirits.