

**SOCIO-CULTURAL CONTEXTS AND THE FOLK MUSIC OF THE
BODO COMMUNITY**

*A Dissertation submitted to the School of Arts and Languages in partial fulfilment
of the degree of Master of Arts in Sociology*

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DECLARATION

I hereby declare that the dissertation entitled, “**Socio-Cultural Contexts and the Folk music of the Bodo Community**”, submitted for M.A Degree to Department of Sociology, Lovely Professional University is entirely original work and all ideas and references have been duly acknowledged. The dissertation has not been formed the basis for the award of any other degree.

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CERTIFICATE

I hereby state that the thesis entitled “Socio-Cultural Contexts and the Folk music of the Bodo Community” submitted to the Lovely Professional University, Phagwara, Punjab in partial fulfillment of the requirements of the degree of Master of Arts in Sociology is a record of original research work done by me during the academic year 2016-17 under the supervision and guidance of Dr. Muhammed Madappalli and it has not previously formed the basis for award of any degree, diploma, associateship, fellowship or other similar title to any candidate of any university.

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CHAPTER - 1

INTRODUCTION

1.1.INTRODUCTION

The term Socio-cultural context refers to the intersection of the social and cultural events of a certain period that inform various phenomena such as art and political dealings. Of course sociocultural varies across cultures, nations, time periods and many other factors.

1.1.1.WHO ARE BODOS?

The Bodos are an ethnic and linguistic community, who first created culture and civilization in the Brahmaputra valley in the North-East part of India, they are also the earliest settlers of Assam and are recognized as the plain tribe in the sixth schedule of the Indian Constitution. Basically the word Bodo suggests both the name of the tribal community in Assam as well as their language. The Bodos are the most significant part of the vast Boro-Kachari group. There are totally 18 ethnic sub-groups within the Kachari group and the Bodos represent one of the largest among all. They have maintained distinct identity of their own. The Bodo language is a member of the Tibeto-Burmese family. Earlier, the Bodos had adopted the Latin and Assamese scripts but eventually made Devanagiri as the permanent script for the Bodo language. According to 1971 census, the Bodos were the 8th largest schedule tribe group of India.

1.1.2.HISTORICAL BACKGROUND:

The Bodos, who numbered almost 1.3 million population in Assam according to the 2001 census report are the important part of the culturally diverse state i.e, Assam, which is also considered as one of the most diverse states in terms of ethnicity. Historically, Proto-Austroloids group of people are the ones to arrive first in the land of India and second being the Mongoloids who arrived at the old Assam. They seem to have been migrated from the Yangtze and the Hoang- Ho river banks across the North-East corner of old Assam, they however, got scattered and started dwelling in different river banks of the State. According to Grierson's 'The Linguistic Survey of India', the upper course part of the Yangtze and the Hoang-Ho, which is located in the North-West part of China were regarded as the real home of the Tibeto-Burman races. Before 2000 BC, the Mongolian people were wanderers in the lands of Siberia and Mongolia, in the words of Bhaben Narzy. With the passage of time, they got scattered towards three different directions, some of them move towards the south and started residing at the bank of the Hoang-Ho river, some towards the North-Western China between the headwaters of the Yangtze Kiang and

Hoang-Ho rivers according to Dr. Suniti Kumar Chatterjee. Regarding the distribution of the Bodo Mongoloid group of people, S.K Chatterjee was of the view, that they had populated the whole of the North Bengal, East Bengal as well as the Brahmaputra valley which were supposedly forming a solid block in the North-Eastern India, when the Ramayana and Mahabharata were taking its shape in the period between 500 BC and 400 AD.

Though, the Mongolian people, one of them being the Bodos are believed to have come to North-East part of India in the 2000 BC, they were not aware of their own literature and language for a very long period of time. The language of the Bodos is very much similar to that of the Tibetan and many words may be recognized but then both the community doesn't understand each other properly. The Bodo language is found to be in only a few books back then in the late 19th and 20th century, some of the books are namely- The Kacharis (1911) by Rev. Sidney Endle, A Collection of Kachari folk tales and rhymes (1895) by J.D Anderson, Grammar and Dictionary of Kachari language (1904) by A. Christensen. The absence of the genuine or the authentic history of the Bodo language can be assumed as the fault of the Bodo people of that period because during that time they were only concerned with having the authority to rule and were least bothered about preserving the language in the written form. This is evident by the fact that most of the great historical figures of the Bodo were prominent rulers like Swmdwn Jwhwlao, Sikhwna Jwhwlao, Gambari Sikwla, Raja Iragdao, and so on. So much so, if the Bodo people during those days could have preserved the language, it would have been the link language of the North-East India. Later, different dialects of the language have been changed to many other sub languages and also the community has been bifurcated into many other sub divisions namely- Bodo, Mishing, Garo, Rabha, Sonowal, Tiwa and so on.

Rev. Sidney Endle is of the opinion, that the origin of the Bodo (Kachari) race is still a matter of inference and conjecture, and that is the main reason, Bodo lack their authentic history. Generally the appearance and the features of the Bodo resembles like that of a Mongoloid race, which makes China and Tibet as their original home.

1.1.3.BODOLAND MOVEMENT:

The Bodoland movement can be called as a product of the historical and socio-economic milieu of Assam. Basically the movement took place gradually over a period of time. The Assamese communities is composed of the high class Hindus and were more or less quite dominating

towards the other small communities residing in the land of Assam and Bodos were once such community who turns out to be the victim of this apprehensive behavior of the Assamese. During the colonial and post-colonial period, the process of development was taking place in a very distorted and uneven manner which had failed to meet the expectations of the Assamese community as well as the expectations of the other small communities, the Bodos. It was due to the apprehensive behavior of the Assamese and the failed expectations, the educated sections of the Bodo community started to feel that they are not getting the equal share in the development of Assam. This had led to the feeling of frustration and had resulted in some violent as well as peaceful movements led by some educated Bodo middle class people.

The Bodos are regarded as the early settlers in the Brahmaputra valley, they are the ones to create culture and civilization for the first time. The Bodos are considered as the most significant part of the great Bodo-Kachari group of Mongoloid origin. The Bodos have maintained separate and distinct ethnic identity of their own. But with the passage of time the Bodos started facing multiple issues like socio-economic exploitation such as poverty, severe unemployment, land alienation, cultural and political oppression, identity crisis and also subjugation. Due to the increase in urbanization, the large number of Bodos were forced to sell their lands especially in Guwahati and Bongaigaon. The continuity in the encroachment of land had left the large number of Bodos and other tribes to be homeless in their own land. Not only that, the State government had ceased near about approximately six lakhs acres of the land which rightfully belongs to the tribals in the name of government projects and as a result, around 60 percent of the Bodos had become landless. Also, the AGP (Assam Ganatantra Parishad) which was then the ruling party in Assam had passed a law that any unauthorized people who are residing in the reserved lands and forests should be evicted and due to this, the tribals who were staying in forests were forcefully evicted, their houses were being burnt, beaten up mercilessly. Due to the forceful encroachment in their land, most of the Bodos have landed in poverty, down with debt and vast number of unemployment. It was very clear that the government too was giving more importance to the qualification of the Assamese people for the appointment in the government jobs, whereas the tribals, how much ever educated or talented they may be, had to remain unemployed.

In 1974, the Bodos launched a major movement in order to have the recognition of their language, and also to adopt the Roman script for the Bodo language. However, the movement

was suppressed by the then ruling government with the help of police. The Bodos were supported by All Assam Students Union (AASU) and the Assamese press and thereby after long struggle the Bodo language was adopted as the medium of instruction in the primary and the secondary school. But in the other side, schools which had accepted Bodo language as the medium of instruction started facing serious discrimination from the bureaucracy of the State, as a result most of the Bodo schools were ill-equipped and understaffed and due to this Bodos remained backward in terms of education. This had led the Bodos to feel deprived of their legitimate rights and also they felt extremely suppressed and exploited in their own homeland and due to this they started realizing and became conscious that they have their distinct identity. Thus, here begins the agitation of the Bodos in Assam. With the development of ethnic consciousness among them, the movement gradually started taking its shape in order to escalate their status in terms of economic, cultural and political.

The Bodoland movement was started on 2nd March 1987, by the All Bodo Students Union (ABSU), under the leadership of late Upen Brahma and the Bodo Peoples Action Committee (BPAC), both the parties combined with each other and started demanding for the establishment of the separate state for the Bodos, along with the status of a Union Territory for the plain tribes of Assam. The demand for a separate land for the tribals would occupy the North bank of the Brahmaputra from Srirampur, West Bengal border to Sadia river in the East and the demand was also followed by other two demands and they are the extensions of the provisions of the sixth schedule of the constitution to the tribal dominated areas on the southern bank of the Brahmaputra and to create the district councils in those areas and name the territory as Bodoland. Both ABSU and BPAC team had several rounds of talks with the Union government but no such progress was seen during the time of the National Front government led by V.P Singh. After the sudden demise of Upen Brahma, Rabiram Brahma and Sansuma Khungur Bwiswmutiary took the leadership. Finally on February 20th 1993, on the 8th year of the Bodoland agitation, the Bodos were granted Bodoland Autonomous Council (BAC) with the signing the memorandum of settlement between the representatives of the State governments and the Union governments. Unfortunately, the accord broke down due to many reasons which had further given rise to the Bodoland State movement.

In June 1996, the Bodo Liberation Tigers (BLT), was formed, the main motive of BLT was the demand for the creation of the separate state after the failure of BAC in 1993. The talk process in 1999, which was also followed by a number of negotiations and finally a ceasefire agreement, was signed in March 2002. The BLT then gave up its demand as the Central government agreed to fulfill their demands, under the sixth schedule of the Indian Constitution, with the creation of Bodoland Territorial Council, which would be an autonomous self governing body. Finally, in three years time, on 10th February 2003 the memorandum of settlement was signed in New Delhi. According to the memorandum of settlement, the council would preserve the socio-cultural identity and land rights and also improve the infrastructure facilities. Initially, it was supposed to be a 46 member autonomous self governing body but after the new arrangement was proposed, the number of members have come down to 40, i.e, 40 members from the BTC would be elected and out of which 30 seats were for tribals, five seats for the non-tribals and five for the other groups and governor of Assam will nominate six members from amongst the other communities. Approximately, around 3,000 villages will come under the BTC area with a population of around twenty-three lakhs. Three new districts were formed namely Chirang, Baksa and Udalguri and apart from these the jurisdiction of BTC will extend up to Kokrajhar district. The creation of BTC, has witnessed the biggest ever surrender ceremony in the country, wherein almost around 2,641 BLT militants surrendered along with 500 varieties of sophisticated weapons. L.K Advani, the then deputy Prime Minister was witnessing the swearing-in ceremony in Kokrajhar assuring the implementation of all the clauses of the BTC accord signed by the State and the Central governments. Hagrama Mahilary, one of the BLT surrendered militant was sworn in as the Chief of BTC on 7th December. The Bodoland Territorial Council, which is the home of the Bodos promises to fulfill the Bodo aspirations.

1.1.4.SPACE OF THE BODO COMMUNITY:

The Bodo community is found in almost whole of the North-East region extending to northern part of Bihar, West Bengal, Nepal, Bhutan and adjoining areas of Bangladesh. After the formation of BTC, which consists of four main districts i.e, Kokrajhar, Chirang, Baksa and Udalguri, large number of Bodo language speakers are found in this areas. The whole of BTC covers the area of approximately around 3,082 villages with makes a population of about 23 lakhs.

1.1.5.ECONOMIC LIFE:

The main occupation of the Bodos is always been agriculture. In the contemporary times, the Bodos has started taking up occupations like contracts, trade and commerce, government services and so on but most of the Bodos residing in rural areas are still very much dependent on agriculture as their main source of livelihood. As long as the government services are concerned, many Bodo youths got into police, army and military forces. Large number of educated Bodos has found jobs in various public sector offices, some of them have even been able to occupy high or senior positions in the government services. Many of them have also become government suppliers and contractors.

1.1.6.BODO CULTURE:

Bodos have a very distinct and rich culture of their own and their belief system, agricultural practices and food habits reflect a combination of both the Mongoloid as well as the Aryan culture. Basically, the Bodo linguistic ethnic group has contributed to the cultural traditions of not only Assamese community but also to other communities residing in the North-East region.

The Bodos consider its culture as their everything. It is very well noted that, when it comes to domestic and social life, the Bodos believe in working hand in hand, mutual help among its members. It has been evident in various activities performed by the Bodos in relation to their agricultural practices and their social life. Their mutual cooperation does not end here, in terms of anything related to the development of the village such as constructing irrigation canals etc, the whole village work together. Agriculture is one of the main occupations of the Bodos. They also cultivate different types of crops such as vegetables, rice, sugarcane, pulses, cotton, jute and so on, among all this crops, rice is one of the most preferred one. The Bodos cultivate two kinds of rice based on seasons like 'Asu' rice during summers and 'Sali' during winters. The Bodos can also be complimented for their indigenous devices for the preservation of various kinds of seeds such as pulses seeds, paddy seeds, vegetable seeds like Lai, Lapha, etc, in Bodo language it is known as 'zwlwinai'. They are also quite skilled in constructing earthwork embankments in order to divert the water from the river beds towards the paddy field. Bodos are also expert fishers, both men and women engage into fishing. Fishing is also considered as one of the important part of the Bodo community and the fishing tool differs between male and female, male mostly used fishing net which is called 'ze' in local dialect and women use 'zekhai' and

‘khobai’, zhekhai is a Bodo traditional handicraft which is used in order to divert and trap the fish and khobai is also a traditional handicraft made out of bamboo which is used to keep the trapped fish, usually khobai is tied around the waist. Bodos are also very skilled in terms of handicrafts and handlooms. The Bodo women are very expert in handlooms, so much so, the Bodo traditional attire which is called ‘Dokhona’, ‘Jwmgra’, ‘Aronai’, and ‘Indi’, are the excellent example of their artistic talent in handlooms.

1.1.7.SOCIOCULTURAL CONTEXTS:

Marriage: The Bodos have a dignified concept of chastity when it comes to marriage and they live by it. For Bodos, marriage is a social ceremony which gives sanction to procreate legitimate offspring. Bodos called marriage as ‘Haba’ in their local dialect. Traditionally, the Bodos have six types of marriages. They are as follows-

1. Kharsonnai Haba- This marriage takes place with the mutual agreement between the girl and the boy, here the consent of the parents is not considered to be that important.
2. Swngnanwi Haba janai or lanai- In this marriage, parents of the groom selects the bride and after the mutual consent of both the parties the marriage is fixed on the auspicious day. In other words, this marriage is commonly called as arranged marriage which is socially accepted and also solely celebrated.
3. Bwnanwi Lainai Haba- This marriage takes place when the boy forcefully takes away the girl without her consent.
4. Gwrjia Lakhinai- In the olden days, the boy who works in the particular household, is asked to get marry with the girl of that household, this kind of marriage mostly use to take place in the families where there were no male members or sons and he becomes the member of the family. This kind of marriage is rarely seen in the contemporary times.
5. Donkha Habnai Haba- It is a marriage between the man and the widow who stay together as husband and wife, their marriage has to get regularized according to the social customs. Widow remarriage is allowed among the Bodos but back then, there were certain restrictions, such as widower can only marry his wife’s younger sister and the widow can only marry the younger brother of her husband but it is not so in the contemporary time.

6. Dwnkarlangnai- This is the kind of marriage where the boy and the girl elope with their mutual consent.

Ethnic attire:

The Bodo women are also very much skilled in terms of handlooms. Bodo women weave colorful attires all by themselves. Bodos call their attire 'Dokhona', 'Jwmgra', 'Aronai', and 'Gamsa'. Dokhona is the main attire of the Bodo women which is tied from the chest to the legs they basically wrap it around and tie it on the waist. Varieties of design and flower are weaved in the Dokhona with different colors which enhances its beauty. On the other hand, Jwmgra, in general sense can be called as scarf, is wore to cover the upper portion of the body. The male traditional dress is called as gamsa, the men folks tie it around their waist and it also comes in different colours. Aronai is also one kind of a scarf but is smaller in size than that of jwmgra, it is weaved with bright coloured threads. It is also the sign of the Bodo tradition and is used in all the traditional Bodo dances and most importantly to felicitate people with honor.

Cuisine:

Bodos are largely non-vegetarians. They like eating different types of meat, but most of all pork is the favorite among the Bodos. They dry it in the sun for several days. They either fry it roast it or prepare it with some vegetables.

'Onla and mewai'(Bamboo shoots) curry is another curry which is prepared with the powdered rice and bamboo shoots cooked in light spices, mostly cooked along with chicken or pork.

'Napam', is prepared solely with small fishes, the small fishes are then smoked and grinded also some specific leafy vegetables and spices are added and stuffed inside the bamboo cylinder and seal it from outside and is left to ferment for a month or so and thereafter can be fried and consume. It is a very unique delicacy of the Bodo tribe.

'Narzi', is another favorite cuisine of Bodos. This particular cuisine is prepared from the dried jute leaves wherein fresh pork or fish can be added. It is usually bitter in taste.

'Zumai', can be called as rice beer in general terms. It can be classified into two types- (a) Zumai gwan (dry beer), it is produced by the distillation process. It is colourless and has a very strong smell.

(b) Zumai gishi(wet beer or rice beer), is produced by brewing the fermenting rice and some nicotine made out of some special herbs which is called ‘amao’ in local dialect is added into the rice and is left to ferment for several months and sometimes up to one year, the older it gets the sweeter it becomes. It is mostly yellow in color and is mostly prepared in most of the Bodo household before Bwisagu festival (merry making festival of Bodos).

Bodo traditional religion:

The main religion of the Bodos is Bathouism. Bodos have two predominant deities whom they call as village and household gods and goddesses. Village deities are worshipped outside in the open field or space by the villagers as a whole whereas household deities are worship solely by the family members in the houses. They call their household deities as Mainao, Bwrai Bathou, Asu Mainao, Sali Mainao, and so on and the village deities are called as Bura Gosain, Gau Raja, Kuber Bwrai, Kuber Buri so on and so forth.

Festivals and folk music:

Bodos also have a very unique and rich tradition when it comes to festivals. Traditional Bodo festivals can be classified into ‘Religious’ and ‘Seasonal’. Religious festivals are namely ‘Kherai’, ‘Marai’, ‘Garja’, ‘Bathou’ and the seasonal festivals are ‘Domasi’ and ‘Bwisagu’.

Bwisagu festival is one of the most vibrant and vastly celebrated occasion among the Bodos which is celebrated every year in the mid of April month, (Baisakh in the local dialect). During this festival, Bwrai Bathou is worshipped by the Bodos, whom they regard as the most supreme deity. Bwisagu is an occasion, where the Bodo men and women sing and dance in their folk song and visit the houses in and around their village and during this occasion people also drink traditional wine prepared in their households which is called as ‘Zumai’, or ‘Serep’ among the Bodos. Bwisagu is basically a merry making festival, where the traditional musical instruments like Sifung, Kham, Jotha, Serja, Jabsring and Khawang is been played by the people.

The Bodos also celebrate two other festivals i.e, Domasi and Kathi-gasa, the former is celebrated in the month of January after the harvesting is done, during this festival people prepare lots of eatables known as ‘laroo’, ‘pita’, ‘sourai’, ‘sitao’ among Bodos and later is celebrated in the month of October, during this festival people go to the paddy fields and light earthen lamps, with a belief that the (Mainao) household deity will provide them with more grains.

When it comes to religious festival, Bathouism is the main religion of the Bodos where 'Bwrai Bathou' is regarded as the supreme deity. The word Bathou has two meanings in it, 'Ba' means five and 'Thou' means elements, which means five elements of Earth, which are land, water, air, sun and fire. Bathou is associated with Marai, Kherai and Garja. 'Bathou' is represented by 'Shijou'(Euphorbia plant). Kherai is a festival which is celebrated once in a year by the villagers as a whole, during this festival, Bwrai Bathou is worshipped along with other gods and goddesses who are eighteen in number. The ritual basically begins with the singing of ballads and dance recitals along with the traditional musical instruments like kham, jotha, sifung, jabsring, khawang, and serja which is considered as the significant part of Kherai festival. Men play the musical instruments and Kherai dance is performed only by the women. Douri and Doudini are the main aspect of this festival. Doudini is the female priest and Douri is the male priest, Doudini is the major agent to receive blessings from the gods and goddesses and to do the prediction of the future, for the development of the Bodo community, whereas the work of the Douri is to chant the prayer, where he mentions and recalls the past, histories, jungles hills located in all the directions which were an integral part of Bodos once upon a time. Doudini is believed to have come under the possession of gods, after the recitation of the mantras by Douri, Doudini's body starts jerking and trembling. Therefore, both of them play such miracle works during the Kherai festival which is impossible to explain through any of the scientific theories.

Garja on the other hand, can be explained as simply the offerings to the household deity which takes place in the household itself. During this festival, birds and animals are being sacrificed in front of the Bathou and the blood is offered in order to please the supreme deity along with the prayers being chanted by the priest.

Bodo Folk Music and Dance:

The main musical instruments of the Bodos are:

'Kham'- a long drum made out of animal's skin or goat skin.

'Sifung'- made out of bamboo and is called as flute.

'Gongwna'- made of bamboo.

'Serja'- it is a bowed instrument made of animals skin and wood, it somewhat resembles violin.

‘Jotha’ - made of iron

‘Tharkha’ - a piece of split bamboo.

In each and every folk dance forms, only all these musical instruments are being played. Most of the festivals of the Bodos are closely related to music and dance.

Kherai Dance: It is a religious festivals of the Bodos where the female priest or Doudini after being possessed by the gods or goddesses start to sing and dance and this particular dance is strictly restricted only to the women folks and men are suppose to play the musical instruments and the Doudini will dance according to the beats of the music.

Bagurumba Dance: It is the traditional Bodo folk dance, wherein women folks dressed in their traditional attire sing and dance accompanied by the traditional musical instruments. The Bagurumba dance form is basically originated from the nature. These particular dance forms can be performed in any occasion, programmes and even festivals. The Bagurumba song goes like-

‘Bagurumba hai Bagurumba’...jat nonga bwla, khul nonga bwla,...tabwrwm homnanwi bamnanwi lagow mwnkha hai lwgw lagow mwnka’....

It is basically a confidential song for the Bodo women.

Bardwi Sikla Dance: This is again another traditional folk dance of the Bodos performed by the Bodo women accompanied solely with the music being played by the traditional musical instrument by men folks. It is a very lively and energetic dance by the Bodo women .This dance is performed in the honor of the Mother Nature.

Dahal-Thungri Dance: This particular dance form is associated with the war dance, in which women folks holds sword in one hand and a metal shield on the other accompanied by the different musical tune played by the men folks with the five traditional musical instruments.

There are other musical dance forms as well like Sikri sikla dance, Daosri delai dance, Indi-lunai dance, Kopri-sibnai dance. Among all the above mentioned four dance forms are given utmost importance. It is interesting to note that for each and every folk music, they have different dance forms as well. Only the traditional dance i.e, Bagurumba dance has lyrics or song and rest all other dance forms solely differs on the music being played with the five traditional musical instruments and the meaning is being narrated with the help of dance.

CHAPTER - 2

REVIEW OF LITERATURE

2.1.REVIEW OF LITERATURE

Hiren Gohain, in his article, 'Bodo stir in perspective', he has put forward his views on the grievances being faced by the indigenous Bodo community of Assam due to the encroachment of the various other communities in the land being allotted to these tribal community. Gohain further explained how the majority Assamese community had tried to sanskritised almost all the tribal people of North east region in order to gain superiority amongst them, since the Assamese community had utmost educated personalities during the pre-independence era, and also tried to bring the whole area of north east under their influence but after a certain period of time few tribal communities like Mizos and Nagas started feeling threatened and thereby started demanding separate land for themselves and the British subsequently responded to their demand and granted them separate land and identity. Basically, Gohain's main intention in this particular article is to figure out the sufferings of the Bodo community. In these article, Gohain has drawn out each and every struggles and movements being organized by the Bodo community starting from the formation of ABSU (All Bodo Students Union) led by Upen Brahma in demand of the separate Bodoland because among all the tribal groups of Assam the Bodos were the ones to have faced the utmost grievances in terms of education and economic field. He further says that the main motive of the Bodo demanding for the formation of the separate state was because they felt threatened and wants to safeguard their culture, language, identity and most importantly to attain permanent berths in the state cabinet and also the similar position to be shared with the other indigenous tribes as well.

In the article, 'Challenges before Bodo Territorial Council', M. Amarjeet Singh, states that on the various insurgencies and the violence that took place in Assam due to the demand of the separate state for the Bodo. Basically, the agitation began in the 1960s, in order to have the inclusion of Bodo language as the medium of instruction followed by the demand for the separate Bodo script in 1970s and finally the formation for the separate state was demanded. Finally, after the long years of agitation the Bodoland Autonomous Council (BAC) was formed in February 1993. However, the accord had collapsed due to various reasons which gave rise to the Bodoland state movement. After the collapse of BAC accord, the BLT (Bodo Liberation Tigers) had a peace talk with the Central government and also signed a ceasefire agreement as the Central government had agreed to fulfill all the demands being put up by them under the

sixth schedule of the Indian Constitution by creating an autonomous self governing body named as BTC (Bodoland Territorial Council) and the memorandum of settlement was signed on 10th February 2003 in New Delhi. Singh, has also mentioned about the newer challenges which came after the formation of BTC and those few challenges as rightly noted by Singh were safeguarding non-bodo interests and also the rehabilitation of the ex BLT militants.

Jitendra Narayan Dash in his article, 'Udayachal movement in Assam-case of socio-political identity for the Bodos', stated that the various agitations led by the Bodo community of Assam in order to have their own separate identity and distinct position in the country. Dash explains how the movement initially started with the socio-cultural and economic movement and gradually took shape as the socio-political movement which was led by ABSU (All Bodo Students Union) was launched on 2nd March 1987 led by Mr. Upendra Brahma, initially had 92 demands which had subsequently dropped down to 89 and later they (ABSU) had decided to bring down the demands to just 3 of its political demands which were- (1). Creation of a separate state called Bodoland, on the north bank of the Brahmaputra. (2). Creation of a district council in the tribal dominated contiguous areas of the south bank. (3). Inclusion of Bodo Kacharis of Karbi Anglong in the sixth schedule of the constitution. Dash further says that the Bodo agitation highlights the failure of the Indian constitution to meet the goals and aspirations of the tribals.

In the article, 'The Bodoland Movement in the Local and National perspectives', the author of the article Jogendra.K. Das did a detailed study on the historical background of Assam which gradually gave rise to the movement by the Bodo community, the original inhabitants of Assam. The Assamese community according to Das were largely high caste Hindus and were quite dominating towards other communities residing in the region, in terms of economy, illegal encroachment of land which belonged to the tribals, basically there were unequal distribution of resources which gave the Bodo community a feeling of apprehension and therefore the educated section of the Bodo began to feel that they were neglected and were not getting their due share and this is exactly when the Bodos got frustrated and started agitating. The ultimate aim of this article is to analyze why the Bodos agitated and the reason behind various peaceful and violent movements which took place in Assam, to which the author of the article is of the view that it is in order to improve the socio-economic and political status of the Bodos, the Bodoland movement came into existence.

Dr. Madhurima Goswami, in her article, 'The Bodos: Culture and Society' states that in order to understand the functioning of the social processes it is very essential to understand the socio-cultural milieu of their society. The paper basically focuses on the ethnic background of the Bodos, economy, their religious philosophy, traditional institutions and their story of struggle from the time of Independence. Goswami writes, the term Bodo means man, the term Kachari is a term given to that community who speaks similar language and they are regarded as the earliest inhabitants of the Brahmaputra valley and the census of 1881 listed a total of 12 subgroups of them whereas Endle (1911:5) counted 15 subgroups of them. In terms of religion Goswami further writes, Religion is a reflection of the material world, but this does not mirror this world in a passive and mechanical manner. According to Karl Marx, religion is not only the sign of the oppressed creature or the heart of a heartless world, it is also the spirit of the spiritless situation, religious distress is not the only expression of real distress, it is at the same time a protest against real distress. Basically, some of the Bodos, have converted themselves into Christianity and other religious faiths, as was observed, initially, they remained radical until they were appropriated by dominant class and the reason can be either natural or evolutionary. In Goswami's words, the notion of a detribalized society was gradually being sensed and the societies got more exposure towards the more developed communities and accordingly their socio-cultural and economic space also was acculturated. Regarding the Bodo religion, the author stated that magic is an integral part of the tribal religion and its importance is equally noted in the Bodo traditional religion. The oracles of the Doudini and the prayers being chanted by the Douri, the different types of performative feats at the time of religious festivals are the important aspects of the ritual. In terms of the economic life of the Bodos, Goswami is of the view that agriculture is the main occupation in many rural societies, similarly even among the Bodos, agriculture acquires the dominant position even in the contemporary times, there are other occupations as well, such as contracts, services, trade and commerce etc but in a very small number.

The article, 'Violence in Bodoland', focuses on the ethnic tensions in the BTAD (Bodoland Territorial Area Districts) area of Assam. The BTAD area basically consists of large number of tribal people, majority were Bodo tribe has been created after negotiations and struggles between the Indian state and the Bodo community. The violence broke out in between Bodos and the illegal Muslim migrants from Bangladesh in the two districts of BTAD i.e, Udalguri and Darrang, the brutality was triggered by a case of cattle theft, but then the root cause of the

violence is not possible to grasp unless the issue that the carving of the autonomous district for the Bodos created for the others residing in the BTAD districts are acknowledged. The trouble among them is due to the fact that, there are people of many other communities residing in the BTAD, it became impossible for them to declare the autonomous district as the exclusive Bodo zone. There are supposedly more number of Non-tribals residing in the area than the Bodos themselves and the reason behind that is to build a captive vote bank which is run by the Congress government, it is the Congress government which has allowed large number of illegal migrants in the State. This had led to the communal tensions and has also created a deep adversarial relations which has eventually resulted in ethnic clash. There were also campaigns led by the Bodos in order to 'save' the 'exclusive areas' of Bodos from the encroachment of 'illegal immigrants'. However the issue of illegal migrants has not been solved yet or in other words hasn't been effectively tackled by the political leaders. The political stakeholders have failed to articulate an exclusive agenda which stems from their insensitivity towards the multicultural differences among various ethnic population in the State is the major reason behind the reoccurrence of the incidents of Ethnic clashes in the state. Basically, the BTAD areas were formed exclusively for the Bodos and the provisions was made to share the political power with the non-tribal groups in order to promote the cultural assimilation among them, but the lack of an agenda of the inclusion of the ethnic divisions resulted to be a failure of the established political leadership which was combined with the campaign to save the indigenous group(Bodo) from the illegal migrants which has continued to hamper the peace and normalcy in the BTAD areas and some parts of Assam as well.

In most of the articles I reviewed, almost all the authors had the same kind of impression based on Bodos. All of them viewed Bodos as violent and militant who knows nothing but violence and destruction only. Only after going through these articles I realized that there are no much articles being written on Bodo heritage but mostly on the Bodoland movements and demands that have taken place and also the violence which took place in Assam. The authors have written only the negative aspects of the Bodos but has failed to observe the reasons behind these movements which is undoubtedly due to the ignorant and negligent behavior of both the Central and State government.

CHAPTER - 3

- **OBJECTIVES**
- **SCOPE OF STUDY**
- **METHODOLOGY**

3.1.OBJECTIVES

1. To identify the different folk music and dance forms which is popular among the Bodos.
2. To find out the relation of the folk music with the sociocultural contexts.
3. Inquiring, if there is any changes in the folk music in the contemporary times.

3.2.SCOPE OF STUDY

The study is based on the Bodo community, their sociocultural contexts and their folk culture. Bodo community is one of the largest tribal community of Assam and has their separate identity when it comes to their culture, especially their folk music. This research study has covered the traditional folk music of the Bodos, that how each and every music of the Bodos is related to their sociocultural contexts. As it has been mentioned earlier in the previous slides that each and every music are different from one another and accordingly their dance forms too differ.

The main focus of this study would be strictly limited to the Bodo community residing in one of the small districts of Assam known as the Kokrajhar district of Assam, which is considered as the home for the Bodo Tribe. The study would basically analyze the reason behind why most of the traditional Bodo folk music is related to their socio-cultural activities.

3.3.METHODOLOGY

Considering the objectives of the present study titled “Socio-cultural context and the folk culture of the Bodo community”, the researcher has relied mainly on the primary data collection method. Locating different folk music in particular socio-cultural context and making an in depth understanding about the corresponding relations between them and exploring new area for the academic engagement is possible only by going to the field and collecting data directly.

Keeping the time constraints in mind, the researcher has adopted the judgmental non-probability sampling method. Data collection has been done with the help of open ended interview method. I felt this method would be very much apt for my study, through which I will be able to accomplish my study by collecting very important and suitable information.

As supporting to this, the secondary sources like articles, journals, newspaper reports that are pertinent to identifying different forms of folk music has also been used.

Since I have applied the open ended interview method in order to collect information, it had actually helped me gather as many as information as possible. I have interviewed people who are working for the Dularai Boro Harimu Afad (Cultural Forum of the Bodos), they were quite welcoming and were ever ready to help whenever I approached them inspite of their busy schedule. I have also gathered the first hand information by being the participant observant myself. During my field study, I dint have to face much of a problem since I am well versed in the Bodo language. The only problem I had to face was going around to different places looking for the members of Dularai Boro Harimu Afad (Cultural Forum of the Bodos) because most of the times they were busy attending various seminars and workshops. Apart from that, I had a wonderful experience during the course of my field study.

CHAPTER - 4

FIELD EXPERIENCE

4.1. MUSIC IN CONTEXT: FIELD EXPERIENCES

The study is basically been done in the small district of Assam which is known as Kokrajhar. It is a home to the largest tribal community of Assam, the Bodos. Bodo community is an extremely vibrant community and their vibrancy is very much reflected on their Folk music, which is mostly based on their Socio-cultural contexts.

The objectives of study, which is *'to identify the different folk music and dance forms which is popular among the Bodos'*, second objective was *'to find out the relation of the folk music with that of the socio-cultural contexts'*, and to *'inquire if there is any changes in the folk music in the contemporary times'*. As per my said objectives, I have tried to gather the first hand information through the interview method and as the participant observant. I have specifically interviewed people who are the members of the Dularai Boro Harimu Afad (cultural forum of the Bodos). They have undoubtedly helped me a lot by answering my questions pertaining to my study, they have explained how Bodos, belonging to the Mongoloid and the Kirata group of people previously had no identity of their own so in order to gain the identity among others they started composing folk song relating to their land, the question pertaining to the history of the origination of the folk song, the actual date is quite difficult to trace.

When the question is about the most popular Bodo folk song among the Bodos, they were of the view that Bwisagu or the merry making dance is the most popular one, Bwisagu festival is basically celebrated in the mid of April, the Bwisagu festival is one such festival through which love, sorrow, wealth and abundance is being explained by the people through songs and the second most popular dance is the Kherai dance which is mostly seen during the Bathou festival. Most of the folk song and dance of the Bodos are seen related to their socio-cultural contexts, one of the reasons they gave was, Bodos being the indigenous population in Assam wants to maintain their separate identity not only through linguistic difference but also through their music and dance forms so much so that all the Bodo folk songs are beautifully been composed sung and also depicted through the dance forms. Some of the famous folk songs are Na gurnai dance (fishing dance), Bagurumba dance (a dance of national repute), citing an example of Bagurumba dance one of the respondents said that only after the period of post independence, musical instruments were included in the Bodo folk songs, and also earlier only ladies used to sing and dance, later in order to play musical instruments men folks were also included.

They also formed Kristi Dal (Cultural party), the sole reason of the formation of Kristi Dal and inclusion of musical instruments in the folk music after independence is because Bodos always wanted to maintain their distinct identity in Assam. And when the question is about inquiring if there is any changes in the Bodo folk music, to that the respondent replied that there are no much changes being done, only slight changes is been seen. Few changes were made in the lyrics of the songs, music is comparatively better and is of a clearer version now, dance forms or steps has been changed a little and also the dress pattern. Overall, only little bit of modification is been done in order to make it look clearer and better but complete modernized form has not been seen yet when it comes to folk music and dance. Most of the respondents were of the view that they don't and wouldn't want any kind of inclusion of modernized forms in the Bodo folk music, not now and not even in future because they fear the authenticity of the track might just fade away if modernized version intrudes.

To maintain the authenticity of the track, they have formed 'The constitution of Dularai Boro Harimu Afad' on 20th July, 1991, in order to secure, promote and develop Arts, Culture, Traditions and Civilization of the Bodo race. The main aims and objectives for which the Dularai Boro Harimu Afad is established are-

- To propagate among masses the need of preservation and protection of culture and language through cultural activities.
- To impart systematic knowledge and teaching in the line of Music i.e, Bodo vocal, Bodo dance and instruments.
- To focus and promote the Bodo culture and language by organizing and holding seminar, workshop, research, training etc.
- To revive and foster the originality of Bodo Art and Culture and thereby to develop and flourish them with progressive outlook.
- To bring commonness and uniformity in art and style of Bodo dance and music.
- To promote creative art and culture of individuals.
- To promote and develop Bodo Folk-music, Folk dance, drama, arts etc and to create systematic technique of teaching.
- To publish literature on folk culture.

- To make common platform of all the Bodo ethnic groups in respect of cultural integration.
- To establish cultural research and training centre for Bodo culture.
- To organize programs of cultural exchange with other communities in India and abroad.
- To publish journals and magazines on art and culture.
- To give award to those persons with remarkable and outstanding contribution to the Bodo culture.

Folk music is something which plays a vital role to promote the identity and culture of one's community and so is for the Bodo community of Assam. Bodos are the largest tribal group of Assam and since time immemorial they have been maintaining their distinct identity in Assam. Bodo folk music is one such element for the Bodos which differentiates them from all other communities residing in Assam and so is the reason, why they have been continuing to preserve their folk music.

Bodo folk basically comprises of three components-

- Dance
- Instruments
- Vocal

LIST OF BODO FOLK DANCES-

4.2 SOCIO-CULTURAL DANCE:

1. Na gurnai mwsanai (fishing dance) – The Bodo community has a very rich cultural background. Na gurnai or the fishing dance reflects the fish catching culture of the Bodo women. The fish catching dance shows the overflow of powerful enjoyment when they are out of their homestead.
2. Daosri delai (a species of the martin bird)
3. Bwisagu dance (merry making dance)

4.3 TRADITIONAL DANCE:

1. Bagurumba dance (a dance of national repute) –The Bagurumba dance is very commonly known as the dance of national repute. This dance reflects the universal primitive appeal of the maidens in general. This dance is generally performed at the time of leisure period when they become free from the tensions of domestic duties.
2. Bardwi Sikla dance (dance representing the advent of the new year)- This dance represents the advent of the new year, which is basically the month of April, which is popularly known as baisakhi in other parts of India. In Assamese, the ‘Bordoisila’, derived from the Bodo word ‘Bardwi sikla’, which means a young girl composed of ‘Bar’and ‘Dwi’. Bar means wind and Dwi means water. This famous Bardwi sikla dance is been compared with the terrific west wind which means these dance is as strong and energetic as the west wind.

4.4 RELIGIOUS DANCE i;e adoration (love, homage and worship):

1. Kherai dance- Bathouism, which is the main religion of the Bodos, perform the Kherai dance in order to worship their deities during the Kherai festival. Pathali Mwdai or Sarini Mwdai are the name of the deities, so much so, there are as many as 16 dieties who are regarded as the Pathali mwdai (gods).

Those are-

- Ailung
- Agrang
- Kwila
- Kaji
- Rajputur
- Rajkandra
- Ablakhungur
- Sanjali
- Sanjaburaali
- AsuMainao
- SaliMainao
- BurliBuri

- Bagraja
- Choudry
- Basmati
- Jwmwnjwla

All the 16 dieties mentioned above are worshiped with different kinds of dance forms and music. Here the dance forms are differentiated in the way the music is being played, music doesn't contain any lyrics, and only three musical instruments i.e, Kham (an elongated drum made out of goat's skin), Sifung (flute), Jotha (made of iron) are being played. Doudini, a female priest performs the dance.

- Sotrolee dance (dance representing the preparation for the war): This particular dance basically represents the preparation of the war. The Bodos have many a times experienced the attacks from the alien forces in their national life. This dance is the cultural sign of the Bodos as the heroic race in the history of Bodos.
- Doudini dance: Doudini is considered as the central figure of the Kherai worship. She is regarded as the Shakti-cult among the Bodo folks. She performs rites in front of Bathou, supreme father of the Bodos. She is also accompanied by her followers who also carry three important instruments i.e, Kham (long elongated drum), sifung (flute), jotha (made of iron).

4.5 WEDDING DANCE/ MARRIAGE DANCE:

1. Bwirathi dance: The Bwirathi dance displays the dance of a group of Bodo maidens who welcome and receive the bride and the groom with various dance and songs on the eve of the marriage ceremony.

4.6 CREATIVE DANCE:

1. Daosri delai dance (dance of a martin bird): The daosri delai dance is considered as the creative dance because this particular dance is related to that of the martin bird which is small yet beautiful and dances with the tunes of nature. Daosri delai is basically the imaginary dance and hence is called as the creative dance.

LIST OF FOLK SONGS-**PATRIOTIC SONG:**

Aayo anggw hadab ,dwima dwisa aayo jirijiri,

Bongphang laiphang aayo sari sari, gwmw

Nangthao naibai tha thao tao, swrji giri swrjinaiya, aayo

Anggw hadab, siri mwndiya bima dabwnw, undulangkhw

Manw gwdw gwdw,sikhangdw siri mwndw ,gwdwnai harikhow

Tikhanglangdw, hadwr khow phwsab langdw, aayo anggw hadab

CRUX OF A SONG: The song is basically praising the beauty of nature, created by god and is also asking mother nature to free the land from all the hardships.

COURSE OF LOVE:

Bar siu siu barfing...gaodang gaodang bibara honnwi bardwng..

Sikiri bahang birhang honwi swbdwng...habab enainw mwdwm

Phwidwng...bongphang aobananwi lapasaiko dao gabdwng..rwisumwi

Rwisumwi ringlang dwng...ayo habab ma ese mwjang din jadwng

CRUX OF A SONG: The song is about the beauty of flora and fauna and how they enhance the beauty of Earth.

Bibar bibar geolang...harsingwi barnanwi harsingwi lorhai langbai,

Jwngni bwisw aabw ragolangbai

CRUX OF A SONG: The song is basically trying to relate the age of an unmarried women with that of a flower as in, how the flower blooms beautifully by itself and rots by itself with the passage of time.

*Tuhai lwgw be megong kownw kana thangni,
 Aai aapa ya bw haba hora, bida pongbai jwngbw,
 Railai thaoaa, bwtwra thangbai kwndw kwndw,
 Jwngni bwisw aabw thangbai halw dwilw...*

CRUX OF A SONG: The song is trying to portray the lifestyle of girls in villages. The song is basically been sung by a group of girls about how they are getting older and older with the passage with time but still their parents are least bothered to get them married off.

GENERAL SONG:

*Dao nonga oma nonga, wrwinw lakinw nanga,
 Riu riu bar bardwng, bibara siri langdwng..
 Lakhinanwi jonakow lakhi nangow..pederbai
 Phwjwobai..bima bipa ni bwisw mwnbai..
 Dao nonga oma nonga wrwinw lakinw hanai nonga...*

CRUX OF ASONG: The song is basically relating the daughters with that of the nature, likewise, when the wind blows it takes away the beautiful flower from its stem, here stem is the parents and flower is the daughter, just like stem cannot keep its flower stick with it for lifetime same is with the parents and the daughter, a daughter has to be married off someday, they cannot be tied with the parents for her entire lifetime.

LOVE SONG:

*Hajw koroni aywi dwi rwo rwo...
 Jwnggha jaywi bijamadwi aa gusti jarow row
 Hajw koroni dwi ra ra...jwngni jaywi bijamadwi aa
 Aayo gamsa jirara...*

CRUX OF A SONG: The song is about the son-in-law, he is been praised and insulted at the same time. His voice is been compared with the sound of the water fall, which means the voice of the son-in-law is very strong and his looks so handsome, but the next moment he is insulted for being poor.

WEDDING SONG: Teasing song

Wi bwirati loliya, nwngni babangsin goi

Khaonai kow jwng lai jaliya, jwnglai jaliya..

Nwi langnswi langnswi dao gograni

Dao jwkhwo, dagab aaywi dagabswi

Pisa hinjao, nwnghow butarnw sitarnw

Langakwi...langdwng nwnghow maoywi

Dangwi rayjw janw hwi hwi...

CRUX OF A SONG: In this song, the men folks are teasing the bridesmaid by saying that they are not willing to have the bettlenut they are crushing, because they seemed to be least interested in their work and at the same time teasing the bride, to stop her from crying by saying that your in-laws are not taking you away to slaughter, you are going to your husband's place to live a happy life with him and have a family of your own.

Horwi bengtha hwmba, horwi bengtha..

Hinjao gwdana khargo langwn..

Mwitha thili ting, mwitha thili ting,

Jajanala bai daniya juli kow aada jwng

Jakhathar bai, rwikha gwila nwnghlai..

Rwikha gwila..nwnghlai jwngni nokor ao

Pwika tharbai...

CRUX OF THE SONG: It's a song, where the sister-in-laws are teasing the bride by saying that since she is already married to their brother, there is no way out now that she can escape from their house.

Nwi karson hwi nw sang, kharson hwi nw sang,

Langdang pharini hongla deoyani nao..

Saldang maldang aowa dang...

Buri hodong dong thathar liyang...

CRUX OF THE SONG: Here, in this song, the unmarried aged woman is singing to herself that she is going to elope with a guy residing next to her village.

Bari kona ni lai udasi ada..

Nwnglai angkow da basi,

Nwngnw jagwn ada,

Twiso thangsoni angni jewni..

Mugwiya mujuya ada..

Nwnglai angkow da nagar kha...

CRUX OF THE SONG: In this song, the girl is singing to a boy, saying that she has already chosen him as her husband and is hoping that he too will accept her as his life companion and will never leave her.

Aadwi thila la aaywi

Nwngja madwiya,

Gonthong jongjirjit

Nwngja madwiya

Nainw mwjang thar aaywi

Nwngja madwiya

Nainw ba naipwi aaywi

Jumai lananwi

CRUX OF THE SONG: This is a song in between girls and boys usually sung during the time of Bwisagu (merry making festival). In this song, boy folks are singing to the girl folks which goes like- come and see your son-in-law, he is dashing and handsome, his facial features so sharp and at last says when you come to see your son-in-law don't forget to get a bottle of rice beer for us.

NA GURNAI METHAI (FISHING SONG):

Thu hai lww pwr naha thangni,

Pwi hai lww naha thangni,

Bilw budrang ao,na rwnao naya

Haikhang gapha kobai pha,

Jugurub jugurub gurhwi dini,

Gurhwi dini, de lww de gurhwi dini

Phari laywi laywi, jayga laywi laywi

Gurlai dini, bari konani mwitha

Mwigong jwng gwrn gwrn jahwi dini..

Som thanai yaonw maokha dangkha lww

Bwtwr thanai yaonw rongjakha..

Somkow mwnbai thaya hai lww,

Bwisw thanai yaonw maonanwi lakha...

CRUX OF THE SONG: The song is basically sung by a group of girls while they go for fishing, the way they are having fun fishing and also suggesting each other by saying that time waits for none so enjoy whenever you have time.

BWISAGU SONGS (SONG SUNG DURING MERRY MAKING):

Bwisagu, Bwisagu, bwi.....sagu,

Ma ese usu kutu habab...

Ma ese usu kutu,

Okabw ha hang..

Sandung bw dung hang, dwmwi lulu,

Ma ese mwjang deglaini bwisaguya

Ma ese mwjang rongjali bwisaguya

Dinwi thabao gabwn thabao

Aayo Bwisagu sona nwnglai,

Dathangtho....nongthar dwng mwn

Jwnglai Bwisagu sona nwngkow,

Bra-bra thangtar marnswi Bwisagu

Sona nwnglai..

Hangma thabai, hangma thabai..

Aayo Bwisagu sona jwnglai,

Rongjanw mwsanw Bwisagu sona jwnglai...

CRUX OF THE SONG: Bwisagu song is basically sung by the villagers during the month of mid April, which is celebrated as new year by the Bodos, for three days and in this three days time they enjoy to the fullest. It is nothing but a merry making festival.

Kham sifung dam ada!

Jotha thorkha kow dam

Jat bejat dam

Riuya riu sifungsu

Khama mwjangwi gwmsar hw

Raoya mwjangwi hom

Aathinga pwlaowongjali pwr!

Aathinga pwlaow

Serja bibung (sifung) milouhab

Hangma gwlaow

Burja mungwi mwnselo

Maoriya swrn Jwhwlaow

CRUX OF THE SONG: In this song, girls are demanding boys to play the musical instruments i.e Kham (elongated drum), sifung(flute), jotha(made of iron), thorkha (a piece of split wood), as loud as they can so that they can dance tirelessly with the tune.

Angkow langpwi,

Angkow langpwi, aada!

Jampwi seraoni sayaram

Mandarbibar

Aada, sayaram mandar bibar

Aankow langabwla

Hangma thagwn aada

Boro mujwng muse hangma thagwn aada,

Harsa mujwng muse hangma thagwn

Aada, sayaram mandar bibar

Dinwi Bwisagu yao hangma hangsani

CRUX OF THE SONG: The song is sung by a group of girls to the boys where they are putting forward their hopes in front of the boys which is to come and fetch them during the time of Bwisagu.

Hajw korononi sikiri sikwla ang!

Nijwm jaiga lana thayw ang

Jeblabw udang udang

Bahang birhang urang-pharang anglai

Giding na geleyw oraibw som

Nijwm somao angyw dwisani jira prao

Dugwisra lwbsra thayw gwjwn

Anglai thayw gwjwn

Anglai hainari sikiri sikwla

Nufa-mafa ang dufa efa

Haina gwnang angni mohor gwsa angni

Thayw ang thakwmana

CRUX OF THE SONG: Here, a girl is praising her beauty, how she takes care of herself in order to enhance her beauty more and even more. In this song, a girl is been portrayed as that of the butterfly, which is pretty to look at yet hard to catch.

These are the glimpses of the very famous folk songs of the Bodos, which is been composed by number of lyricists, based on the various socio-cultural contexts of the Bodos.

CHAPTER - 5

CONCLUSION

CONCLUSION

Folk music is considered as one of the main element of every community especially in a multi-cultural and multi-lingual country like India. Folk music plays an important role in promoting the identity of one's own community. It is one such way through which one's community can be identified. Though folk music is essential but is a rarely discussed topic. And so, is the reason why the study on folk music has to be done. The area of research is mainly focusing on one of the small districts of Assam, namely Kokrajhar, which is an aspirant state for the Bodo tribe. Kokrajhar is also a home for majority of Bodo population and is considered as the capital and headquarter of Bodoland Territorial Area Districts (BTAD).

The main motive of the study was to identify and to find out the relation of the folk music with the socio-cultural contexts like how the Bodo community depicts their society and traditional activities through their folk songs and dance forms. They have different folk songs and dances for each and every occasion be it fishing, religion, Bwisagu (merry making festivals), wedding and so on and so forth and their most popularly used musical instruments especially for folk music are known as Kham, Sifung, Gongwna, Serja, Jotha and Tharkha. Another important objective of study was to inquire if there are any changes in the folk music. Data collection is been done through interviewing the members of the cultural forum of the Bodos (Dularai Boro Harimu Afad), who are working for the development of Arts, Culture, Traditions and Civilization of the Boro race. The members of Dularai Boro Harimu Afad (Cultural Forum of the Bodos) play a vital role in conservation of the Bodo folk music. They keep conducting seminars and workshops from time to time for the betterment and improvisation of the Folk Culture of the Bodos.

The overall motive of this paper is to identify the significance of folk music for the Bodos, because folk music is one such thing which cannot be copied from one community to the other because of the language and the terms being utilized which is also one of the factors which differentiates one community with the other. Similarly, Bodos too believe that preservation of their folk music is the one way which would help them to maintain their own distinct identity in Assam.

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