**CHAPTER - III**

 **Social Picture Reflected In Folk Songs of The Bodos**

Likewise the reflection of the living style reflected in the folk songs of the Bodos people residing is various Districts, similarly the folk songs of Chirang District is also purely a representation of social elements of the Bodos society. In wider sense the folk songs of the Bodos community reflects the day to day lifestyle of its people. In this chapter discussion will be base on folk songs found in the area of Chirang District.

The Bodos people have scattered all over Assam in many places. Similarly, the Bodos people are spread over many Villages of the Chirang District. From the time the people knew to live together, they unconsciously also learned to constitute Village and society. Consequently, the people lived together and abide by the social norms, customs and traditions. The social norms and traditions had a wide ranging influence on the lifestyle of the Bodos. The Bodos are always inclining to the social norms in their life till they die. If we speak about social picture, if include every aspects of human life like everyday life, chaos, quarrels, joys and happiness, sorrows and despair, food habits and culture, religion and rituals etc. The Bodos believe in God and they pray wholeheartedly to seek the blessings from him. They pray God to save then from potential dangers and hurdles. The Bodos are social being from time immoral the Bodos have been abiding by social rules and traditions. Many social traditions and customs can be found in Bodos society. This picture of social norms and customs gets and mentioned in the folk songs. The social phenomenons are projected distinctively in the folk songs of the Bodos. This social picture also found expressions in the Bodos literature from where different people of different places can know the social aspects of Bodos. The folk songs and folk literature are the propagandas of the Bodos and its society.

**3.0 Iswr Sibinai Methai (Worship Songs):** The Bodos people have devoted and worshipped in order to seek his blessings since ancient times. The worship song is also a social picture of the Bodos. Since the time they learned to live socially, they have worshipped and believed in Bathou God. The Bathou God is considered as the greatest and the master of all living and non living being. Blessings are seek by praying him.

 In Bodo- “Wi anangosai

Wi swrjigiri

Raha hordw rahanigiri

Akhai parnwi khobjobna

Hanthu kherainanwi

Khulumw jwng apha

Nenanwi dong jwng sijwu gudiyao

Nwngkhau sijwu gudiyao.” [[1]](#footnote-1)

In English-

 “God the father

The creator of all

Show the way, source of way

By folded hands

By kneeling down

We worship you

Waiting for you near the Bathou

For you at the Bathou.”

Through the song the social picture of Bodos worshipping of God is projected. From time immemorial, the Bodos though illiterate, knew how to worship God. The worship song is also found in Bodos folk songs. The worship song projects the almightiness of God, environment created and greatness of God. Thus, the blessings are seek from God in order to avoid and overcome the hardships. Hyms are offered for this purpose.

In Bodo - “Abhonglauri Anangosai

Be songsaryao nwng swrjigiri

Ha, dwi , bar or akrang

 Srang kalam khomsikhau

Pwja langdw mulugkhau

Bwsrang langdw gwjam bwswrkhau

Rogo biyad khaipwd apwd.

Alw gwjwn rongja bajaywi

Lakhidw gwdan bwswr

Onnai biyw gwhw biyw

Nwng biphaniyao jwng.”[[2]](#footnote-2)

In English-

“God the almighty father

You are the creator of this world

Earth, water, wind, fire and the sky

Enlighten the darkness

Awaken the world

Sweep away the old year

Leprosy and diseases, difficulties and dangers

In peace and joys

Keep the New Year

We ask love and strength

We ask in you o father.”

Through this worship song, they believe in Gods and Goddess of the Bodos is crystal clear. In order to avoid dangers in the day to day life, the bygone years bid farewell and New Years are welcome. The prayers are offered for blessings, peace, joys, and happiness in their future.

**3.1 Haba Methai (Marriage Songs):** Marriage is one of the noteworthy social aspects of the Bodos. From the earlier times the Marriage folk songs are prominent in the Bodo society. But at the present day it can be said that such songs are no longer in existence. However it can be found in the form of transferring through verbal communication exchange. The Marriage is not an isolated phenomenon from the customs and traditions of a society. The Bodos since the earlier times have organized marriage through the customs and traditional rituals. In relation to this marriage the Bodos sing many folk songs. Like targeting the Bwirathi and singing songs-

 In Bodo: “Wi bwirathi loliya

Nwngni khithu erlu erlu

Goi khaonaikhau jwnglai jaliya”[[3]](#footnote-3)

In English: “Hey Bwirathi loliya

 You’re snapping of areca nut by touching the bottom (buttock)

 We will not eat.”

The Bwirathi has an important place in the Marriages ceremonies of the Bodos society since time. Without the Bwirathi the Marriage ceremonies cannot be successful one. From beginning of the ceremony till it ends, the Bwirathi play a pivotal role. Some of main roles of the Bwirathi are fetching the bride, welcoming the of the bride, distribution of area nut and betel leaf to the guests, etc are technicall the duty of the Bwirathi. The Bwirathi has to suppress their shyness and execute their responsibility of distributing the areca nut and betel leaf to the guests gathered for ceremony. The customs and traditions are unavoidable part of the Bodos society. Areca nut and betel leaf is portrays the social aspect of the Bodos society. The use of areca nut and betel has socio- cultureal and traditional importance in the Bodos society. It is offered to the guests is the family. Other than that it is use in offering to crops. The Bathou believe worshipped God by offering a set of areca nut belief leaf. The earlier time the Bodos belief in offering and sacrifices wherever they go rivers and streams temple. They offer a set of areca nut and betel leaf if they come across such places.

 Newly Married women are advice by the old women of the Village as to how she should be in building up a good family can be seen through the folk song.

In Bodo- “Aithing gajwb hathai orjwb

Akhaini phauya jayakhai

Athingni phauya jayakwi

Songsarkhau jahwidw aywi jahwidw.”[[4]](#footnote-4)

In English- “Stumble the feet and

The hands step is wrong

The leg step is wrong

Go and build a family.”

The meaning of the Marriage folk song reflects that by leaving behind own parents and Village after Marriage going to the groom’s family, by accepting and loving the family members, discarding the manners of quarrelling, without having evil thoughts, to build up a happy family.

Nirik (Imposing right and full responsibility of the groom upon the bride by the father of the Bride) ritual is one of the unavoidable parts of the Bodo Marriage social system. The Nirik ritual has to be conducted according to the Bodo traditions. Through the folk song this ritual can be seen. Breaking means giving full right to the son in law. Since birth till the Marriage of a daughter the parents have full right and responsibility upon their daughter. But after the Marriage, parents of the bride losses their right for their daughter. That is why the Nirik ritual is organised and broken. As a result the father in law offers one stick and a string to the son in law. And the meaning of it is giving full right upon his daughter. If it is visualised it can be seen that the Bodo society’s kitchen is divided into three different rooms. These three rooms are Esing (Kitchen), akhong, and Khopra. The Bodos cook their food in the Esing (Kitchen), but the married daughter cannot enter in the kitchen and cook. Rather the daughter in law in spite of being someone else’s daughter can cook in the kitchen. In here at the bringing of a new born child sacrificing of a chicken is made at the entrance by chanting Bag Duyari Bwrai Duyari Burwi. It is a given proof. By breaking the Nirik, the wishes and desires of the daughter goes to the responsibility of the son in law. The breaking of Nirik custom can be seen in two different ways in Chirang District. Wine, Meat and Tea the items necessary in breaking the Nirik are Fruit endi, set of flowers, two rupees, Fruit khun. These items are kept in the bowl together. In relation to this custom of breaking Nirik, a folk song originates as such-

In Bodo - “Dorse jablabw sambram

Dornwi jablabw sambram

Thakha jora jablabw

Bodo somajni bajise thakha janai jayw .”[[5]](#footnote-5)

In English-

 “If you eat one piece still it is an onion

 If you eat two pieces still it is an onion

If you take two pieces of rupees one

It’s like taking rupees fifty one according to the Bodo society.”

In the Bodos society also has a tradition of Gwrjia marriage since the very

 Earlier period can be seen. The Gwrjia Marriage is also one of the acceptable Marriages systems of the Bodos society. The bridegroom leaves behind his house and stage in the house of the bride. The probable cause may likely be that the parents of the girl may not have a son. Therefore the parents of the bride entrusts the responsibility of looking after the family properly to the son-in-low. In relation to this system Marriage in the Bodos society folk songs have originate as such.

In Bodo - “Na bwnnaiya jerwi

Gwrjia thanaiya arwi

Orgwnkhi ora naya

Mabla borongwn

Hinjau gwdankhau .”[[6]](#footnote-6)

In English- “Just like the fishing

So as the matriarchal system of marriage

The fish may or may not get caught

When she will be brought out

The new bride.”

**3.2 Ji Danai Methai (Weaving Song):** The Bodos women are very expert in weaving and designing clothes. Weaving reflects the social picture of the Bodos society. Throught the process of weaving the identity and dress culture of the Bodos community can be preserved. During the earlier time if the weaving machine was not seen in the Bodos families, the Bodos people were not pleased as they consider weaving a very important part of culture. Although the women folk songs at that time were illiterate. Still they had an exceptional knowledge of weaving beautiful designs in the clothes and coloring the tread. The Bodos woman who did not know how to weave was not accepted by the Bodos boys for the marriage. Folk songs were song by the Bodoa women while they weave the traditional clothes.

In Bodo - “Jaliya hai lwgw

Gwswni asa gannw lugwinai

Boro dokhona makhujwng surnai

Thang khalthang gwmw gwthang hai lwgw

Boro bimani megona aoya phaoya.”[[7]](#footnote-7)

In English-

“It’s not working oh friend

The heart’s desire to wear

Bodos Dokhona weaves by the Makhu

Thang khalthang, yellow and green oh friend

The eyes of the Bodo mother can no longer can focus.”

In the weaving, the thread and the thread-holder have a significant role. If the thread is not tightened up with the spinning wheel and the thread- holder, the both cannot be woven. The piling of thread is one of the social activities of the Bodos. The Bodos women have significant knowledge is weaving and piling and designing of clothes. While piling the thread, the sing a folk songs.

In Bodo - “Saihayao musra sanai

Sandungyao agor arnai

Sandungni daohajwng khana nangbai agwi

Aini dohai angni.”[[8]](#footnote-8)

In English-

“Piling up the tread under the shade

Making designs under the sunshine

In the war of the sunshine, eyes cannot concentrate sister

 Mercy of my mother.”

The Bodos women have a close relationship with weaving, culture and traditions. While weaving they secretly remember their beloved and their designs gets into trouble. It is seen through the folk songs.

In Bodo - “Thang khalthang sal gabnai

Habab ada

Nwngkhau gwsw khangnanwi

Agor arnaiyasw khana nangbai .”[[9]](#footnote-9)

In English- “Thang khalthang the sound of the weaving machine

Oh my beloved brother

In remembering you

The embroidery in the clothe has been misguided.”

In this way during the spring season the hearts of the damsel’s melts away without their realizing along with the wind. And they are unable to concentrate in their weaving and making designs.

Day and night the boy always remembers his beloved secretly. The image of the beloved comes in his mind now and then. Wherever he stays, if he hears the sound of the weaving machine, thinks that his beloved is coming and his heart beats faster. It is projected through the folk song.

In Bodo - “Sal gabnai khau khonabwla

Nwngkhau gwsw khangswi anglai

Makhu gabnai khonabwla

Nwngkhau pwidwng nongswi .”

In English- “At sound of the weaving machine

I remember you

When I hear the sound of Makhu

I feel you are coming.”[[10]](#footnote-10)

In this way along with the social picture of weaving the romantic phenomena of the Bodos society can be seen through the folk songs.

**3.3 Bwisagu Methai (Bwisagu Song)-** The Bwisagu festival is one of the greatest festival of the Bodos. It is a merry making festival of the Bodos. At that moment songs are sung and celebrated. The Bwisagu songs are a part of the folk songs. Since the ancient times the Bwisagu is celebrated once a year in grandeur manner. In relation to the Bwisagu festival many folk songs are sung in happiness. In the Bwisagu festival the boys and girls forget their sorrows and express their heart feelings to beloveds. As the Bwisagu festival is beautiful so as the songs. The Bwisagu season brings a beautiful image to the mother earth.

 In Bodo - “Bwisagu bwthwra swuphwihang swuphwihang

Swuphwilaibai honwi swuphwilaibai

Dau khuwoyabw gabphwilaibai

Bardwi sikhla boraiphwibai

Honwi bwisagu sikhlakhau boraiphwibai

Gwsw hwsar hwsar jwngbw rongjadwni

Bwisagu sikhla jwngbw rongjadwni .”

In English- “The Bwisagu season is almost reaching, reaching

It’s coming there its coming

The cuckoo also began to sing

Welcoming the Bardwisikla (wind)

There, welcoming the Bwisagu maiden

Whole heartedly we shall celebrate

Along with the Bwisagu maiden let us enjoy.”

With this song, the Bodos welcome the Bwisagu with joy and happiness and celebrate with dance and songs. The songs are sung by every people irrespective of age and sex old, young and child, are projected in the song.

 In the Bwisagu festival the Bodos people visits different families asking for rice beer beverage. The damsels in order to entertain sing this folk song.

In Bodo - “Gadambla sengra

Jwuya sorpwi ada

Bwisagu bwthwrao jwumwnlwngyabla jayw

Jwng ala khala

Dangtholani monggol gajwla

New bongaigaoni biren sengra

Bathabarini jiou sona

Jwngkhau nongyabwla raokhaubw dalatho .”[[11]](#footnote-11)

In English- “Stout young man

Come and extract the wine

If we don’t get wine in the Bwisagu festival

We become crazy

Dangthola’s young hunk Monggol

New Bongaigaon’s young boy Biren

Bathabari’s oh my beloved

If not us do not accept anyone.”

Through the folk songs the Bwisagu celebration in the Bodos society and the usage and conception of rice- beer can be seen.

 Giving bath to the cows and oxen is one of the ceremonies of the Bodos in the bwisagu festivals. This ceremony is in practice in the Bodos society since ancient time in ritualistic manner. The practice of this ceremony is not similar in all places, it differs from place to place at the end of the Switro month, or at the starting day of the Bwisag month bathing of the herd of cows are done. The cowboys before taking the herd of cows for bath, makes a garland of gourd and brinjal and make it wear to the cows. And vibrant colors and applied in the body of the cows. The cowboys sprinkle the Sesame seed and black dale and take the herd of cows to the nearby rivers and streams by singing songs.

In Bodo - “Lao ja panthao ja

Bwswr bwswr arbai tha

Jwngni mwswoya pakhra pakhri

Da ujithwng mwsa paglani khathiyao

Jwngni mwswokhau da barswmhw.”[[12]](#footnote-12)

In English- “Consume Water Gourd, consume Brinjal

 Year after year increase in number

Our cows in spotted colours

Should not be at the mad tiger’s mouth

Do not let our cows to be trapped.”

The visiting of guests or relatives during the Bwisagu festival is a social custom or of the Bodos society. Since the ancient time, the culture of guest visiting has been in existence. During the Bwisagu and Domasi, the Bodos mostly visit their relatives and nearer and dear ones. The son- in- law visits his in-laws with joy and gaiety and the in-laws serve and feed them in abundance. By seeing this, the villagers teasingly sing a song.

In Bodo - “Burbuliya burbuliya

Bwisagu bwthwrau

Nwngjamadwi phwidwngmwn

Maibrani jou esingkhonayao

Dwnnai dongna gwia.”[[13]](#footnote-13)

In English- “Burbuliya Burbuliya

In the Bwisagu festival

Your son in law had come

Wine of sticky rice at the corner of the kitchen

It is there or not.”

In the Bwisagu festival teasing one another can be seen through the folk songs. The mother in laws targeting the son in laws and teasing them in praising manner can also be seen through the folk songs.

In Bodo - “Bilw budangni na khauywi

O aywi na khauywi

Jwngha jaywiya rauywi bauywi.”[[14]](#footnote-14)

In English- “Beel budangs Khauywi fish

O Mother Khauywi fish

Our son in law is with words and deeds.”

The Bwisagu song depicts the social picture of the Bodos. The romance and joys of the youngsters, the environmental songs of the Mother Nature lighting up with colorful season, etc. are projected in the Bwisagu folk songs.

**3.4 Fishing Songs (Na Gurnai Methai):** Fishing is also one of the unavoidable social factors of the Bodos society. Since the olden times the Bodos live on fishing. They also did small business through fishing and helped the family financially. In relation to the fishing activity folk songs were composed.

In Bodo - “Ada sayaramni ha khoro

Srai srai bwhwinai dwisa khoro

Nayabw gakhoya gakholaibai

Nasrai gwriyanw sroya sro.”[[15]](#footnote-15)

In English-

“At the head of brother sayaram’s land

The smooth flowing down of the stream

The fishes are also trapped no doubt

Big snakehead and spotted snakehead fishes in abundant.”

The Bodos Villages fishing in the nearby streams and rivers or at the paddy fields also highlight (reflects) the traditional and social practice and activities of the Bodos.

**3.5 Megong Khanai Methai (Collecting vegetable song):** Collecting vegetables is also one of the social pictures of the Bodos. In relation to the collection of vegetables many folk songs can be seen in the Bodo society. The Bodos goes in the woods and collects different vegetables and prepare as curry. While collecting the vegetables they sing the folk songs in a very sweet and melodious voice.

In Bodo - “Burwi thunthini mwigong

 Bajwi dabathi

 Jaya jalaigwn boro mahari

 Hajw khoroyao mwigong khanw thangya thanglaigwn.”[[16]](#footnote-16)

In English-

“Where is Thunthini Vegetable

 Dabati sister in law

 The Bodos will not eat but they will eat

 At the foothills will not go to fetch vegetables but they will go.”

This song highlights the Bodos people passion to fetch various types of wild fruits and vegetables from the wood and forests for their food. It this fetching of fruits and vegetables is also one of the socio-cultural aspects of Bodos society.

 Sibru vegetable is one of the ethnic foods of the Bodos. In the Month of Switro this vegetables sprouted new leaves. Therefore to pluck this vegetable the Bodos go together in the forest. While going to collect the vegetable targeting their sister in laws related folk song is sung by the brother in laws.

In Bodo - “Sibhru mwigong khanw thangbwla

 Mwsa lokhra lwgw mwngwn

 Agwi bibnang godai”[[17]](#footnote-17)

In English- “If you want to fetch Sibru vegetable

You may come across tigers and leopard

Youngest beloved sister in- law.”

The Bodos without fearing the wild animals used to go the in deep forest to collect vegetables. It is a fact that the Bodos are fearless and courageous. They have a great appetite for wild Bodos love to eat the wild vegetables from the forests. For which, fetching of vegetables is one of the social picture of the Bodos society.

**3.6 Gotho Burkhainai Methai (Lullabies):-**The lullabies are also a part of Bodos folk literature. The lullabies also reflect the social picture of work- culture. The Bodos mothers had to leave behind their children under the care of the grandparents or maids. The lullabies are sung to soothe entice and divert the babies from crying

In Bodo - “Bogolori geb geb

Angni abwini

Khugaya gageb geb

In English- “The cry of Bogolori geb geb

My grandchild’s

Mouth is also gageb geb.”[[18]](#footnote-18)

The Bodos since the ancient times have a habit of leaving behind their children when they go outdoors for work or other activities. The parents by any means entice, soothe and deceive their children to avoid then from crying and go outdoors.

 Again the lullabies are chanted in the form of a song. Lullabies are song and left behind by the parents under the care and guidance of the maid. They go deep into the forest to fulfill their hunger and other needs. The soothe the babies the following songs are sung.

In Bodo - “Ao agwi ao

Aiya thangdwng

Na gurnw

Aphaya thangdwng mwsou lainw .”[[19]](#footnote-19)

In English- “Don’t cry oh dear don’t cry

Mother has gone

For fishing

Father has gone to fetch the cows.”

**3.7 Gelenai Methai (Play Songs):** The Bodos play songs are a part of folk song is the society. The play songs reflect the social picture of the Bodos. Through these play songs, the social sports of Bodos can be imported and spread and the literature can also be broadened to longer perspective. Games and sports played a vital and beneficial role in a bodos society from time immemorial. Bodos used games and sports, to keep then solve fit, healthy and strong various materials kits from nature were used by the bodos since the ancient time. But during the present day, with the advancement of science and technology, the ancient, primitive and traditional sports tools are discarded and scientific and sports tools or kits are used.

In Bodo - “Kherkha muthi kherkha se

Duma gasa dumase

O lelailong, o lelailong

Bujailong bujailong.”

In English- “Half bowl, full bowl

Handful of round piece

O lelailong, o lelailong

Bujailong, bujailong.” [[20]](#footnote-20)

 Playing is attached to human being and it projects the social pictures of the Bodos society. In this game the children sit together in careless and clutch their hand palms together. In the main time are of the child will sing a song by taking a small piece of material. At that time when the person espies the thing kept behind his or her place then he or she will escape from becoming a Baoda.

 The little children sitting together at the village field plays with the pebbles. Only two player’s in nature in this game. The Bodos folk songs are sung by the children in relation to this game.

In Bodo - “Swb swb swpwra gandwi raja

Ubkha debkha

Haldwi daudwi

Jodwi bidwi.”[[21]](#footnote-21)

In English- “Smoke smoke Gandwi King

Ubkha dedkha

Tarmaric and egg

Together juice.”

And in the Asini Bisini game, the children spread their hands on the mud. One person will hit in a slight manner and sing a song. In whose place the song ends that person can change the side of the hand palms. Again after singing if the song ends at the same person then that person becomes the winner of the game. The song goes-

In Bodo - ‘Asini bisini gwmdri bisini

Saldang maldang aoyadang

Siring sarai sombari go.”[[22]](#footnote-22)

In English- “Fingers at the hand

Wild berries at the hand

Saldang maldang aoyadang

Quite and calm Sombari is gone.”

With the same game by singing different song the children play.

In Bodo - “Asini bisini dab bisini

Naobari silabari

Gogonde gogonde rajani khoroya jolangbai”

In English- “Asini bisini dab bisini

Boats and eagles

It will get released; the king’s head has broken.”[[23]](#footnote-23)

This game is played by the village children with lots of joy and excitement from the ancient times. It can be said that at the present playing in this way by taking in hand the natural things of the nature can be seen no more.

**3.8 Gwsw Thwnai Methai (Love Songs) -** Romance starts without the knowledge of a person, as soon as he or she enters the adolescent stage. The romance between boys and girls cannot be predicted, at the swift of time from which angle wind blows and softens heart with desire of love.

In Bodo - “Dubli khonani na maoya

Jwngbw janangwn aoya phauya

Gwswjwng gwsw jadwngbla

Akha naisi naisi

Daula dau gisirnaijwng

Phwithangnwbwla khomsi khomsi

Thuribarini aywi dao

Somaina hwuya langphwithara

Nwilangphwidw ada.”

Satiram gajwla

Thiou sabnanwi sikhra baji .”[[24]](#footnote-24)

In English- “The paddy field’s corner most Girice fish

 We will also get lost in love

If you desire for me secretly

At the break of the dawn

Before the cock crows

 Come let us go away in the darkness

Oh chicken of the reeds

Handsome boy does not come to take.

Come take me oh brother

Stout and strong Satiram

Take meaway like the hawk”

The song also reflects the social phenomenon of romance in a vivid way. Just like the Girice (Maoya) fish which becomes unsteady in the water swimming up and down, the boys and girls also desires for their loved ones forever. To forbid from becoming like the Girice (Maoya) fish, advising to run away in different place at the break of the dawn can be seen through the song.

 In the love affair of a boy and a girl, if both the opposite families do not agree to the marriage then; without the consent of their parents they elope and marry. Love Marriage is also of the social aspect of the Bodos society. This social aspect has been trending from the olden times, in fact the boy expresses his true love and desires to get married with the girl, can be seen through the song-

In Bodo - “Habab agwi

Gwswjwng gwsw jadwngbla

Akha naisi naisi

Dau gisirnai jwng

Phwi dwnkhar langdini siri siri.”[[25]](#footnote-25)

In English- “Oh my sweet heart

If you desire for me secretly

At the break of the dawn

Before the cock crows

 Come let us elope quietly.”

 Whatever be the facial features of beloved, it always comes to the mind like glimpses of a dream. And comparing the beauty of the beloved with the beautiful natural things sings a song.

In Bodo - “Dwikhoryao dwi khaunai agwi

Dwisari khanai banai

Asi ripi ripi sikhiri gang agwi

Gosaiya swrjidwng nwngkhau

Jiu thasandiyao baunw haya

Anglai nwngni mohorkhau.”[[26]](#footnote-26)

In English- “Drawing water from the well oh beloved

Hair like the flow of a stream

Pointed fingers like the butterfly wings

God has created you

As long as I live, cannot forget you

Yours beautiful face.”

For instance, one boy is madly in love with a girl and wants to marry her. But if the girl does not want to marry him still, he will use some kind of hypnotizing medicine (Hainamuli) and marring her can also be seen through the song as.

In Bodo - “Agwi Bathabarini

Baswrw rumbang

Be akhapwrao

Be bwswrau

Ang naihwinaiyau

Ang swnghwinaiyau

Joban horabwla Khoch biharini

Akai tarkhani

Hainamulikhaunw

Lainanwi hwphwithargwn ang.”[[27]](#footnote-27)

In English-

Oh beloved of Bathabari

Beautiful hair

In this full moon

In this year

When I go to see

When I go to ask

If you do not consent, Coochbihar’s man

Hands palms

The hypnotizing herbal medicine

 I will fetch and give you.”

The song reflects the marriage system of the Bodos society. The act of going to see the bride and to have her consent in marriage can be seen. It also projects the belief in superstition as per the knowledge of herbal medicine (Hainamuli) use for enchanting the domical to reciprocate in love. It is some of the long term practises that prevail in the Bodos society.

**3.9 Mai Swonai Methai (Paddy grinding Song):** In the olden days the Bodos used to grind paddy with the help of Ual and Gahen (traditional tools, grinder and pestle). The grinding of paddy is one of the social pictures of the Bodos. Two to three Bodos women together used to grind the paddy in the Ual with resounding note shaking the whole village. At the present day grinding with the Ual cannot be seen anymore in the villages. However related folk songs can be heard from one or two old women of the village. Like-

In Bodo - “San jwurang jworang

Mai swonaiyau

Dumpe goraniya

Honwi ual gahenjwngnw dakhrai baidwng.”[[28]](#footnote-28)

In English- “At the noontime

Grinding the paddy

Dumpe Gorani

There she is angry with the Grinder and Pestle.”

In order to get relive of tiredness while ginding the paddy related songs are sung.

In Bodo - “Mai sworuru, mai sworuru pagli

Nwngjamadwi hatai gwlaoya

Phwinw bunghordwngmwn

Jwo taise sw Songhai

Jwu thaise sw song.”

In English- “Grind the paddy, grind the paddy crazy fellow

Your son in law with fang teeth

Had sent a message to visit

Prepare a pot of rice wine

Prepare a pot of wine.”

Along with the projection of the grinding paddy, the social aspect of brewing rice beer by the women folk of the Bodos community can be seen.

1. Muchahari, bishri. Vill- Dologaon, year-50, Female. [↑](#footnote-ref-1)
2. Muchahari, Bishri. Vill- Dologaon, year-50, Female. [↑](#footnote-ref-2)
3. Brahma, jane. Vill- Dologaon, year-45, Female. [↑](#footnote-ref-3)
4. Basumatary, Abaishri. Vill- Bathabari ( Bagergaon), year-75. Female. [↑](#footnote-ref-4)
5. Basumatary, Adaram. Hata khurnai Boroni Dwrwngari Haba. Kokrajhar: Onsumwi Library,1st edition 2013 page no. 34 [↑](#footnote-ref-5)
6. Basumatary, Dapen, vill- Dangthol, year-55, Male. [↑](#footnote-ref-6)
7. Brahma Lakheswar. Bwisagu Arw Harimu Kokrajhar: N.L Publication ,3rd Edition Nov. 2017, page no. 29 [↑](#footnote-ref-7)
8. Brahma, Goyary, Malashri. Vill- Baripara, year-63, Female. [↑](#footnote-ref-8)
9. IBID. [↑](#footnote-ref-9)
10. Narzary, Anil. Vill- No. 1 Salbari, year- 52, Male. [↑](#footnote-ref-10)
11. Basumatary, Abhaisi. Vill- Bathabari (Bagergaon), year-75, Female. [↑](#footnote-ref-11)
12. Muchahari, Bishri. Vill- Dologaon, year-50, Female. [↑](#footnote-ref-12)
13. Basumatary, Dapen. Vill- Dangthol, year-55, Male. [↑](#footnote-ref-13)
14. Muchahari, Goutom, vill- Bathabari, Year- 50, Male [↑](#footnote-ref-14)
15. Brahma, Giri. Vill- Borobazar, year-45, Female. [↑](#footnote-ref-15)
16. Basumatary, Abhaisi. Vill- Bathabari (Bagergaon), year-75, Female. [↑](#footnote-ref-16)
17. Basumatary, dapen. Vill- Dangthol, year-55, male. [↑](#footnote-ref-17)
18. Basumatari, shideshor. Vill- Galapara, year- 65, Male. [↑](#footnote-ref-18)
19. Brahma, jane. Vill- Dologaon, year-45, Female. [↑](#footnote-ref-19)
20. Brahma, jane. Vill- Dologaon, year-45, Female. [↑](#footnote-ref-20)
21. Basumatari, shideshor. Vill- Galapara, year- 65, Male. [↑](#footnote-ref-21)
22. Brahma, Goyary, malashri. Vill- Baripara, year- 63, Female. [↑](#footnote-ref-22)
23. [↑](#footnote-ref-23)
24. Basumatary, dapen. Vill- Dangthol, year-55, male. [↑](#footnote-ref-24)
25. Muchahari, Goutom. Vill- Bathabari, year-50, Male. [↑](#footnote-ref-25)
26. Muchahari, Goutom. Vill- Bathabari, year-50, Male. [↑](#footnote-ref-26)
27. Basumatari, Abhaisi. Vill- Bathabari ( Bagergaon), year-50, Female. [↑](#footnote-ref-27)
28. Basumatari, Abhaisi. Vill- Bathabari ( Bagergaon), year-50, Female. [↑](#footnote-ref-28)