**CHAPTER- V**

**CONCLUSION**

The folk song is one of the most costly wealth of the Bodos society. If the community is to be well known, the folk songs has to be alive and in trend. The folk songs help in developing the community’s language, and literature. But at the present day due to the drastic changes, many folk songs have lost. The folk songs can be found in only two or three aged people’s mouth. The folk song has to be preserved with much care to with hold the identity of the Bodos community. Indeed the folk songs reflects the various customs and traditions that is present in the Bodos society which can be know by people of different communities. The religious practice, culture and traditional attire, dance form, food habits, word culture can be known by the non Bodos through the folk songs. Some folk songs have originate in the Chirang district it self. Rather in the present times it has somehow lost its reference due to much reason. Through the folk songs a particular community’s deepest heart thoughts are portray. Folk songs a closely attached to have a nature. It revolve around the different activities and characteristics of human beings from birth to death. Therefore folk song depicts a particular communitys lifestyle as a whole in a larger perspective.

The folk song highlights the social aspect of the Bodos society in a vivid way. So as the folk songs of Chirang Districts as well is a pure reflection of social phenomenon like daily life activities and country lifestyle of the people. The songs are rustic projection of Village people, woods and Forest Hills Mountains, rivers and streams socio-cultureal traditions, religious rituals. Upholding the social life of people. The Bodos people living style and their reality to for the difficulties, chaos, sorrows and joys, happiness, celebrations, beliefs, cultivation of crops can be know by the people of other communinity through the folk songs.

Through the folk songs the traditional knowledge also flowed down from one generation to the next generation. The traditional knowledge has a vast place in the folk songs. The traditional knowledge, since olden times till the present age is associated with the social norms, rituals and customs, work culture like, weaving, fishing, collecting vegetables, religion, food culture, marriage system, are highlighted in the folk songs. In the present day due to the influence of the modern elements, the folk songs are losing its relevance. The loosing of the folk songs means the and of the identity of the Bodos community. The language and literature should be kept alive a enhance the vartness of Bodos community in widen sence through the folk songs. In due course of time the Bodos community social picture and traditional knowledge will be presened.therefore is order to uplift the Bodos language and literature to the level of other communities the Bodos folk songs should be learned and preserve. Whatsoever all the Bodos people should unite themselves equivalent to other community. They have to preserve the folk songs like a seedling to give a new life with much care to should a joy of hope in the Bodos society. In this way the folk songs circling the Bodos community will spread ground and the young generation will also have the knowledge of the Bodos folk songs.

**FINDINGS**

For the convenience of discussion and analysis the folk songs of that are found throught the research findings are divided and catogerised into different parts. In these songs the every day life style of the Bodos people such as socio- culture and traditions, social picture and traditional knowledge are reflected in a vivid way. The folk songs are a pure portrayal of the country life of the Bodos people projecting the work culture, food habits, difficulties and struggle sorrows and laughter dance forms and cultivation of crop.

**FUTURE SUGGESTION**

The bodos folk songs are one of the valuable wealth of the bodos community. The preservation of the folk songs is very much necessary for the socio- cultural elements and for the identity of the Bodos community. In the present day age context there have been dynamic change as well as some of there songs have become dormant as for example- marriage song, cowboy songs, lullaby songs, frog marriage songs, youth songs are hardly heard anymore. Rather the young generation boys and girls preferring and listening to English and Hindi songs during festivals, marriage ceremony and program has become the latest trend. There is shortage of people to sing the folk songs and so it has its relevance in the present times. Therefore all the Bodos people should thingk the folk songs equally importanct and research the songs that one percent in the areas of Chirang district and give it a written form without much delay. In this way the folk songs can be preserved and in the long run the Bodos literature will be active and alive in larger perspective.

**GLOSSARY**

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| --- | --- |
| Ai  Apha  Ada-  Agor    Akhai  Abo  Abou  Abwi  Bima  Burwi  Bakhri  Bajwi  Bikunjw  Bihao  Bwtwr  Bwirathi  Bathou  Bibar  Bar  Bwisagu  Dokhona  Dwhwrwm  Danai-Lunai  Eshing  Goli  Gumwi  Gwmw  Gwthang  Haba  Hwoya Gwdan  Hinjhaw Gwdan  Hajw  Hagra  Jwo  Kham  Lwgw  Mwswo  Mwjang Mwnai  Mwigong  Mithinga  Na gurnai  Okha  Okhapwr  Sijou Biphang  Siphung  Thalir | Mother  Father  Elder Brother  Beautiful design worked out on the cloth woven by Boro woman  Hand  Elder Sister  Grand Father  Grand Mother  Mother  Old woman  Granary  Sister in-low  Mother in-low  Father in-low  Season  Bride’s mind  The Chief among the Bodo gods and goddesses: Lord Siva  Flower  Wind  Spring the festival of the Bodos.  Woman appared  Riligious  Weaving  Kitchens  Cowshed  Brother in-low  Yellow  Green  Marriage  Brigegroom  Bride  Hill  Forest  Wine  Drum  Friend  Cow  Love  Vegetable  Natural  Fising  Rain  Moon  Euphorbia Splendor’s  Flute  Banana. |

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**Name of informant**

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| --- | --- | --- | --- | --- |
| Name | Village | Year | Sex | District |
| Basumatary, Thape | Galapara | 60 | Female | Chirang |
| Muchahary, Bishri | Dologaon | 50 | Female | Chirang |
| Basumatary, Abhaisi | Bathabari, Bagargaon | 75 | Female | Chirang |
| Brahma, Goyary Malashri | Boripara | 63 | Female | Chirang |
| Basumatary, Shideshor | Galapara | 65 | Male | Chirang |
| Brahma, Bhwisagi | Malipara | 56 | Female | Chirang |
| Brahma, Giri | Borobazar | 45 | Female | Chirang |
| Brahma, Jane | Dologaon | 45 | Female | Chirang |
| Basumatary, Guli | Galapara | 61 | Female | Chirang |
| Basumatary, Dapen | Dangthol | 55 | Male | Chirang |
| Muchahary, Goutom | Bathabari | 50 | Male | Chirang |
| Narzary, Anil | No. 1 Salbari | 52 | Male | Chirang |