

## CHAPTER- 4

### THE SONGS, INCANTATIONS AND DANCES IN FESTIVALS

#### 4.1. Song:

Simply when a poem is recited with proper rhythm and music, then it is called song. The song is called *Sangeet* in Sanskrit. The widely accepted definition of *Sangeet*, according to *Sangeet Ratnakar* is *Gitang vadyang tatha nrityang trayang sangeetmuchyate*. The successful song is the collaboration of three elements - Voice, Music and Dance in proper way. In other word, sangeet is the proper conclusion or union of Voice, Music and Dance. Really it can be said that *Sangeet* is the combination of three art forms - *geet*, *vadya* and *nritya*. The thriving combination of these three art forms makes a *Sangeet*.

#### 4.2. Incantation:

The incantation means a series of magic words uses or recites with the mouth to attract someone or something. According to the Oxford Advance Learner's Dictionary of Current English the Charm means – the power of pleasing, fascinating or attracting people<sup>1</sup>. The charm means chanting or recitation of magic words or incantation for pleasing, fascinating or attracting various deities or God or Goddesses by an *Oza* or known man to accept the offerings and sacrifices on behalf of a family or a village or a society for blessing them in future life. It is known as *mantras* by Bodos.

#### 4.3. Music:

According to the Oxford Advance Learner's Dictionary of Current English Music means – “The arrangement of sounds in a pleasant sequence or combination to the sung or played on instruments”<sup>2</sup>. Music is an art form of cultural activity whose medium is sound. The creation, performance, significance and even the definition of the music varies according to culture and social context.

#### 4.4. Dance:

It is the third elements of *Sangeet*. According to the Oxford Advance Learner's Dictionary of Current English the dance means - moves in a series of steps alone or

with a partner or in a group use in a way that matches the speeds and rhythm of music<sup>3</sup>. The act of stepping or moving through a series of movements by a person or persons or groups during accompanying or without accompanying music is called dance. It is simply the movements of the body. Now simply the movements of the body may not be the dance.

#### **4:5. Song, incantation and dance are art form:**

All the song or sangeet, charm or incantation and the dance are an art form, so aesthetic form is also important. The dance is the visible form of art belonging to song and music. The incantation or charm may not have aesthetic but it has art of reciting to please and attract the god and goddesses towards the offering or sacrificial places. The song, incantation and music are heard by our ear and the qualities of it are decided by the brain later on. On the other hand, the dances are not received by our ear but by the eyes through which the brain can receive and the result is decided by the brain later on.

Types of Dances: 'According to the *pundits* of *sangeet* there are two types of dances --- 1. The *Tandava* and 2. The *Laysya*.

1. The *Tandava*: The dances like fighting war making the rough movements of the legs-hands and other parts of the bodies are called the *Tandava Nritya* from the *Tandu Muni*. The creation (*Sristi*) and annihilation (*Loy*) is revealed in such dances. The *Nataraj* dance of *Siva* is the *Tandav Nritya*. Some of the *Kherai* dances of the Bodos like the *rwnswni*, horse riding, buffalo play, mongoose play, tug of war, wielding of swords, etc. dances are such kinds of dances.

2. The *Laysya*: The dance through which soft movements of the body parts in religious festivals, workings, romances are known as the *Laysya* dance. It is said in the *Akhyan* that the wife of the *Siva - Parbati* dance with her husband *Siva* during His *Tandava Nritya*. But her dances become soft and very indulgent. Her dance is called the *Laysya*. The dances like *Bagurumba*, *Daosri delai*, *Mwsakhaori*, *Mwsaglangnai*, etc. of the Bodos are the examples of this dance<sup>4</sup>.

#### 4.6. The Examples of Position in Dance of the Bodo:

Simply the movement of our body and keeping the positions of our body parts in different positions by moving is called the dance. The real dance positions of the Bodos have been divided by the Bodo cultural experts into three. “They are – 1. The Hand Motion (*Akhaini phao*), 2. The Leg Motion (*Athingni phao*) and 3. The Face Casting (*Mwkhangni phao*). All those three have their own characteristics. For Example:

##### 1. The Hand Motion:

- (i) T = two hands is folded in the equal height in the level of shoulders.
- (ii) E = two hands are bends in the arms ups and downs from the level of shoulders.
- (iii) F = one hand is kept straight in the level of shoulders and another is bend in the arms ups and downs from the level of another shoulder.
- (iv) V = both the hands are straight below the shoulders simultaneously.
- (v) C = the hands and the body is moves from right to left or left to right.
- (vi) O = the body is moves rounds from right to left or left to right.
- (vii) P = One hand is folded with taking thing in the waist and the other hand is folded straight in the level of shoulder.
- (viii) B = both the hands is to touch in the waist.
- (ix) U = both the hands are straight and folded downwards.
- (x) Y = both the hands are folded straight upwards from the shoulders.
- (xi) Q = both the hands are folded with taking thing on fist palm.
- (xii) Z = Half sitting or bow down folding hands with kneeling down.

##### 2. The Leg Motion:

- (i) L = one leg folded forwards or folded upwards.
- (ii) V = two legs are bring together (*Gazobnai*).
- (iii) O = moving around in the L form.
- (iv) Z = kneel down after two legs are folded together.

##### 3. The Face Casting:

- (i) Up = facing upwards during standing or facing upwards.
- (ii) Down = facing downwards while standing.
- (iii) Straight = the form of facing during standing or looking in the front.

(iv) Angle = Looking indirect upwards or downwards”<sup>5</sup>.

These are the basic motions or positions of Hands, Legs and Faces while dancing. The dances of the Bodos have originated from the religioustic dances.

#### **4:7. The Bodo songs, incantations, music and dances:**

Traditionally the Bodos are skilled in the songs, incantations, music and dances. It is said that the dance is taught by the *Bwrai Bathou Maharaza Siv-bwrai*; the *Supreme God* himself to the Bodos. The *Bwrai Bathou* not only taught them dance but also singing and playing with musical instruments like the *Kham*, the *Siphung*, the *Zotha*, the *Serza*, etc. and the way to worship the *Bathou* too. He is the Supreme God to them. He created the universe, the human being and the way of worshipping the *Bathou*, the *Kherai*, etc. in various time. Bishnu Prasad Rava said and quoted by Laksheswar Brahma ‘the Bodos believe that the dance formula is taught by the *Bwrai Bathou Maharaza Siv-bwrai* for the first time to the Bodos. Tune of music, rhythm of songs and cutting-making of *Kham*, *Siphung*, *Zotha*, *Bingi*, *Serza* all are taught by the *Siv-bwrai*<sup>6</sup>. ‘He taught *Bathou* religion and sing, dance, music in the *Bathou* religion (in performances of the *Kherai*) to the Boros.’<sup>7</sup> It is said that Bodos had the habit of playing music, dancing and singing from the ancient period. ‘The earth curving image of the *Kherai* dance was found in the *Nokhsha* hill in the northern part of the Bargang tea garden of Darrang district.’<sup>8</sup> ‘The curving on heart of rocks, the *Kham* beating of the Bodos and men-women dance with gestures and postures of hands and legs in the ruin sides of the ancient palace of the *Bana Raza* of Tezpur was found in 1951<sup>9</sup>. ‘In such way, in the collection of *Zouthu* hill in Nogaon, the earth cutting sculptures of horse ridding (*Gorai dabrainai*), wielding with shield and long sword (*Dahal thungri sibnai*), sitting on *Kham* (*Khamao barkhwnai*) form of playing are found. This might be the form of the *Doudini Mwsanai* in the *Kherai* festival<sup>10</sup>. The *Kherai* and *Marai* can be celebrated with traditional music and dances perform mainly to propitiate their *Supreme God Siv-bwrai* and *Siv-burwi* (*Mainao* to the Goddess of wealth) and other deities through the *Bathou*. But it seems to be having been believed that *Siv-bwrai* (Siva) was the creator of the original art of music.<sup>11</sup> Mahadeva (Siva) taught Tandu-muni and the latter taught Bharatmuni and Bharatmuni taught other seers and munis.<sup>12</sup> According to Sangeet ratnakar by Sarangadeva and quoted by

Premananda Machahary 'While Siva, introduce the dance for men, parvati, the consort of Siva, also gave the dance for women. She taught Usha, the daughter of the king Bana of the Sonitpur, the dance of 'Lashya' (slow motion). Usha taught the women of the Dwaraka (presently at Gujarat). The women of Saourastra Country learned the aforementioned dance from the women of Dwaraka. Then the entire women learned the dance from the women of Saurashtra Country.<sup>13</sup> Usha, the Bodo princess and the daughter of king Bana of Tezpur took the dance of the Assam to Gujrat which was the homeland of Krishna in Dwapara-age.<sup>14</sup> The culture and the dance of Siva-Parvati or Usha signified the culture and the music of the Mongolian Bodos as Siva and Parvati were themselves Kirata.<sup>15</sup>

According to Maheswar Neog quoted by Premananda Machahary 'The ancient Kamrupa was a centre of music and dance which could enchant the kings and the general people and even the foreigners. Hiun-Tsiang, the Chinese traveler was entertained daily in the evening at the palace of Bhaskar Barman while he visited Kamrupa in the seventh century, and he spent one month in the midst of amusement by the enchanting music and dance performed by the 'Gandharvyas' (the dancers) of then Kamrup. He also heard a popular song of China during his visit in Kamrup and that popular song was most probably in Bodo language<sup>16</sup>. In 619 A.D. a Chinese prince, a son of the Tang emperor Kao-tsu, had defeated some rebels against 'the son of Heaven', the Chinese emperor. A song was composed in celebration of the event, and in praise of the emperor of China. This song travelled to India (it was probably the melody only which came to India---the Chinese words could possibly not have come, but the translation of the song in some Tibeto-Burman language, it may be old Bodo, might have also been current). Bhaskaravarman had taken note of this Chinese song, which was popular with his people; and when he saw Hiuen T'sang in 638 A.D. in his capital, He, on the testimony of Hiuen T'sang himself, told him as follows: 'At present in various states of India a song has been heard from some time called "the Music of conquests of Ts'in-wang (i.e., of the Prince or King of Ts'in)" of Mahacina (i.e. China Proper)<sup>17</sup>.

In 28<sup>th</sup> January 1957 after observing the dances of Bodos relating to 'Mai Gainay' the Statesman writes --- After the interval came one of the last dances the 'Mai Gainay' by the Bodo people of Assam, the women wore a blaze of yellows and oranges, tightly wound round slender hips and swaying in gentle and excellent time, they made those gentle flowing blowing movements that remind one more of Mongolian and Malaya dances than of India. They carried genuine farming implements; the men's spades were the same that use in their fields with the earth of Assam still clinging. It further writes—it was hardly to be expected that the first day of the folk dance festival, so excellent a programme could be bettered on the second. But this happened, for Mondays and colour, they also had a gay abandoned, a fast tempo that was only occasionally halted for a gentler and slower dance.

The charm that this simple folk caste on the sensitive spectators is difficult to describes. Surely it was nest expressed in the lovely dance of the maiden of the Bodo tribes of Assam, a dance performed in the secrecy of night that was probably never permitted to watch what the girls do when they are among themselves after the day's work is done.<sup>18</sup>

The oral traditions of the Bodos include different types of folk songs, incantations and dances. The Bodos could inherit their colourful and enchanting culture and music, songs, dances, etc. from the time immemorial. The songs, incantations and dances in the festivals of the Bodos can be classified into two heads –1. **The Songs, incantations and dances of Seasonal and Agricultural Festivals** and 2. **The songs, incantations and dances of Religious Festivals.**

#### **4.8. The Songs, Incantations and Dances of Seasonal and Agricultural Festivals:**

##### **4.8.1. *The Bwisagu songs:***

About the songs and dances in the spring time festival of Assam the Historian Jemili of the Mughal Samrat Arongjeb writes --- The people are industrious, hospitable Jovial by nature. They are of short stature, broad shoulders, yellow in complexion with flat nose and small dreamy eyes. They speak in a tounge which

has no resemblance with the shahanshahi language. They have songs in their lips and dance in their gait. In the spring season they held a festival in very village and in the capital of their king. The festival continues for a month or so. In the morning of a particular day---perhaps on the Naoroz (New Year) day—all men and women of the village put on new cloths. The women specially the young girls wear a piece of cloth of *izara* type hanging from the breast upto the lower part of the calves, and put several flowers to different colours in their locks of hair rounded up at half the top of their heads. They have in their hands a kind of long bamboo split perpendicularly into two pieces and giving a kind of clattering sound when played upon. The youths have large drums like the double edged *taasas* carried on their backs. From the time of mid-sun the boys and girls gather in the open fields in various groups and sings and dance to their hearts' content, with the music and pipes. The elders of the village also gather to see their young ones and very often participate in the dance. There are exchange of hearts and elopements. In the evening they take rice and liquor made from rice and sugar-cane (?) and some pigs or fowl are killed for the purpose. Echoes of songs come from various directions of the village and even at mid-night, day after day, night after night.<sup>19</sup> Though the writer didn't distinctly mention the people; there is the enough scope that the people belongs to the Bodo community.

The Bodo people dance, sings, plays with musical instruments automatically from their heart in the advent of the New Year with the influences of the mighty nature. 'The *Bwisagu* dances, songs and playing musical instruments have no bound rule. They do it as they like. So, the *Bwisagu* dances fall in classical formation.'<sup>20</sup>

The main objective of the *Bwisagu* is for the fertility of the mother earth so that the agricultural productivity of the forthcoming year should be good enough which is necessary for the welfare of the family.

The *Kham* and the *Siphung* were inevitable musical instruments to celebrate the *Bwisagu* festival in those earlier days. The inaugurating music of the *siphung* to worship the *Bathou-bwrai* in the first and initial moment of the *Gwdan-Bwthwr* (New Year) is given below:

*Ga-pa-dha pa-ga ga-sa*

*Sa-pa pa-sa sa-pa*  
*Pa-ma pa-sa ga-ma-ga.*  
*Ga-re-ga re-ga ga-sa*  
*Sa-pa pa-sa sa-pa*  
*Pa-sa pa-sa ga-sa-pa*  
*Re-ga-re pa-ga ga-sa*  
*Sa-pa pa-sa sa-pa*  
*Pa-ma pa-ma ga-ma-sa.*  
*Pa-ma pa-ma ga-sa-ga....*<sup>21</sup>

The songs and dances of the young boys and girls are mostly the songs of love. It is said that all kinds of songs and dances are found in the *Bwisagu* song and dances. Few of them are:

### **1. The *Bwisagu* song related with the *Bwisagu* festival:**

The song of Bodo people by bidding good bye to old year and welcoming New Year with joy:

*Bwisagu aywi Bwisagu*  
*Bwisagu-bwisagu*  
*Bwthwr gwzama thanglaibai,*  
*Bwthwr gwdana phwilaibai*  
*Bwisagu aywi-bwisagu*  
*Gwdanni bar mwnnanwi,*  
*Dwisa dwikhrua, bongphang laiphanga*  
*Daoma daosaya*  
*Rongza khangbai honwi*  
*Phwidw dinwi phwidw boybw*  
*Bwrai buri sengr sikhla*  
*Gotho-gothai ronzadini*  
*Bwisagu aywi-Bwisagu-Bwisagu.*<sup>22</sup>

i.e. Oh mother dear *Bwisagu* has come. It is the *Bwisagu*. The old year has departed, Oh mother our *Bwisagu* has come. The new wind of the New Year has brought new life and hope, Rivers and Lakes, Trees and creepers, Birds and beasts,



all life is dancing with joy. Let us come out too, young and old, men and women, boys and girls, let us congratulate and rejoice.

The young boys and girls play on musical instruments like *Gongona, Zaphkhring, Bingi, Thorkha, Kham, Siphung, Zotha* and *Serza* and sing melodious songs like:

*De hai lwgwphwr zwngha gwdan bwthwrni*  
*Riua-riu dengkhzwng siphungni*  
*Zanzi khaphra khaphri mwsadini lwgw mwsadini*  
*Bringda bring bringda khamni dehegzwn*  
*Haila huila mwsadini lwgw mwsadini*  
*Thingtho thingtho zotha damnaizwn*  
*Bagrum bagrum mwsadini,*  
*Serzani dengkhzwng*  
*Baidemlai sidemlai mwsadini.*<sup>23</sup>

i.e. - Come, oh friend to celebrate New Year. To the tune of the flute. And dance with the knots on the waist, To the beating of the drums. Dance rhythmic dances, in the sounds of the cymbals, Dance jumping and running, Dance leaning your body both ways, To the tune of the *serza*.

## **2. The song of Joy and invitation for dance:**

The *Bihu* festivals are marked by unmixed of joy and mirth. Many songs sung on these occasions centre round the themes of an invitation to dance or men making fun of women.

Oh! Bibari Manbari, my dear sister-in-law,  
Come let us dance in a row,  
If you don't come  
If nothing I get from you  
I will not shoot down  
Either the pea-cock or the deer,  
But shall kill instead your own hen.  
Come dear Bibari Manbari,  
Let us dance in rows,  
There is joy of the New Year.

Unless you come  
Unless you give me something  
I shall take of neither you nor her  
But shall carry your pig instead.<sup>24</sup>

1. *Agoi, Boisagi, faida nang.*

*Dana bather janai-khai rang zagan zang.*

2. *Ada pua Ram, laga laga thangdang;*

*Gamsa hadang, fali hadang, mana brabdang?*

3. *Ada Raguna, faria, ai fariya,*

*Namoisa, gunoisa, fariya ada farya;*

*Ama maseyakhosa zuriya, ada zuriya;*

*Daosa maseya-khosa zuriya ada zuriya,*

*&c.        &c.        &<sup>25</sup>*

The above represents an exchange of playful banter between two members (brother and sister) of a Kachari family who are about to take part in *Bihu* festival or some similar merry-making. The brother *Pua Ram*, with all a young man's impatience and eagerness to enjoy the fun, call to his sister, *boisagi*, to come out from the house and join him at once, while she from within (couplet two) pleads womanlike for a few minutes longer grace to complete her personal adornment. Both brother and sister then join in calling on a near relative, a *mauzadar*, not to shirk his social responsibilities, but at once to provide the ways and means for a plentiful *Bihu* feast. The general sense of the three couplets, somewhat freely translated, is given below:

1. Sister *Boisagi*, come out and play;

This is our *Bihu* holiday;

Don't move inside the house all day.

2. Dear brother mine, I'll come anon

I'm putting my best sari on;

Five minutes grace; don't harshly press;

We ladies must have time to dress.

3. Uncle's a wealthy *mauzadar*;

Long has he served the great *Sirkar*?

He'll gladly give a bounteous feast.  
A round half-dozen pigs at least.  
&c.      &c.      &c.<sup>26</sup>

### 3. The *Bwisagu* Songs related with spinning and weaving:

The spinning and weaving characteristics of the Bodos are the integral part of their life from the time immemorial. In their *Bwisagu* festival also various impression and the pictures of spinning and weaving clearly indicate. The songs from the sister-in-law to her *Badari* (wood cutter) brother-in-law narrate how she requests to bring her the materials for weaving:

*Bibwnang:*      *Phorbozora phorbozora*  
*Dongphang dannw thangbwla thangbwla*  
*Sal zora Makhu zora*  
*Labw labw gumwi Laru Bandaru.*

*Bigumwi:*      *De labwgwn agwi Dodere Mainao.*  
*Maibrani zou, Zwsani mairong*  
*Songkha-soukha agwi Dodere Mainao.*

*Bibwnang:*      *Phorbozora phorbozora,*  
*Dongphang dannw thangbwla thangbwla,*  
*Na gwran bedor gwran*  
*Labw labw gumwi Laru-Bandaru.*

i.e. Sister-in-law: Phorbozora phorbozora, When you go to cut wood, Pair of Sal pair of shuttle, Fetch me brother-in-law Laru Bandaru.

Brother-in-law: O.K. I will fetch you my dear Dodere Mainao, *Zou* of maibra, rice of Zwsa, Be prepare-housk my dear Dodere Mainao.

Sister-in-law: Phorbozora phorbozora, when you go to cut wood, dry fish dry meat, Fetch me brother-in-law Laru-Bandaru<sup>27</sup>.

The Bodo society neglected the girls or women who donot known the art of spinning, weaving and handloom designs. Such women or girl is known as *Aoluri* in their society. The following is the song which reflects this:

*Ayo, agwilai*  
*Salamathakhounw khukhraorwnga,*

*Agwilai dwisa barnaini*  
*Gwmw ragolangnai.*

*Arwbao: Sele le le lama hogar*

*Zokhaitham matham guwakhathong*  
*Ayo habab,*  
*Nwngni nwngsazwa lokhra gonthong.*  
*Thadothara thadothara laphathara*  
*Gamiya zadwng doholapara—*  
*Ayo habab*  
*Nwngni nwngsazwa Salamathakhounw dangnwbw*  
*udaithara.*  
*Owasung wasung-daokha donda,*  
*Ayo habab*  
*Nwngni Nwngsazwa,*  
*Dingkhiya agorkhounw ernwbw rwngkhathara.*

i.e.- Oh! My dear, Can't weave even *Salamatha*, My dear on the other side of the stream, *Gwmw* (yellow i.e. name) aged. Again:-*Sele le le* (a kind of sound) leaves the way, 7<sup>th</sup> nos of *Guwakhathong*—Oh! My dear, the nose of your daughter is of Leopart.Non-stop trunk of Lapha, The village is *doholara* (lowland)—Oh! My dear. Your daughter is unknown to weave even *Salamatha* (designless *Dokhona*).The black crow on the pipe of the bamboo, Oh! My dear your daughter is, unknown to make embroidery even of Fern design.<sup>28</sup>

#### **4. Love songs in the *Bwisagu*:**

The love songs of the girls and boys enter another limelight in the *Bwisagu* songs and dances of the Bodos. The various forms of love songs and dances by the various *Husori* party is very heart striking in the *Bwisagu*:

Everything is fear and beautiful in love. The song trutefully reflected as:

*Phali gangsezwngnw somaina,*  
*Dhuti gangsezwngnw somaina,*  
*Athingao habru nangnaikhounw zutha*  
*Gannaibadi nulailangbai,*

*Akhaiao laothi lanaikhounw necktie*  
*Lanaibadi nulailangbai,*  
*Gwdwnayao phalli lanaikhounw necktie*  
*Khanaibadi nulailangbai,*  
*Khoroao khophri homnaikhounw thuphi homnaibadi*  
*nulailangbai,*  
*Thuribarini gonthong maziralai,*  
*Habab ada nwnghkou bwrwi mwnnai.*  
 \* \* \*  
*Rongina songina batha bibungni Gongona,*  
*Sikhwn sakhwn ada Rakhwn.<sup>29</sup>*

i.e. Handsome only with a scarf, Handsome only with a Dhuti, It seem like wearing of shoes when there are mud on the legs, It seem like necktie when ther is stick on the hand, It seems like tyeing necktie when there is scarf on the neck. It seems like hat when there is *Khophri* on the head, Flat nose of the *Thuribari*, Oh! My dear How I will get you. \* \* \*Colourfull *Gongona* of the straw, Need and clean my dear *Rakhwn*.

Most of the *Bihu or Bwisagu* songs of the Bodos are love and appeal to the maidens. What P. Goswami says about *Bihu* songs is also equally true to the *Bwisagu* songs of the Bodos. 'Bihu songs, he; says are love songs and these are, perhaps the most ancient spring of love literature<sup>30</sup>. The song of *Bwisagu* is simple but full of youthful emotions and vivacity.

The song where the boy want to express his heartfelt love to his dear girl in the *Bwisagu*, spring time festival is reflected in the song like:

*Bwisag okhaphwrni dwi zaorinaizwng,*  
*Dao khououni gabbnai dengkhwzwng*  
*Sengwra gwsa gwzaolangnai somao,*  
*Gwswni khwthakhou phwrmaigoumwn*  
*Phwrmaigoumwn agwi*  
*Zwngni gamini guphurwi nainw mwzang.*

i.e. In the alarming water of the spring time, When the cuckoo is cooing. In the youthful apprehensive mind, I want to express the heartfelt feeling, would like to express you my dear, the beautiful girl of our village.

### **5. The Joking or Fun Songs in the *Bwisagu*:**

The young boys sing joking songs on the occasion of the *Bwisagu* festival. They cut jokes at the damsels who come out in multi-colour dresses of the attractive designs to take part in singing and dancing. They sing:

*Khanthal bilai khrob khrob*

*Thaizou bilai srop.*

*Gwmw gwza dokhna gannai sikhlaya*

*Angni noao throb lwgw*

*Angni noao throb.*

i.e.- Shrinking sound of the Jackfruit leaf And of the mango leaf, The damsel in yellow and red *Dokhona*, Enter inside my home, Oh friend enter inside my home

The damsels also give suitable reply with the help of the following joking song:

*Khusia lanzai lwrw lwrw*

*Ma bilw hai bi*

*Ma bilw?*

*Bikhunzwhou gsw thwnaya*

*Swr zwhwla bi*

*Swr zwhwla.*

i.e. - What is that lake? Where the *Kusia* fish is waiving its tails? Who is this young man? Who finds his mother-in-law to woo<sup>31</sup>?

The new son-in-law goes to his father-in-laws house as the guest in the *Bwisagu* festival. It is one of the traditions of the Bodos. The father-in-laws house arranges all possible arrangement to welcome their new son-in-law. In such occasion one of the songs is like:

*Burbulia burbulia*

*Nwngzadadwi gwdan phwidwng*

*Khamplai hw hw*

i.e. *Burbuglia burbuglia* (a small insect), your new son-in-law has arrived. Give him tool. Then the *Burbuglia* (the mother-in-law) reply:

*Ising okhong nagirdwng*  
*Daokhi ese dangladwng.*

i.e.- Searching *Ising* and *Okhong* (two rooms of the Bodos main house), Get touched the bird's excreta.

## **6. The Philosophical Songs in the *Bwisagu* festival:**

In some of the *Bwisagu* songs deep philosophy also reflected. On the festive *Bihu* festival the song of the youths reflects about the spinning and weaving also. The chief arts of the Bodo women and the maiden who is ignorant of that art, not only incurs the social odium but also finds it difficult to get married. In the following song a youth is speaking sarcastically to a maiden:

People say,  
You are ignorant  
Of spinning and weaving.  
I have seen you however,  
Weave one whole *Eri Chadar*  
Without breaking a stand<sup>32</sup>.

For seven days of the *Bihu*, girls move out freely and merrily. They sing this song and dance:

Like the *Maoya* fishings  
Of the river Halong,  
We also, these seven days,  
Have danced forth.  
We have become wanderers<sup>33</sup>.

The life never goes in smooth sailing as William Shake sphere said—"The true Course of love never runs smooth". The way of live is very slippery and complex. So, the advices of the boy to his dear girl like:

*Gwzanni hazwkhon soman dasanlwi agwi*  
*Gwmw gwthang mani sona dasan,*  
*Ukhwinanwi zayabwla lubwinanwi zaywbwla*

*Dosenw gabnangwn—  
Agwi nwngni lwrbang gwswni  
Gwthar mizingabw phwimal zagwn.*

i.e. Don't think the distance hill as plain dear  
All that gliter is not gold,  
If you eat with curiosity ignoring hungry  
You have to realized soon—  
Dear with your weak mind  
The holy hope will be in vain.<sup>34</sup>

### **7. The Songs related with the *Zou* (rice beer):**

*Zou* is a favourite article in the *Bwisagu* festival of the Bodos. It is the first item to offer to the guests and absence of the *zou* is regarded as cold neglect. The theme of this song is the ridiculing of a woman of the village *Ouwabari* for her failure to give *zou* to the some guests who visited her:

*Siu siu Seoari  
Hakhrai gurini gundari.  
Ou lwi agwi  
Ziuni sona Rangamuthi  
Ziu hwnw zuthi.  
Khurma Sinai Sinai  
Zou hwgwra Ouwabarari  
Ou ouwabarari<sup>35</sup>*

i.e.- Oh you fickle girl Seoari, You wild thing of the nook, Of the fallow field, Oh, dear Rangamuthi, They say life is sweet. You woman of the village Ouwabari You can give wine to your relatives only.

### **8. Social life in the *Bwisagu* song:**

Like the folk and modern songs the social life is clearly reflected in the *Bwisagu* songs. The Bodos are mostly agriculturist and live in the bank of the river and stream, forest, hills, etc. very happily from the time immemorial. They are always familiar with nature. They collect their meat by hunting from the forest, fishes from the rivers, stream and lakes, vegetables from the forest, hills, etc. They are the



expert in their works. They love to live happy life. They have verities of habits and interest. Each and every people can't fulfill their basic needs alone. So there are differences among the economic conditions in the society. The girl lay down some conditions for her boy like:

*Bari khonani phathwi aonang  
Gwswmwi thao gwnang,  
Sikhri sikhiani rasw  
Nwngzwng angzwng raizw zabra idi dasw.  
Zamphwi dariani bisongali  
Nanga naglaigwn angkhon  
Langnwbla sona hali<sup>36</sup>.*

i.e. In a corner of the orchard, The betel creeper wildly grows. Although you are black, there is loveliness on your face. Weaver maidens have reeds in their looms, if you want to marry me, drop down that habit soon. The Bihlangani shrub grows on the other side of the pool. If you want to take me into your home, you must give me a necklace of gold<sup>37</sup>.

Another song runs like:

*Bilw budangni na bingsi  
Angkhon langnwbla nagananglaigwn  
Gwmw gwthangni dokhona thaosi.  
Bari khonani khasi zwr,  
O ada mulukh singkhaonanwi naibai ang  
Nongkhoulou angw megon nwzwr<sup>38</sup>*

i.e. There is *Khaliha* fish in the pool, If you want to have me, You must give me a greenish-yellow skirt. I search in the whole country, but, Oh beloved. I found none as fine as you are<sup>39</sup>.

## **9. The *Bwisagu* Songs related with Begging:**

In the *Bwisagu* begging is one of the prime characteristics. Every *Husori* party beg something like alms from every household. It is also fact that the begging in the *Bwisagu* cannot be denied at any cost. The party give blessing in returned for the

well being of the family for the coming days. One of the song sing during the *Bwisagu* is like:

*Bwisagu rongzanw phwidwng zwng*  
*Ayo Bwisagu rongzanw phwidwng zwng.*  
*Daodwi hor zwngnw*  
*Daodwi daodwi daodwi.....*  
*Daodwi gwiwabwla...*  
*Dao hor.....*  
*Dao gwiwabwla...*  
*Rang hor...*  
*Rang gwiwabwla....*  
*Esing khonani zou bidwi.*

i.e. We have come to enjoy in the *Bwisagu*, We have come to enjoy in the *Bwisagu* Oh.Give us egg, egg egg egg..... If there is no egg...Give us fowl..... If there is no fowl.... Give us money.... If there is no money... Give us the wine from the *ising*.

### **10. The *Bwisagu* Songs related with Farewell:**

The Bodos have the song of expressing farewell to their great and popular, the *Bwisagu* festival. One such song is:

*Sanse thabao sannwi thabao*  
*Nwnglai Bwisagu bwthwr nwnglai.*  
*Zwnglai Boro hari ayo*  
*Bwthwr lananwi rongzayw zwng ayo,*  
*Mwsayw zwng ayo,*  
*Methai khonw zwng.*  
*Bra bra thangtharmarbai nwnglai*  
*Bwisagu bwthwr nwnglai*  
*Khalmasi nuzaphwibao*  
*Nuzaphwibao nwnglai Bwisagu bwthwr nwnglai.*  
*Kham damnanwi boraigwn zwng,*  
*Siphung sunanwi boraigwn zwng Ayo,*  
*Zotha damnanwi boraigwn zwng,*

*Sengra-sikhla, bwrai-burwi boibw*  
*Boraigwn zwng.*  
*Bra bara thangtharmarbai nwnglai*  
*Bwisagu bwthwr nwnglai.*

i.e. Stay one day, stay two day again, You are the great Bwisagu of ours. We the Bodo people. We enjoy, dance and sing as per the season Oh! You have gone our Bwisagu. Bwisagu, Please come back again in the next year. We will welcome you than, by bitting *Kham*, playing *Siphung*, playing *Zotha*. We boys-girls, Old men-women and all will welcome you again. Oh! You *Bwisagu* really have gone so fast.

### **11. The *Bwisagu* Songs related with Beg - pardon:**

The *Bwisagu* is the festival of great enjoyment, merry-making, singing dancing, playing with various musical instruments, feasting of all classes of people. Every kind of songs, music and dances are performed in all level of people in all the places including drinking of their favourite *zou* as abundance. Anything unfair in front of the honourable people of the area may be happens any time. So, at the last day of the *Bwisagu* i.e. 6<sup>th</sup> day of the *Bwisakh* after completing their feasting the same party or group or the *Husori* move to each house and sing and dance with the song for forgiveness for the omissions and commissions that have been done during the *Bwisagu* period. One of the song run like as given:

*Gazri damwn*  
*Aiephwr aphaphwr,*  
*Abomwn-adamwn*  
*Gazri damwn.*  
*Bwisagu bwthwrao khebse rongzanaikhou*  
*Gazri damwn.*  
*Gazri damwn aiephwr aphaphwr,*  
*Abomwn-adamwn*  
*Bwisagu bwthwrao mung mokho mokho*  
*Methai khonnaikhou gazri damwn.*

i.e. Donot mind, Mother-father, brother- sisters, Don't mind. Do not mind looking one time merry-making at the *Bwisagu*. Don't mind, Mother-father, Brothers-sisters. By hearing the songs sings by pointing the name, don't mind.

*Gwrwnthi khalamgraya khalamw ayo,*

*Nimahagiriya nimaha hw.*

i.e. To err is a human, Please forgive us.

The above songs are only few examples and have the characteristics of spontaneity and well verse. They are the product of men's communion with Mother Nature. In this songs the nature provides emotive background along with various musical instruments for the manifestation of the the natural lovers of the Bodo people. Their aspiration and feeling are always related with village and colour nature. Previously the most of the singer of the *Bwisagu* songs are illiterates but the composers are well verse though it is very difficult to put in the '*Surolipi*' as modern songs. Most of the songs are drawn from the nature. The *Bwisagu* songs are mostly love songs by the rural folks sing by the young boys and girls at the advent of the New Year. It also draws the merry-making, feasting, etc. at the advent of the spring time season. The simple and spontaneous songs sung during the *Bihu* or *Bwisagu* festival in the entire Bodoland Territorial Council, Assam, and North-East India will be the inspiration to the years to come for the multi-ethnic, multi-cultural and unity and integrity of the country like India.

#### **4.8.2. The *Domasi* Songs:**

There are many kinds of songs sing in the *Domasi* festival.

The main cow boy sings the song:

*Zwi zwi zwi,*

*zwngni lagwni zwi*

*Khwlahani rog biyadi khwlaha thathwng,*

*Swnabhani rog biyadi*

*Swnabha thathwng,*

*Sahani rog biyadi saha thathwng,*

*Sanzani rog biyadi sanza thathwng,*

*Zwngni lagwa maini dwini*

*Zwi zwi mwi mwi zathwng*  
*Zwngni lagwni mwsouwa ganda phisabadi*  
*Sokhlo-bokhlo geder bwlwgwra zathwng*  
*Zai mansiya*  
*Zwngni mwsou mai zayablabw zadwng*  
*Hwnnanwi zwngkhou bukhreb-sukhreb khalamdwngmwn,*  
*Bi mansiya nidanwi din thangthwng<sup>40</sup>.*

i.e. Glory, glory, glory, glory to our village, diseases of the south should remain in south, diseases of the west should remain in the west; diseases from the north remain in the north, diseases from the east remain in the east, our village may be filled with paddy and rices; our cattle may be strong like the rhinoceros and the elephant; that those persons who had beaten us even though the cattle under our charge had not eaten up those persons paddy may suffer long and much, glory, glory, glory, glory to our village.

The cowboys sing for the well being of their cattle and punished to the persons who are their enemy.

The young girls sing from inside the house in the *Domasi* festival:

*Ukhum besani khangkhoma*  
*He dhwhwrwm aie lingrikhousw*  
*Langwn khwma.*

i.e. The cockroach of the roof, Oh god they may take mother unable to walk.

The cowherds and the youths reply:

*Swi swi swima daduri*  
*Dor phangthe phangthe khona laywi laywi*  
*Saliphra undu gaduri*  
*Saliphra undu gaduri<sup>41</sup>*

i.e. Go away, go away you bitches that suffers from itch; these younger wicket ones noted as sleep-mongers are lying yet on their beds; taking advantage of the corners of their house behind closed doors.

The prayer songs with the music of the *Kham*, the flute, the cymbals, bamboo clappers, etc. come from the very beginning in begging:

*Mag masi masi Domasi habab*  
*Zwngkhon nunanwilai dalazi.*  
*Dalazi lwi habab*  
*Dazanwng omasi*  
*Zwngkhon nwnanwilai zingadasi.*  
*Mag masini Domasi bwthwrao*  
*Nwngni onnai mwnnsw magidwng zwng habab*  
*Sithao pitha gwiya bla daodwi hordw*  
*Daodwi gwiya bla sithao phithakhounw hordw<sup>42</sup>*

i.e. Oh Domasi of the *Mag* month, do not shame seeing on us. Oh do not shame, do not be empty handed, do not worry seeing us. In the day of *Domasi* of the *Mag* month, we ask for getting kindness of you oh give us egg if not cakes, if not egg give us cakes.

At present time the readymade music along with songs are become part and parcel of every kinds of feasting to the youths, children and all age groups of Bodo people in the festivals with the appliances of electronic gadgets.

#### **4.8.3. The *Khathri Gasa*:**

The rural folk of the Bodo villages sing for propitiation of their paddy and other cultivated crops during the *Khathri Gasa* festival. Previously such songs were sung with the groups of young children's roaming from one place to another at the evening till dusk. But nowadays the groups of children have not been seen in performing the burning of *Gasa* and prayer. Only few songs related to prayers are found singing or narrating.

The song in the field of paddy is sung after burning the *Gasa* made of two sheets of *Thaigir* (wood apple) with master oil:

*Zwi Zwi Khathri Gasa saonaini zwi.*  
*Zwngni mai Dublini Maiya mwzang zathwng.*  
*Mai Gorseniphrai gornwi zathwng.*  
*Khathri Gasa saonaini gezerzwng*  
*Maini emphou-enla thwizwbthwng*  
*Zwi Zwi Khathri Gasa Saonaini Zwi.*

*Zwngni mai Dublini Maiya mwzang zathwng,*  
*Zwng Alw alw mwnzathwng.*  
*Mai Gorseniphrai gornwi zathwng.*  
*Zwi Zwi Khathri Gasa saonaini zwi.*

i.e. Hail for the burning of the *Khathri Gasa* (lamp), Hail. Our paddy in the field be good, the paddy be increased from one to more. Through the burning of the *Khathri* lamp the insects be destroyed. Hail for burning of the *Khathri* lamp, Hail. Our paddy in the field be good, Lets us be enjoyed it happily. The paddy would be increased from one to more. Hail for the burning of the *Khathri* lamp, Hail.

The paddy in the field be grown more and bear good crops. So they sing with lighting the lamp in coarse tune as follows:

*Ada dwl dwl malaini maiya letheng phetheng*  
*Zwngni maiya gwm gwm.*

i.e. Brother others paddy is not systematic, our is the profound.  
Again in the garden of vegetable they sing:

*Ada dwl dwl*  
*Malaini bariya mirou zirou,*  
*Zwngni baria glab glab.*

i.e. Brother *dwl dwl* others garden is thin, our is the profound.

In front of the cow-shed they sing:

*Ada dwl dwl*  
*Malaini mwsouya lwrlang phwrlang*  
*Zwngni mwsouya dad zangila* <sup>43</sup>

i.e. Brother *dwl dwl* others cattle is lazy, our is strong and stout.

The song in the field *sobai* (a kind of pulse) and *sibing* (sesamum) is sung after burning the *Gasa* made of two sheets of *Thaigir* with master oil:

*Zwi Zwi Khathri Gasa saonaini zwi.*  
*Zwngni Dublini sobai-sibingya mwzang zathwng,*  
*sobai-sibing Gorseniphrai gornwi zathwng*  
*Khathri Gasa saonaini gezerzwng sobai-sibingni*  
*emphou-enla thwizwbthwng*

*Zwi Zwi Khathri Gasa Saonaini Zwi*  
*Zwngni Dublini sobai-sibingya mwzang zathwng,*  
*Zwng alw alw mwnzathwng.*  
*sobai-sibing Gorseniphrai gornwi zathwng.*  
*Zwi Zwi Khathri Gasa saonaini zwi.*

i.e. Hail for the burning of the *Khathri Gasa* (lamp), Hail. Our *Sobai* (a kind of pulse) – *Sibing* (Sesame) in the field be good, the *sobai-sibing* be increased from one to more. Through the burning of the *Khathri* lamp the insects be destroyed. Hail for burning of the *Khathri* lamp, Hail. Our *sobai-sibing* in the field be good, Lets us be enjoyed it happily. Lets our *sobai-sibing* would be increased from one to more. Hail for the burning of the *Khathri* lamp, hail.

The songs are narrated for the propitiation of various cultivated crops and prayer through the burning of the *Khathri Gasa* i.e. *Khathri* lamp is made for helping the eternal God for it.

#### **4.8.4. The *Moho Ho* Songs:**

The young boys and cow boys sing *Moho-ho* at the top of their voice. The following song is recorded by Anil Boro from his informant Mukul Basumatary from Dhamdama Nalbari:

*Ho ho ho mo ho ho*  
*Mwsa hwnw thangni tho.*  
*Oua bilai ritha rithi*  
*Zwngnw nangou adhli sikhi<sup>44</sup>.*

i.e. Ho ho ho moho ho. Let's go to chase away the tiger. The leaves of the bamboo dazzles bright. Give us coins in halves and quarters.

Most of the songs are in Assamese language. The Bodo youths neighbouring to the Assamese people are fluent in Assamese and they sings in fluent Assamese as *ho ho Mo-ho-ho moh khediba jang so*.



#### 4.8.5. The Songs of the *Ag Lainai*:

The prayer song regarding the reaping of the ripe paddy in the altar of the *Mainao Buri*, a hut made for the *Agg Lainai*.

The *Oza* made prayer to the *Bathou Bwrai* and other deities.

The mantras—

*Wng Hring – Khring – Phwd Se*  
*Ahom nwi aie onsuli mainao*  
*Khwnasong nwnng aie khwnasong*  
*Onnanwi nwnng ese khwnasong.*  
*Dinwini be gwthar bubliyao*  
*Be pharani (Nokhorni) boybw onsaidwng khulumdwng nwnghkou.*  
*Be bwswrni mai hanaini som souphwinaikhai..*  
*Zwng gainai maiya hayao mwnglungna thabai,*  
*Daosen daola emphou enla zalangbai.*  
*Bekhainw nwnng onsuli bimakhou khulumw gsw singzwng.*  
*Be bwthwrni gw dan maikhou hanw nwngni thinnaikhou mw nwnw*  
*Dinwini be gwthar bubliyao pharani boybw zoywi*  
*Phithai samthai, bibar alary bathi baobai.*  
*Nwnng bimaya onnanwi nazaodw zwngni baonaikhou*  
*Zebw mwnsa dalaswi nwnng onsuliya zwngkh<sup>45</sup>.*

i.e. *Wng Hring – Khring – Phwd Se*. *Ahem*, Oh mother benign Maino, listen you mother listen, kindly you listen few. In this holy moment of today, All of these habitat are praying and saluting you for arrival of time of reaping of paddy for this season. The paddy we sowed are ripped on earth, the birds, insects have eaten. So you mother is prayed from the heart. For getting advice of you for reaping the paddy of this season, in the holy moment of today as a whole of the habitat, fruits, flowers earthen lamp have offered. You mother kindly accept our offering do not take any harm you benign to us.

After keeping the *Mainao* in a family, the party goes again in the *Mainao Lainai* altar, eat prasads and sing the songs:

*Ma ese mwzang dinwini dinalai.*

*Ma ese mwzang, ma ese mwzang.*  
*Bwthwr gwdanni mai hanaini khusiyao*  
*Zwnglai thanw haliya no andwao.*  
*Rongzayw zwng bima Mainao nwnghkou onsainanwi*  
*Ma esegrab onsuli bima Mainao nwngh,*  
*Zahwyw lwnghwyw zwngkou onsuli nwngh.*  
*Nwngh Khangabwla zwng thanga*  
*Nwngh Khangabwla zwng thanga<sup>46</sup>.*

i.e. What a good day today. What a good, what a good. With the reaping of paddy of new weather, we cannot live beside the corner of the house. We enjoyed mother *Mainao* praying to you what a benign mother you are, you feed and give drink to us. We cannot live without your rearing; we cannot live without your rearing.

It is seen that this songs are regarding the admiring of the *Lwkhi* or *Mainao*. They sing songs with happy and joy. It is a new origin.

#### **4.8.6. The Incantations of Eating new rice (*Wngkham Gwrlwi Zanai*):**

One of the prayer songs during the offering to the *Lwkhi* in the *Wngkham Gwrlwi Zanai* festival is:

*Ahamde Aphaphwr aiephwr*  
*Nwnghangmwnha swr swr dong?*  
*Budaru raza, Ashu mainao, Maisali mainao.*  
*Bwrai raza, zwmwn buri, zakhaimara*  
*Kholai mara, Gambari, Dhwnsri, Mwnsri dong.*  
*Aierakhi bairakhiphwr dong,*  
*Rwnghagli rwnghagla dong.*  
*Duhula baza dong, bena baza dong*  
*Arw dongbaoyw wi Basi raza.*  
*Dohai aphaphwr aiephwr*  
*Nwnghangmwnha dani dwvotha nonga*  
*Orai dinni dev devotha.*  
*Nwnghang mwnhanw nounari phwrza*

*Aie aphaphwrkhou nainangwn*  
*Sukhbaisuck hwnangwn,*  
*Rog baidi danthe danthe*  
*Khalamnanwi hwnangwn.*  
*Dohaide aphaphwr aiephwr*  
*Dwhwrwm dong soithi dong.*  
*Nounari phisaphwrkhou gotho gothai lananwi*  
*Mwsou mwisw mai bakhri suck santhiywi lakhinangwn<sup>47</sup>.*

i.e. Prayer- *Aham de* father mother who are you there? You are the *Budaru raja*, *Ashu mainao*, *Maisali mainao*. *Bwrai raja*, *zwmwn buri*, *zakhaimara Kholai mara*, *Gambari*, *Dhwnsri*, *Mwnsri* is there. There are *Aierakhi bairakhis*, *Rwngphagli rwngphagla*, *Duhula baza dong*, *bena baza* and there are also *wi Basi raja*. Help father mother you're not the deity of today you're the deities of yesteryears'. You have to look into the publics, give them incredible peace, and abandon the diseases. Oh father mother, where there is religion, trust is there. The publics should be kept peace with their children; (you) have to keep their cattle's, granary with safe.

The *Brahma* religious Bodos perform burn offering before eating the new rice. They perform the burn offering with *gayathri* mantras. The *Bathou* religious Bodos who worship by scarifying domestic animals narrates folk narrative while offering to ancestors by *Oza*.

#### **4.9. The songs, incantations and dances of Religious Festivals:**

##### **4.9.1. The Incantations for the *Salami*:**

One of the *mantras* of *raisonzennai* for *Hapsa Hwnai* of the *Salami*:

“1. *Dohai apha Bwrai Bathou Nwngnw Rangrasi Barigongtham Mwithahazi apha Novoraza.*

i.e. - Oh father *Bwrai Bathou* you're the *Rangrasi*, *Barigongtham*, *Mwithahazi* father *Noboraja*.

2. *Sannigiri sanza Bhumnigiri raza apha Bwrai Bathou maharaza Sakhi thanangwn.*

i.e. Owner of the sun is sun-king, Owner of the earth is the king father emperor the *Bwrai Bathou* you will have to be witness.

3. *Swrgw mwidw phathal mwntham Phurini 33 khouthi mwdai-mwdaizw Gasibw sakhi thananggwn.*

i.e. you the 33 crore gods and goddesses of the three part heaven, world and nether world you all would be remain witness.

4. *San okhaphwr hathorkhi Olongbar daoma-daosa zyb-zyyadi Biphang-laiphang dwima-dwisa Dongnaimani bilad latha gasibw Sakhi dwnnanwi ---*

i.e. Keeping witness to all the sun, the moon, the stars, the planet, the birds, life-animals, the plants, the river-stream all the constituents of the earth .....

5. *Dinwi amwkha gothiya bswr salni Sirise salami swmzainw thakhai Sigang sigang phongslath badni (prasad) Santhikhousw lama dothokhayao bikhonanwi Lagrwnw nagirdwng.*

i.e. Today before giving one time *Salami* for the year Mr. (name ) has trying to get *santhi* (holy water) of *phongslathbad* penance from the entrance.

6. *Dohai apha --- Dinwi amwkha gothikhounw Douri ladwng, amwkha gothiyabw Khwzma dari bibankhou lananwi Dugwisrang-lwbsrang, zaya-lwngga Haphaoni ha gwthar lananwi Lirsrang-bilirsrang khalamdwnw Bwiswmuthi hakhou lahaidwng-luhaidwng.*

i.e. Oh father, today Mr (name) has been taken as the *Douri* and Mr. (Name) has been taken responsibility as the *Zimadari or Oza*. The places have been cleaned after taking bath and empty stomach with the soil taken from the hilltop (*Haphao*).

7. *Bwiswmuthiyao bima santhi khungriphwrni Mungwi 9 tha sindurni gwza Gab phwtha thudwngswi 9tha phathali-beonw hwdwngswi Thalir hatha goi-phathwi zora Goi-phathwi khili nisan zi Gwza -guphur zora dhup zora Saonanwi thudwngswi. Prosad mutha mutha hwdwngswi Pharouni giri pharou zora buli Swmzainw nagirdwngswi.*

i.e. 9 red marks on the earth have been made for the name of the mother *Santhi* princesses. In 9 *phathalis* -- banana cluster, betel nuts pair, pieces of betel nuts, red-white flags, lighted incense sticks are offered. Prosads are offered. One pair pigeon are going to sacrifice.

8. *Wzwnghai bima santhini mungwi Laizam bodwngswi zamtham Thalir hatha goi zora phathwi zora Goi phathwi khili nisan gwza guphur zora Dhup zora saonanwi thudwngswi Prosad mutha mutha hwdwngswi.*

i.e. In this part in the name of mother *Santhi* 3 *Laizam* are offered. Here banana cluster, betel nuts pair, pieces of betel nuts, red-white flags, lighted *dup* are offered. Prosads are offered.

11. *Wzwnghai 18 Garzaphwrni mungwi Laikhongni laizam 9 tha bodwngswi Thalir hatha goi-phathwi zora zora Goi-phathwi khili, nisan gwza guphur zora Dhup zora saonanwi thudwngswi Raowini giri raowi hwnanwi Buli swmzainw nagirdwngswi.*

i.e. In this part in the name of 18 *Garzas* 9 *Laizams* are offered. Here banana cluster, betel nuts pair, pieces of betel nuts, red-white flags, lighted *dup* are offered. Prosads are offered. The sacrifices of chicks are going to be offered.

9. *Beonw hwdwngswi laizam gangse Bonanwi bamwn thona hwdwngswi Bamwn thonayao dhubri hagra Dwingsezwnng meraitham phandingnai Astham hwdwng, 9 tha mairong Hwdwng, golokhini gwbrkhi Asi thaithamzwnng khebkhangase hwdwngswi.*

i.e. It is offering here one *Bamwn thona* on a *Laizam*. In the *Bamwn thona* the ring bending three times with a dub grass, 9 pieces of rice and the excreta of cow picking it with three fingers three times are offered.

10. *Thamani lothayao dwi ladwng Golokhi gaikher thorthinggatham Mairong asithaithamzwnng khebkhanggatham hwdwng, Dhubri bizouzwnng 9tha thulusi bizou mwnse, zathrasi bizou Mwnsezwnng zoywi khundung aowa 9 bar phandingnanwi khadwngswi.*

i.e. The water in the copper *lotha* mixing with three drops of milk, picking three times with three fingers rice are taken. A bundle of 9 branches of *dub* grass, one basil branch, and one *zathrasi* branch tying it with yarn bending 9 times has been taken.

12. *Dohai apha --- Angbw dinwi amwkha gothini Zananwi, Boro zimadari zananwi Raiphwrwng raidaodwng solo sasthrazwnng Hangkhrainw nagirdwngswi. Gasibw gonai zwbnggwn.*

i.e. Oh father— Today I am also on behalf of Mr. (name) being the *Bodo Zimadari or Oza* would like to explain pray with chanting the story *sastras*. All should be accepted.

13. *Dohai apha Bwrai Bathou 18 Santhi khungri 18 Garjaphwrni Aie arw apha mwdai-mwdaizwphwrni Mungwi swmzainai zanwswi Gasibw gonainanwi lahwzwbngngwn. Bisarni giri bisarkhou khalamnanwi hwnaangngwn. Mannigiri mankhau lahwnangngwn. Bwrni giri bwrkhau hwhorhwnangngwn. Phongslotbadni Santhikhou horhw tharnangngwn.*<sup>48</sup>

i.e. Oh father the *Bwrai Bathou* The offering is being made in the name of the 18 *santhi* princesses and 18 *Garzas* mothers, fathers and deities, all should be accepted. The judges should be given judgment. The honourable should accept honour. Blessing should be given. The *santhi* for the *phongslothbad* should be delivered.

One of the *mantras* in sacrifice of two pigeons in the 18 Mothers or *Santhi Khungri*:

‘1. *Dohai Santhi khungri bimaphwr Dinwi amwkha gothiya bswr Salni puja hwnw thakhai Nwngswr bimaphwrkhounw lama Dothokhayao hangkhraigrwdwng gabzrigrwdwng.*

i.e. Oh *Santi Khungri* mothers, today Mr. (Name) would like to offer puja for the year and first call all of you the mothers at the entrance of the home.

2. *Asan, kera, sona-rupa phannanwi Hathaiyao rang khorsa khalamnanwi Bima Santhikhungriphwrni mwngwi Swmzaidwngswi.*

i.e. By selling bangles, ear rings, gold-silver spending money in the market arranged for offering in the name of *Santhi Khungries*.

3. *Beonw amwkha gothikhou khwzuma dari Boro douri ladwng, amwkha gothiyabw douri zananwi Bwiswmuthi hakhou lirsrangdwng bilirsrangdwng Laikhongni laizam 9 tha bodwng 9tha sindur sinari gwza gab thudwng. Goi zora phathwi zora goi phathwi khili hwdwng. Dhup zora saodwng, nisan gwza guphur zora thudwng.*

i.e. Here Mr (name) is taken as the *Oza* and Mr (Name) is taken as *Boro Douri*. Being the *Douri* Mr (Name) also cleaned the earth 9<sup>th</sup> *Laizams* are offered marking

nine pot of vermilion. A Pair of betel nuts, pieces of betel nuts are offered. A Pair of lighted incense sticks and red-white flags are offered.

4. *Thama lothani santhizwng sarsrangdwng Pharougiri pharou zora sindur Gab thunanwi, mwdannai thungrizwng Buli hananwi swmzaidwng Thainwi megonkhon nainanwi Thainwi akhaikhon phuwarnanwi Nazaonanggwn. Amwkha gothinw phongslod badni Santhikhon hortharnanggwn.*

i.e. The holy water from the silver pot is sprinkled. A pair of pigeons is sacrificed and offer marking with vermilion, cutting with glittering sharp sword. Looking the two eyes wide open, folding two hands you have to accept. You have to give the *Santhi* (holy water) to Mr (Name of the owner of puja).

5. *Gubun hariphwrnao zaphlanghwinai Saradu, bos-bandra, haba-hukha Zwnwm zanai dwisarnai Kristan, Bangal-zungal Hath-bazarao zaphlangnai Baidi zadla-lwngdla khalambw Phlangnai phwrkhon sathsrangnaizwng Lwgwse gwhar khalamnaggwn. Lwngnaizwng lwgwse nisthar khalamnanggwn. Amwkha gohini bisi-phisaphwrkhon Dongnaimani nobang, swima-oma, mwsou Hablangnaiphwrkhon khalai dwiphwnphwrkhon bwsrangnanggwn. Dwima-dwisa bilw hakhor, dwikhon, phukhri-phola Nizira-niziri, zorna-zorni Hagra-bongra, hazw-hala, mungkhonaizwng lwgwse Bamwn thonayao phongslodbadni Santhikhon hortharnanggwn.*

i.e. You have to be cleaned and penance with the sprinkling of holy water that was unholy due to eating in the other races, eating in the *Sradhya*, *Boss-bandra*, marriage, birth, blessing, Kristian, Muslim, markets, etc. Purify with drinking. You have to purify the wife-children of Mr. (Name of owner) his all the unholy houses due to entering dogs-pigs, cattles, etc. You have to give the holy water of *Phonglodbad* in the *Bamwn Thona* with calling the names of river-stream, lake-ditch, well, ponds, stream, jungles, hills, etc.

7. *Bungnai raiphwtnai hangkhrainaiyao Gwrwnthiphwr thalangwba kemanigiri Nimahakhousw hwnanggwn.*

i.e. You have to forgive for the mistake that has been made during the saying, revelation and request.

8. *Dwima thwiyw res thayw Hagrama khamw bonsa azaiyw Biphang bwraiya murulangw gwdan Zwlwini begor phwlanggw. Gurua thwiyw swlwngsa thalanggw*

*Angbw dinwi amwkhagothinisw Swlwngsa hwndwng, Bungnai raiphwdnai Hangkhrainai gasibw gonaizwbnanggwn Amwkha gothinw phongslotbadni Santhikhou horthar nanggwn*<sup>49</sup>.

i.e.- River dies its symbol remain, the jungle burns it produces fire woods, the old trees dies spreads the seeds for new generations. The master dies the follower's remains. I am also the follower of Mr. (Name of master) and all saying, revelation and request should be accepted. You have to give the holy water of *Phongslodbad* to Mr. (Name of the puja owner).

One of the *mantras* for sacrifice of two chickens in the *18 Garza*:

'1. *Dohai 18 Garzani Aie arw Aphaphwr Dinwi amwkha gothia bwswr salni Sirise salami hwnaiyao Nwngswrkhoubw lama dothokhayao sigang sigang Hangkhraigrwdwng gabzrigrwdwng.*

i.e. Oh Mothers and Fathers of *18 Garza*. Today in the *Salami* of the year Mr. (Name of the puja owner) invited and calling you all first at the entrance of the house.

2. *Asan kera, sona-ruppha phannanwi Hathaiyao rang khorsa khalamnanwi Garza Garza 18 Garza Aie Aphaphwrni Mungwi swmzaidwngswi.*

i.e. By selling, bangles, ear rings, gold-silver, spending money in the market offered in the name of Mother and Father of *Garza Garza 18 Garza*.

3. *Bewonw amwkha gothikhounw Zimadari ladwngswi Amwkha gothiyabw Boro zimadari Zananwi haphaoni ha gwthar lananwi Lirsrangdwng bilirsrangdwng.*

i.e. Here Mr. (Name of *Oza*) is taking the responsibility of *Zimadari*. Mr. (Name of the *Douri*) also taking the responsibility of *Boro Zimadari (Douri)* cleaned up the place with the holy soil of hilltop.

4. *Bwiswmuthiyao 9 tha laikhongni Laizam bodwng, 9tha gwza gabni Sindur phwtha thudwng, goi zora Phathwi zora, goi phathwi khili hwdwng Dhup zora saodwng. Nisan gwza Guphur zora thudwng.*

i.e. 9 *Laizams* are offerd on the earth, 9 red mark of vermilion is given, A pair of betel nuts, pieces of betel nuts, lighted incense sticks are offered. A pair of red-white flags is offered.



13. *Dohai aiephwr aphaphwr Dinwi amwkha gothiya zimadari Zananwi dwima-dwisa hazw hala Hakhor-dwikhor, nizra-nizri, phungkha-phungkhi Jharna-jharni, hagra-bongra, bilw-bilwmaphwrkhrou Hangkhrainaizwng lwgwse Phongslou bathni santhikhrou Bamwn thonayao hornangwn. Hangkhrainaiyao swrkhrouba baolangwba Nimahanigiri kemakhrou hwnangwn. Gasibw gonaizwbnangwn.*

i.e. Oh Mothers and Fathers, Today in calling Mr. (Name of the *Oza*) *Oza* or *Zimadari* river-stream, hills, ditch-well, rivulet, gully, drain, gorge, jungles, lake, etc. you have to give the holy water of *phongslou* in the *Bamwn Thona*. You have to forgive when someone is forgotten while calling. All should be accepted.

14. *Harsa Garang daokha garang Gongar khuga, atha gwnang Boro garang, rang-rang sang-sang gwdwi Garangzwng hangkhrai hornai Zanwswi dohai*<sup>50</sup>  
i.e. The sound of *Harsa* (other than Bodo) is the sound of crow, Gongar (the people of Bhutan) mouth have the gum. The sound of the Bodo is the comprehensible and calling with that language or sound Oh.

The *mantras* in the middle altar for lifting the holy water in the *Bamwn Thona* after sacrificing one pair pigeon and one or one pair chicken in the two sides in tune is almost the same as above. The *Douri* has to flow and drops the holy water from the copper pot to *Bamwn thona* slowly.

One of the *mantras* for the *Phap Phwndwn/ Phaph Bwgarnai* (penance) programme before the *Salami Puja*:

*'Dohai apha Bwrai Bathou Rangrasi barigongtham mwithahazi, Thulusi bima, zathrasi rany Sakhi thanangwn. Swrgw mwithw phathal mwntam phurini bigwma apha, Bwrai Bathou sakhi thanangwn. Dohai khwla hariphwr Dinwi amwkha gothini Nokhorao bar gazri Or gazri dwi gazri Swnanwi hwnw mwnnai nongga Buhut phisas zananwi Sigi sogo dangder dungder dakhalamphwi Mwsa lokhra zananwi mwsou-mwisw Daoma daosa zunarphwrkhrou Ornw mwnnai nongga. -- Phwtharao khithi bathi khalamnaiyao Zibi zunar emphou-enla Zananwi zanw mwnnai nongga. Bariyao thaizou kxanthal Phithai-samthai musigar hwnw Mwnnai nonga. --- Hagra bongra, Naha-mwiha bon lai Na bedor lainw thangwn Zibou-zibad zananwi ornw mwnnai nonga. Mwntam purini 33 kouthi*

*mwdai mwdai zw Sakhi thanangwn. San okhaphwr hathorkhi olongbar Biphang-laiphang, daoma-daosa Emphou Enla, zib ziyadi bilath latha Sakhi dwnnanwi --- Dinwi amwkha gothiya Bwswr salni salami Hwnaini thakhai khwlahari Thwinanwi thangnaiphwrni mungwi Bwiswmuthi hakhou lirsrang-bilirsrang Khalamdwn. Thulusi bonanwi Laizam bodwng gangtham (laizou) Goi zora phathwi zora dhup zora Saodwngswi Thulusi mairongzwng Siphlenai prosad mutha mutha hwdwngswi. Raoni giri raoywi Thungrizwng buli swmzainw Nagirdwng. Nwngswrkhounw Sigang sigang gugurub khulumdwnswi Dinwi amwkha gothiya Bwisw muthi bikhayao hanthu Khorainanwi thainwi Akhaizwng zwnw zwnw mwdannai Thungrikhou homdwn hayao Thubthana bikhazwng narthana Raowini giri raowi buli Hwnanwi swmzaidwng. Nazaonanwi lanaizwng lwgwse Amwkha gothini raizw Zanaiyao ohoroho khalamnanwi hwnangwn. Nwngswrkhounw Akhai khobzobwi gugurub khulumdwn.--- Angbw umukh zimadari zananwi bungphwrnai Raiphwrnaikhou bekhiniyaonw Dwnthonai zaba<sup>51</sup>*

i.e. Oh father *Bwrai Bathou Rangrasi barigongtham mwithahazi*, Mother basil, queen zathrasi you all would be witness. Father, *Bwrai Bathou* the owner of the heaven, earth and the neither world you would be the witness. Oh the evil spirits today in the family of (name) should not bring the evil air, fire, water. Do not make grubby, trouble, horrible by becoming the evil spirits. Do not bite the cattle, buffalo, birds and live stocks becoming the tiger and leopard. Do not eat the crops cultivated at field in the form of living being-insects. Do not exterminate in the buds of mango, jack fruit, fruits of the garden. Do not bite becoming the snakes, etc. during collecting fire woods, hunting in the forest and fishing in the rivers. The 33 crore Gods and Goddesses of the three world you would be witness. Keeping the witnesses of the sun, the moon, the stars, the planets, the plants, the birds and the animals, the insects, living beings and the entire world—Today Mr (name of the owner of the family) to offer to the predecessor perish spirits, the earth has been cleaned and plastered. Pasting basil on the earth three *Laizams* are offered. Pair of betel nuts, lighted incense sticks is offered. *Prasads* is offered by mixing the uncook rice with the leaves of basils. The chickens are trying to sacrifice. (We) have been kneeling down first to you all. Today Mr. (Name of the owner) kneeling down on earth/ground, chicken is sacrificed with dazzling sharp sword puting on

the earth attaching with heart. Make the family life of Mr. (name of the owner) peace and happiness. You all are saluted by folding hands and kneeling down. I also have stopped explanation, revelation here being the *Zimadari (Oza)*.

**The chanting in the courtyard for lifting the holy water for the *Salami puja*:**

‘1. *Dohai apha Bwrai Bathou Obong laori Anangossai Swzigiri Eswr. Gubun mahariyao hwndwng Brahma, Bishnu, Moheswar.*

i.e. Oh father the *Bwrai Bathou Obonglaori Anangossai* Creator (*Swzigiri*) God (*Eswr*). It is said *Brahma, Bishnu, Moheswar* in other races.

2. *Swrgw mwithw phathal mwntham Puryni bigwma apha rangrasi Barigongtham mwithahazi nwnng Sakhi thananggwn.*

i.e. The owner of the three – heaven, world and nether world *rangrasi barigongtham mwithahazi* you would be witness.

3. *Nwnngw sannigiri sanraza Bhuhumnigiri raza apha Daoni raza daoyang apha Munus mayani raza apha Bwrai Bathou maharaza sakhi thananggwn.*

i.e. Father you the owner of the sun sinking, owner of the world king. The king of the bird is *Daoyang* (Hornbill) father, the human being is the king, father *Bwrai Bathou* emperor you to be witness.

4. *Dinwi amwkha gothiya-gwthar Bubli gwthar sankhou lananwi bwswr Salni sirise salami swmzainw Thakhai sigang sigang Gwthar nistharni santhikhou lagrwnw Nagirdwngswi apha.*

i.e. Father today Mr. (name of the owner) looking the right day time and moment would like to give *Salami* for the year and would like to take holy water at first.

5. *Beonw bima santhiphwrni mungwi amwkha Gothiya haphaoni ha gwthar ladwng Bwiswmuthi bikhayao lirsrang bilirsrang Thulusi bilai bodwng, laizam bodwng Zamtham phathali, goi zora phathwi zora Dhup zora prosad mutha mutha hwdwngswi.*<sup>52</sup>

i.e. Here Mr. (Name of the owner) in the name of *santhi* (holy) mothers has cleaned the place on heart of earth with the holy soil of the hilltop, pasted basil

leaves, pair of betel nuts, pair of lighted *dub*, hand pitch of corn (prosad) have been offered.

The incantation for lifting of holy water in the courtyard with tune is almost same and the god and goddesses are as given above. This is specially for begging of holy water to those gods and goddesses.

The incantation of the ***Aielwng***: The chanting in the altar of *Aielwng*:

*'1. Dohai apha bwrai Aielwng Dinwi amwkha gothiya (Bwswr Som-barai-bwthwr-bubliphwrkhou bungnangou) Salni sirise salami hwnayao Nwng biphawbw asan-kera, sona-rupa Phannanwi rang khaori khorsa Khalamnanwi za ese mwndwng. Bekhounw swmzainw nagerdwng.*

i.e. Oh father old Aieleng Today Mr. (Year-moment, day, weather should be mention) would like to offer to you in name of the *Salami* of the year by arranging something making expenditure by selling of bracelets, ear ring, and gold-silver.

*2. Beonw laizam bodwng phathali Thalir bizab hatha, goi-zora Phathwi zora, dhup zora, zwngma gasa Saonanwi, prosad mutha hwdwngswi Nwng biphani mungwinw raowinigiri Raoywi thainwi akhaizwng homnanwi thungrizwng Hananwi buli swmzaidwngswi. Nazao apha .....*

i.e. Here the *laizam phathali* is given. Cluster of banana, pair of betel-nuts, lighted incense sticks, lighting the lamp, prosads are offered. Accept father the chicken is sacrificed with two hands by cutting with the sword in your name.

*3. Dohai apha bwrai Aielwng Zwbnw gwiwi dai-dosaphwr dongobla Nimahani giri kema hwnanwi raowini Thwiya zerwi sidaodwng bebadinw Sidaonai bwrkhou amwkha gothi Bisi-phisa dongnaimani nokhorni Gasibw*

i.e. Oh father Aieleng forgive if there are several fault done bless with good luck to Mr., wife-children to whole the members of the family like the splashing blood of the chicken.

*4. Be mulug songsarao khwiphwd aphwd Gwiya zase bisi-phisaphwrkhou Lananwi sukhu gwzwnwi erna-thaina ohorohoywi Boroharini buli bidan Bathou Dhwrwmzwng nwng biphakhou khulumwi sibiwi Raizwkhou zalangbai thanw hathwng. Dohai apha Aielwng dohai – (Khulumw)<sup>53</sup>.*

i.e. Lets (him) be leading a peace, happy, propitable family life with wife and children by worshiping you father with the sacrificing methods of the *Bathou* of Bodo people without having any danger, events, evil omen in leading the family. Oh father *Aieleng* help- (salute).

**The incantation of the *Agrang*:**

The incantation of the *Agrang* is almost the same with the old *Aieleng*. The offering of banana is two pieces only. Others are same.

**The incantation for all the remaining Gods and Goddesses** are almost same only slight difference is the name and the deities they belong to.

**4.9.2. The *Garza Puja*:**

The following incantations or mantras (charm) are sung by the *Oza* at the ritual performance of the *Garza Puja* in the month of *Bohag* or *Jeth* for the common welfare of the villagers:

*Ahom, Mahadeo Moha phorbu Phagla thakhur, mao Bormani Phorza-phwrzi, soinasi thakhur, Bolo he aphaphwr aiephwr, Wzwnng swr dongbaoyw, Budaru raza dong, Sali Mainao dong; Asu Mainao dong, Borai Raza dong, Zomon zola, zakhaimara, kholoimara Gambari, Dohonsri Monsri dong, He Aiephwr Aphaphwr Nwngswr azi khalini devotha nonga, Orai dinni devotha: Dohaide aphaphwr aiephwr, Gamini aie aphaphwrkhou sukhoi such Khalamnanwi phisa phisou mwzangwi lakhi nangwn; Hinzaophwra naha mwigongha Thangwn, biswrkhou nidan aphwr Khalamnw mwnnai nonga; hwowa phwra Bonha mwihathangwn, biswrkhou Nidan aphwr khalamnw mwnnai nonga; Dohaide aiephwr aphaphwr, nongswrnw Beba zaganw beba Hwnanwi, dekhra zaganw dekhra Hwnanwi, pharou zaganw pharou Hwnanwi buli hwnai zayw; dohay Mahadeo maha phorbu, phagla raza Borma raza; asu mainao, Borai raza Zomon zola, zakhai mara Kholaimara, Gambari, Dohwnsri, Monsri Unnia bunnyakhou dahal zathe tholar Zathe, khoboddar aphaphwr aiephwr rog biyadi Danthe hornangwn, dohai aphaphoor doha<sup>54</sup>.*

i.e. ‘Oh Lord God *Mahadeo*, oh, phagla Thakhur (the God), *Brhama, Prajapati, Sanyasi Thakhur*, oh you mother and father, who are here in this side. There are *Budaru Raza* and *Sali Lakhimi* and *Ahu Lakhimi* and *Bura Raza*: also there are

*Zomon Zola, Zakhoimara, Kholoimara and Gambari, Dahansri and Manshri.* Oh you fathers and mothers, you are not God of today, you are the ancient ones. I ye, oh fathers and mothers, to keep the children safe. When the women go out to fish in water and collect vegetables in forest keep them safe from all harms, and when the men folk go out to hunt and to collect wood, keep them safe from all dangers, Mind ye gods, I have given you all your choice, offering he-goats to some, pigeons to some others, and hens or eggs to remaining ones. Oh ye gods, you *Mohadeo Phagla Raza* Mother *Borma* and *Sanyasi Thakhur, Budaru raza and Zamon Zola Zakhoi Mara, Kholoi Mara, Gambari, Dhansri and Manshri*, cut to pieces all dangers and diseases, with the help of your sword and shield, we are wholly dependent on you.’

*Ganesh thakhur* is a non-Bodo God of the Bodos. The following formula is sung by the *Oza* while *Ganesh Thakur* is worshipped.

“*Aphaphwrlwi, aiephwr Aphaphwrlwi, Nwngswr swr zadwngswi hwnbla Nwngsini nama zadwng Ganesh Thakur, beniphray nwngsini Malikha swr zadwng hwnbla Bumsu Raza, beniphray Langkha beer, Sangkhabeerlwi, Aiephwr, Aphaphwrlwi Bini laokhara swr zadwng hwnbla Makhana kharda, siba khoro Aiephwr Aphaphwrlwi, khobordarlwi Nwngsini zunwi kisti-pisti khalammw Phisa anw asakhou phisou zanw Asakhou nirasa khalambla dohai Nwngswrw mahapap mahapur nangwn, Akhonbla bangri khobao gwglwigwn Aiephwr, Aphaphwrlwi.*”  
(*Khulumw*<sup>55</sup>).

i.e. O Father and Mothers, I will address you all who are present here. You are *Ganesh Thakur* and then your master *Bumsu Raza, Lankha beer* and *Sankha beer*. O Fathers and Mothers who are your guards, they are *Makhana Kharda, Siba Khoro* and others. Mothers and Fathers; you spoil the desires of our children and of our grandsons and grant daughters. You will take care of them; if you neglect them in spite of our prayers and offerings, you will meet with sin and will fall in the ditches created by the earthquake; O Fathers and Mothers” (All salute).

During the *Garza puja*, the God-in-chief, *Bura Bathou Maharaza* and other minor gods and goddesses are worshipped. The *Oza* sings the following mantras in front of the altars of the gods and goddesses.

*“Ahom de:Swrgwao dong Swrgwni Anan Gossai, phathalao dong Thulusi deo; beniphrai zeraobw gwiya raobw mithiya, khulumw apha; Khwnasong khwnasong, lama dothani mugasong Angni bathrakhou ese khwnasong; Sanni giri sanza, mwdaini giri Maha phorbu Bura Bathou Maharaza, Bathouwanw bandwba Sizouanw gorongba, Boro bwraini asar phongba, Khwnasong khwnasong lamadothani mugasong, Angni bathrakhou ese khwnasong; hazw thikhinini ha gwthar; dwisa zizirini dwi gwthar, merugirini lagam lagam onthai, loithw babanai Aie Manasuni dwi zo khalambai zwngw, phurguanni ali, khangkhla thubai sari sari, makhana gaibai larilari, makhani bibara aieni gonthongni Bali; guphur zwngthi orzwng srang khalambai, Dhub-dhuna saonanwi mwdwmpur mwdwmhwbai. Ram thulsi sonani akhthamzwng luhai luhai khalambai, aieya thwidwng aiekhau garhwidwng. Aphaya thwidwng aphakhau garhwidwng, theobwnw zwngw Burai Bathou Maharazakhau phuzinw garyakhwi zwngw, mwidera gabw odla gudiyao, mansiya gabw Borai Bathou maharazaniyao, khwnasong khwnasong lamadothani mugasong angni bathrakhou ese khwnasong; daoboyalai swmakhwi; Daokhayalai phurakhwi, dwima-dwisani dwiyalai ulthaywi bwhwiyakhwi, sagorni onthaiyalai gwzaoyakhwi, swithwni mwdaiya swithwao thanangou, manni mwdaiya manao thanangou, Nwngthang mwnhalai danilo mwdai nonga, oraidinni mwdai.*

*Beha zaganw baba hagan, Ush zaganw Ush hagan; dekhra zaganw dekhra hagan, Shreng-shereng laizamao goi-phathwi thalir hwba arw gangnai ukhwinaini hwbaonwswi zwngw; Phoidw phwi apha, Borai Bathou Maharaza, Moithahazi Rangrasi Barigongtham, Nwngthanganw zadwng phana phantham, Khwnasong Khwnasong, angni bathrakhou khwnasong, Lama dothani mugasong, khwnasong khwnasong, Wzwngghai swr swr dongbaoyw. Lakhi Garza, Asu Garza, shanghe sange Garza, sange sanghe phorza, Garza sibsini, Garza dibsini Maoria garza, saoria garza sem semali Garza, dosewali Garza, khalo deno Garza, Nelodano Garza, Ramu samu Garza, dawang Garza, Budur Garza, thai Garza, sokha Garza, sange sange Garza, Gu Garza, Atharo santhi Garza;*

*Khwnasong khwnasong, wzwngghai swr swr dongbaow, Ailang, Agrang, Kharzi, Raza phutur, Raz khandra, song raza, song rani Alai khungri Bilai khungri, Manasu, Bulliburi Bhandari, Kumari, Basumati, Chaudri, Ran phagli,*

*Ranchandri, Aie Maothansrimwn dongo; Nwi apha Borai Bathou Maharaza aiephwr Aphaphwr, zwngni khoroni zangsikhou bwkhar langdw, Phisa phisou zeo zirath phwthangnanwi. Lakhidw, dhwn douloth rangkhaoria nwnghanganw zabai giri, khobordar khobordar, dhwrwmni mwdai dharwmao thanangou, Swithwni mwdai swithwao thanangou, nwi apha obonglaori Borai Bathou Maharaza, Phorbu, khulumw.*<sup>56</sup>

i.e. *Ahemde*, there is the ‘Anan Gossai’ in the Heaven, the *Thulsi deo* in the nether world (*patalpuri*). We know nothing except them. We salute you; you will hear my words, the investigators of the decades. The lord of the east is the Sun. You Lord of the gods and goddesses is the *Mahaphrobu Bura Bathou Maharaza*. The *Bathou* altar has five bamboo rings, the *Sizou* (*Euphorbia splendens*) has five edges, the Bodos have five principles. You will hear my words, whether they are true or false. We have gathered pure soil from the top of the hill, pure water from the streams, white and beautiful stones from the ‘Merugiri’, pure water from the Aie Manasu, prepared long line with rice powder, planted rows of ‘*Khangkhla* trees’, planted rows of *mwkhwna* trees. The white flowers of the *mwkhwna* tree is the nasal ornament of our Mother; we have brightened the place with the bright lamps; we have performed the place burning incense sticks, we have sprinkled with the holy water mixed with the gold ring and the Ram-basil leaves. We have cremated our mother when she died, cremated our father when he died, but we have not given up worshipping you father *Bura Bathou Maharaza*. The elephant, it is said weeps at the foot of the ‘Odra tree’ the human beings weep before *Borai Bathou Maharaza*, you will hear my words, the herons have not turned into black, the crows have not become white, water of the streams has not flown opposite current, the stones of the sea have not been floating, the gods of honour should stay at the place of honour. You are not the gods of present days only, rather you are the gods of the permanent periods, we have given goats to you who are the eaters of goats, the pigs to you who are the eaters of the pigs, the cocks to you who are the eaters of cocks, we have also offered you areca nuts and betel leaves and bananas, you will come and appeared before us O father ‘*Borai Bathou Maharaza Moithahazai, Rangrasi, Barigongtham*, you are one and you have been recognized as three of different faces, you will hear my words, if true or false who are there along with



you, Lakhi Garja, Asu Garja, Gao garja sanghe sange Garja, sange sanghe phwrja, Garja sibsini, Garja dibsin, Maoria garja, saoria garja sem semali Garja, dose mali Garja, khalo deno Garja, Nelodano Garja, Ramu samu Garja, Dawang Garja, Budur Garja, Thai Garja, sokha Garja, Gu Garja, Atharo santhi Garja you will hear my words, if true or false, who are more with you Ailang, Agrang, Kharzi, Raza phutur, Raz khandra, Song raza, Song rani Alai khungri Bilai khungri, Manasu, Bulliburi, Bhandari, Kumari, Basumati, Chaudri, Ran phagli, Ranchandri, Aie Maothansri all are present along with you, O father, Borai Bathou Maharaza, you mothers and fathers of us, you will removed the troubles from our heads keep our children well, protect our properties well, you are the owner of all, you will be always alert and protect us the gods of religious should stay in religion, the gods of the truth should remain in the truth, O father Borai Bathou, Obonglaori, we all salute you (All salute).

#### **4.9.3. The Songs and Dances of the *Kherai* festival:**

It is said that the *Bathou* religion is the foundation of Bodo civilization. The *kherai* is the sources of all the elements of Bodo culture and also basic sources of Bodo language and literature. It is said that Bodo culture without the *Kherai* is meaningless.

Generally there were no proper and written songs in the *Kherai* festival. But there were folk choruses with same tune with the music's by the co-dancers of the *Kherai*. Nowadays written songs are found in the book form. It is said that this songs are newly written with assimilating with the tune of the *Kherai* music and dance. So, only a handful of participants are able to sing and recites the songs during the *Kherai* dances.

One of the mantras chants by the *Oza* in front of the *Bathou* altar after healing of the *Doudini*:

*'Aham --- Khwnasong khwnasong lama dothani mwgasong Angni bathraya zayw zaya Khwnasong khwnasong!! Anan Gossai, Binana Gossai. Swithw zugni Gossai. Danilo nonga nwnghaangalai mwdai. Gwdw gw dai thakhw thakhw bwthwrni mwdai. Aphaphwr! Barigongtham, Mwitha hazi, Rangrasi. Akhai khobzobnanwi khulumw khusi khusi. (khulumw aphaphwr) He apha! Bwrai Bathou Maharaza.*

*Sannigiri sanza. Buhumni giri raza Ziuni giri sizou Zib-zibi mansi-dumsini ziu. (Khulumw apha) Dohai de aphaphwr aiephwr! Swrgwyao dong san-okhaphwr bai-bwrwndw.. (Khulumw aiephwr aphaphwr) Ayo he, Bwrai bathou maharaza, Khwnasong khwnasong Angni bathraya khwnasong. Dinwi raizw-razayalai Dwhwrwmni gumur mithinw thakhai Zanaguru zananwi Raoyaigiri doudini lananwi Bathou mwdai, Sarini mwdaikhou hangkhraihordwng, Phwinanwi raoyainanwi hwphwidw Dwhwrwmni gumurkhou khinthaphwidw Aphaphwr aiephwr Bathouni mwdaiphwr! (Khulumw) Aham! Apha Bwrai Bathou Maharaza Nwngthanga mwiya mwiya zananwi Baidi baaila mohor lananwi Gubun gubun mung lananwi Mulukhou bengbwdwng. Boronao nwngthanga Bathou bwrai mung labwdwng Song bwrai Mainaao bwrai, Novo raza Sib raza Santhro haywi mung labwdwng. Dinwi khwnadwng Nwngthangalainw Mwnsingsing bwrai mohorwi Buhum bikhayao wngkharbwnw nagirdwng. Da zwng, apha nwngthangnw Sonani zangkhla khalamnanwi hwdwng Arw mwngthangni asonni (Masini) thakhai Khalamnanwi dwnbai Gambari khamphlai, Rugung rugung phithlai! Beninw thakhai— Zonanwi dongswi dalai Doudini gothiyalai! Khougayao khodwi Megonao mwdwi Udwiyo onphani Zaya-lwnga ani-thani.. Doudiniya, Onsrnanwi hangkhraigasinnw dongswi. Nwngthangkhouw lama naidwngswi.. He aphaphwr aiephwr! Nwngthangmwn sarini mwdaiphralai Swr swr zonanwi dongswi dalai Sahani sonani aliyaolai Rongina songina asonaolai.. Phwrmaidw phwrmaidw. Swr swr phwidwng phwrmaidw.. (Khulumw)*

i.e. *Aham* --- Listen, listen the investigators of decade, true or false listen my words!! *Anan Gossai, Binana Gossai*, the god of *saitya Yuga*. Father you're not the god of today you're the god of yester-years! *The Barigongtham, Mwitha hazi, Rangrasi*, salute you all by folding hand happily. (Salute fathers). *Oh father! The Bwrai Bathou emperor*. The east is the owner of the Sun, the owner of the earth is the King, the owner of the soul is the *Sizou*, the life of the living being, human. (Salute father). Help father's mothers! There are sun, moon, others in the heaven. (Salute mothers fathers.) *Ayo he, The Bwrai Bathou emperor*, listen my words listen. Today the public's for knowing the essence of religion becoming the learned man taking the demonstrator *Doudini* invited the God of *Bathou*, gods in line. The father's mothers, the gods of *Bathou* come and explained the essence of religion!

(Salute) *Aham!* The father *Bwrai Bathou* emperor, you becoming arcane, takes various forms, with various names, governing the world. You have taken *Bathou Bwrai* *Song bwrai Mainaao bwrai, Novo raza Sib raza* uncountable names in Bodo. It is come to know that today you would like to come down in the world in the form of *Mwnsingsing Bwrai*. Yes father we have prepared the stair of Gold (*Sonani Zangkhla*) for you, and for your sitting *Gambari Khamphlai* copper in the margins! The *Doudini* is sitting for this! There is malice in the mouth, in the drowsy eyes bare stomach without eating-drinking tirelessly. The *Doudini* is inviting with healing. You have been waiting. Oh father mothers! Who are you in the lines of Gods in *Sonani Ali* of the north, in the decorated seats? Explain who are you explain (Salute).

The *Doudini* answer the question of the *Oza* about the arrival of the deities for the *Kherai* festival and the others play in cymbal.

1. *Bwrai Aielwnga dahal lananwi dongswi.* 2. *Bwrai Khaziya sa gwlaow bwnanwi dongswi.* 3. *Abra Khungura Khwizema phonw thungri lananwi dongswi.* 4. *Agranga thungri Lananwi sibnanwi dongswi.* 5. *Khwilaya gondola bwnnw douleng ladwngswi.* 6. *Razphuthura dahal thungri laywi laywi dongswi.* 7. *Razkhandraya khamao barkhwnanwi dongswi.* 8. *Sanzani Ali Buraya badamali birwi dongswi.* 9. *Ai Dibaoliya mwisw badi rag zwngnanwi dongswi.* 10. *Ai BNimaya Bathou giding giding dongswi.* 11. *Manasua nao gakhwnanwi dongswi.* 12. *Burli Buriya dahal thungri laywi laywi mwsaywi muphur geledwngswi.* 13. *Zwmwn Bwraiya mainaow bwr hwnanwi dongswi.* 14. *Bag razaya dahal thungrizwng mwsadannaini phaoywi geledwngswi.* 15. *Bosumothiya gorai dabrainanwi phwidwngswi.* 16. *Soudriya naozwng phwinanwi dongswi.*

i.e. 1. The *Bwrai Aielwng* is there with shield, 2. *The Bwrai Khazi* is there for tug of war, 3. *The Abra Khungur* is there with sword for removing red ant. 4. *The Agrang* is there with wielding swords. 5. *The Khwilais* there for capturing dragon flies. 6. *The Razphuthur* is there taking with shield and swords. 7. *The Razkhandra* is there on the *Kham*. 8. *The Sanzani Ali Burai* is there in the form of bat flying. 9. *The Ai Dibaoli* is there angrily as buffalo. 10. *The Ai Bima* is here with moving around *Bathou*. 11. *The Manasu* is there on boat. 12. *The Burli Buri* is there playing with shield-sword as bear. 13. *The Zwmwn Bwrai* is there for giving

blessing of *Mainao*. 14. *The Bag raza* is there with shield sword as a tiger. 15. *The Bosumothi* is there with riding horse. 16. *The Soudri* is there with boat.

The *Doudini* warns the publics in healing:

*Doudini: Nwi phisaphwr! Bwswrni dangmankhou Bwswrao suzinanwi za! Beba zagranw beba hw Ghuraina zagranw ghuraina those hw.. Nwi phisaphwr! Onagari khalamnanwi daza. Onagari garnanwi Sonagari khalamnanwi za.. Ablaniya angw ag dahal buk dahal Dahal thungri lananwi Sa narkhe khwla narkhe, Sanza narkhe sunab narkhe Narkhenanwi, Ananwi binanwi Khangwn ang phisaphwr! Khobodar khobodar phisaphwr*<sup>57</sup>.

*i.e.- The Doudin:* Look children! Pray for yearly! Give the goats of goat eater; give the birds to the bird eater. Look children! Do not eat by dishonest. Quieting dishonest eat with honest. Then I will protect you with shield-swords from back shield and front shield, I will govern you happily pushing north-south-east-west dear children! Be careful children careful.

The songs relating to *Doudini Onsrhwnai* (healing) after penance of the *Bathou*:

*Reo – reo – reo – reo*

*Bar mwdaiya souphwibai souphwibai. 2*

*Phwidw phwi bardwi nwngbw phwidw phwi.*

*Phwidw – phwidw – phwidw phwi phwidw.*

*Gwzwn hwphwidw phwi*<sup>58</sup>.

*i.e.* From long distance (*reo*) the gale has arrived – 2. Come wind-water you too come. Provide enliven in the world. Come conferred refresh.

Here the welcoming song:

*Phwi – phwi – phwidw phwi. 2*

*Santhi sarwi – sarwi phwidw phwi. 2*

*Phwi – phwi – phwidw phwi.*

*Buhum bikhayao phwidw phwi,*

*Kheraisalikhou phwthar phwi.*

*Phwi – phwi – phwidw phwi. 2*<sup>59</sup>

i.e. Come – come – come in – 2. By sprinkling holy water come in – 2. Come – come – come in. In the world come in, Purify the *kherai* place. Come – come – come in – 2.

### **The *Bathou Bisar Solo* of the *Kherai* festival:**

The *Oza* chants incantation of the *Bathou Bisar Solo* (the tale of *Bathou* judgment) after healing by the *Doudini*. This tales are told by the *Oza* to the *Doudini* moving around the altar of the *Kherai*. It is long mantras. These mantras containing tales are started from the existence of universe, earth and human being on earth ..... to adoption of the *Bathou* religion. The *Doudini* listen the mantras carefully moving around the *Kherai* altar with swords in hands, crown with busy cloth and shield, etc. where the audience or the key dancers along with the *Doudini* supported the *Oza* saying *Swithw Aiyow Swithw Zanaguruni Bungnai Raoya Gasibw Swithw* ---- (True mother true the sentences of the *Zanaguri* is everything true...) repeatedly. It is like a folk drama.

One of the last parts of the mantra is:

‘23) *Ayo he --- Zokhonkhali Eheomwnha dwhwrwmkhou lainaiswi. Thokhonkhali boroharini dwhwrwm buli bidanzwng Kherainw lagwi homaswi. Kheraiyao habaphari badiywi, douri zagraya narzary zanaiswi, Bwiswmuthi ha laigraya Basumatary, dwi laigraya dwimary, wowa laigraya wary, goi laigraya goyary, khangkhla laigraya khakhlary baidi baidi zalangnaiswi. Kherai fwrbwao hinzaosaya doudini zanaiswi bida phongbai sabaya kham zora siphung zora zotha damgra zanaiswi Ahem saseya Oza zanaiswi. Anan Gossai binan gossaiya doudini deha zio swlerao Wlwngi Wlwngi boro harini dwhwrwmni nemkhanthifwrkhou phari phari phwrmaithilangnaiswi.*<sup>60</sup>

i.e. Oh hey - When the *Eheo* and others takes the religion, and then they began to perform the *Kherai* in the form of sacrificial mode of the Bodo race. As per the programme of the *Kherai*, *Douri* becomes *Narzary*, The arranger of soil becomes *Basumatary*, carrier of water has become *Dwimary*, carrier of *ouwa* become *Wary*, carrier of areca nut become *Goyary*, *Khangkhla* carrier become *Khakhlary*, etc. In the *Kherai* festival the girl become the *Doudini* and five brothers become *Kham*

pair beaters, flute pair players and cybal palayer. Ahem become the *Oza*. *The Anan Gosai binan gosai* healing in the souls of the *Doudini* explain the rules and regulations of the religions of the Bodo people.

After the story ends the *Doudini* dance *Mwsaglangnai*. Then the demonstration of 16/18 Items starts one after the other. This type of chants is slightly varied with *Oza* and the places.

### 1. The shield wielding dance of *Aieleng*:

The songs during the shield wielding dance of the *Aieleng*:

*Dahal sibw nwnglai Ulthanglai phalthanglai, Subungni dwhwrwm Asarkhou lakhinw. Danga nangw nwnglai, Daokhwilai-phasoilai, Danga nangw nwnglai Swithw gwzwnkhou lakhinw. Danga nangw nwnglai, Sibkhwilai-sibonlai, Danga nangw nwnglai Gwsw hamlainaikhou homthanw<sup>61</sup>.*

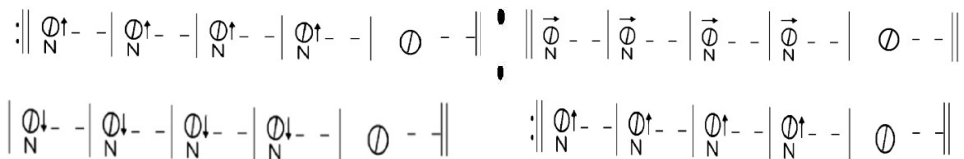
i.e.- You wield the shield to and fro, to preserve the religion, rituals of the human being. You fight battle, forward and backward, you fight battle to persist truth and peace. You fight battle, upward and backward, you fight battle to control the emotions.

### Wielding of shield and cane Dance (*Dahal bed Sibnai*) or *Khopri sibnai*

Sound = 25/8, 5 part (*khwndw*)

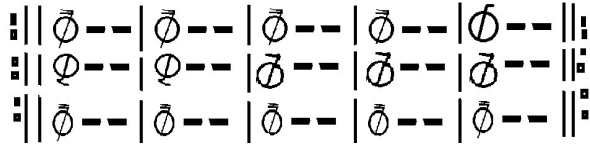
Main part –

Up and downward two times



As per part –





Exit with gestures  $\Phi$  dancing in circular way<sup>62</sup>

## 2. Thungri Sibnai (swords wielding) Dance for the Agrang:

The song during the dance of the Agrang:

*Phwi phwidw phwi, boibw girzab girzab phwi – 2.*

*Sakhapharaywi zanzi khananwi,*

*Akhai thainwizwng thungri saibnanwi,*

*Daoha nangni phwi boibw suthurzwng 2.*

*Phwi phwidw, phwidw phwi boibw daoha thiliyao,*

*Daoha nangdini suthurzwng boibw khouseywi.*

*Phwi phwidw phwi, boibw danga nangdini*

*Dongnaimani suthurkhau phwzwbw phwidw phwi<sup>63</sup>.*

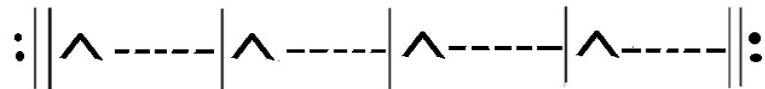
i.e.- Come in come all in large numbers - 2. By tying the waist and complete readiness, By wielding swords in two hands, Come all too fight war with the enemy. Come in come all in the field of war, unite and fight war with enemy. Come in come all to fight battle, Come to finish all the enemies come in.

### Sothrali Dance

Sound = 6/4, clap = 2, quiet = 2

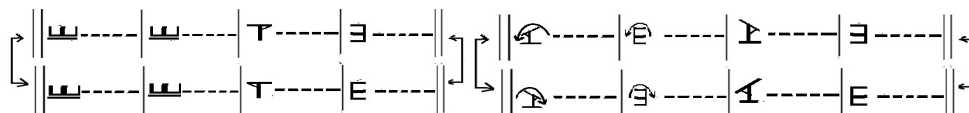
Entry -- (adding the swords)

Main Part:



As per Part (1)

Moving round the sword -----



Main Part

As per part (2)

Moving round the sword --- sword wielding 1 Cutting of sword one by one downwards (cutting in air)



Biting one sword Main Part

As per Part (3)

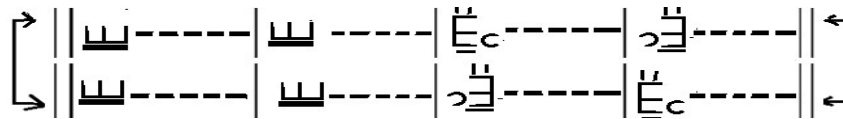
Moving round the sword -----



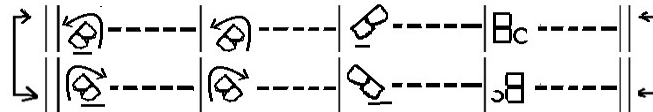
Taking swords on shoulder Main Part

As per Part (4)

Moving round the sword----- cutting of one sword (Cutting with sword to sword)



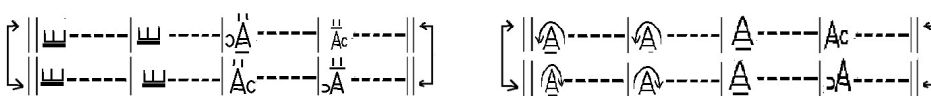
Backside in the waist catching the sword



Main Part

As per Part (5)

Moving round the sword ----- Cutting with two swords (sword to sword)



Taking the swords together Master can do instruct during exit<sup>64</sup>.

### 3. The *Khoizema Fonai* (red ant removing) dance for the *Khaji*:

The songs during breaking red ants nest dance of *Khaji*:

*Ayoulwi khwizema ordwng khwizema, Thaizou biphangni khwizema – 2. Athingao orphopbai, Mwdwmao orphobbai, Zanziyao orphobbai, Khoroyao orphobballwi honwi, Gwzouyao daokhwai, Gahayao bukhaidw, Bahayao thangbailwi, Bahakhou danphrudw, Gudiyao phwibailwi, Biphangkhou danphaidw*<sup>65</sup>.



i.e. Strange the red ants is biting, the red ants of the mango tree – 2. Biting on the all legs, Biting in the all body, Biting in the entire waist, Look biting on all the head, Run towards upwards, Remove to down, Look gone to the nest, Slit the nest, Come down to the roots, Cut down the tree.

**The Red Ant Removing Dance (*Khwezuma Phonai Mwsanai*)**

Sound 6/8

Main part –

⋮ < ||  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- || > ⋮ ||  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- ||

As per part – Hand and leg cleaning after keeping the sword –

||  $\begin{matrix} \text{A} \\ \text{h} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{h} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{h} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{h} \end{matrix}$  -- ||

Taking swords again (*Thungri khonfinnanwi*)

Main part

As per part – 2

⋮ ||  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{—} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{h} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{h} \end{matrix}$  -- || ⋮ ||  $\begin{matrix} \text{Y} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{Y} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- ||

Main part –

As per part 4

⋮ ||  $\begin{matrix} \text{A} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- || ⋮ ||  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{O} \\ \text{—} \end{matrix}$  -- ||

Main part – Keeping busi cloth dance to the altar.

||  $\begin{matrix} \text{A} \\ \text{z} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{z} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{z} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{z} \end{matrix}$  -- || ||  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- ||  
⋮ ||  $\begin{matrix} \text{T} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{T} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{T} \\ \text{—} \end{matrix}$  -- |  $\begin{matrix} \text{T} \\ \text{—} \end{matrix}$  -- || ⋮

Sit in the mean altar for the Dance<sup>66</sup>.

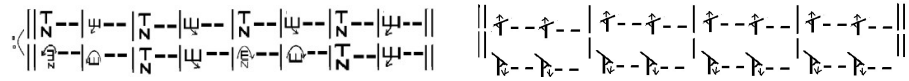
**4. The *Sa-Gwlaio Bwnai* (Tug of war) Dance for the *Khwila*:**

Sound = 6/8

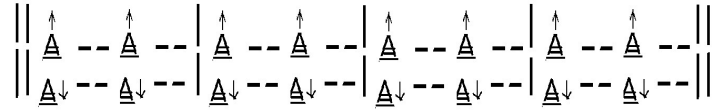
Entry ----

⋮ ||  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- |  $\begin{matrix} \text{A} \\ \text{N} \end{matrix}$  -- || ⋮

Main Part (A) Group Dance

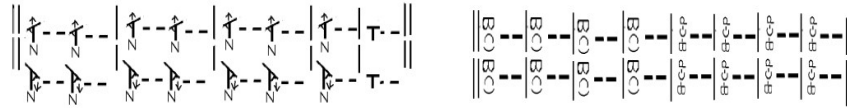


As per Part (1)



Main Part (A)

As per part (2)



Main Part (A)

As per Part (*Balab baidi*) (3)



Etc<sup>67</sup>.

## 5. The *Sa Gwlaio Bwnai* (Tug of war) Dance for the *Abla-Khunggur*:

The song of tug-of-war of the *Bwrai Khwila* and the *Abla khunggur*::

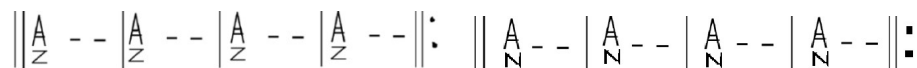
*'Songsar lwithwyao phwi Boibw zwng thoblodini.- 2 Swithw lamazwng thoblodini, Songsar lwithwyao thoblodini.Thar lamazwng raizw zani Angw dwrwmkhou phalidini. Khwidang khwiphwdniphrai bargonaini Anandgossaini dohai lani*<sup>68</sup>.

i.e.- Come in sea of social world, Let us all dip inside the sea of social world – 2. Let's dip in the true sense, Let us dip in the sea of social world. Let us live social life in right path, Let us worship the native religion. Pray the Anandgossai (Lord) to get ride from dangers.

## 6. The Dance on Drum (*Khamao Barkhwnai or Gwbanai*) for the *Rajkhandra*:

Sound = 6/8

1) Moving gestures of chicken in *Phathali*



$\parallel \hat{A}^c \text{ -- } | \hat{A}^c \text{ -- } | \hat{A}^c \text{ -- } | \hat{A}^c \text{ -- } \parallel$      $\parallel \hat{H} \text{ -- } | \hat{H} \text{ -- } | \hat{H} \text{ -- } | \hat{H} \text{ -- } \parallel$   
 $\parallel \hat{Y} \text{ -- } | \hat{Y} \text{ -- } | \hat{Y} \text{ -- } | \hat{Y} \text{ -- } \parallel$

Main Part:-

2) In the gesture of moving round the chicken with right hands As per Part –

$\parallel \perp \text{ -- } | \perp \text{ -- } | \perp \text{ -- } | \perp \text{ -- } \parallel$      $\parallel \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } \parallel$

3) Gesture of opening cane from the neck –

$\parallel \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } \parallel$

Moving around cane taking with two hands

$\parallel A \text{ -- } | A \text{ -- } | A \text{ -- } | A \text{ -- } \parallel$      $\parallel \hat{A} \text{ -- } | \hat{A} \text{ -- } | \hat{A} \text{ -- } | \hat{A} \text{ -- } \parallel$

Moving cane on the (neck)

$\parallel \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } \parallel$

4) Main Part As per Part

$\parallel \perp \text{ -- } | \perp \text{ -- } | \perp \text{ -- } | \perp \text{ -- } \parallel$      $\parallel \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } \parallel$

Opening of cane

$\parallel \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } \parallel$      $\parallel A \text{ -- } | A \text{ -- } | A \text{ -- } | A \text{ -- } \parallel$

Taking cane in a hand and Chicken in other hand Re-entering the cane—

$\parallel \hat{T} \text{ -- } | \hat{T} \text{ -- } | \hat{T} \text{ -- } | \hat{T} \text{ -- } \parallel$      $\parallel A \text{ -- } | A \text{ -- } | A \text{ -- } | A \text{ -- } \parallel$   
 $\parallel \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } \parallel$

Main Part

6) Moving to *Kham*—

$\parallel \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } \parallel$      $\parallel \vec{A} \text{ -- } | \vec{A} \text{ -- } | \vec{A} \text{ -- } | \vec{A} \text{ -- } \parallel$

Gestures of moving chicken on *Kham*-

$\parallel A \text{ -- } | A \text{ -- } | A \text{ -- } | A \text{ -- } \parallel$      $\parallel \hat{Y} \text{ -- } | \hat{Y} \text{ -- } | \hat{Y} \text{ -- } | \hat{Y} \text{ -- } \parallel$

Gestures of cutting of chicken on *Kham*

$\parallel \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } | \text{⌢} \text{ -- } \parallel$

Main part (Balab Gubwi)-

$\parallel \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } | \hat{U} \text{ -- } \parallel$      $\parallel \vec{A} \text{ -- } | \vec{A} \text{ -- } | \vec{A} \text{ -- } | \vec{A} \text{ -- } \parallel$

$\begin{array}{c} \cdot \\ \parallel \\ \text{N} \\ \text{A} \end{array} \text{ -- } \begin{array}{c} \cdot \\ \parallel \\ \text{N} \\ \text{A} \end{array} \text{ -- } \begin{array}{c} \cdot \\ \parallel \\ \text{N} \\ \text{A} \end{array} \text{ -- } \begin{array}{c} \cdot \\ \parallel \\ \text{N} \\ \text{A} \end{array} \text{ -- } \parallel \cdot \quad \begin{array}{c} \cdot \\ \parallel \\ \text{Z} \\ \text{A} \end{array} \text{ -- } \begin{array}{c} \cdot \\ \parallel \\ \text{Z} \\ \text{A} \end{array} \text{ -- } \begin{array}{c} \cdot \\ \parallel \\ \text{Z} \\ \text{A} \end{array} \text{ -- } \begin{array}{c} \cdot \\ \parallel \\ \text{Z} \\ \text{A} \end{array} \text{ -- } \parallel \cdot$

Drink the blood of chicken (*Bathwi lwngw*)<sup>69</sup>

### **7. The Dance on Drum (*Khamao Barkhnai or Gwbanai*) for the *Rajfuthur*:**

The song in the dance on the *Kham* of the *Razkhandra* and the *Razputhra*:

*Subungkhon phwzakhang, swithwkhon gswkhang-khang. 2*

*Swithwkhon gswkhang, subungkhon phwzakhang-khang. 2*

*Zeng zabwrkhon bwsrang hornanwi,*

*Suni-manikhon neosihornanwi,*

*Thar swithwywi, sibini phwi, zwng dwhwrwmkhon.*

*Phwidw phwi boibw-pkwidw phwi boibw,*

*Thar swithwywi sibini phwi, zwng aphakhon*<sup>70</sup>.

i.e. Awaken the people, remember the truth -2. Remember the truth, awaken the people -2. Cleaning up the de-secrete, Desecrate all the sin, Let us worship true religion. Come one come all; Let us worship in true sense to father (Lord).

### **8. The *Rwnswndi* or *Nao phwzaonai* (*Rwnswndi* or *Boat Floating*) **Dance:****

It is explain in the chapter 3 in the Table Sowing Varieties and Remarks of the *Kherai Festival* Sl.No. 19.

### **9. The Bat flying (*Badali Birnai*) Dance for the *Sanza-Ali*:**

The Bat song of the *Ali Bwrali* (*Ali Bwralini badali methai*):

*Hwr badali nwng, hwr badali . 2 Gwthang gwmwn zayw nwng, Mwzang-mwzang zayw nwng, Hwr badali nwng, hwr badali. 2 Phisa okhra dong Angha, Phisou okhra dong angha, Hwr badali khardw nwng, hwr birlangdw. Thar swithw gwiya bla, Khwiphwrao gwglwigwn, nwngni akholao*<sup>71</sup>.

i.e. Fly bat you, flew away – 2. You’re the eater of ripe – young, you’re the eater of goods, Fly bat you, flew away – 2. I have adamant son (*Okhra*), I have stubborn grandchild, Fly bat you, flew away. If there is no real truth, You will fall in peril, in your behavior.

**The Bat (*Badamali*) Dancing:**

Sound = 4/4

With gestures exit moving circle<sup>72</sup>.

**9. The *Gandola Bwnnai* (Dragon fly capturing) Dance for the *Sanza Bwrali*:**

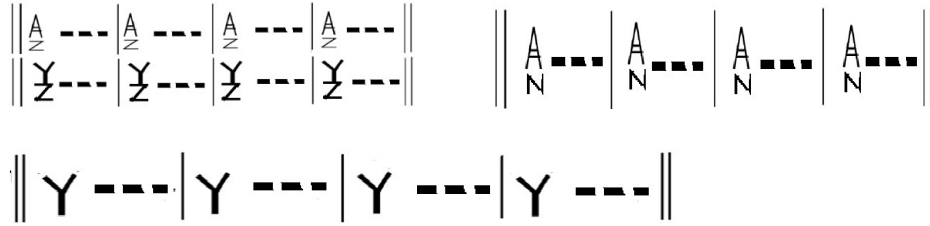
The song in the Dragon fly catching dance of the *Sanza Bwrali*:

*Babwlabw thokhroba, Birbwlwbw thokhroba – 2. Ma dao belai, Ayo ma dao belai – 2. Khobodar nwnng gandoula, Doulengyao danang -2. Doulengyao nangbwla Nwnng gang phuzagwn – 2. Babwlabw thokhroba, Birbwlwbw thokhroba – 2. Khwiphwrao nwnng gwglwigwn, Gang nwnng phuzagwn, Dukhu nwnng mwnnangwn, Dukhu mwnnangwn*<sup>73</sup>.

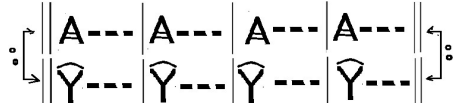
i.e. Do not close during fall; don't close during flying -2. What is the name of the bird? Oh! What is the name of the bird – 2. Be careful you dragonfly, Do not fall in trap – 2. If you fall in trap, your quill will be ripping up. Do not close during fall, Don't close during flying -2. You will fall in danger, your quill will be ripping up, you will get trouble, Will get trouble.

**The Dragonfly Catching Dance**

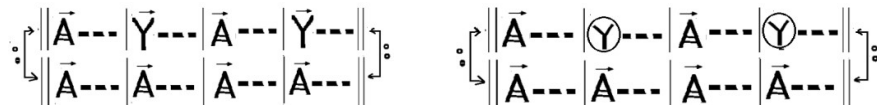
Dancing in the altar (Dancing with pointing finger)



Main Part –

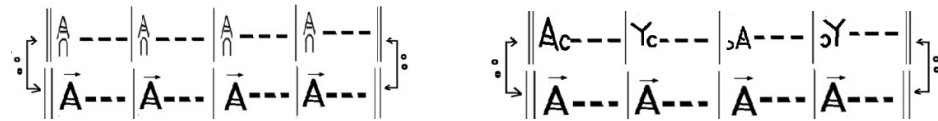


As per the part: Moving around the *Bathou*



Main Part –

As per Part



The *Doudini* ended the dance moving to the altar and keeping the cloth of the head<sup>74</sup>.

## 10. The *Bwr Nazaonai* (Acceptance of Blessing) Dance for the *Burli Buri*:

The Blessing song of the *Burli Buri* (first):

*Hordw aywi bima guru, Hordw aywi bima hordw. Giyanni swrangni bwrkhon hordw – 2. Subung harini gezeroa, Sukhu gwzwn bwrkhon hordw, Aywi hordw, bima burli burwi. Hordw, hordw aywi, hordw bima, Akhsini bwrkhon agsizwng hordw, Agdani bwrkhon agdazwng hordw. Sukhu gwzwnni santhikhon, Giyan, swrangni bwrkhon hordw, Hordw aywi bima, burli burwi*<sup>75</sup>.

i.e. Give mother, mother (Your mother) master, Give mother, mother (Your mother) give. Give the blessing of the knowledge of light – 2. In the midst of the people of the race, Give the blessings for peace and happiness, Mother give, mother (your) burli buri. Give, give mother, give (Your) mother, Give the blessing

of the left towards left, Give the blessing of the right towards right. The peace of happiness and peace Give the knowledge and light, Give mother, (your) mother, *Burli buri*.

### **11. Acceptance of blessing (*Bwr Nazaonai*) Dance for the *Mwnasu Dibaoliya*:**

The blessing song of the *Aie Manasu Dibaoli*:

*Hordw, hordw bima Mwnasu,*  
*Ai Dibaoli.*  
*Hordw hordw Aywi bima*  
*Bwrnigiri bwrsarnigiri,*  
*Nwngnw raha-rwikhanigiri,*  
*Adarnigiri,*  
*Arw khangnainigiri*  
*Bwrnigiri, Bwrsarnigiri,*  
*Nwngnw-raha rwikhanigiri*<sup>76</sup>.

i.e.-Give-give Mother (You) Mwnasu, *Ai Dibaoli*. Give-give mother, Owner of blessing, blessed, mother (Your) you're the owner way and protector, Owner of food, Mother owner of preserver, Owner of blessing, blessed, you're the owner of way and protector.

### **12. The *Bwr Bwkhagnai* (Lifting of blessing) dance for the *Basmuthi Mainao*:**

The blessing song of the *Basmuthi Mainao*:

*Hordw-hordw aywi bima Bwiswmuthi, Hordw aywi hordw bima – 2. Dwiayao phanse-orao phanse, Khalam aywi nwng bimani phisaphwra. Hordw-hordw Aywi bwrnigiri— Bima Bwiswmuthi. Swima omanw zahwa aywi. Orai som Ising khonayao, Mainao bindwao, Alary saonanwi, Phaligwn orai nwng bimani Bwswnkhau aywi gothi – 2*<sup>77</sup>.

i.e. Give-give mother Bwiswmuthi (Your) mother, Give mother give (Your) mother – 2. Mother your children, Will not throw a part in water and another in fire. Give-give mother the blessing – Mother (Your) Bwiswmuthi. Will not give to dog and the pig mother. It will keep in Ising for ever, In the altar of Mainao, by

lighting the lamp, Will always worship you mother, Your advice mother in proper way – 2.

### **13. The Buffalo-Bear Playing (*Mwisw Mufur Gelenai*) Dance for the *Sikh Raja*:**

The song of the buffalo and bear play of the *Sikhraja*:

a) The Buffalo Play (*Mwisw gelenai*) –

*Oulwi mwisw, oulwi mwisw, Mwisw gonganw gonglwi mwisw, Ganda gonganw gong – 2. Oulwi mwisw - oulwi mwisw. Bwri habrangkhon soulwi mwisw, Thalir biphangkhon sou – 2. Oulwi mwisw – oulwi mwisw. Bwri habrangkhon soulwi mwisw, Sumli biphangkhon sou - 2*<sup>78</sup>

i.e. *Oulwi* buffalo, *oulwi* buffalo, the horn of the buffalo is the buffalo horn, the horn of the rhino is the horn – 2. Yes buffalo - yes buffalo. Shove the mound buffalo; Ram the plantain tree – 2. Yes buffalo - Yes buffalo. Shove the mound buffalo; Ram the cotton tree – 2.

b) *Oulwi muphur - oulwi muphur Uri haphaoyao khurlwi muphur, Balabariyao khur-khur -2. Balabariyao khurlwi muphur, Urihaphayao khur-khur, Uri haphaoyao khurlwi muphur, Balabariyao khur-khur. Oulwi muphur - oulwi muphur Enkhwr bariyao khurlwi muphur, Urihaphayao khur-khur, Uri haphaoyao khurlwi muphur, Enkhwr bariyao khur-khur, Enkhwr bariyao khurlwi muphur, Urihaphayao khur-khur*<sup>79</sup>.

i.e.- Yes bear - yes bear, Oh bear claws in the termite mound (*Uri haphao*), Claws in the sand – 2. Oh bear claws in the sand, Claws in the termite mound, Claws in the mound of termite Claws in the sand. Yes bear - yes bear, Oh bear claws in the garden of *enkhwr*, Claws in the mound of termite, Oh bear claws in the termite mound, and Claws in the garden of *enkhwr*, Oh bear claws in the garden of *enkhwr*, Oh bear claws in the termite mound.

### **14. The Tiger playing (*Mwsa Gelenai*) dance for the *Bagraza* (Tiger king):**

The song of the Tiger playing dance of the *Bagraza*:

*Oulwi mwsa-Oulwi mwsa. Mwnnaimanikhon zalwi mwsa, Mwnnai gwiyyiyao tha - 2. Mwnnaimanikhon zalwi mwsa, Mwnnai gwiyyiyao tha, Mwnnai*



*gwiwyiyao thalwi mwsa, Mwnnaimanikhou za. Oulwi mwsa-Oulwi mwsa. Oronbariyao thalwi mwsa, Hagrabariyao tha. Oronbariyao thalwi mwsa, Hagrabariyao tha, Hagrabariyao thalwi mwsa, Oronbariyao tha*<sup>80</sup>.

i.e. Yes tiger - yes tiger. Oh tiger eat all whatever you get, Stay when do not get anything -2. Oh tiger eat all whatever you get, Stay when do not get anything, Oh tiger stay when do not get anything, Eat all whatever you get. Yes tiger - yes tiger. Oh tiger stay inside the forest, Stay in the jungle. Oh tiger stay inside the forest. Stay in the jungle, Oh tiger stay in the jungle, Stay in the forest.

### 15. The **Boat rowing (Nao Zaonai) dance for the Soudri:**

The song of sailing of boat by the *Bwrai Soudri*:

*Ayolwi ou dingari. Sana mwnabai, Naoya zaodw thou, Thou thudw thu, Thangdini noao, Mabar zaodw thu. Thou thudw thu dingari Naoa zaodw thu. Sana mwnabai, sana habbai, Thangdini noao, thangdini noao. Sumbli biphangni nao, Enda biphangni bwitha, Thou zaodw thu – Thou zaodw thu Sana mwnabai, Thangdini noao, Mabar zaodw thou, thangdini thou*<sup>81</sup>.

i.e. Oh, dear sailor. It is dusk, let's sail the boat, Let us go, Let us go to home, Sail the boat quickly. Oh sailor let us go, sail the boat. It is dusk, sun is setting. Let us go to home. The boat of cotton tree, the ladle of castor tree, Let us sail, let's sail; It is dusk, Let us go home, Sail the boat quickly, let us go.

### The **Boat Rowing Dance**

Sound: 18/4, 9 part (*Khwndw*)

One *Doudini* + five men pulling boat

1. ::||F-|--|--|F-|--|--|F-|--|--||::

Rowing of Boat

first round looking

Ladling the Boat

2. ::||^-|--|--|^-|--|--|^-|--|--||::      3. ||O-|--|--|O-|--|--|O-|--|--||

Opening of areca nuts and betel leaves      Offering of areca nuts and betel leaves

4. ||>O-|--|--|O-|--|--|O-|--|--||      5. ||O-|--|--|O<sub>N</sub>-|--|--|O<sub>N</sub>-|--|--||

Bowing Down with offering betel-nut.

Standing after bowing down

6.  $\parallel \text{O} \text{---} \text{---} \text{O} \text{---} \text{---} \text{O} \text{---} \text{---} \parallel$       7.  $\parallel \text{O} \text{---} \text{---} \text{O} \text{---} \text{---} \text{O} \text{---} \text{---} \parallel$

Moving round in strike Rowing of Boat

8.  $\parallel \text{T} \text{---} \text{---} \text{T} \text{---} \text{---} \text{T} \text{---} \text{---} \parallel$       9.  $\parallel \text{A} \text{---} \text{---} \text{A} \text{---} \text{---} \text{A} \text{---} \text{---} \parallel$  <sup>82</sup>

### 16. The Horse riding (*Gorai Dabrainai*) Dance for the *Basomuthi*:

The horse ridding dance song of the *Basmuriya* or *Basomuthi* :

*Senene gorai nwing, Swrgwni gorai nwing - 2. Airakhi gorai nwing, Swrgwyao gakhw nwing - 2. Bakhw bakhw daokhw nwing, Daokhw-daokhw swrgwao - 2. Airakhi gorai nwing, Swrgwao gakhwdw - 2*<sup>83</sup>.

i.e. You the *senene* horse, you're the horse of heaven – 2. You're the *Aierakhi* (winged Horse of heaven) horse, Claim to the heaven – 2. You go upward over and over again, Go-go upward to heaven – 2. You the *Aierakhi* horse, Claim to heaven -2.

#### The Horse Ridding Dance

Sound = 2/4

1. Catching rope (*Lagam*) of horse with left hand in front side and gesture of ridding and moving *sabuk* with right hand.

$\parallel \text{E} \text{---} \text{---} \text{---} \text{---} \parallel \text{---} \text{---} \text{---} \text{---} \parallel$

2. Running gestures with beating horse

$\parallel \text{b} \text{---} \text{---} \text{E} \text{---} \text{---} \parallel \text{b} \text{---} \text{---} \text{E} \text{---} \text{---} \parallel$

3. Beating or moving of *sabuk* with right hand towards waist of horse

$\parallel \text{b} \text{---} \text{---} \text{---} \text{---} \parallel \text{b} \text{---} \text{---} \text{---} \text{---} \parallel$

4. Beating with *sabuk* folding hand forward<sup>84</sup>

$\parallel \text{A} \text{---} \text{---} \text{b} \text{---} \text{---} \parallel \text{A} \text{---} \text{---} \text{b} \text{---} \text{---} \parallel$

### 17. The Dead and Alive (*Gwthwi Gwthang*) dance:

The song of dead and alive:

*Phwidwlwi Aiphwr-aphaphwr,*  
*Phwidwlwi aphaphwr-aiphwr.*  
*Gwdw gwdaini Aiphwr aphaphwr,*  
*Phwidw aiphwr phwidw, phwidw aphaphwr phwidw!*  
*Mwdai razaya thanglaibai,*  
*Nwnsini thakhai zanai-lwnngnaikhou*  
*Aphadsaliyao gothailangbai,*  
*Phwidw aphaphwr,*  
*Phwidw aiphwr phwidw*<sup>85</sup>.

i.e. Come on Mothers-fathers, Come on fathers-mothers. The mothers and fathers of yesteryears, Come mothers come, come fathers come. The king of deity has gone, the eating - drinking has left for you, in the meeting premises, Come fathers, Come mothers come.

### **18. The Extra Dances and songs:**

The *Doudini* demonstrates various extra dances at the end of the *Kherai* around the Dead and Alive and the *Bathou* altar. Some of them are like - the *Zaraphagla*, the *Tenthaimali*, the *Topha Budang*, the *Bagurumba*, the *Kristhi*, the *Daosri Delai*, etc. dances along with songs.

The *Zaraphagla* dance performs by the *Doudini* gives interesting entertainments to the audiences. It is said that it is the dance of first human being Mwnsingsing Bwrai with some vulgarity due to the searching of his daughter-in-law Mongli without eating, bathing, drinking, etc. properly with the herculian sorrow due to missing of Mongli, his dearest daughter-in-law for 12 long years. The popular song of *Zaraphagla* is:

*Wi Bihamzw Mongli,*  
*Bobao thangkhw nwnng rotho,*  
*Angbw thangphanw netho.*  
*Dubri bariao aghan nudwngmwn balabariao gwmabai.*<sup>86</sup>

i.e. O' daughter-in-law Mongli, where you have gone wait, I will accompany (you) wait, there were foot marked on dub grasses, it has mislaid in sandy place.

Again—

*Zaraphagwla bihamzw Mongli nagerbainanwi*

*Phwidwng aiefwr fwidwng,*

*Dagi aiefwr! Dagi.*

*Dafasoi aiefwr ! Dafasoi.*

i.e. The zaraphagla searching to daughter-in-law Mongli has come mothers, has come. Donot fear mothers! Do not fear. Donot retreat mothers! Do not retreat.

It is said that the Mongli left just after retrieving Mainao, delivering it to the public in the *Kherai* puja. The *Zaraphagla* found his daughter-in-law in the form of *Doudini* in the *Kherai* puja.

#### **4.9.4. The *Phuthuli Haba* Songs:**

The songs of *Phuthuli Haba* are very significant one. There are lots of songs related to these festivals. Here is one of the songs sung during the *phuthli Haba* festival or puja:

*Akhayao khamani*

*Phathalao dong Nag Nagi*

*Gwzouyao raza gahayao phwrza*

*Gamiyao dong gaobura raza.*

*Thanni giri, mannigiri*

*Gaoraza gami giding*

*Nokhorni mwdai Brai Agrang*

*Aileng dong Kharzi dong*

*Khwmsi khophrayao dong songbrai songbrui*<sup>87</sup>.

i.e. At our disposal lots works to do. There is Nag and Nagi in the nether world there is king above and the subjects below. There is village headman in the village. The owner of temple is the owner of honour. The villageking moves around the village. There are old family god *Agrang*, *Aileng* and *Khaji*, there is Songbrai Songbrwi in the dark *Khophra*.

The following song narrates the tale of *Raguni-Phaguni* who descended from heaven with the help of golden ladder.

*Debiya phothangw, Debiya phothwiyw*

*Debi nongabla dinaonw thwiyw.*  
*Nokhrangniphrai namainaya lai swrmwn?*  
*Raguni=-Phaguni wrwi hwnnanwi bungnaiswi*  
*Debi gankhana Debi gangkhini*  
*Ramchandra a dorbini zangkhilazwng*  
*Namainanwi horgwn Raguni Phagunikhou*  
*Horpha boinia zinwi phathalikhou bona zana thangbai*  
*Horseyao snigang phathali bonanwi zazwbnaishwi,*  
*Ayo basa Raguni-Phaguni;*  
*Ma khalamkhw?*  
*Monis nwgwrao, aphad saliyao or gwilia;*  
*Bima zabra phisaya naina thaya zayw.*  
*Singao gwiya ha, sayao gwiya satha*  
*Noi boini thang nw nong swrw*  
*Gosaini nwgwrao<sup>88</sup>.*

i.e. One dies without Devis mercy even in day time. Who was it that comes down from heaven? Raguni Phaguni came the reply'With the ladder of dorbi amchandraDid bring the Raguni-Phaguni down from heavenSister dear finished off the twelve leaves.Seven in one nightOh dear Raguni-Phaguni; What have you done?There is no light in the human land and the court;The daughter cannot stand when the mother eats. No earth bellow, no umbrella above. Oh sister dear would you go to the abode of the Gods?

A lady has to leave her parent's house after marriage and live forever to her husband's house. In the event she feels deep sorrow like:

*Aie apha garnanwi*  
*Ada bazwi garnanwi*  
*Ang thangnswi*  
*Ali lamayaobw modai hwlanswi*  
*Swnabni sanzani*  
*Hadorsi hudorsi*  
*Bara phaiswi*  
*Phakhri bilaiyaw sirilanswi<sup>89</sup>*

i.e.- Leaving my parents, leaving my brother, sister-in-laws I am going. I will offer to the gods in the streets. The shaking wind of west and the east is blowing and the leaves of pupils' trees also falling.

It is said that the use *Barlampha* is found with the following song in this festival:

*Barlamphani athinga, athinga. Hwi thengon gon nuwaswi. Hwi thengon nuwaswi. Barlamphani khwmaya aiemyi khwmaya gaorao rao nuwaswi. Gaorao nuwaswi. Barlamphani megona aiemyi megona. Delun lun nuwaswi. Delun lun nuwaswi. Barlamphani gonthonga aiemyi gonthonga. Thobsa-sa nuwaswi. Thobsa-sa nuwaswi*<sup>90</sup>.

i.e.- The leg of the *Barlampha* is seen very thin. It is seen very thin. The ear of the *Barlampha* oh mother ear. It is seen very big (*Gaorao*). It is seen very big. The eyes of the *Barlampha* oh mother eyes of the *Barlampha*. It is seen very dazzling (*Delun*). It is seen very dazzling. The nose of the *Barlampha* oh mothers the nose of the *Barlampha*. It is seen very broad (*thobsa*). It is seen very broad.

The *gidalis* sings the song during the preparation of idols of Deva-Devi. The idols are made with thatch. The idols are then wreathing with the red, black and white yarns. They sing the song like:

*Wi Raoni*

*Mwthai khonlaibai zwngw*

*Mwthai khonlaibai, Haba zanw nwmaiba*

*Haba zanw mwngwn Raona*

*Haba zanw.*

*Dinwini dinaosw Raoni-Raonaya*

*Haba zaswi.*

*Ma bungbaogwn zwnglai*

*Ma dwnbaogwn*

*Dinwini dinaosw Raona sengraya*

*Haba zaswi*

*Wi Raona haba zaswi.*

*Raoni sikhlaya zanglab zangsi khalamdwn*

*Dikharao nangnanwi*

*Kharglung-kharsi khambai thaswi*

*Wi Raoni*

*Khambai thaswi*<sup>91</sup>.

i.e. Hello Raoni we are singing song, singing song again. If you wish you would be able to marry Raona, would be married. Raoni-Raona would be married today. What we have to say and keep, Raona boy would be married today, oh Raona would be married. Raoni girl has become excited in deep sorrow, in deep sorrow Raoni run hither and thither, oh Raoni run hither and thither.

Musical affairs of *Puthli Haba* are like the marriage of the Bodo society. The women folk and the male folk also dance moving in circular way in front of the altar and sings marriage and the songs related to human life. There are song and dance along with the musics of *Kham*, *Siphung* and *Zotha*.

*Rin rindao dao dao*

*Nonga hai*

*Phangphewali nonga*

*Mai bakhri, mwsou goli dong hunna*

*Khwna dwng mwn*

*Dalai mathw goiya oi Baru-*

*Oi zaowi zongkhon*

*Khulumphwi baru*<sup>92</sup>

i.e. I am not Rindao bird, not am I the thirsty bird. It is hear that the groom has granary full of paddy and a cowshed. But why does not have now? Oh Baru (Barlampha), come and fall at our feet, Oh son-in-law (and the baru)

The songs of the *Phuthli Haba* is not a youthful but functional in the livelihood to the newly married couple in connection with their new conjugal life.

#### **4.9.5. The *Brahma Gayatri mantras* for the *Swarasati Puja*:**

It is discussed in the chapter 3 under section 3.2.2.9. along with the *Swarasati Puja*.

#### 4.9.6. The songs sung during *Gwthar Bathou San*:

The example of one song sung during the hoisting of flag in the *Gwthar Bathou San*:

The prayer of Flag (*Phirphilani Aroz*)

“Sanzabwrali” Vol – (*Horisinga*)

*Bapu Ram Boro (Horisinga)*

*Sthayi- Honwi birbai*

*Okhrang sayao ...*

*Mwnba gaobni phirphila (gwza, mwigab, guphur, gwmw, gwthang)*

*1Thi onthora - Phwrmaidwng –*

*Bar, ha, dwi, or, okhwrangni*

*Mwnba gwhw Bathou bwraini*

*2 onthora – Gwhw udang gwthar*

*Onnai khousea*

*Iswrkhon mwnnw hanai*

*Subungni lama*

*Iswrkhon mwnnw hanai*

*Mwzang lama<sup>93</sup>.*

i.e. Permanent - Look flying, On the sky.... The flag of five colours, (Red, saffron, white, yellow, green). 1<sup>st</sup> Onthora – Expressing— Air, soil, water, fire, sky. The five power of the *Bwrai Bathou*. 2<sup>nd</sup> Onthora - Free holy power, Kindness and unity. Is to find the God The path of human being is finding the God, Good path.

This song is sung in the flag hoisting in group with the music of *Kham*, *Siphung* and *Zotha* standing round in the podium of the flag hoisting place.

The example of one song in the floral tributes with music is :

*Gwthwisi baonai aroj*

“Baraza’ (*Bagsa*)

*Sthayi – Swrzigiri ..... apha*

*Onsaihordw de gosai thwinai subungkhon*

*Onsaihordw de gosai Zwngni rungsarkhou..*



*1thi Ontora – Alw gwzwn souhwinw hathwngswi ...*

*Biyw swrgw raizwao*

*Ruzu-rumu thahwinw hathwngswi*

*Biyw mwdai raizwao*

*2thi Ontora – Munusni bandwkhhou thobsro bosona*

*Giyathini swmwndwkhhou neosigarna*

*Zaikharlangbai biyw zwngkhhou nagarna*

*Alw gwzwn souhwinw hathwngswi*

*Biyw swrgw raizwao*

*Ruzu-rumu thahwinw hathwngswi*

*Biyw mwdai raizwao<sup>94</sup>.*

i.e. Oh creator ..... father Oh Lord adore the departed person Oh Lord adores our departed person. 1<sup>st</sup> Ontora – Let peacefully reach.... He / She in the heavenly abode, Let be utmost happiness He / She in the palace of heaven. 2<sup>nd</sup> Ontora – Cutting the knot of human being, Denying the relations of relatives; He has gone leaving us. Let peacefully reach.... He / She in the heavenly abode, Let be utmost happiness; He / She in the palace of heaven.

After that the community prayer songs of various god and goddesses are made sitting in front of the *Bathou* altar offering corns to *Bathou* and all the 18 god and goddesses which are given altars in the *Bwiswmuthi ali* under the supervision and leading role of the *Oza*, *the Douri* and the *Deousi*.

### **Conclusion:**

The songs, incantations and dances of all the festivals of the Bodos are mostly folk in nature. It has continuity and spontaneous in nature and well verses with certain variants with the variation of places and *Zanaguru*. The dances of the *Kherai* have 18<sup>th</sup> / 16<sup>th</sup> different main items and sub items and narrate the activities of various God and Goddesses which are believed to be taught to the people in sailing their life. It is belonging to the prayer dances and demonstration by the *Doudini*. Along with the *Doudini* some co-dancers both male and female, sings some prayer songs and dances with the tune of *Kham*, cymbal and flutes. Some of the chants are newly added by the non-Oza person keeping in view of the modern outlook though

its roots are seemed to be same. All kinds of songs and dances are performed in the *Bwisagu* festival. The dances are also in the folk style. Maximum of the dances are belong to natural and from the influences of the *Kherai* dances. The modern dancers have the scope to translate these folk dances of the Bodos into a new way of dances.

### Notes and References:

1. Crowther, J. a. (p.-285.). *Oxford Advance Learner's Dictionary of Current English*. Oxford University Press.
2. Crowther, J. a. *op.cit.*, p.-766
3. Crowther, J. a. *op.cit.*, p.-292
4. Brahma, Rahendra Nath, T. B. (2009, pp.-32-33). *Kherai Mwsamu*. Chapaguri: Dularai Boro Harimu Afad.
5. Boro, T. (2006, pp.-50-51). *Boroni Mwsanai*. Kokrajhar: Bodo Publication Board, BSS, Kokrajhar, BTAD, Assam.
6. Brahma, L. (1993, p.-20). *Bwisagu Arw Harimu (second Edn)*. Kokrajhar: Bodo Publication Board, BSS, Kokrajhar, Assam
7. *ibid*
8. *ibid*
9. Brahma, N. (1990). *Souvenir*. Mahakalguri: B.S.S., Mahakalguri, Assam.
10. Brahma, L. *Op cit.*, p.-21.
11. Vidyabhusan, A. C. (1965, pp.-652-653). *Bharat Sanskritir Utsaddhara*.
12. Vidyabhusan, *op. cit.*, pp.- 653-644.
13. Machahary, P. (2004, p.-60). *Socio-Cultural Life of the Boros in Karbi Anglong District of Assam*. Langhin Tiniali: Torendra Brahma, Karbi Anglong.
14. Neog, Hariprasad, L. G. (1966, p.-315). *Assamiya Sanskriti*. Jorhat.
15. Neog, M. (p.-92). *Purani Asomor Moth-Mondir (Asomiya Sanskriti)*.
16. Machahary, P. *op. cit.*, p.-60.
17. Chatterji, S. (2007, pp.-92-93). *Kirata-Jana-Kriti*. Kolkatta: The Asiatic Society.
18. *The Statesman*, 28<sup>th</sup> and 29<sup>th</sup> January, 1957.
19. Jalil, A. (1961, April 15th). *Bihu, as described in an Old Persian Book*. The Assam Tribune.
20. Brahma. L. *op. cit*, p.-26.
21. Basumatary, Bireswar.(1988, p.-66). *Laithun Souvenir*. Darrang: B.W.A., Assam.
22. Brahma, M. (1960, p.-44.). *Folk Songs of the Bodos*. Guwahati.: Gauhati University.
23. Brahma, L. *op. cit*, p-65.
24. Brahma, M. *op. cit.*, p.-178.

25. Sidney, E. (1997, p.-51). *The Kacharis (Bodo) revised*. Delhi: LPP. Delhi.
26. *Ibid.*
27. Brahma, L. *op.cit*, p-38.
28. Brahma, L. *op. cit*, pp-39-40.
29. Brahma, L. *op-cit*, p-45.
30. Goswami, P. (1986, p.-26). *Asomiya Jana Sahitya*.
31. Narzy, B. (2010, pp.-37-38.). *Boro Kacharini Khuga Methai*. Kokrajhar: Maidangshree Publication, Kokrajhar, BTC, Assam.
32. Brahma. M. *op.cit*, p-175.
33. Brahma. M. *op.cit*, p-179.
34. *Brahma, L. op cit.*, p-53.
35. Brahma, M. *op-cit*, p-43.
36. Brahma, M. *op-cit*, p-13.
37. Brahma, M. *op-cit*, p-144.
38. Brahma, M. *op-cit*, p-13.
- 39.. Brahma, M. *op-cit*, p-144
40. Brahma, M. (13th Year 3rd Issue). *Boro-Kachari Sanskriti*. Assam Sahitya Sabha Patrika.
41. Narji, B. (1986, p.-3). *Boro Kacharir Jana sahitya*, Guwahati: Bina Library.
42. Machahary, P. *op.cit*. pp.-97-98.
43. Brahma, B. Kr.(2014, p.-45). *Boroni Fwrwb*. Kokrajhar: N.L.Publication, Kokrajhar, BTC, Assam.
- 44.. *Boro, A. (2001, P-92). Folk Literature of the Boros, An Introduction*. Gauhati: Adhunik Prakashan, Gauhati-7
45. Brahma, B. Kr. *op. cit.*, p.-12.
- 46.. Brahma, B. Kr. *op. cit.*, p.-13.
47. Brahma, B. Kr. *op. cit.*, p.-10.
48. Suzu Afad. (2013, pp.-28-31). '*Bo' Bathou Dhwrwm Bizab (Dihungase)*. Kokrajhar: Suzu Afad , Kokrajhar Zilla Bathou Dhwrwmari Afad Kokrajhar.
49. Suzu Afad. (2013). *op. cit.*, pp.-32-34.
50. Suzu Afad. (2013). *op. cit.*, pp.-34-36.
51. Suzu Afad. (2013). *op. cit.*, pp.-45-47.
52. Suzu Afad. (2013). *op. cit.*, pp.-48-50.
53. Suzu Afad. (2013). *op. cit.*, pp.-67-68.
- 54.. Brahma, M. *op.cit.*, p.-47.
55. Brahma, K. (1992, p.-216). *A Study of Socio Religious Beliefs Practices and Ceremonies of the Bodos*. Calcutta: Punthi Pustak, Cacutta.
56. Brahma, K. *op.cit*. pp.- 216-218.

57. Narzary, S. (1993, pp.-27-30). *Sandw Baodia*. Kokrajhar: B.P.B., B.S.S., Kokrajhar.
58. Dulari Bathou Gouthum. (2011,p.-25.). *Kherai*. Kumarikatha: Salikho Afad for and on behalf of Dularai Bathou Gouthum.
59. Ibid.
60. Suzu Afad. (2013) *op. cit.*, p.- 148.
61. Dulari Bathou Gouthum. *op. cit.*, p.-25.
62. Dularai Boro Harimu Afad. (2009. p.-83.). *Kherai Mwsamu*. Chapaguri: Dularai Boro Harimu Afad.
63. Dulari Bathou Gouthum. *op. cit.*, p.-26.
64. Dularai Boro Harimu Afad.*op. cit.*, pp.-91-92.
65. Dulari Bathou Gouthum. *op. cit.*, p.-26.
66. Dularai Boro Harimu Afad.*op. cit.*, p.-79.
67. Dularai Boro Harimu Afad.*op. cit.*, pp.-80-81.
68. Dulari Bathou Gouthum. *op. cit.*, p.-27.
69. Dularai Boro Harimu Afad.*op. cit.*, pp.-77-78.
70. Dulari Bathou Gouthum. *op. cit.*, p.-27.
71. Ibid.
72. Dularai Boro Harimu Afad.*op. cit.*, p.-88.
73. Dulari Bathou Gouthum. *op. cit.*, p.-28.
74. Dularai Boro Harimu Afad.*op. cit.*, p.-90.
75. Dulari Bathou Gouthum. *op. cit.*, p.-28.
76. Dulari Bathou Gouthum. *op. cit.*, p.-29.
77. Ibid.
78. Dulari Bathou Gouthum. *op. cit.*, pp.-29-30.
79. Dulari Bathou Gouthum. *op. cit.*, p.-30.
80. Ibid.
81. Ibid.
82. Dularai Boro Harimu Afad.*op. cit.*, p.-85.
83. Dulari Bathou Gouthum. *op. cit.*, pp.-31-32.
84. Dularai Boro Harimu Afad.*op. cit.*, p.-89.
85. Dulari Bathou Gouthum. *op. cit.*, p.-32.
86. Narzary, Indramalati. (1998). Zaraphaglani Khuga Methai "Ei Bihamzw Mongli". In D. B. Basumatary Baneswar, *Raithai Mala* (p.-67). Bijni: Shijou Publication Board, Bijni
87. Basumatary, B. (1988, p.-51). *Phusli Haba. Laithun Voll- III* .
88. Basumatary, B. *op. cit.*, p.-53.
89. Basumatary, P. (2011, p.-E). *Phuthli Haba*. Baganpara: Nilima Prakasoni, Baganpara.

90. Narzy, B. (2010, p.-177.). *Boro-Kacharini Somaj Arw Harimu* . Kajalgaon: Chirang Publication Board, Kajalgaon, Assam.
91. Basumatary, P. *op. cit.*, p.-11.
92. Boro, A. (2001, p-96). *Folk Literature of the Boros, An Introduction*. Gauhati: Adhunik Prakashan, Gauhati-7.
- .93. All Bathou Mohasobha. (2012, p.-177). *Aroj Bidang*. Borobazar Anchalik Committee, All Bathou Mohasobha.
94. All Bathou Mohasobha. *op.cit.*, p.-83.

----XXX----