## **CONTENTS**

		Page No.
CERTIFICAT	TE .	I
DECLARATIO	ON	II
ACKNOWLE	DGEMENTS	III-IV
CONTENTS		V-XI
CHAPTER-1		
1.1	Introduction	1
1.2	Aims and Objectives	3
1.3	Hypothesis of the Study	3
1.4	Significance of the Study	4
1.5	Methodology	4
1.6	Statement of the Problem	5
1.7	Review of Literature	5
1.8	Summing Up	7
CHAPTER-2	2 ARCHETYPE OF THE BATHOU	
2.1	Introduction	10
2.2	Location of Bathou Altar	10
2.3	Important Plants of Bathou	10
2.3.1	Use of Bamboo	11
2.3.1.1	Name of Different Pillars	11
2.3.1.2	2 Role of Different God and Goddess	11
2.3.1.3	B Meaning of five different steps of Bathou Fence	12
2.3.1.4	Meaning of Rangtham or Sili-Mala Symbol of Pillars	13
2.3.1.5	Meaning of Pherenga Lanjai	13
2.3.1.6	6 Meaning of Dhauthu Bikha Hebnai	13
2.3.1.7	Meaning of Extra Post Placed with Agrong and Basumathi	14

	2.3.1.8 Tewol Khanai		
	2.3.1.	9 Meaning of Cotton	14
	2.3.2	Tulunshi Plant	14
	2.3.3	Zatrashi Plant	14
	2.3.4	Sijou Plant	14
	2.3.4.	1 Custom of giving a Branch of Sijou Plant	15
	2.4	Selection of Date, Day and year	15
	2.5	Materials Needs during the New Bathou Altar	16
	2.6	Role of Oza	16
	2.7	Traditional Religion	16
	2.8	Religion Code	16
	2.9	Summing Up	17
СНА	APTER-	3 RITUALISTICS ASPECTS OF THE BATHOU RELIGI	ON
	3.1	Introduction	20
	3.2	The Religious Ritual	20
	3.2.1	Kherai	20
	3.2.1.	1 Preparation of Kherai	20
	3.2.1.	2 Important of Weapons	21
	3.2.1.	3 Use of Musical Instruments during the Kherai Worship	21
	3.2.1.	4 Roles of Doudini	22
	3.2.1.	4.1 Different Types of Dance of the Doudini	22
	3.2.1	5 Role of Oza	25
	3.2.1.	6 Role of Douri	26
	3.2.1.	7 Sacrifices of the Kherai Worship	26
	3.2.1.	8 Purpose of Kherai	26
	3.2.1.	9 Names of the Gods and Goddesses Which are Worship	
		during the Kherai	26
	3.2.1.	10 Kinds of Kherai	27
	3.2.2	Garza	28
	3.2.2.	1 Kinds of Garza	28
	3.2.2.	2 Gods and Goddesses of Garza	28

3.2.2.3 Preparation for Garza	29
3.2.2.3.1 Place of Garza Sali	30
3.2.2.4 Sacrifices of the Garza Worship	30
3.2.2.5 Role of Oza and Douri	31
3.2.2.6 Purpose of the Garza Festivals	31
3.2.2.7 Role of the Villagers during the Garza Worship	31
3.2.2.8 Different Between Garza and Kherai	32
3.2.3 Narashingha Festival	32
3.2.4 Salami	32
3.2.4.1 Materials Needs during This Festivals	33
3.3 The Domestic Rituals	33
3.3.1 Birth Ceremonies	33
3.3.1.1 Women Charged	33
3.3.1.2 Navel Cutting Ceremony	33
3.3.1.3 Buried of Placenta	34
3.3.1.4 Bathing Ceremony	34
3.3.1.5 Khulao Swnai	34
3.3.1.6 Duari Hanai	35
3.3.1.7 Khalai Sunai	35
3.3.1.8 Name Giving Ceremony	35
3.3.1.9 Feast Providing	35
3.3.1.10 Offer for Sale	36
3.3.1.11 Adoption Custom	36
3.3.2 Marriage Ceremonies	36
3.3.2.1 Kinds of Marriage System	37
3.3.2.1.1 Swngnanwi Lainai Haba	37
3.3.2.1.2 Gwrjia Lakhinai Haba	37
3.3.2.1.3 Kharsonnai Haba	37
3.3.2.1.4 Bwnanwi Lainai Haba	37
3.3.2.1.5 Dwnkharnai Haba	37
3.3.2.1.6 Dongkha Habnai Haba	38
3.3.2.2 Stages of the Marriage	38

			VIII
	3.3.2.	2.1 Pre-Marriage	38
	3.3.2.	41	
	3.3.2.	42	
	3.3.3	Death Rituals	43
	3.3.3.	1 Dhaha Garnai	45
	3.3.3.	2 Shraddha Ceremonies	45
	3.4	Rites and Rituals of House Construction	46
	3.4.1	Traditional Selection System of House Plot	46
	3.4.2	Custom of House Construction	46
	3.4.3	Hapsa Hatharnai	47
	3.4.3.	1 Name of the Gods and Goddesses during the Worship of	
		Hapsa Hatharnai	47
	3.4.3.	2 Materials Need during the Hapsa Hatharnai	48
	3.5	Some Seasonal Rituals Aspects of the Bathou Religion	48
	3.5.1	National Festivals	48
	3.5.2	Social Festivals	52
	3.6	Summing Up	54
СНА	PTER 4	4 PHILOSOPHICAL ASPECTS OF THE BATHOU RELIG	GION
	4.1	Introduction	58
	4.2	Intimate Connection with Number Five	58
	4.3	The Five Fold Preaching's of Bathou	61
	4.4	They Follow Five Moral Preaching	61
	4.5	Social Custom based on Number Five	62
	4.6	Bathou Religion Followers Believe in Five Asharba in	
		Their Life Circle	62
	4.7	There are Five Customary Rituals	62
	4.8	The Five Religious Discourse	62
	4.9	The Five Holy work to do	63
	4.10	The Five Sense of workship	63
	4.11	Hatred for the Sinners or Anti-social Activities	63
	4.12	Summing Up	65

## CHAPTER 5 ORAL LITERATURE, ORIGINALITY AND NEGOTIATION

	5.1	Introduction	67
	5.2	Oral Literature Related With Bathou Religion	67
	5.2.1	Myth	68
	5.2.1.1	Creation of the Human	68
	5.2.1.2	Creation of the Earth	70
	5.2.1.3	Creation of the Bathou Religion	70
	5.2.1.4	Creation of the Bodo Traditional Musical Instruments	72
	5.2.1.4	.1 Creation of the Siphung (flute)	72
	5.2.1.4	.2 Creation of the Serza	73
	5.2.1.5	Creation of the Kherai	75
	5.2.1.6	Creation of the Customary Laws (Bad Khanthi)	76
	5.2.1.7	Myth of Human Being Become Mortal	77
	5.2.2	Folk Songs Related with Bathou	78
	5.2.2.1	Songs Related with Worship	78
	5.2.2.2	Mantras (charms)	79
	5.2.2.3	Charms of the Garza Festivals	83
	5.2.2.4	Prayers	87
	5.2.2.5	Charms of Salami Festival	94
	5.2.2.6	Bwidasi Songs	97
	5.3	Name of the Gods and Goddesses	99
	5.3.1 P	Princes Goddesses	100
	5.3.2 C	Garza Gods (mwdai)	100
	5.3.3 K	Khuber Gods or Deities	100
	5.4	Some Popular verses	101
	5.5	Summing Up	103
CHAI	PTER-6	VARIOUS INFLUENCES ON BATHOU RELIGION	
	6.1	Introduction	105
	6.2	Influence of Hinduism	106
	6.2.1	Ek Saran Naam Dharma	106
	6.2.2	Brahma Dharma	106
	6.2.3	Satsang of Shri Shri Anukul Thakur	107

V	
Λ	

6.2	2.4 Wlwn	gi Khangnai Bathou	108
6.3	3 Influe	nce of Christians	109
6.4	Influe	nce of Buddhism	110
6.5	Influe	nce of Islamism	110
6.6	5 Transi	tion of Bathou Religion	111
6.6	5.1 Bibar	Bathou	111
6.6	5.2 Rupha	Moni Bathou	111
6.6	5.3 Swam	i Nabin Brahmari	111
6.7	7 Impac	t of Modernity on Bathou Religion	112
6.8	Summ	ing Up	112
СНАРТЕ	R-7 COCI	LUSION AND FINDINGS	114
	Glossa	nry	121
	Appen	dix:	129
	Biblio	graphies	131-138