

## CHAPTER – III

### THEME OF BODO FOLK SONGS

#### 3.1 THEMES

M.E. Opler has put forward the concept of themes to explain integration. Themes are defined as general motivations which are responsible for various sets of behaviour types in a society. Themes are the specific expressions of cultural integration in each individual case. The concepts of patterns and themes are both keys to the specific structure and character of a way of living.<sup>1</sup>

##### 3.1.1 Culture

Culture is used in a specific sense which is different from the one another in common parlance. People often call an educated man a cultured man and regard that man as uncultured who is lacking in education. In sociology culture is the word to denote “acquired behaviours, which are shared by and transmitted among the members of the society”. It is an accumulation which a new generation inherits. Culture is an acquired quality, it is not innate. Traits learned through socialization, habits, and thoughts are what is called culture. Culture is learned. Culture is social, not individual heritage of man. It is inclusive of the expectations of the members of the group. It is a social product which is shared by most members of the group.<sup>2</sup>

##### 3.1.2 Definitions of Culture

- (i) Tylor was the first anthropologist to define and make extensive use of the term ‘culture’. According to him, ‘culture’ is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities acquired by man as a member of society.<sup>3</sup>

- (ii) According to Spencer, ‘culture is the super organic environment as distinguished from the inorganic, or physical and from the organic, the worlds of plants and animals’.<sup>4</sup>
- (iii) According to Bidney, ‘culture is the product of agrofacts (products of civilization), artifacts (products of industry), socifacts (social organization), and mentifacts (language, religion, art and so on).’<sup>5</sup>

### 3.1.3 Bodo Folk Songs

Although there is no trace of books as available in Bodo language. Yet the Bodos are very rich in folk literature. Their traditional folk songs depict profound thought and imagination and have a beautiful rhyme. While one hears the spontaneous flow of songs from the mouths of unlettered Bodo men. They are bound to think that they possess an inborn capacity to compose songs and verses. The corn fields, the river banks, the lawns and the meadows are echoed by pleasant songs of the Bodo peoples. They express their love, feelings and imaginations in their music.

### 3.1.4 Text, Texture and Context

The study of text, texture, contexts are essential for proper analysis of Bodo folk song. These are the three level of analysis of Bodo folk songs which helped us in systematic study of folklore. Because in folklore genres defined on these three levels. Alan Dundes says by his observation that “Ideally, a genre should be defined in the terms of all these three.”<sup>6</sup>

**Text:** By the term we mean in folklore particularly in verbal art is an item which is “essentially a version or single telling of art, a recitation of proverb, a singing of a folk songs.”<sup>7</sup>

**Texture:** The term texture is applied in the field of verbal art to indicate “the language, the specific phonemes and morphemes” used in the body of text “thus in verbal form of folklore textural feature are linguistic features. The textural features of proverbs, for example include rhyme, and alliteration. Other common textural features include stress pitch, juncture, tone and onomatopoeia.”<sup>8</sup>

**Context:** Context is the specific social situation in which a folklore item is performed. Context and function are not same. Context is more important than text and texture. Milinowski

is observes “the text, of course, is extremely important, but without the context it remains lifeless.”<sup>9</sup>

Context is essentially to know the real meaning of an item of verbal art, furthermore, knowledge of context help us to know about the variations in text and texture. The inter-relationships between the three levels cannot be ignored.

**Performers: Performances and Audience:** Various genres of verbal art are performed by some skilled men, who may rightly be called performers. As such, one who performs any genre of verbal art is a performer. A story or tale teller is a performer. Similarly, the singers of a song, the dancer of a dance, the recite of a proverb, or a riddle - all are performers. The performers of various genres never sing folk songs, or never recite folk tales which are not accepted by the existing tradition of that society or region. Secondly, the performers perform various genres of verbal art being of their audience. Thirdly, the performers communicate social messages through their performances. As such, these are a close relation between tradition, context, performer, audience and social message.”<sup>10</sup>

The oral song tradition does not mean the oral song text alone, but the oral song performance tradition as a whole.

“The text exactly as it is presented in oral form, whatever other media accompany it and the whole of the context in which it is performed. Nor does a story - telling tradition mean the story itself, but the text exactly as it is presented in oral form and the context in which it is performed. Each performance in a performance tradition is a performance event. A term such as performance configuration may be used to refer to a description (like a score) of the assemblage of the performers and the acts they perform. Performance context may be used to refer to the physical, social and cultural setting of the event.”<sup>11</sup>

## **3.2 BODO FOLK SONGS RELATED TO RELIGION**

### **3.2.1 Sonani Khamale Mohathu Dongmunthe**

So far the folk songs various sub divisions the religious folk song has the high literary value with cleared religious context reflection such as in Bathou religion the supreme God is only Bathou.

In Bathou Kham and Sifung are indispensable instruments which take major role to play in all religious activities. Without Kham and Sifung worshipping all God and Goddesses is not possible. All offerings are offered to God and Goddesses only in the rhythmic Kham and melodious tune of Sifung one after another. The importance of Kham and Sifung is that the almighty Bathou had tried to beat and created the first musical instrument of Kham and Sifung. So as Bathou directed Ena guru to do the same, again Ena guru directed to Thena guru. Thena guru deputed Fwtse guru and he came among the Bodo people and lived among the Bodo village as a guest or alasi or Alohi. The name of Alohi was not known to the people of village. He was identified as Alasi or Alohi only. It is only found in the Kham Sifung creation folk song “sonani Khamale mohothu dongmunthe’ in the folk song no. 2.1.1 as given below –

“Sonani Khamale, mohatho dongmunthe ?  
Maretho munlayko ?.....  
.....Adi onadiyano hulangdong Borono  
Bikhono Boroa damdong.” Ayoï –

### **English Rendering**

“ From where the golden dram has found ?  
How it has been found ?.....  
.....Adi Onadi has given it to Boro  
Boros has played it.” Alas -

### **3.2.2 He Afa Jongni Gibi Gosay**

This song is popular prayer song. This song is sung by all Bodo people of Bathou religion. This song is also sung in religious and educational institutions in present day. Through this song people pray the God to extend help in time of their grief of life or any disaster of life in the folk song which is given in song no. (fsno. 2.1.3) as follows -

“He afa jhungni gibi gosay  
Ose jhungni Bathou Baray.....  
.....nongno sorjigiri be songsarni  
Nimaha hudo jhungkhon inayni thakhay”

### **English Rendering**

“O father you are the first God  
Our own Bathou Baray  
You are the creator of this earth  
Be pardon for our every misdone.

### **3.2.3 He Bhogoban Nongnino Akhriyao**

In this folk song the almighty God gives blessing upon the Bodo people in every moment of their need. So, Bodo people appreciate their mighty God Bathou for blessing on them. Though Bodo peoples are not well equipped in the system of worshipping for satisfaction of the God, yet they have been getting all kinds of help and blessing from God in their need. So, the Bodo peoples is very much satisfied on their God. So, appreciating their own God they used to sing this particular song in the folk song no. 2.1.4 as given below-

“He bhogoban nongninu akhriyao  
.....nungnuhe bhogoban  
Gahame lakhi he nidano.”

### **English Rendering**

“Oh Lord in your blessing  
..... you are the Lord  
Keep well in the danger.”

### 3.2.4 Khangkhla Thudwng Sari Sari

This song is very popular religious song because the method of worshipping is explained clearly in this song. The necessary materials required during the worshipping of Bathou is mentioned vividly. In this song Bima mainao the well goddess of Bodos is also mentioned here. Here in this song the ornaments worned is also displayed, such as nagbali is one of the important ornaments of goddesses of Bodo society. Here in this song the first line is khangkhla thudwng sari sari means tip of large kind of grass have been put line by line. That means among the various kinds of materials needed during the kherai puja. The khangkhila is the mean. So khangkhila is put in altar along with makhna as a symbol of God Bathou and other God and Goddesses. One of the important materials is rice powder as mentioned in this song. Again Bodos have placed same lonthay ragam on altar and water of Manasu or Manas River. Those materials are important in any kind of Kherai puja. The grasses are the main foods for the herbivorous lives. So the Bodos have selected the large grass and put it on altar as the symbol of God Bathou. Again rice is the chief food of human being and the rice plant is also belongs to grass section. The creator of rice is the God Bathou. So Bodos offer the rice powder on altar at the symbol of joy.

There is all total eighteen God Goddesses including supreme God Bathou. All of them are given seat to be sitted in same line by line of Bathou alters. The lai jam a leave of banana prepared cutting it as people leaves sizes. Every God and Goddesses have been offered the same things, same quantities and same time. After completing the offering they called the God and Goddesses singing last line of this folk song no. 2.1.6 as given below

“ Sereng sereng gothay lai jam bobay  
Gufur jongthi gojong or fojongbay  
He afa Bathou Baray fuja jafay.”

#### **English Rendering**

“All of you

We worship line by line  
Honour of the world we Boro race”

### **3.2.5 Boroni Maday Ose**

In this song the name of every God and Goddesses are mentioned. Apart from that the position and their seats are mentioned clearly. God and Goddesses to be sitted in which direction are shown clearly in this folk song no. 2.1.8. Such as Ailong, Agrang, khoila, khungguri, khaji, Brali, Jomuna hathay and Loithou are main God. God and Goddesses Bulli Buri and Chila Fakhara are given the seat in the east, Bagraja and Bageswari are worshiped in south, the death body or forefathers are given the seat in the north direction. It is says that –

“Boroni maday ose  
Bathou baray.....  
..... Alasi gahay Sila Fakhara,  
Khanjanay maday goilayasi ebenifaray.”

#### **English Rendering**

“ Only beloved God Boros’ is  
Old Bathou.....  
..... Alasi gahay Sila Fakhara,  
Khanjanay maday goilasi ebenifaray.”

### **3.2.6 Thaigiri Khonga Khongba**

This folk song explained about the five principles of Bathou religion. Bodo peoples are living in five principles. These philosophies are explained with the example of five fleke of a chalita fruit and five spans of Sijou plant. From this folk song it is also be learned that the Bodo peoples were the senior most settler of this earth. Because, they are the worshiper of five elements. These are soil, air, water, fire and sky. The people can not live without the help of five

elements and no living being can live in this earth. Bodos are worshiper of Bathou which have five supreme elements in this song. They say themselves the 'Mulugni giri jhung Boro hari' means 'the owner of this earth we are Bodo race' in the last line of this song in the folk song no. 2.1.8 as given below –

“Thaigri khongya khongba  
Bathou fangni siriba....  
.....khari khari  
Mulugni giri jhung Boro hari”

### **English Rendering**

“The flake of a chalita is five  
The five spines of Bathou or Sijou plant  
..... line by line  
Honour of the world we Boro race”

## **3.3 BODO FOLK SONGS RELATED TO BODO HISTORY**

### **3.3.1 Dimapur Nogorao**

In this song no. 2.11.1 it is mentioned that there was a Bodo Kachari kingdom in Dhansiri river valley. Dimapur is the capital city which is presently under Nagaland state. The Bodo expresses their sorrow of losing their kingdom and many remarkable monuments nearby their capital city mentioning the names of lost monuments as there was a temple of brick having gold pedastal on the top of the temple. Again they said there was seven hundred thousand and seven hundred ponds nearby the Dimapur city. But they felt to take care of all these things and the Bodo peoples feel sorrow even today remembering the previous Bodo history. So, this song is not only a folk song but also a real history of the Bodos. It is said that in this folk song no. 2.11.1



Dimapur –  
Nogorao dongmon doima Dhansiri  
Haimou jhongni Boro hari.  
Khugang dongmon sayao khona  
Itani mondir .....

.....Bekhou nayi gabo jhongo  
Bikha souyoi souyoi.  
Haimou jhongni Boro hari.

### **English Rendering**

There was river Dhanshri  
Near the city of Dimapur  
Oh ! our Boro race  
There was a temple of brick  
Gold on the top.....

.....Looking it we cry heating on chest  
Oh ! our Boro race.

## **3.4 BODO FOLK SONGS RELATED TO WEAVING**

### **3.4.1 Heo Heo Heo**

Bodo women are prominent regarding the textile designing weaving. This kind of weaving related folk song is also found in Bodo society. The history says that during the visit of Chinese pilgrim Hiuen Tsang the Bodo women had presented him their own hand made Erri (Indi) cloth on behalf of Bodo Society as well as Bodo Kingdom. Here in this folk song it is clearly says about the designs and colouring methods from various kinds of trees leaves and spaining of thread from cocoon and cotton and coloured it naturally. So, this folk song is represented that before using the camical colours the Bodos were used to colour the thread as

their choice naturally. In this folk song 'heo heo heo jentherni matho' the instruments used for hand loom practises are also mentioned clearly. So far we have seen about all the instruments for tools are home-made or handicraft of bamboo. Such as the spinning wheel, reel, suttler, samfer etc. All are made of bamboo or wood with their own hand. So the technical skills of Bodo people are also reflected through this folk song no. 2.6.2 as follows –

“Heo heo heo  
Jentherni mathu.....  
Uga surkhi khundung fanno  
Makhuni mukhura sano.”

### **English Rendering**

“Heo heo heo  
Voice of spinning wheel  
Spinning, weaving and designing  
Bring everybody compulsorily and work here  
Lets come everybody we have learned”

### **3.4.2 De Lugu Khundung Luni Jhung**

Through this song it is seen that all village girl sit at a home and teach themselves to other friends who are not expert in handloom and textile. In this song it is reflected that the Bodo girls used natural colours to colour their thread by using the leaves of trees. There is also one saying found in this song that mother Goddess “Mainao “have taught the Bodo girls how to weave and design the flowers on the cloth one by one. It is says in the folk song no. 2.6.1, as below –

“De lugu khundong loni jung  
Raha binu, boibu bung.....  
.....Labu thab biyo maofa fay

Fay boybu lugu jung sulungni”

### **English Rendering**

“Lets friends we apin thread  
Everybody say it is our living means  
Bring here and do here”

## **3.5 BODO FOLK SONGS RELATED TO BOISAGU**

### **3.5.1 Boisaguni Bar Kholo Kholo Barnaya**

Here Boisagu songs are particularly the welcome song to the new season means spring season of the year. This season is welcomed by Bodo community. The Bodo peoples are dependent on agriculture for their livelihood. As in spring season the plants and the earth became new with the budding of new leaves and it shows the advent of monsoon which helped any kind of agricultural works. So, Bodo peoples become very happiness and joyfull to expresses their enjoy. The Bodo people sing and dance with full heart offering puja on first day of Boisag month of Bengoli calendar. In this song no. 2.2.1 “Oroi oroi oroi” people come out from their home expressing their joy by playing the Kham, Sifung, Serja, Jotha, Thorkha, Gongona etc. musical instruments of Bodo community. In this song it is also mentioned that the people coming out to share their joys totally assimilate with the nature because they assume that in this very spring season the plants or nature became very happy and joyful. So, in this folk song no. 2.2.3, it is says that –

“Boisaguni bar kholo kholo barnaya  
Hunoi logo bardoi sikhla.....  
Bagurum bagurum makhani fay.”

### **English Rendering**

“The spring season’s wind is blowing gently  
Look there bardoi shikhila have reached  
Lets to dance with joy bagurum bagurum”

### **3.5.2 Bothorni Domasi Boisagu Gahay**

As mentioned in previous, Boisagu means spring festival. There is mainly three festival and amongs these three festivals Boisagu is the main. Bodo people are agriculture based. All agricultural production is available in this season. So this domasi have been celebrated very gorgeously having available food items in every house. Each and every family are ready to receive every guest offering varities food items and wine as the blessed of new season. Bodo people are also visit in each and every family to bless village people with full joy means singing and dancing togetherly or collectively. In this song the gathered people jointly expresses their joy singing as “Iya oi iyo iyo oroi oroi ha.” In this folk song no. 2.2.2 it is says that –

“Bothorni domasi Boisagu gahay  
Janay, longnay, rongjanay, goso jakhangnay  
..... Iya oi iyo iyo oroi -  
Oroi oroi oroi hha.”

#### **English Rendering**

“The conjunctions of the season Boisagu is the main  
Eating, drinking, enjoying, cheering in the mind  
..... Iya oi iy oiyo oroi -  
Oroi oroi oroi haa” -

### **3.6 MISCELLANEOUS BODO FOLK SONGS**

In miscellaneous Bodo folk songs the social pictures of that time is reflected vividly. Through the study of social related folk song of Goalpara district can learn about the social conditions and social status of all age group of Bodo people in the society. In miscellaneous folk song no. 2.17.5 it is clearly reflected that the old age people were always trying to teach the new generation about their duty and responsibility in the society. The young or new generation are called to come out and follow the elders what they dressed and to yearn the blessing from their elders. They are also asked to be respectfull and obedient upon their seniors so as they able to earn blessing from them. If you respect others, others also respect you in time. These are reflected in the Bodo folk songs vividly. The tradition is found in the Bodo society till date.

### **3.6.1 Khoborder Gonagotha Raobu Datha**

The literary value of the song is very high because the words used in this song are very thought provoking and deep meaning. The real social picture of Bodo society of Goalpara district is reflected. There is some clarion call for new generation to be careful, active and consciousness for making development of the society. It is assured that the folk song was composed during the first world war and it is transmitted from generation to generation and prevalent still today in the Bodo society. Because it is learned that in the eve of “First World War” a great crisis was evolved among the Bodo people of present Goalpara district mainly in Dudhnoi area. That crisis was nothing but only the conversion from Bodo original religion Bathou to other religion such as to Sarania, Brahma and any Aryanized religion under the leadership of Bijni Queen Abhayaswari which caused to change their titles and caste.<sup>12</sup> Through this song it is found that Bodo society has many fold things that is language, culture, literature and social custom to survive as a unique Bodo community. The song also provokes the patriotism of the Bodo people. To increase the confidence and also nationalism the Bodo people sings the folk song no. 2.17.1, i.e.

“Khoborder gona-gotha raobu datha  
Khuthung-khathang jhathra-fathra...  
....Omkar namkho hamkhrograb  
Gosongkhang khulaybu khumtha-tha”

### **English Rendering**

“Be careful, nobody stay in confused,  
Do not stay in deranged  
.....our own omkar to pull about  
Stand up everybody with strengthly”

### **3.6.2 Honoi Nokhrangao**

Through this folk song no. 2.17.2 awarness is created among the Bodo people. The main theme of this song is that the every work of life should be done in time. In this folk song it is said that when the summer season come the rain with heavy cloud and thunderstorm starts to come down. If you fail to preserve water in the paddy field you could not hervest in the season. So, it is said to all people that every body should do all necessary works in time. Because good time never come again and again. These is also a moral teaching that nobody should be egoist but be kind hearted, be obedient of the tradition and custom extent in the Bodo society. The moral is the major role to play for making a sound and discipline society. Through this folk songs to impart the moral education the Bodo people sung as below -

“Honoi nokhrangao jumay faiddung  
Jagalay, sumgalay nokha sumdong  
.....Dhorom husu, no gumna-a  
Nanga nong no hagarno,  
Dhoroma noyono dong.”

### **English Rendering**

“Look there dark cloud comes in the sky,  
The cloud arises in reddish and blackish  
.....Follow religion,  
Maintain household,

Do not leave your household all means at your home

### **3.6.3 Samali Samali**

In this song it is clearly reflected that the Bodo people were exceeding the limitation in every respect, such as in eating, drinking and enjoying anything in the life. But they do not know when the end of their life will come. So, through this song it is urged every people to control themselves not to cross the line of limit because human being can not say their future. In this song it is also says that the life of human being is like a tiny boat in the endless sea. In that sea we are sailing the boat of life only with the help of almighty. Therefore through this song it is requested to every person to control themselves and never try to do any activities beyond the limit. So by analysing this song it is suggested to each and every people to obey and keep the limit of customary laws and rites of the Bodo society. Due to major activities of this laws and rites people yet agony and punished by the God. In this song it is also mentioned that the people of other communities are trying to converse religion by any means which has been happening in the Bodo society till today. The song in the last line it says-

“Thokhon nangya, goiya usunda  
Madung hangkhraygon dorja  
Maoji jahigon nosa khalao nungni.”

#### **English Rendering**

“No need stick, no burn fuel  
How will the cat be driven off  
Its will eatten up on the roof of your home.”

This folk song is nothing but a humble request to the new generation to come and participate in every social activity to learn about the social system of the Bodo society from the elders. The young generation also asked to follow the right direction from senior avoiding any confusion and hesitation of the custom extent in the society. In this folk song no. 2.17.3 it is said that –

“Samali samali aroba makhali  
Maba din maba khalo hakhay hominanggun khafalo....  
..... Madong hangkhaygon maoji  
Jahigon nosa khalao nungni.”

### **English Rendering**

“Control, control the very day may be come  
In which day, in which moment have to touch the forehead  
How will be cat be driven off  
Its will be eaten up on the roof of your have.”

### **3.6.4 Oloi Bajoi Khanasong**

This song is a family related folk song and explaining the system of a family bifurcation. Here in this folk song no. 2.17.4 brother-in-law expresses his thought before his sister-in-law. On the other hand, sister-in-law has tried to console her brother-in-law how to keep the home jointly without bifurcation or separation. Sister-in-law tries to suggest that if the family is separated the main power of the family will decrease and that case many problem arises there. So it is real picture of Bodo society. It is also reflected that Bodo people like to live in a joint family which is an advantage in the agricultural activities and any kind of domestic activities. On the other hand, it is also reflected that if any kind of family separation is held that should be only through negotiation or pre-consultation.

“O loi bajoi khanasong



Gotho gathay banglangbay  
..... Bekhalikho mithigon  
Aada bajoi gabjrigon.”

### **English Rendering**

“Oloi sister-in-law be attention  
Children are increased  
..... In that very day will understand  
Call the elder brother and sister-in-law for help.”

### **3.6.5 He Iswar**

Through this folk song no. 2.17.5 there is some information relating to the matter of social transition of the Bodo society. In earlier days the sound of kham, sifung were always heard in the Bodo villages. But after conversion of huge number of Bodo people in to other religion a deranged situation arises in Bodo villages and the sound of Kham, Sifung are not heard in the said Bodo villages. But the sound of uttering “Horibal” and sound of “Mridongga”, “Khawang” are found to hear newly. That means a changes come among the Bodo people that they have given up the traditional system of worshipping Bathou by playing the kham, sifung. The Bodo people have forgotten their traditional system of social discipline or customary laws. So to make familiar with these changes they have to prepare to cope with themselves in their frequent transition even by reforming the society. Because in earlier days the senior people were given much honour but in modern society the old people are ignored to give honour. Even own son are also not paying the sufficient honour to their parent. In every activities son and parent are representing equally which is a great crime as per traditional laws of the Bodos. From this song it is also learned that in earliar days at the caurtyard of every familys’ altar of white ant and soil were founded. But in present day it is not seen. That means Bodo people have given up the traditional system of worship of the Bathou or God and Goddesses in their household. In this song it is said that-

“He iswar maba khalo afud maba din  
Maday hunay kheraynay joy jahunay  
..... Boroa jabai bebhul  
Akha, Boro guilaya sin.”

### **English Rendering**

“O! God, how the days are being too worst  
Worshipping the God, offering Kheray for getting with joy everything  
..... Boros are becoming indiscipline  
No difference is seen between Boro and Assamese.”

### **3.6.6 Bala Bariyaolay Gabdong Daothi Daothu**

In this folk song no. 2.17.6 a picture of village life is reflected. In villages the jungle birds are living along with the nearby human being. So, in village level the jungle birds are unavoidable part of the human. Because in the early morning some jungle birds like Dove, Sparrow, Black bird like Myna sing song at the early in the morning till afternoon by expressing their feelings and imagination which the human being do not understand. But in some time seeing the behaviour of singing, man also can understand and imagine the feeling of the birds. So in this song the village people could understand and imagine the song of Dove which is sung in noon time. In this song it is also mentioned that human life is full of imagination. In dream they saw child beside of him but in reality there in vain.

In this song the social picture is reflected that the almighty God has created all creatures separately in their size and shape. So the bonding systems are also different. The human are allowed to bond with human being, birds are with bird, animals are with animal only as per the laws of nature.

“Bala bariaolay gabdong  
Daothi Daothu  
..... Na nungbu junggidi

Mansini juli jano sanding”

### **English Rendering**

“In sandy ground there crying  
A cute Dove  
..... Are you like us  
Want to marry like human.”

### **3.6.7 Laji Guiya Odhikhari**

In this song no. 2.17.7 the culture of shameless is not new in this world. It is continuing since ancient times that high class community shows superior upon the low class which is commonly seen in present day also. The Bodo community are also not free from this very culture. The high class Brahmin people hated the Bodo people and they were even not allowed to enter the house and given to rest at the corner of the courtyard. Even they were given water to drink in dark vessel which was common mania of their. But when the high caste people visited to Bodo house they want very high level facility. Expressing that very incident Bodo people were sung these specific song to put to a shame of high class community when the came to Bodo house. In this song it is said that -

“Laji goiya Odhikhari  
Baogarlebaylo,  
..... Nama jingyo ekham hojanai  
Laji khangyalo”

### **English Rendering**

“Shameless gentleman  
Just forgotten  
..... Rice allowed to eaten only in road side corner  
Have not been shame now”

### 3.6.8 May Souru Souru

In the folk song no. 2.17.8 the husband and wife were talking about the coming of son-in-law in the medium of song. This is a very clear social picture reflecting folk song of Bodo society. Among the various kinds of relatives, son-in-law has given the maximum respect and kindness in Bodo society. So husband is saying to his wife that son-in-law is coming soon in their house so you milled the rice and prepared a rice bear, in the name of son-in-law. In the Bodo society wine is an important item to receive the guests and especially arrangement for son-in-law. So, husband is suggesting to done this. Here in this song a picture of preparing rice bear is reflected very clearly and also how the wine is prepared it is also mentioned here. The behaviour of Bodo people after drinking wine is also reflected in this song. In this song it is said that –

“Jouwa boro nisa he lokhay  
Jouwa boro nisa  
Khobor hunani jou monabla  
Ma bundani nam he lokhay  
Ma bundani nam”

#### English Rendering

“Coming to guest with pre- information  
Have not been received with wine  
What type of relatives these are  
Wine is very toxic dear.  
Wine is very toxic.”

The rice beer is very toxic. It has become senseless after drinking. In this song the method of preparing rice beer also reflected slightly. Sush as in Bodo society to prepared rice beer no camical materials are used. It is prepared only by using some natural creepers by

grinding it and mixed with boiled rice which has to keep for three to seven days to be Jongga (rice beer kept in huge earthen pitcher). There is a mythology that supreme God Bathou Brai taught this technique to Bodo people how to prepare the rice beer and suggested to use it during in festival only but not in other occasion. In this folk song no. 2.17.8 it is said that –

“May souru souru souru fagli  
Nongjamadiya fayno namaydong.....  
Jou thayse se songru  
..... Lewa lohory fosab fosab  
Bikhonu sou ermo he lokhay.”

### **English Rendering**

“Milled the rice milled my der mad  
Son-in-law has infirm to come  
Prepared atleast one wine  
.....Cleaning the creeper grinded it  
Lets prepared ermo its.”

### **3.6.9 O Geded Geded Na**

There is some folk songs relating to fishes found in their nearest pond and paddy field. The Bodo peoples belief that the Seng fish, a kind of small local fish having sufficient strength and cleverness which can not catch easily. In Bodo society there is many Seng like people having cleverness in their nature. Such people are compared with the Seng fish. On the other hand there is a local fish found in Assam which the Bodo people called Thotha which is dull and idle in nature. Such type of people is also found in Bodo society. Although these type of people has never permitted in each and every programme. That type of people has no reaction whether they have not been called in social occasion. Through this song it is meant that Bodo people are much liberal which are outdated for present society. It is reflected in the folk song no. 2.17.9

“O geded geded Na

Sengni haba siyan jala  
Thotha bajoikho habayao  
Mano lingdaya.”

### **English Rendering**

“O big big fish  
Marriage of Seng  
The clever of all  
Why not calling the Thotha sister-in-law”

### **3.6.10 Onnayni Onnaykhou Mithiyo**

The folk song no. 2.17.13 is not fully a social reflected folk song but admixture with spiritual context. Though the philosophy is spiritual context yet the subject matter is about the human being. As human being is the social creature. This song is also placed under social reflecting folk song. All the people evolved love and kindness among themselves in the society. Here in this song it is said that every body love for somebody. As mother love her children. But there are some kinds of love which is full of conspiracy and conspire to fulfil their plan. The song also says that the life of human being is riskless. The human life is for a moment only. It may vanish at any time. Again it is also found that the earth is a sea of selfishness. Nobody of us wants to die by any means. Every body wants to escape from dying. So every man is selfish and self centric. Because the finishing line says that ‘raonibu raobu nonga’- nobody belongs to anybody.

### **3.6.11 Raohabu Thuiyajase Ayu Nonga (nobody is immortal)**

Human being are not immortal. We still die if we born in this earth. Through this folk song no. 2.17.14 Bodo people tries to teach all of us were coming into this stage for few days endless love grows up without care and nursing of their parents. But we are not permanent in this world. As our age is increasing our life line is decreasing. In a time our blood will dry, teeth

will fall down and when we become old once we every will die. And our body will lay down in the cremation. Nobody will take care about our corpse. The foxes and vulture were eaten up it to pinch out in peices and roll it here and there. So, from this folk song it is learned that nobody should be proud of their body in this earth. Every part of the body will mixed with the soil of earth.

## End notes

1. Singh Deo, S.K. Sociology, Published by Dhillon Group of Publications, E-84 Kalkaji, New Delhi-1100190 (1991) p-34
2. Ibid., p.34
3. Ibid., p. 34-35
4. Ibid., p. 34-35
5. Ibid., p. 34-35
6. Dundes, Alan, *Essays in Folkloristics*, p. 28
7. Ibid., p. 29
8. Ibid., pp. 25-26
9. Bronislaw Malinowski; *Magic Science and Religion*, Garden City, Double D, 1954, p.104
10. Alan Dundes, Op-cit., p. 36
11. Peter J. Claus & Frank J. Korom; *Folkloristics and Indian Folklore, Regional Resources Centre for Folk Perfoming Arts, Udupi, 1991, pp.160-61*
12. Kkakhalary, Ramani Bala; Age (80), Sex (Female), Vill.- Awuimari, P.O. Dhanubhanga, Dist.: Goalpara, Assam (According to information collected from Ramani Bala Khakhalay of Awuimari village of Dhanubhanga, who was one of the Bodo Folk

dancer to welcomed the then Bijni Queen Abhoyaswari in her visit to Rongjuli of Goalpara District in 1910 last August. As collected from Amiya Kumar Basumatary, Vill. Amguri, P.O. Majjakhili, Dist.: Goalpara, Assam, Occupation : Agriculture, Date of Interview - 02-05-2016, (Informant)