

CHAPTER 5

RASAS, CHANDAS AND ALANKARAS IN BODO FOLK SONGS

5.1 RASAS (*BIDWI*)

All natural belongings like- fruits, vegetables have own flavour. Hence in literature too many type of passion are there. The passion literature is turn into the poetry, drama etc. which is not seen but individual kind of feelings of mind. So, in Sanskrit scholars said that the literature's this passion is called "Rasa". In English literature it is called "Passion or Sentiment" and in Bodo is known as "*Bidwi*". Its meaning is that, somewhat a saw, reading or listening period which different kinds of feelings produce in mind. Different kind of creative literature like- poetry, short story, novel or drama where are reading, then another type of feelings are create our mind and creative writing's those characters unknowingly assimilate and become happy. It is the passion of literature. There are lots of passions in literature. Different scholars are defining diverse number of passion but only nine passions will be accepted. These nine passions are clearly reflecting the literature. These nine passions are Love (*gswthwnai*), Comic (*phesla*), Pathetic (*dukhu-daha*), Terrible (*raga/gilu-balu*), Heroic (*bir/jwhwlao*), Fear (*githao*), Disgustful (*khasri-bisri*), Wonderful (*gwmwthao/swmwnangthao*), Quietistic (*gwjwn*).¹ With these nine passions the human beings are generate. Literature is the image of life as a result the human beings these nine passions are depicting in literature.

Therefore, among these passions some passions are reflected in Bodo folk songs too. Following discuss about these passions which are reflecting in Bodo folk songs is as-

1. Love (*gsw thwnai bidwi*)-This passion is the main and major root among the passions. Like the passion which occurs from the love affairs between a boy and a girl is called a love passion. In Bodo it is called *gsw thwnai bidwi*. These kinds of love passion are found in many Bodo folk songs. e.g. a love song which sing by a girl targeting her beloved one-

*bari khonani udasi
ada angni thakhai jinga dasi
oua burkhani oua bikha
nwnjwng raijw jagwna*

¹Narzaree, Indramalati. (2009). Thunlaini Bidwi arw Gohena. Kokrajhar: Mahamaya Printing Works. p-7

*anglokha.*²

In English,

bitter guard of the garden corner
dear beloved do not worry for me
middle part of bigger bamboo
to live with you is only me.

Again the boys sing in the same way targeting his beloved one-

*bari khonani udasi agwi udasi
aio' agwi dodere mainao
angni thakhai jinga dasi.*³

In English,

bitter guard of the garden corner o dear beloved bitter guard
o' dear beloved one
do not worry for me.

2. Heroic (*zwhwlao bidwi*)- This passion is turn into the war, fighting, to demonstrate physical power and compute the physical power. Therefore the folk songs may be cited like that-

*danhang suhang ada basiram san mwkhang
akhaini akhraya bugdao
ada akhraya bugdao
hajw khoroao daoha nangnw
goraiya mabar jwgdao.*⁴

In English,

cut and spear into them
o' my elder brother, *Basiram*
with you sunlight face
charge your horse quickly
lash it with the cane
the cane that is freshly brought
from the cane grove
speed up to the battle that is going on
on the top of the hill.

Again, song runs like that-

*zwhwlaoni jwlwi birni phisa, nwnglai uthrihagwn
dagi dagi ada nwnng
jwng bw unao dong*

² Brahma, M.M. (2011). Boroni Khuga Methai. Kokrajhar: Mahamaya Printing Works. p-23

³ Ibid. p-24

⁴ Brahma, P. C. (1993). Sonaki Bijab. Kokrajhar: Orkhi Printers. p-127

*ada daoharam zwhwlao
nwngbw daogalangdw
nwngbw mwiderjwng
lamayao bengso hwidw.⁵*

In English,

you are the race of heroic
you are the son of hero/fighter
you will be win
don't be afraid, don't be afraid you, elder brother
we are also in your back
dear elder brother *Daoharam zwhwlao*
you too move forward
you too blocked the road with elephant.

3. Pathetic (*dukhu-daha bidwi*)-This passions explains the heart breaking, feeling sad, feeling distress or scattered of mind of a person. Like this passion reflects the folk songs is as- after the marriage when the husbands dislike his own wife, at that time the wife feel depressed and starts singing as sad songs-

*angkhon swiabila angkhon nwma-nwmpahaya
manw laya ada
angkhon swiabila phathwi lai dabw bisi
angkhon swiabila angkhon nainw manw thaga
manw thaga, haire angni khaphal
angkhon swiabila aai aphaya langphinthwngswi
habab ma khalamnanwi jabaogwn ang
maonai dangnayaobw swijatharla
janai lwngnaikhoubw nainwhala
haire angni khaphal, angni khaphal anw suni gwnang.⁶*

In English,

if you dislike me why your parents convey me
divorce me if you dislike dear
if you hate me why you came to see me
oh' my god my bad luck
if you hate me, then my parents take me back
oh' what I shall do
every where he hate me while I work or munch
oh' my god my bad luck.

Another pathetic song reflects in Bodo folk songs like when a girl should not get her beloved one –

habab ada

⁵ Ibid. p-128

⁶ Brahma. M.M. Op.cit. p-27

*nwngkhou mwnwini
boro mujwng muse
harsa mujwng muse
hangma thabai.*⁷

In English,

hey! beloved
I wouldn't get you
a dimension of Boro scale
a dimension of Non Boro scale
an unfulfilled desires oh' beloved.

4. Quietistic (*gurwi/gwjwn bidwi*)—This passion reflects when a person regain the lost belongings or in search of a thing. This quietistic passion is generating from hearth of a person. So, it is called in Bodo *gurwi or gwjwn bidwi*. Thus in a patriotic song the quietistic passion is reflects as-

*aio, anggw hadab
dwima-dwisa aio, jiri-jiri
bongphang-laiphang aio, sari-sari
gwmwnangthao, naibaithathaothao
swrjigiri swrjinai
aio, anggw hadab.*⁸

In English,

o' my motherland
oh' rivers are flowing with slowly
oh' trees and plants are in queue
what a surprising and wonderful outlook
the god is created
o' my motherland.

Like that, in the new year of Assamese calendar, the Bodos are celebrating *Bwisagu* festival. These times they enjoying full of joy, merry-making and sing songs. This *Bwisagu* festival song reflects this passion. The song is as-

*souphwilaibai
dinwi jwnggha
Bwisagw bwthwra
sun gwrlwi wngkharnai
phungni somao
gwjwn sudem barbwnai
sanjani barao
haila-huila mwsanangou*

⁷ Brahma, Lakshwar. (2007). *Bwisagu arw Harimu*. Kokrajhar: Mahamaya Printing Works. p-3

⁸ Brahma. M.M. Op.cit. p-1

*jwnglai bwthwrni somao
aio' bwthwrni somao.*⁹

In English,

coming today for us
the *Bwisagu* festival
the Sun is rising
in the morning
the peace has comes
through the twist of east
in the new seasons
come together
to dance deeply.

5. Comic (*phesla bidwi*)– This passion reflects on jokes or funny. The comics appears when a person perform in front of other person or audience and makes people laugh by telling funny story or by acting in a funny way. Sometimes it appears when a person compares a thing with an uncommon thing and makes it funny. Thus in Bodo folk songs the joking songs reflects like this,

Mother-in-law sings joking songs to her son-in-law such as-

*hajw khoroni aieywi dwi rou-rou
jwnggha jaowia aio' gusthi jarou-rou.*¹⁰

In English,

the water of the top hill
is the sound of rou-rou
oh' my son-in-law
your lips is reddish and pink.

Another song like,

*sikri siklani dao aijeng
nwngni hinjaoa naibla ada
phisa saseaonw khasini jabgeng.*¹¹

In English,

like the spur of cock of Pari's
oh' brother to observe your wife
after a one child your wife is put on set of amulet.

⁹Basumatary, Birendragiri. (2009). Boro Harimuni Mohor Mushri. Guwahati: Mahamaya Graphics. p-30

¹⁰ Brahma. M.M. Op.cit. p-33

¹¹ Brahma. P.C. Op.cit. p-4

So, this are the passions of reflects in Bodo folk songs. In literature there are nine kinds of passion but in Bodo folk songs reflects only five passions. Thus reflecting in these five passions are discuss with in Bodo folk songs.

5.2 CHANDA (RHYTHWM)

In Bodo the word Chanda is known as “*Khobam*”. As per rules the words which are use in queue in poetry and make the poem melody as well as more beauty is called *Chanda*. It is as well accepted as *swdwb gohena* (word rhetoric). Because like the word rhetoric the chandas are also bring beauty and melodic tune among poetry. So, it can call as word rhetoric.¹² The *gyoti* (pause) is the chief role of the use of words and the stanza of poetry or article it is developed into the meaningful melody and rhythmic. Rhythm or *Chandas* main function is that to be control or managing the words. For example, when a flowing rivers to touch the stone and make the hindrance then the flowing rivers have been controlled. And this controlling flow river produce another kind of sound *khlong-khlong* and the flowing rivers seen to be beautiful and melodious.¹³ Thus in the poetry among the use of words the *gyoti* (pause) is use fluently then the beauty is depicted in poetry and better for reading. So, the researchers have said that the Chanda is very important for poetry. Generally two kinds of chandas are there- i) Mitrakhor chanda (*un gwrwbthai*) ii) Omitrakhor chanda (*un gwrwbthai gwiywi*). Mitrakhor chandas are as- *Poyar* or *Pod*, *Dulari*, *Chobi*, *Lecari*, *Jhuna*, *Jhumuri* and *Kusummala*.

Like that the poetry or literature, in the Bodo folk songs there also the Chandas are used. But all types of chandas are not reflecting in the Bodo folk songs. Therefore in every Bodo folk songs the last letter of stanzas is to assimilate. Thus this assimilation of last letter the songs are hearing melodious and beautiful. So, this assimilation is the worth mentioning genre in Bodo folk songs. So, in the field of literature it is called as *Chanda* or *Khobam*. It is noticeable that, in Bodo folk songs, sometimes going to be assimilate the chanda (rhythm) some different dissimilar objects has been assimilation in the Bodo folk songs. Following the discussion has been done on chandas which are reflecting in the Bodo folk songs. Such as-

¹²Narzaree, Indramalati. op.cit. p-56

¹³ Ibid. p-56

1.Poyar/Pod chanda:In this chanda have two *Caran/Khonthaidwng* (lines). In each line there are 14 *okhor* (syllables). There are two *porbo* (*khonthaiso*) in each line. In the first *porbo* there are 8 *okhor* (syllable) and in the second *porbo* there are 6 *okhor* (syllable). Below following such example of the Bodo folk songs as-

hajw khoroni aywi dwi rwu rwu.
*jwnggha jaowia aio gusti jarwu.*¹⁴

In English,

the water of the top hill
is the sound of rwurwu
oh' son-in-law
your lips is reddish and pink.

Another song like,

gaolang gaodang bibara honwi bardwng.
*sikhiri bahang birhang bidwi swbdwng.*¹⁵

In English,

flowers are blooming beautiful
perch and flying butterfly sucks.

In these folk songs have two lines and each line there are 14 syllables. In each line two *porbo* are there. In the first *porbo* 8 syllable and in the second *porbo* 6 syllable are there. So, these songs are become the *poyar/pod chanda*.

2.Dulori chanda: This chanda have 6 *porbo* and 4 lines. The first line and the third line's *porbo* there are 6 syllables. The second line and the fourth line's *porbo* there are 8 syllables. The second line and the fourth line's last syllable are assimilating in each other. Such Bodo folk songs as-

wi soumar wi soumar
naoa labwdw;
jwngni mai dwi phathw besor
*gaswibw langphwidw.*¹⁶

In English,

o' boater o' boater
bring your boat
carry our goods

¹⁴ Brahma, M.M. op.cit. p-33

¹⁵ Ibid, p-14

¹⁶ Ibid. p-5

like- rice, jute, master seed.

Another song like,

dubuli gejerao mwswu phisaya
bagurum phekhraidwng;
phisai mwnwini ual gaienjwng
dakhraidwng dakhraidwng.¹⁷

In English,

in the middle of crop field
 calf is dancing like *Bagurumba*
 finding no husband
 damning holding husking utensils.

The above folk songs have 4 lines and 6 *porbo*. The first line and the third line's *porbo* are there 6 syllables. The second and fourth line's *porbo* 8 syllables are there. The second and fourth line's last syllable are assimilating each other. So, it becomes *dulori chanda*.

3. Jhuna chanda: *Jhuna chanda* complete in two lines. In each line there are two *porbo* and total 4 *porbo* are there. In the first *porbo* 6 syllables and the last *porbo* 5 syllables are there. The second and fourth *porbo*'s last syllable hence the first line and the second line's last syllable are assimilating in each other. Bodo folk songs as-

da haswi okha dahaswi,
sandunga honwi phwinwswi.¹⁸

In English,

rain rain don't rain again
 the Sun is coming too.

Another song like,

mithia dabwnw manw anglai,
angni gswawo swr nwnglai?¹⁹

In English,

why I don't know
 who are you in my heart?

¹⁷ Ibid, p-48

¹⁸ Ibid, p-5

¹⁹ Ibid, p-74

These folk songs are in two lines. In each line there are 2 *porbo*, total in 4 *porbo*. In the first *porbo* have 6 syllables and in the back have 5 syllables. The first line and the second line's last syllable are assimilating. So, these songs are *jhuna chanda*.

4. Jhumuri Chanda: This chanda is two lines. In every line 2 *porbo* are there. In each *porbo* have 4 syllables. The first line's last syllable and the second line's last syllable are assimilating. Following the Bodo folk songs as-

riu riu bar bardwng.
*bibara siri langdwng.*²⁰

In English,

the wind is blowing breezy
flowers are falling down.

Another song like,

manwsiri manwsiri.
*bihamjw Abaisiri.*²¹

In English,

why you're quiet
daughter-in-law *Abaisiri*.

The above folk songs are in two lines. Every line 2 *porbo* are there. In each *porbo* 4 syllables have there. The first line's last syllable and the second line's last syllable are assimilating. So, these folk songs are *jhumuri chanda*.

5. Kusummala chanda: In this chanda 6 syllable in each 4 *porbo* and two lines are there. Example of the Bodo folk songs as-

goi sari sari thalit sari sari.
*Gaodang bajari jwgdao begoldari.*²²

In English,

lining of betel-nut tree
lining of banana tree
and you are characterless beautiful *Gaodang*.

Another song like,

²⁰ Ibid, p-26

²¹ Brahma, Lakheswar. op.cit. p-46

²² Brahma, M.M. op.cit. p-58

*oma gidira baro khurmani.
phisa hinjaoa malaini.*²³

In English,

the big pig is for different relatives
daughter is for other's family.

Therefore, these are the rhythm or *chandas* which is used in the Bodo folk song. There are only five *chandas* are found in the Bodo folk songs. In Bodo folk song the rhythm or *chanda* make the songs melodious and reflects the beauty. Sometimes the rhythms are assimilating the two lines or a stanza. This rhythmic assimilation is a special character of Bodo folk song.

5.3 ALANKARAS (RHETORIC)

The word *Alankaras* is known as in Bodo “*Gohena*”. The term *Alankara* is derived from Sanskrit word “*Alom*”. Which meaning is enough and satisfactory. The word which makes the mind peace or joy and feels satisfactory is called “*Alom*”. The term *Alankar* which derived from *Alom* is divided into two types. One type is to make “extravagant and another is elegant things”.²⁴ In literatures the word which brings the satisfactory and which make strong and melody from various sides is called *Alankar*.

For the term *Alankar* different scholars have given their own view. The Sanskrit scholars opined that in literature without *Alankaras* it becomes inappropriate for the readers.²⁵ Speech or expression is the key way that thinks of the mind of a person to expressing other person. Thinks of the mind may be many types and a very small but if the speaker is to express politely then minds become satisfaction. Sometimes to expressing this thinks of mind become lack of word. So, have to express indirectly against direct and easy expression. Through this indirect expression the mind becomes satisfaction. Since expression reflects enough and satisfactory. Thus this indirect expressing bring mind of satisfaction is *Alankar*. *Alankar* refers to the “decoration” of prose with what are known as literary devices, as someone else answering here has mentioned. The intension is to make the prose more punchy, more moving etc.²⁶

²³ Ibid, p-41

²⁴ Narzaree, Indramalati. Op.cit. p-14

²⁵ Ibid. p-14

²⁶ www.google.alankara.in

Alankaras are primarily two types- 1) *Swdwb gohena* (Figures of words) 2) *Swdwbthi gohena* (Meaning of words). And these two types have also some branches. Hence these *Alankaras* are also lots of use in Bodo folk songs like in poetry of literature. It is noticeable that in Bodo folk songs all branches of *Alankaras* are not reflected. So, here discuss about only few *Alankaras* which are reflect in Bodo folk songs.

1. *Gwrwb hangkhw gohena* (adjustable letter): While to be good listening a letter or addition of letter are use again and again this is called in Bodo “*gwrwb hangkhw gohena*”. Like that the word or letters are use then attract the mind of readers and make a melodious. It is a worth mentioning that consonant letters are only mentioned. Thus in Bodo folk songs also this special characteristic is there. So, in Bodo folk songs too reflect *gwrwb hangkhw gohena*. Such as in nursery rhymes songs reflect as-

hathorkhi rigi regang
*thangkhu thophlaya gang.*²⁷

In English,

twinkling stars
tobacco luggage to feel thirsty.

Another one like-

bogolorid gab gab
*angni abouni khuga gageb geb.*²⁸

In English,

bogolorid (a kind of bird) crying sound is *geb geb*
my grand child mouth is flat.

Bodo women are sing songs at looming time. This looming song also reflect this Alankar the song cited as-

thang khal thang salgabnai
hababada
nwngkhuo gsw khangnanwi
*agor ernaiasw khana nangbai.*²⁹

In English,

tik-tok tik-tok sounds of the loom
oh' dear

²⁷Brahma, M.M. Op.cit. p-8

²⁸ Ibid. p-9

²⁹Brahma, Lakheswar. Op.cit. p-30

as I remember you
I forget to weave the beautiful design.

Again song like-

*de hai lwgw bima burwini
danai lunai agor ernaikhuo swlwngdini
sikhri bidwi swbnai
okhrangao dao birnai
agor erwi-erwi boinibw sigangao
khinthini lwgw khinthini.³⁰*

In English,

come friends come
let's learn how to weave
taught by old mother
butterfly sucks flower's nectar
birds fly in the sky
weave it in different way
let's show friends let's show.

Boys and girls singing love songs have to reflect this Alankar such as-

*bari khonani udasi
ada angni thakhai jinga dasi
oua burkhani oua bikha
nwnjwng raijw jagwna
anglokha.³¹*

In English,

bitter guard of the garden corner
dear beloved do not worry for me
middle part of bigger bamboo
to live with you is only me.

Again the boys sing in the same way targeting his beloved one-

*bari khonani udasi agwi udasi
aio' agwi dodere mainao
angni thakhai jinga dasi.³²*

In English,

bitter guard of the garden corner
o' dear beloved bitter guard
o' dear beloved one
do not worry for me.

³⁰ Ibid. p-30

³¹ Brahma, M.M. Op.cit. p-23

³² Ibid. p-24

Like that joking songs also reflect this Alankar, brother-in-law sing joking songs to his sister-in-laws such as-

*wi bibwnang godai agwi,
Mwnbari Bibari
phwi mwsani sonaphwr
boibw sari sari.*³³

In English,

hey, dear younger sister-in-law
lets dance *Mwnbari Bibari* darling
all in a queue.

And sister-in-laws are also replying to her brother-in-law as-

*ukhum besangni khangkhoma
aio' gumwia aie lengrikhousw
langwnkhwma.*³⁴

In English,

the cockroach of the roof
oh! brother-in-law may be carrying to
my lame mother.

Another song it is mentioned that in Bwisagu festive to targeting father-in-laws sing joking songs his son-in-law like-

*bilw budangni na bingchi
aio, nwnglai ma ese dam bichi
nwnghou langnwbwla nanglaigou bangase thaka
habab gwrib gundraya jalaigwn
jalaijakhai.*³⁵

In English,

bilw budang's bingchi fish (bingchi=a kind of coloured and flat-sized fish)
oh' what a costly, what a costly
to take, we'll have to pay a heavy price
oh' poor people becomes helpless.

In Bodo marriage songs also reflect *Alankar*. Such as to sing joking songs to jokes *Bwirathi-*

*wi bwirathi lolia
nwngni khaonw babangsin goi khaonaikhuo*

³³ Ibid. p-57

³⁴ Ibid. p-53

³⁵ Ibid. p-24

*jwnglai jalia jwnglai jalia.*³⁶

In English,

oh' bwirathi lolia
your reluctantly cutting the betel-nut
we won't eat, we won't eat.

Bodo girls sing songs when collecting vegetables and this kind of songs too reflects
Alankar such as-

*thuhai lwgw be mwigong khuonw khana thangni
aie aphayabw haba hora
bida phongbai jwngbw railai thaoa
bwithwra thangbai khwndw khwndw
jwngni bwiswabw thangbai halw dwilw.*³⁷

In English,

dear friend
let us go for collecting wild vegetables
our parents don't marry us off
brothers are unaware as well
each season passes by us
as years glide through us.

Such as when woodcutter (*badari*) brother-in-law to go collecting the wood his
looming sister-in-law to asked utensil to weave like- *sal*, *gandwi*, *makhu* (turtle) etc. The
song as-

*wi gumwi gumwi
parbat jhorayao dongphang dannw
thangbwla thangbwla
sal, gandwi, makhu angnw
danna labwnangwn hai gumwi
phab nangwnhai.*³⁸

In English,

hey dear brother-in-law
when you go to *parbatjhora*
to cut the wood
you must bring me *sal* (handloom),
gandwi (one of the two beams of a handloom on
which the yarns and woven cloths are rolled up) and
makhu (turtle)
and if you don't
may you be cursed.

³⁶ Ibid. p-37

³⁷ Ibid. p-15

³⁸ Narzi, Bhaben. Op.cit. p-30

Bodo legendary ballads also reflects *Alankar* (*gwrwb hangkhw gohena*) like as-

goraiya dabraidw
Bachiram zwhwlao
gongar subaya phwilaigou
akhraya bugdaodw Bachiram zwhwlao
*gongar subaya phwilaigou.*³⁹

In English,

charge your horse quickly
Bachiram zwhwlao
 the *Bhutias* are coming
 by beating cane stick to raise
 to pulling rein of horse, *Bachiram zwhwlao*
 the *Bhutias* are coming.

Another song like,

zwhwlao jalia gotho phwrjwng
zwhwlao jalia gotho phwrjwng
jwnglai raokhoubw giya giya
*dahal thungrianw jwngni gelegra mua-mua.*⁴⁰

In English,

we are the *zwhwlaojalia* (young hero) children
 we are the young hero children
 we don't afraid others
 the sword and shield are our playing things.

2. *Bikhonle gohena* (Pun): In literature a word which being use again and again it is called pun. In Bodo it is known as *bikhonle gohena*. This method is a special character of Bodo folk songs. Thus this type of method makes the Bodo folk songs melody and more beautiful. For example-

swi swi swima daduri riri
dor phangthe phangthe khona lawi lawi
saliphra undu gaduri
*saliphra undu gaduri.*⁴¹

In English,

swi-swi wormed bitch
 my-in-laws are good only in sleeping
 oh', so lazy only sleeping.

³⁹ Brahma, M.M. Op.cit. p-2

⁴⁰ Ibid. p-1

⁴¹ Narzi, Bhaben. Op.cit. p-4

Another like-

*bar siu siu bardwng
gaolang gaodang bibara honwi bardwng
sikhiri bahang-birhang bidwi swbdwng
habab inw-inw (inainw) mwdwm phwidwng.*⁴²

In English,

the wind is blowing breezy
flowers are blooming beautiful
perch and flying butterfly sucks flower's nectar
oh' what a good smell comes up.

This kind of Alankaras has taken innumerable in Bodo folk songs. For example, patriotism and valour songs reflect as-

*aio, anggw hadab
dwima-dwisaaio, jiri-jiri
bongphang-laiphangaio, sari-sari
gwmwnangthao, naibaithathaothao
swrjigiri swrjinai
aio, anggw hadab.*⁴³

In English,

o' my motherland
oh' rivers are flowing with slowly
oh' trees and plants are in queue
what a surprising and wonderful outlook
the god is created
o' my motherland.

Another valour song like-

*danhang suhang ada Bachiram san mwkhang
akhra barini akhra bugdao ada akhra bugdao
hajw khorao daoha nangnw
goraiya mabar jwgdao
danhang suhang danhang suhang
ada Bachiram san mwkhang
thaga thanglaigou hajw khorao daoha nangnw
thwia thwilaigwn hajw khoroni gongar subaphwr
danhang-suhang ada Bachiram san mwkhang.*⁴⁴

In English,

cut and spear into them
o' my elder brother, *Bachiram*

⁴² Brahma, M.M. Op.cit. p-14

⁴³ Ibid p-1

⁴⁴ Ibid. p-3

your face is dazzling like the sun
 charge your horse quickly
 lash it with the cane
 the cane that is freshly brought
 from the cane grove
 speed up to the battle that is going on
 on the top of the hill
 cut and spear into them
 o' my elder brother, *Bachiram*
 with you sunlight face
 to that battle on the hill-top
 those who have not yet marched
 will all now march
 to death the top hill's *Bhutiya*s
 cut and spear into them
 o' my elder brother, *Bachiram*, sunlight face.

Cultivators or cowboy songs also reflect *bikhonle gohena* like-

engkhwr khili grwo grwo
mabar ja udui suphung
nwnswr jagwn guphung guphung
dahri gangsw daja khisraigwn
*haleunw hayabwla manjaya bagwn.*⁴⁵

In English,

reed plant to grow
 eaten fast
 to be filled up abdomen
 you will become healthy and stamina
 don't eat soft grass
 will be diarrhoea
 not to be plough will be punish.

Another song it is mentioned that as-

laokharphwr laokharphwr
mwswoa hwdw hwi ha hwi ha
sana habbai sw nab ha
gaoba gao mwswo hwkko
goliao hwlant thokho thokho
golini dora mwjangwi khathenanwi phwi
mwsa rangkhinia jadwng swphwi swphwi
bundaya thwibai bundiya dong
gabwi gabwi jabai morong khorong
dagab bagini dagab nwn
dwijlang sekhwo phisigwn jwng
*meseng swophwibla thangphin nwn.*⁴⁶

⁴⁵Ibid. p-4

In English,

o, cowboys o, cowboys
to drive cattle to be sound *hwi ha hwi ha*
the sun enter in the west
own cattle are take cowherd separately
cowherd's door extremely bind
hot tempered tiger in an unwanted manner
male tiger is died female tiger is live
become crying thin and slim
don't cry dear don't cry you
in summer season we adopt you
in autumn season you may go.

Nursery rhymes also depict this Alankar such as-

wi dudu phwi phwi
wi dudu phwi
nwng phwiabwla thalir thaise hor
thalir thaise horabwla thalir thainwi hor
wi dudu phwi phwi
*wi dudu phwi.*⁴⁷

In English,

oh, moon come down
oh, moon come down
if you don't come then give one banana
if don't give one banana give two bananas
oh, dear moon come down.

When young man *Badari* (woodcutter) going to the hill to cut wood that time his beloved one sing songs like-

hajw khoro hajw khoro
Baokhungri Baokhungri
Parbatjora Parbatjora
dongphang dannw thangbwla thangbwla
athingao rua buogwn de ada
*Samswng sengwra.*⁴⁸

In English,

when you go to cut the woods
on the crest of the hills
Baokhungri and *Parbatjora*
be careful of your axe
wounding your feet
dear *Samswng*, the young man.

⁴⁶Narzi, Bhaben. Op.cit. p-34

⁴⁷Ibid. p-31

⁴⁸Brahma, M.M.Op.cit. p-28

Another song like, woodcutter (*badari*) brother-in-law when going to cut wood to ask his sister-in-law to bring utensil for handloom such as-

*Parbatjora Parbatjora
dongphang dannw thangbwla thangbwla
sal jora makhu jora
labw labw gumwi Laru Bandaru.*⁴⁹

In English,

*Parbatjora Parbatjora
when you go to cut the woods
bring me pair of handloom, pair of turtle
h' brother-in-law Laru Bandaru.*

Like that, this *Alankar* reflects when brother-in-laws singing joking songs to his sister-in-law such as-

*dwi jijiri samo khingkhiri
sonani jinjiri mwnlwi bajwi
sonani jinjirimwn.
ouani khanjong khanai khankhw
gwdwni dina bwjwng thangkhw?
jouni phukhuri, wngkhamni ali
bedorni akhaya dinwi gwilia?⁵⁰
dinwi gwilia.⁵⁰*

In English,

streams gurgling coiled snail
gold chain oh' sister-in-law
gold chain.
to comb with bamboo comb
where are the old days?
abundance of rice-beer and rice
lots of meat no more today sister-in-law
no more today.

In another song it may be mentioned: when son-in-law sing joking songs in *Bwisagu* celebration to his mother-in-law

*burbulia, burbulia
bwisagu bwthwrao
nwnghamadwi phwidwngmwn
jwu dongna gwilia
jou dongna gwilia?⁵¹*

⁴⁹ Brahma, Lakheswar. Op.cit. p-27

⁵⁰ Narzi, Bhaben. Op.cit. p-16

⁵¹ Ibid. p-18

In English,

burbulia, burbulia (a kind of insect)
in bwisagu festival
your son-in-law had come
is their rice-beer or not
is their rice-beer or not?

Again song like in *Bwisagu*, the some father-in-laws comes to search rice-beer from daughter-in-law. In that time they sing songs-

daodwi daodwi
ising khonani zou bidwi
manw siri manw siri
*bihamjw Abaisiri.*⁵²

In English,

daodwi daodwi (egg egg)
rice-beer of the kitchen corner
why you're quiet
daughter-in-law *Abaisiri*.

Pun or *bikhonle gohena* is mostly uses in Bodo folk songs. In *Bwisagu* songs the girls singing songs to her beloved one also reflects this Alankar as-

angkhon langphwi, angkhon langphwiada
jamphwi seraoni Sayaram mandar bibar
ada, Sayaram mandar bibar.
angkhon lagabwla
hangma thagwnada
boro mujwng muse hangma thagwn ada
harsa mujwng muse hangma thagwn
*ada Sayaram mandar bibar.*⁵³

In English,

come and get me, come and get me oh' darling
bank of canal's Sayaram handsome
oh' darling Sayaram handsome.
if don't take me
breaking heart oh' my darling
wounded heart with the scale of Boro
wounded heart with the scale of Non-Boro
oh' darling Sayaram handsome.

In marriage song also uses of Pun Alankar is a special character in Bodo folk songs. Such as-

⁵² Brahma, Lakheswar. Op.cit. p-46

⁵³ Narzi, Bhaben. Op.cit. p-10

*da gabswi aie wi da gabswi
 harsa houanw horakhwi horakhwi
 garo houanw horakhwi, nephal houanw horakhwi
 dagabswi aiewi dagabswi
 o' aiewi dagabswi.⁵⁴*

In English,

don't cry oh' dear don't cry
 we haven't given you to Assamese
 we haven't given you to Garo, Napali
 don't cry oh' dear don't cry.

Again, sing song like-

*athing gajwb gajwb
 hathai orjwb orjwb
 gsw homtha homtha
 swlihwi aienwng
 swli hwidw.⁵⁵*

In English,

firm legs and firm teeth
 to catch stay your heart
 carry on and keep up my daughter
 keep up.

3) Rijainai gohena (Comparism/ Simile): An object to compares or comparison with another object it is called Comparisim. In Bodo it is known as *Rijainai*.

*agwi Bwisagi angkhon dabasi
 sithla sibnw hayabwla angbw sibphagwn
 dwi lainw hayabwla angbw laiphagwn
 agwia gonthon jongjid
 janjiao naiwbwla mwjlai janji
 adwiao naiwbwla oua meoai
 jeraobw akha-phakha
 jeraobw mwnnwthaga.⁵⁶*

In English,

oh' darling *Bwisagi* don't avoid me
 when you could not clean threshold
 and carry water: me to help you
 oh' dear with fair nose
 looks like a waist of ant (insect)
 calf of the leg like a tender bamboo

⁵⁴ Ibid. p-26

⁵⁵ Boro, Indira. (2017). Harimu Arw Boro Harimu. Kokrajhar: Narzary Offset Printers. p-87

⁵⁶ Brahma, Laksheswar. Op.cit. p-37

you are expert in every site
can not find everywhere.

Again song likes,

batha bilai grou-grou
agwi jarou-rou
nareng khomla jareng-reng
*agwi khumareng.*⁵⁷

In English,

thick of reed leaf
oh' darling you are looking reddish
slightly red orange
oh' darling you are beautiful.

With the Joking songs of the girls hair its reflects in this *Alankar*, the song such as-

bari khonani mwitha dembailwi agwi mwitha dembai
*o' lwi agwi nwngni khanaya don khaorai.*⁵⁸

In English,

corner's of the vegetable garden
rosily plant curved
o' darling rosily plant curved
o' darling your hair look like don *khaorai*.

Like that, with the beautiful girl's or handsome boys some Bwisagu songs were reflects in Comparism *Alankar*.

habab agwi Baleb phangdang
nainw ma ese mwjang
janjiao naibwla mwjlai janji
bikhayao naibwla bikha phangdang
khanaiao naibwla khanai rumbang
gonthongao naibwla nareng su
megonao naibwla phareo megon
khaolaiao naibwla thaigir bikhong
adwiao naibwla oua meoai
*gusthi jarou-rou jarouli ban gwnang.*⁵⁹

In English,

oh' darling *Baleb* plump and lovely
you are looking so beautiful
looks like a waist of ant
your chest looks broad and wide

⁵⁷ Ibid. p-37

⁵⁸ Ibid. p-38

⁵⁹ Ibid. pp-50-51

your hair looks thick
 your nose like lemon thorn
 your eyes like a pigeon eye
 calf of the legs looks like a tender bamboo.

Another song like-

sele le le lama hogar
jokhaitham matham guakhathong
aio habab
nwngni nwngsajwa lokhra gonthong.

In English,

sele le le clear on the way
guakhathong (a kind of bird) the fifteen brothers
 oh' dear
 your daughter's nose is like wolf nose.

In the same way the wife to admire her husband the song reflects as-

bijamadwi adwi thilala
aiywi nwnjamadwia
gonthong jongjir-jir aiywi nwnjamadwia
janjiserthe the aiywi nwnjamadwia
nainwbla naiphwi aiywi jumai lananwi
naiywbla naiphwi aiywi nwnjamadwikhou.⁶⁰

In English,

o' mother your son-in-law with small calf of the leg
 o' mother with slightly long nose and with small waist
 if you want to see son-in-law
 come with rice-beer.

In wedding ceremony the *Bwirathis* (which distributing betel-nuts and leaves) by admiring them such songs were reflecting *Alangkar-*

nwngni thaigir phithai baidi lathim luthim mwkhanga
okha mwflamnaibaidi khonse flam
mwflamnanwi minikhwire khalamnanwi,
nwngni meoakhitha badi adwia
laswi barod burod phwinanwi
nwngni mwzlai zanzi badi zanzia
loler loler swmaonanwi,
donkhaoraikhanaikhuozanghrizangkhri
nwngni thalir phoslabadi akhanthia
sibdo sibdo sibnanwi,
nwngni thoblo dentha badi asijwng

⁶⁰ Brahma, M.M. Op.cit. p-53

*goia randw agwi bwirathi lolia,
da laji da laji
mwkhanga khwmsi daja,
jwmwikhuokhathiao da labw.⁶¹*

In English,

your face like a wood apple fruit
like a lightening
a flash of smile you give
like a bamboo shoot your calves are
slowly coming hopping
your waist is like that of an ant
shaking rhythmically
distribute the betel sister *Bwirathi*
don't be shy
don't pale your face
don't bring the cloud.

So, in the Bodo folk song reflects the use of *Alankaras*. Through this way the sentences become more beautiful and melodious. In the Bodo folk song reflecting this *Alankara* sometimes it become first stanza of a song, middle stanza and sometimes in the last stanza.

5.4 SUMMARY

In the chapter of *Rasas*, *Chandas* and *Alankaras* the Bodo folk songs were discuss broadly. Therefore, it is mention that in the Bodo folk song which reflects *Rasas*, *Chandas*, *Alankaras* and only their specific branches were discuss.

⁶¹ Ibid. pp-35-36