

CHAPTER-7

CONCLUSION

The term culture refers to a state of intellectual or behavioural development. The influences in the growth of human being from the external forces like - social and political forces for adjusting in the society are defined as culture. India is a big country and has rich and diverse culture. Indian culture is unique as own way. The manners, way of communicating with one another, etc. are the important components of Indian culture. Even though Indians have accepted modern means of living, improved their life style, values and beliefs but their uniqueness remain unchanged. It is proven that changing of costumes, food habits; living style, etc. cannot change the rich values of a person. The rice values in a person remain within his/her heart, mind, body and soul as perceive from the culture.

The Indian culture treats guests as God and serves and takes care of them. It is said that *Otiti deva bhova*, meaning guest is the god. Even though we don't have anything to eat, the guests are never left hungry and are always looked after by the members of the family. The Bodos are not far behind. The Bodo people offer water to wash their legs, face, etc. to make them fresh, give them sit, ask for water and provide at least areca nuts and betel leaves just after arriving to the guest as respect. They belief that the guests are their god and offer everything they have in the family. They offer, rice beer, fishes, meats, and other food items along with stable food rice during launch as per their capacity and said by folding hands:

Nwi aphaphwr, aiephwr

Sinainwbw hayakhiswi zwng,

Beseba gwbaozwng phwibai,

Ma mwnzabaonw dalai ?

Goza moza wngkham gwzakhounw zasabdw,

Denang somphwr mwnba phwiphindw

Mwzangwi zahwnw nazanwswi!

i.e. Oh! Father and mother, we could not identify you, come after long day's back, what we could offer you, Please take rice only. Come back again later on when you get time (We) shall try to feed you well.

Elders and the respect for the elders is a major component in Indian culture. Elders are the driving force in every family in India. Indian culture taught us to respect the elders and love to the younger. It is said that traditional Bodos have five teachers in their entire life cycle. They have teachers in the form of mother, father, teacher, religion teacher and the teacher of elders. They respect elders by touching their feet and the elders bless the younger by kindness. It is not the artificial it comes from within their hearts. The traditional Bodos never gives sinners a place in their society and give the sinners to come to the main folds by purifying him or her. So, they do not have any sin in their mind. Elders drill and pass on the Indian culture as we grow. It can happen only with the countries like India.

Indian culture taught knowledge about to "Respect one another". The Constitution of India provides all the citizen of the Indian union as 'all people are alike' and respecting one another is not only the social fabrics, it also constitutional obligation too. In compare with the foreign countries the relation between the boss and the employee is like a master and slave and is purely deals on monetary. In Indian culture the relation between the boss and the employee is more like the homely relations. It is said that the relation between the boss and the employee and towards their neighbours in the Bodo people is like '*Vasudhaiva Kutumbakam*' meaning 'the world is one family' as *Maha Upanishad* taught us as engraved in the entrance hall of the Parliament of India.

Ancient civilization in India exposes spectacular facts about our heritage. It is an eye opener as to how kingdoms ruled and how people went about life in a logical way. It gives amazing idea about transacting in building big dams and tended to chief occupation which was agriculture. The dance and rituals were always a part of Indian culture and this was the chief mode of entertainment also.

Ethnic charm is exuded in simple outfit in India. The tropical climate is well adapted to the range of muslins and cottons. The mixed varieties in cotton silk have

sheen of its own. Attires are varied as per the need of the region and climate. The Himalayan costume is suited for the environment where the dress is the blanket wrap in red and black secured with an ethnic pin.

Till today, the tradition has great aspect in Indian society. The tradition of India is about values that have been handed down from generations automatically. The Indian people cannot forget the traditions. These are genetic traits and simplicity is the main constituent. Ancient culture of India gives us knowledge about the lot of dogmas and ritual that have been ignored as false and Indians are an intelligent lot to traverse those paths and modify the social requirements. With the advent of technology, women emancipation, globalization and other things the orthodoxy beliefs have been avoided and new western base concepts of dress, beliefs and works, etc. have been given birth. But one can feel a distinct Indian and most of our brethren abroad miss their homeland. India is well known in the world about their best hospitality and high level of tolerance. As stated above *Otiti deva bhova*, meaning guest is the god and '*Vasudhaiva Kutumbakam*' meaning 'the world is one family' is India's *mull mantra*. On the other hand, it is not weakness of India. The values in India are about living life with a zest. Respecting elders, understanding cross cultural traditions, free mingling to accommodate tolerance, staying and working for welfare for all are the values of India. The artifacts, cuisine handicrafts, costume and beautiful life style of the rural folks is still followed and preserved by Indians.

Folk music and traditions is the rich cultural and social heritage of modern India. Despite the advent of technology, open communication and development in all fields, the area of fine arts still gives a proud picture of our India. Dance is a part of celebration and is the intrinsic part of Indian culture. There are distinct folk dances which are distinguished as per the geographical areas of the nation. This also calls for a lot of makeup talents and attire which only enhances the beauty of the dance and song.

The Bodos are one of the largest ethnic groups of Assam having total Bodo population 13, 52,771 which is 40.9% out of total 33, 08,570 tribal populations as per the 2001 population census of India. They belong to Mongoloid stock and

constitute a very important section of the various races and ethnic groups of Assam. The Bodos are known by different name in the various parts of Assam, North East India and abroad. They are called in many names like - the Kachari, the Bodo, the Boro, the Meche or Mech, etc. by their neighbours. But they are the same people. They are said to be migrated from the river bank of Yang-tse-kiang and Hoang-Ho river of China and the Bod Country. Today they are concentrated in various parts of the Assam, North East India, West Bengal states of India and Bangladesh, Nepal, Myanmar, etc. They are the major race in Bodoland Territorial Council (BTC). It is said that they are the aborigines of entire North-east India and a part of Bangladesh. It is also said that the history of Assam begins with the history of the Bodos. The present BTC created under the amended sixth schedule of the Indian constitution was the outcome of devolution of political, economical, social, cultural, etc. autonomy by the state which is itself a new chapter in the history of the Bodos. It provided them wider context towards empowerment and advancement of their community in the sphere of development in many subjects including socio-cultural, socio-economical and socio-educational and perhaps most importantly in socio-political life. The BTC has brought many changes in various fronts in the Bodo society within a short period of time. The new influential class has emerged and they are aware of national and international situation. The council extended opportunities to many Bodos to engage themselves as contractors, businessmen, dealers, unorganized sectors of small industries, etc. and few of them are engaged in government service. It raises the economic status of those people.

Banikanta Kakati in his Book '*Assamese its formation and development*', (1995, fifth Edn.) has not ignored the influences in the Assamese language from the Bodo and some non-Aryan languages. The Bodo language belongs to the Bodo-Naga groups of Sino-Tibetan family of languages. It is said that the Bodos had written language from pre historic and historic periods. Regarding the script use in writing Boro language P.C. Bhattacharya write in his Doctorial Thesis '*A Descriptive Analysis of the Boro Language*', (G.U. 1977) --- Bishnu Prasad Rabha, the famous Artist of Assam, told me that in ancient times there was a kind of scripts among the Kacharis (Boros and Dimasas). Rabha represented in writing the *Deodhai* alphabet as gathered from and informant of Dimapur which was noted for the Kachari reign

and remains representing the art and architecture¹. According to Madhu Ram Baro in his book 'The Historical development of Boro Language' - 'The Bodos had a kind of scripts known as "Deodhai Hangkho" to be use to fulfill their purpose. The specimens of these scripts were available till now in the inscriptions of the stone pillar wreckage and main gate to the Royal palace of the Boro (Kachari) King in Dimapur, now in Nagaland, a state of India². It is sure that Bodos had written language from pre-historic to historic period.

It was true that re-written records of Bodo language were found in the last part of 18th century which was started by Christian Missionaries. Dinanath Basumatary in his book '*Boro Rao-Thunlaiyao Kristian Misonarini Bihwma*, (2012) narrates that - 'Among them mention may be made to Dr. John Peter Wad, his '*A Geographical Sketch of Assam*' was published in 1797 and '*Account of Assam*' was published in 1800 where the explanation about the Bodos of that periods was found³. He added -- 'these two books can be regarded as the History books for the Bodos. The first book gives us knowledge about the habitat and conditions of the Bodos. The second book gives knowledge about the population of the Bodos at that time. These two books mentioned the Bodos as Kachari which has a great significance. Basumatary again narrates in his book -- 'Capt. Robert Boileu Pemberton one of the English writers published his '*Report on the Eastern Frontier*' book in 1835 and '*Report on Bootan*' in 1839. He explained broadly about the Bodos in those two books⁴. The contributions of the various Christian Missionaries to the language and literature of the Bodos continue till first quarter of the 20th century. The first Bodo book written by the Bodos come into light with the publication of '*Boroni Phisa O Ayen*' in 1915 Published by '*Habraghat Boro Sonmiloni*'. Another Bodo '*Bwikhaguni Gidu*' was published in 1920. The '*Khonthai Methai*' was first published jointly by Madaram Brahma and Rupnath Brahma in 1923. After the introduction of the Bodo language and literature in the schools, colleges and until recently in the university levels as a result of the movement headed by the various Bodo organizations in the 50-60's; the educated Bodo people has increased. Today the Bodo language become one of the 8th scheduled languages of the India. The Bodo literatures have developing to sufficient level. At present the Bodo literatuer have been recognized in Akademi award also. Accordingly Sahitya

akademi award in Bodo literature has been awarding since 2005 by the central government of India. The scholars also starting to undertake research works in various fields.

The socio-religious and cultural movement of early twentieth century spearheaded by various Bodo organizations not only made Bodos conscious about their own culture and identity, but at the same time they have emerged as an fundamental part of the great Indian culture. In conventional society Bodos are regarded themselves divergent from other Assamese as well as other caste people, today they found a bond of unity and common outlook with other communities in many front like religion, belief and faiths, festivals and ceremonies, etc.

In the previous chapters attempt were made to trace the festivals of the Bodos and present them on the basis of socio-cultural perspective. Studies were made about several dimensions like- basic about the study, demography in geographical study area, different terms of the Bodo, migration and settlement of the people concentration, society, emergence of Bodo society, changes in the institutional level of the Bodo society, various kinds of Bodo festivals, it's past and present, the festivals and ceremonies related with life cycle, seasonal and agricultural festivals and religious festivals, the incantations, songs, music and dances in the festivals of the Bodos, musical instruments use in it and its present status.

The main occupations of the majority of Bodos are agriculture and live in villages. The villages foster the original Bodo culture and rituals, and carry them to the new civilization. In recent past Bodos are against the urbanization and like to live in villages. But at present they are more attracted towards urban areas or towns like - Kokrajhar, Gossaigaon, Bijni, Basugaon, Kajalgaon, Dhaligaon, Udalguri, Bagsha, etc. These trends of Bodos emerged over the last few years. It is also fact that some of them are dwellers of both towns and villages and they are accepting changes in their culture, behaviors and way of living, etc. It is seen that many new cultures, habits, etc. entered in the Bodo villages through the people living in towns and vice-versa.

The traditional festivals of the Bodos which emanated from evolution of traditional *Bathou* religion from immemorial period, has brought new and multiple socio-culture among the Bodos. The entire Bodo community is divided in religion and in some extends ritual though they are fastened with the fabrics of their language and literature. The Christian, Vaisnavite, Khrisnaguru, Satsangi, etc. religious Bodos have their new religious *cults* and adopted new behaviour, ideas, rituals, festivals, etc., in the Bodo society. It is great prides that till today no unhealthy situation have come into surface among the different religious Bodos.

The changes in the institutional levels in term of festivals and ceremonies in the Bodo society are found. The traditional system of building granary first while shifting from one place to another place of the family, traditional testing of soil for building the house, etc. are disappeared at present time. The Bodos have lost their traditional style of building platform or file house. The traditional *Noma No* (main house) has changed its structure under the influence of their neighbour. The traditional offering to *Ag duary* and *pass duary* in new born baby and dead is disappeared or existed in remote areas only. The Brahma marriage perform with Vedic rites by arranging *Jyogyahati* and chanting *Gayatri mantra* have become a dominant system of marriage and the traditional *Hathasuni system* tends to disappear except in a few villages of interior rural areas. The *Bathou* marriage system is getting momentum at present. Most of the Bodos gave up burying the dead body but disposed it by fire under the influence of Hindu culture. Most of the post funeral functions are observed in accordance with Hindu rites. It is influenced by their neighbours.

A considerable number of Bodos were converted to Christianity and they have kept themselves outside the realm of traditional Bodo and the Hindu societies and sought to acculturate themselves with western values. Along with Christians most of the *Bathou* religious Bodos participate and observe the festivals and ceremonies of their Hindu neighbours. The influences by the Hindus and Christianity festivals in the traditional Bodos society cannot be ignored. The celebration of the *Saraswati Puja* by *gayatri* mantras, *Vishwakarma Puja* as family as well as society, *Mohaloya Puja*, *Christmass*, etc. and the participation of the Bodos in various

festivals of Hindu like - Bol Bam, Holi, etc. are the influences in the traditional Bodo society from their Hindu and other neighbours.

The rites and rituals, ceremonies under the doctrine of *Bathou* and other religion could not create unhealthy situation in their traditional as well as non-traditional rites and ceremonies in the life cycle of the Bodo people. The Brahma religious Bodos have also *Bathou* altar in their courtyard. Only the Christian Bodos follows rites and rituals as per their religion. It is said that religion plays important role in the family, village and lastly in the entire society. The Bodo people have multiple religious followers among them and in their neighbours but it do not hamper the relations with the followers of other religion or communities. It is said that they have learnt to live amidst the multi religion and culture with respect and tolerance. The festivals and ceremonies of the Bodos reveal rites and rituals, custom, traditions, religion, culture, languages, etc. of the Bodo society. As the Bodos have the rituals of offering to ancestors during *Mansi Bwisagu*, same ritual is done by the Mising People; another neighbours of the Bodos in their Ali-eye-Ligang, the festival in relation with first showing of *Asu* crop and the spring time festival on the morning of first Wednesday of *Phagun* (March) month. The *Baitho* is offered in the first Sunday of the *Bihu* by the Sonowal kacharis. It is also same that of offering to the ancestor by the Bodos. The *Tiwa* people celebrates *Sogra Misowa* meaning dancing by all festival, in spring time which is started in Sunday or Wednesday in the midst of *Phugun* (March) month which is related with agriculture. It is said that the rites and rituals of the Bodos also influences in their neighbours and vice versa.

The *Bihu* is one of the important festivals of Assam. More or less the *Bwisagu* festival which is one of the prime seasonal and agricultural festivals of the Bodos has contributed in the Rongali *Bihu* festival of the Assamese, the neighbours of the Bodos and vice-versa. The *Bwisagu* festival of the Bodos is the worship of fertility God for the propitiation of the mother earth as well as Assamese. The *Baikho* festival, which was previously celebrated in the Bohag month now celebrate in the full moon period of Jeth of the Rabha is also related the same. The *Girkai* festival of the Rabha is celebrated in the Bohag month. Other seasonal and agricultural

festivals of the Bodos like the Domasi, the festivals of harvest and eating of various rice cakes, the *Khathrigasa saonai* festival, the festival of lighting in the paddy fields and entrances and others are almost same festivals of Assamese *Khongali* and *Kati Bihu*. There are three types of Bihu in Assamese like – *Rongali*, *Khongali* and *Kati Bihu*. The Bodo and the Rabha belongs to same Mongoloid groups of people. It is evident that both the communities influences in each other in various fronts. The influences of the *Bwisagu* festival in the seasonal and agricultural related festivals of *Bihu* of Sonowal Kocharis, *Songra Misowa* of Tiwa, *Bohag Bihu* of Deori, *Baikho* of Rabha, *Bohag Bihu* of Moran, *Bihu* of Dimasa, *Wangala* of Garo, *Ali-eye-Ligang* of Mising, etc. are remarkable.

The *Bwisagu*, the spring time festival of the Bodos having characteristics like *Gwkha-Gwkhwi Zanai* (eating of bitter and sour taste), *Mwsou Thukhwinai* (bathing of cattle), worshiping of God and Goddesses in the form of worshiping in *Bathou* altar, worshiping ancestors, merry-making and enjoyment in every corner of rural and urban areas and receiving guests and other relatives, the *Domasi* which is harvest and eating of various rice cakes festival, the *Kherai*, the festival of propitiation of *Bwrai Bathou* as the chief deity and other 16/18 deities and items of dances by the *Doudini*, the *Dinga* puja, the festival of floating down the bad deities for the relief of the villages from bad events and deities which are the causes of various diseases; the *Salami* Puja, the festival of family as well as society for purification of the family from any bad or good events and the Bodo society for any puja or festival; the *Garza* puja, the festival for retrieving *Lucky* or *Mainao* for the welfare of the family and the village, etc. are celebrated in various season of the year as per their modern way of society and cultural life by the traditional as well as modern Bodo society.

The *Kherai* festival is mostly religious festival relating to the *Bathou* religion. It is said to be regarded as a traditional cum national, religious cum social festival of the Bodos. It is said that it is the heritage and preserver of the Bodo culture, treasures of traditional musical instruments and Bodo culture, and the sources of *sangeet*.

The *Doudini* performs 16/18 different items of dances in the *Kherai* festival. She imitates the dances like shield wielding dance by *Aileng*, swords wielding also known as *Sothrol* dance by *Agrang*, hunting or removing of red ants (*Khwezema Phonai*) by *Khazi*, tug of war dance (*Sa Gwlao bwnai mwsanai*) by *Khwila* and *Abla Khunggur*, dance on drum by *Razkhandra* and *Razputra*, etc. Apart from that some extra dances and *Mwsaglangnai* dance is performed. The dances indicate various duties of the people in their whole life. The female shaman dances are also found in the *Manasa* (snake goddess) worship, *Sukanani Ojhapali*, *Manasa-Bisahari* worship, among Deori society, in the *Baykho* worship of Rabha, *Sitala-Bhagavati* worship, Durga Siva Krishna worship, Patri dance in the context of the spring time *Bihu* festival by the Dimasa society in Siva-than with various musical instruments, the male shaman dance *Miboo* found among the Mising societies in context of Ali-eye-Ligang, seed showing festival held on the first Wednesday of the month of *phagun* (March), etc. The shaman dancers are regarded as the representative of the Gods and Goddesses. In *Kherai* only female shaman and multiple items are found.

The festivals of the Bodos reveal various belief and faiths of the Bodos. For example they believe that sitting in the stool in the *Bwisagu* means sitting on the head of the elders, quarreling in the *Bwisagu* means re-birth as animal, the vegetable like - guard and brinjal are destroyed after *Mwsouni Bwisagu* because it is given to the cattle in the first day of the *Bwisagu*, the prediction of the *Doudini* is followed by the traditional Bodos, different diseases are the causes of bad winds and bad deities, etc. Some of the belief and faith are become impracticable at present days.

The uses of traditional musical instruments like – the *Kham* (drum), the *Zotha* (cymbals), the Bodo Flute having five holes for playing and one hole for blowing is an indispensable part of the *Kherai* festival. The *Zabkhring* (Tambourine), the *Thorkha* (bamboo clapper), *Serza* (the Bodo violin), etc. are used in festivals like the *Bwisagu*, the *Domasi*, etc. festivals. The instruments like *Kham*, Bodo flute, *Serza*, *Thorkha* are unique and extra ordinary, only found amongst the Bodo people. It is cultural identity of the Bodo people. Some of the musical instruments like Guitter, violin, Harmonium, etc. by their neighbours are also used by them at

present. It is influenced by the other communities in the Bodo society and vice versa. The younger generations are not far behind in the application of modern electronic devices.

The festivals of the Bodos like – the *Bwisagu*, the *Domasi*, the *Khathrigasa saonai*, the *Amthisua*, the *Kherai*, the *Salami*, the *Dinga* puja, the *Garza* puja, etc. are belong to the Bodo people. It reveals various rituals, beliefs and faiths, culture, traditions, etc. of the Bodos. Hence it can be regarded as the ethnic identity of the traditional Bodos.

The festivals of the Bodos are not originated in particular time period. It is originated from time immemorial and handed down to one generation to another. The festivals of the Bodos are the sources of songeet, treasures of musical instruments, silent educators of the people, sources of various Bodo modern dances, etc. It is the unwritten manuscript of the Bodo society.

The various songs, incantations and dances associated with the festivals reflect all the socio-cultural life of the Bodos. For example—the songs related with spinning and weaving, yarning and weaving of *Endi* clothes, various love song including the fertility of Mother Nature and the human fertility and propitiations, nature, weather, incantations for the *Salami*, the *Dinga*, the *Kherai*, the *Garza puja*, etc. The languages of the songs, incantations are simple; sweet, having surged purely youthful emotions and vivacity and well recited or narrated. ‘The songs (i.e. *Bwisagu* songs) are rich in poetic quality and are always accompanied with rhythmic dances of the traditional type. The songs are characterized by spontaneity and verve and the product of man’s communion with Mother Nature. In this songs nature provides the emotive background for the manifestation of the pure serene of the fallings and aspirations of the village folks⁵. The *Bwisagu* songs are well verse by singers or composers and they are able to draw the image of Mother Nature. It is able to reflect all the colorful cultural treasures of the Bodo people. The songs and demonstration of various dances in the *Kherai* festival reflects the teaching to human being of the Gods and Goddesses in several events that are necessary for sealing the social life living in nature along with entertainments.

The dress and ornaments of the Bodo people during the *Kherai*, the *Bwisagu*, marriage ceremony, etc. is not only attractive and it also occupies a special place in the cultural heritage of the Bodos as well. The mode of dress of the Bodo people though not differs materially from others but show certain fondness in colour. The Bodo women are specially acquainted with art of dying, weaving of various kinds of handloom designs in their traditional clothes like - *Dokhona*, *Sadri* or *Fashra*, *Sadwr*, *Gamsa*, *Fali*, *Aronai*, etc. They are skilled in their loom. They tie a cloth around the chest just below the armpit that hangs to the ankle or toe known as *Dokhona*. There are *Dokhona Thaosi*, *Sala Matha*, *Bidon*, *Langa*, etc. They wear blouse as other women and use body cover known as *Alon* or *Sadri* or *Fashra* or *Zwmgra*. The Bodo men wear *Gamsa* ties in the waist and hang to the knee or below the knees. They also use the dress put by their neighbours like - *long pant*, *shirts*, *half-pant*, *dhuti*, *Punjabi*, etc. The *Aronai* is the sweet common scarf of the Bodos for all. It is also used in welcoming guest and other respectable persons in the family and in different social podium as a symbol of love and affection at present time. It is known from the elders that *Fali* called *Aronai* was offered to the soldiers when they go to fight against the enemies during war. It was prepared within the night by the wife or sister of the soldier and used as a symbol of victorious in the war. Earlier it was also known as *Sudam*. The Bodo women wear various ornaments made of gold and silver like--- *Naphakhul*, *Pulakhi*, etc. in the nose, *Khera*, *Zaphkhring*, etc. in ear; *Chandrahara*, *Thankha-siri*, etc. on neck and various kinds of *Asan* in hands.

The *Bwisagu* festival is the greatest seasonal and agricultural festival among the Bodos. It brings unity among various racial groups of the people of Assam and India and live example of Indian culture. The yearly celebration of the *Bwisagu* related *Bwisagu bidai*, *Bwisagu borai*, musical night, cultural nights, etc. in almost all parts of the BTC including the heart of the Kokrajhar town is not merely a festival of rural areas and natural base and of the Bodos, but it is the festival of all people. It is celebrated in systematic and organized way at present.

The religious festivals of the Bodos like - the *Kherai*, the propitiation of the *Bwrai Bathou* as the God-in-chief along with 16/18 Gods and Goddesses; the *Garza*, the

festival of retrieving the Goddesses of *Mainao* along with *Bodosa* and *Harisa* (Sub deities); the *Dinga* puja, the festival of floating away the bad deities putting it in rafts for freeing the village from any bad events; the *Salami* puja, the festival for purification of the family, village or for the festival places, etc. are different festivals having some of them *Noaoni* (homely) and *Hagrani* (outside) deities along with lots of Gods and Goddesses as mention in the incantations by *Ozas* for the welfare of the Bodo as well as human being on earth.

The religious festival *Salami* has the Gods and Goddesses like- the *Bathou*, the *Aeileng*, the *Agrang*, the *Khwila*, the *Khazi*, the *Razphuthur*, *Razkhandra*, etc.; the *Garza* puja has the Gods and Goddesses like – *Bhagobothi*, *Gonesh*, *Mohadev*, *Burabogol*, *Iskhubir*, *Bishkhubir*, *Bisohori*, etc. as *Harisa* deities and *Lwkhi*, *Zwmwn bwrai-buri*, *Razphuthur*, *Razkhandra*, *San*, etc. as the *Borosa* deities. The festivals of the Bodos are the sources of the Bodo Gods and goddesses.

Today the Bodos are not living in isolated society. They are living peacefully with maintaining age old peaceful co-existence along with neighbors of different communities having separate religions, language, caste and creed, etc. for long time, unless they are disturbed from outside. Though in traditional society Bodos regarded themselves distinct from other Indians, today they found a bond of unity and common sentiment with other communities in many respects like- common religious beliefs and practice, visiting pilgrimage centers, respect of scriptures, common seasonal festivals, and national observances etc.

It is mentioning worthy that the festivals of the Bodos reflects rites and rituals, custom, traditions, religion, culture, languages, etc. of the Bodo society. Mention may be made about their sweet dress, unique musical instruments, social acceptability of the festivals, songs and dances, etc. The present way of the celebration of some festivals of the Bodos in the stage of modern style is the milestone itself. Observing all the pros and cons of the festivals of the Bodos from socio-cultural perspectives, it can be said on certain modification of what B. K. Barua said in his '*A Cultural History of Assam (Early Period)*', 2003 (ed), P-230 that BTC is a small unit of India within the state of Assam but it played a most distinct and important role as a transmitter of Aryan civilization in lands like Tibet,

Nepal and Burma. In fact, BTC within Assam is the frontier outpost of Indian civilization.

SUGGESTION:

There are many things to do on the festivals of the Bodos for its wide publication in national and international levels. The festivals will help the other neighbours to know more about the culture, traditions, religions, rites and rituals, social systems, ethnic identity, etc. of the Bodos living in various parts of BTC, Assam, NE and India and abroad. The following are the few main suggestions of this research works:

(1) The Bodo festivals need deliberate research to preserve the ethnic identity of the different folk festivals of Bodos.

(2) Micro-studies on Bodo festivals and its existences in its various fronts and kinds are needed on national perspectives.

(3) To accumulate the changing trends of ethnic identity of folk festival in national and international perspectives its trends of changes or modernization should be thoroughly studied.

(5) Future research should be there to develop the socio-cultural boundaries of Bodo festivals

(6) The Bodo festivals should have proper comparative studies on its various fronts to find out the significance and importance among the national and international arena with their similar festivals of Assam, NE India, India and abroad.

In fact it is aimed to show that the Bodo festivals and its study in socio-cultural perspective is one of the most exceptional and extraordinary study among the other festivals celebrated from the ancient period, on which research works have not done yet. The modern researchers are not still aware about festivals of the Bodos. As Bodos and their society is not living in isolated, so many elements are coming from outside, neighbours and entered among the present Bodo community and society. Hence it is highly required to protect the festivals of Bodos from those elements with some modification which are socio-cultural identity of the Bodos. Attempts have been made to draw the attention of the young, energetic and sincere

scholars to find out more details study about the festivals of the Bodos. Our adventure of the study of this “**A STUDY ON THE FESTIVALS OF THE BODOS IN SOCIO-CULTURAL PERSPECTIVE (With special reference to Kokrajhar District)**” is a primary works only. Let us wait for that day when festivals of the Bodos will discover its space in National and International perspective.

Notes and References:

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5. Boro, A. (2001, p.-274). *Folk Literature of the Boros, An Introduction*. Guwahati: Adhunik Prakashan Guwahati-7

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