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Index and abbreviation

1. BTR: Bodoland Territorial Council. p.6
2. Mouzadar: Land Revenue collector. p.11
3. ABWWF: All Bodo Women Welfare Federation. p.5
4. BTC: Bodoland Territorial Council. P.37
5. Aronai: Traditional cloth of the Bodos. p.57
6. Haba: Haba means marriage. p.58
7. Kundu: Name of Kachari kingdom. P.69
8. ABSU: All Bodo Students Union. p.76
9. BAC: Bodoland Autonomous Council. p.76

10. NREGA: National Rural Employment Generation Act. p.85
11. Tongla: Name of the Town situated at Udalguri district.
12. Bad: Social Custom of Bodos.
13. Ogarbad: Branch of Bad (traditional purifying).
14. Bathou: Religion of the Bodos.
15. Kharai puja: Festival of the Bodos/ p.95
16. Bwrai-Bathou: Chief God. p.95
17. Doudini: Dancer during the Kharai Puja. p.100
18. Hatha-Khurnai: Cohabitation ceremony. p.103
19. Ondlakhari: Rice turmoil curry which is used Hatha Khurnai ceremony, p.103
20. Baisagu: New year festival of the Bodos.
21. Dofla: A community of Arunachal Pradesh
22. Dokhona: Traditional wearing dress of Bodo women. p.109
23. Khati-Gasa: Sessional festival related to agriculture. p.111
24. Maonao: Agricultural deity.
25. Magw-Domachi: Sessional festival related to agriculture.
26. Bisohori: Name of Hindu deity.
27. Dinkhi: wooden rice mill.
28. Agnigoarh: Hillock Station at Tezpur, Assam.

Authors Photo:

**Dr. Rita Baro, Associate Professor,
Tongla College, Tongla, BTR, Assam**

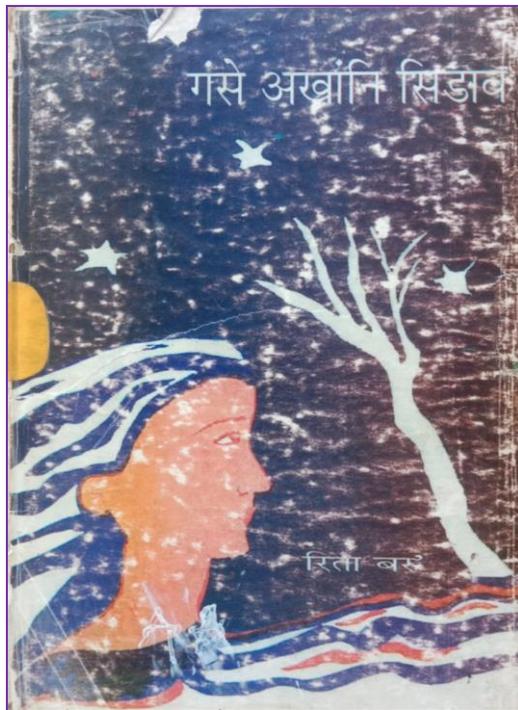


Rita Baro's family Photo

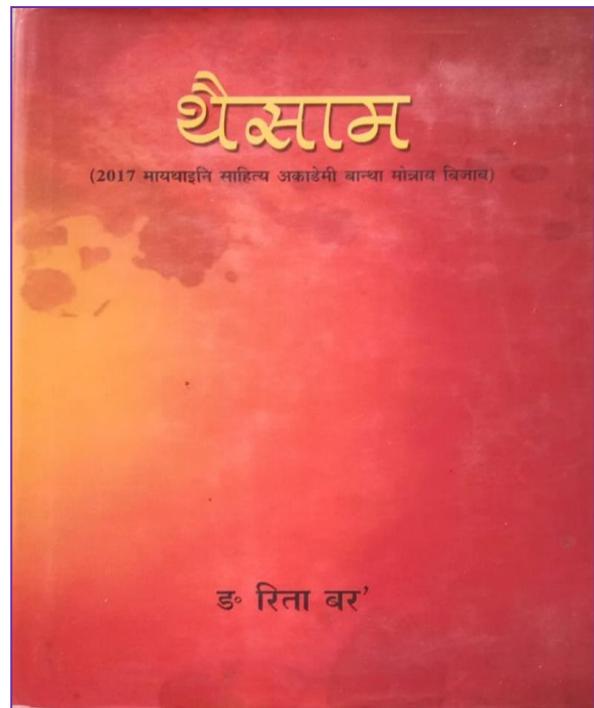


Sahitya Academy Award to Rita Baro for Thwisam novel in 2017

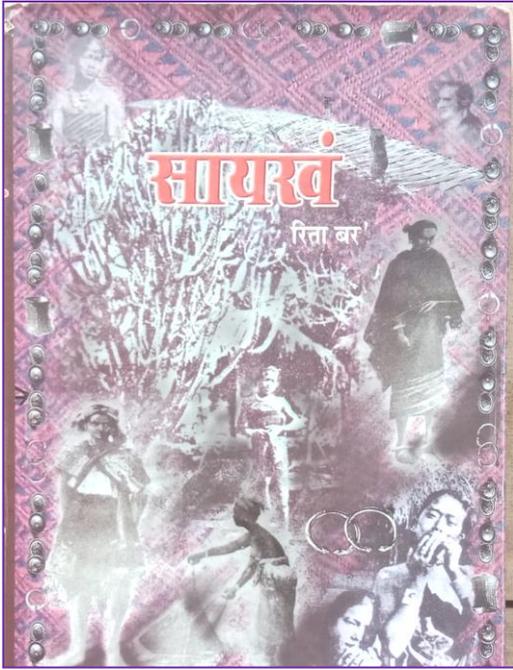
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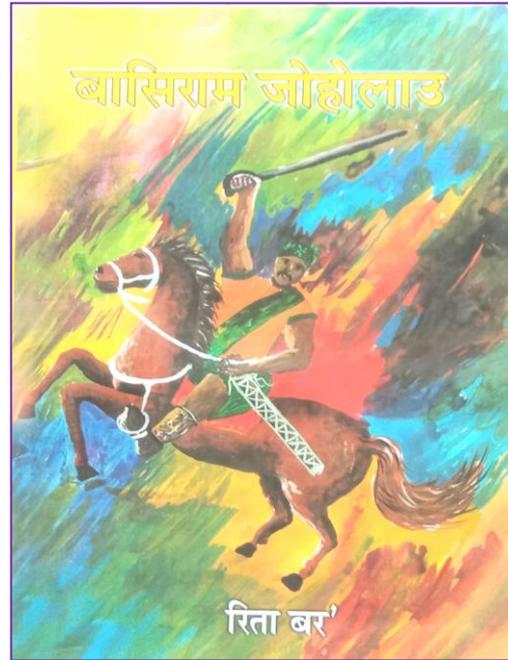
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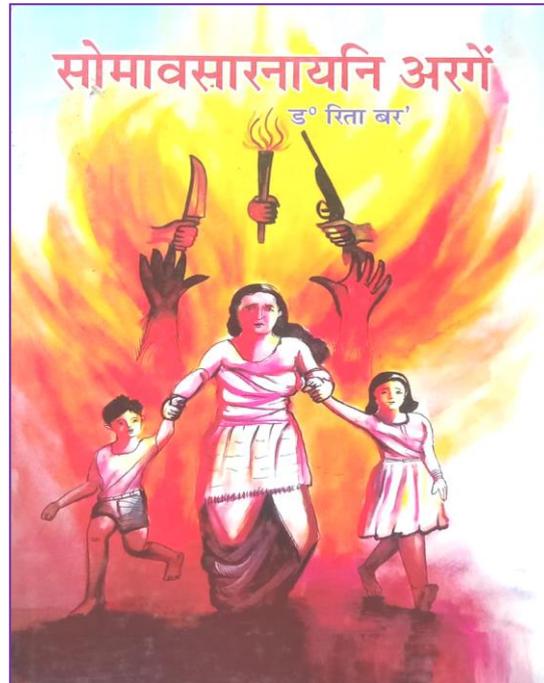
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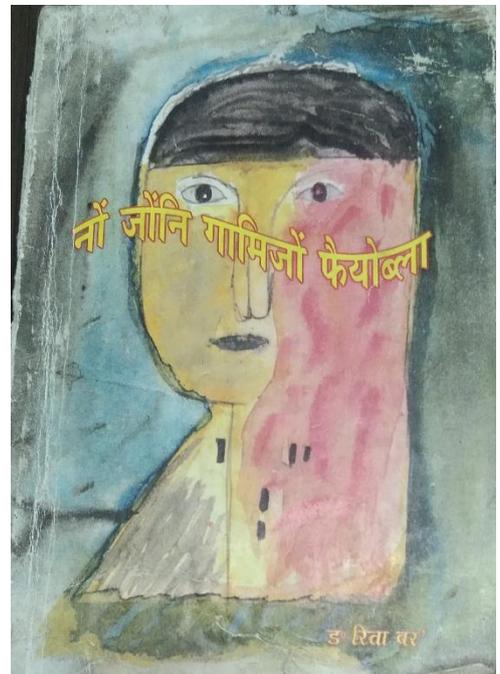
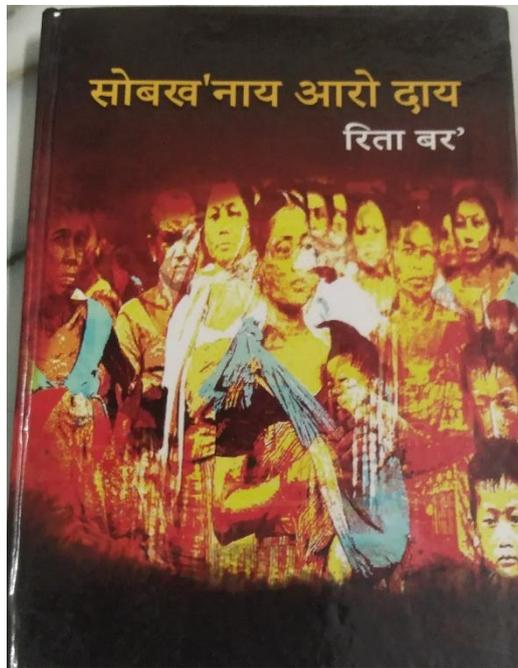
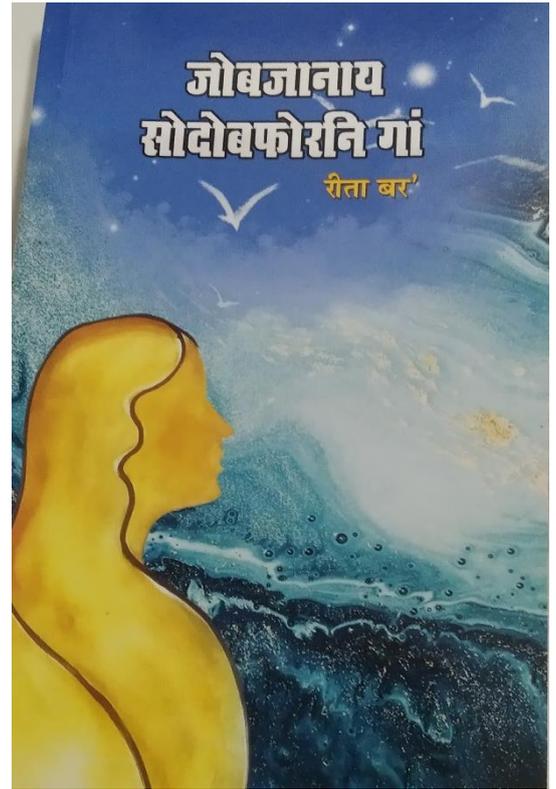
Saikhong (Shadow)

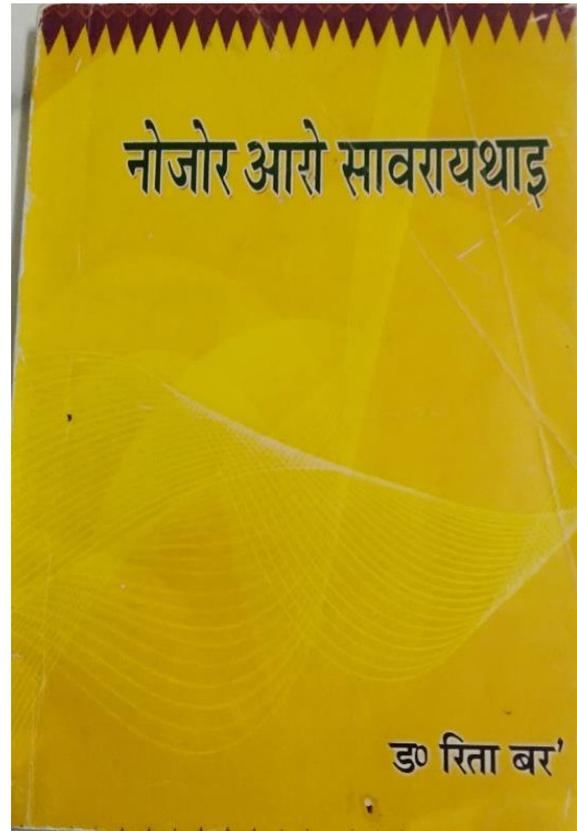
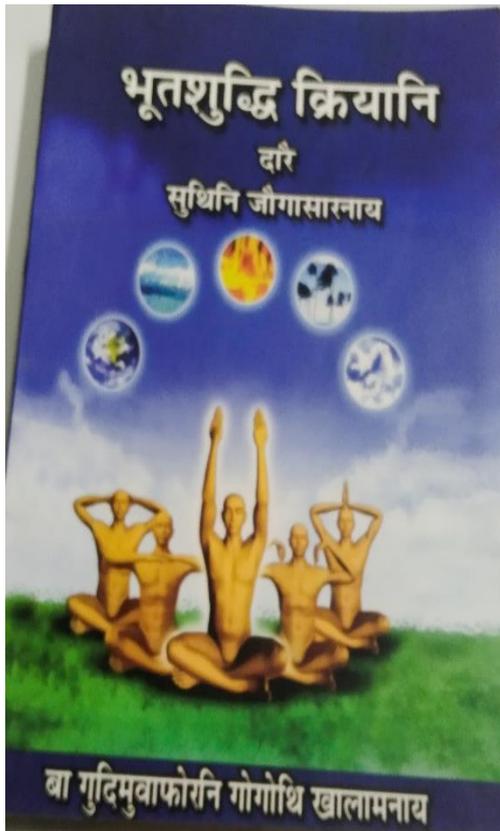
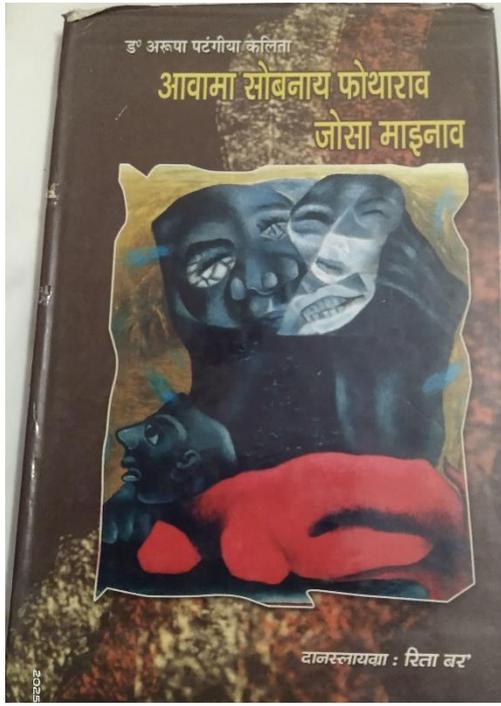


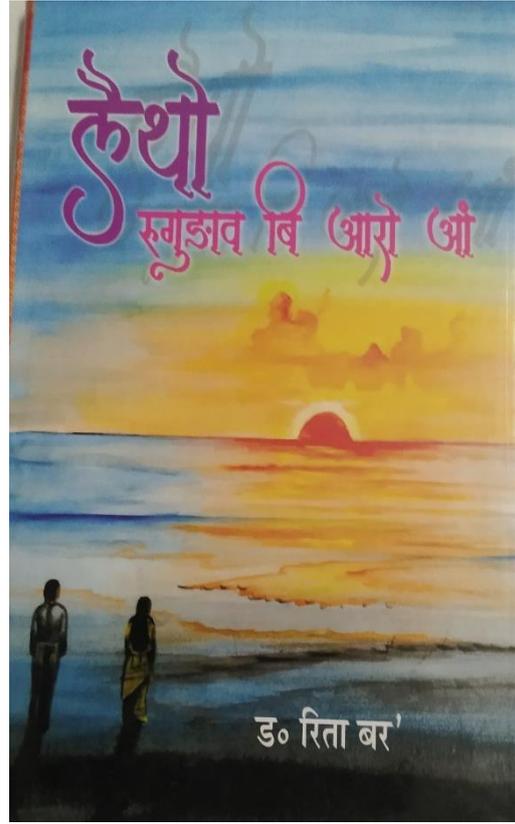
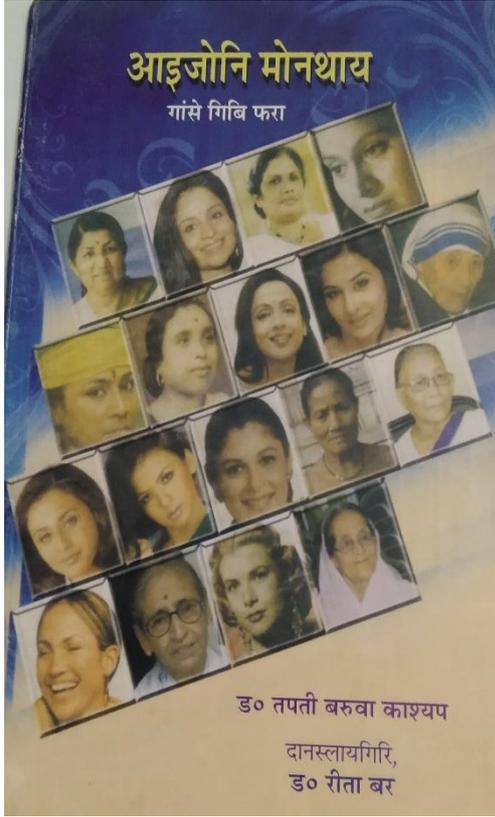
Bachiram Jhwlaod (Bachiram Hero)



Swmasarnaini Orgeng (Revolution of Volcano)







Review Article

Reflection on Socio-Cultural Life in the Novels of Rita Boro: A Selective Study

Chittaranjan Mushahary¹, Laishri Molilary²¹Barama College, Barama and Scholar, Bodoland University.²Department of Bodo Bodoland University.

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Abstract - It is important to consider the cultural context of any literary work, which reveals the mystery and beauty of a certain society reflected in the text. Culture is a part of social status which has grown up within the society since its inception. At present, Bodo, Literature has attained a position of pride with its credit for many novels that have directly enriched North East Literature. Rita Boro is recognized as a luminary in Bodo literature with a creative strategy in cultural phenomena. This paper attempts to identify the various categories of cultural statements available in the novels of Rita Boro. In this regard, the most related part of the culture in Bodo society are worship, festival, agriculture, weaving, food habit, superstitious beliefs, etc., which are projected to be discussed in the full paper elaborately. In this paper, two remarkable novels, namely *Gongse Okrangni Singao (Beneath the Sky)* and *Thwisam (Reddish Black)* by Rita Boro, are selected for the concerned aspects to be studied to reflect the Bodo culture represented in Bodo literature. The topic *Reflection of Socio-Cultural Life in the Novels of Rita Boro: A Selective Study* has found the cultural strategy in a glorious interpretation of the society.

Keywords - Cultural context, Worship, Agriculture, Weaving, Superstition, and Food habit.

I. INTRODUCTION

Rita Boro is one of the prominent novelists of Bodo literature. As a writer, she has contributed many literary works to Bodo literature. In this regard, one of the exceptional attitudes to consider from the creation of Rita Boro is the representation of social status, i.e., the reflection of the socio-cultural life of the Bodo society. From the particular point of socio-cultural norms and their terms has been configuring a large number of traditional knowledge is considered by the author from a real picture of the society. That kind of motive of the author has been produced in the experiment outcomes of a real-life situation. Rita Boro, at present, has completed five remarkable novels *Gongse Okrangni Singao (Beneath the Sky)*, *Thwisam (Reddish Black)*, *Saikhong (Shadow)*, *Bachiram Jhwlaolao (The Bachiram Hero)* and *Swmaosarnaini Organg (The Revolution as Volcano)* respectively to her credit.

Different cultural statuses color human life. There is an analytical necessity to study the cultural strategy that the author project for significant characters in different novels. The author makes some distinct information about the cultural practice of the Bodo society. The structure of the text should be discussed analytically in this topic.

Rita Boro's novels depict the cultural scenario of the social life that prevailed in the Bodo society. The culture is concerned an indispensable part of the society in their existence.

The particular portion of the study should be discussed religion, festival, food habit, weaving, superstitious belief, etc., which is seen in the social life cycle.

Culture is an essential part of the human being which is first propounded by the E. B. Tylor *culture is that complex whole which includes knowledge, beliefs, art, moral law, customs and any other capabilities and habits acquired by man as a member of the society.* [1] In the novels of Rita Boro, we observe the significance of different cultural identities, and an attempt is made to elaborate on these as follows.

A. Aims and Objective

- This research study aims to explore the cultural phenomena.
- To be discussed the traditional knowledge from reading the novels of Rita Boros.
- The classification of different cultures prevailed in Bodo society.

B. Methodology

The content is the basic determinant of ideas and thought for the research option. The author's interpretation is the most important possibility for the research analysis. Beyond it meant the transparent outcomes of feeling and imagination of the author. Under this study, that context helps us as raw materials for the analysis. In this regard, a descriptive and analytical method is used for the study. The research method aims at finding out the cultural phenomena prevailing in Bodo society that emerges in the novels of Rita Boro.



C. Data Collection

The using process for data collection is both primary and secondary data for the research study. The primary form of data in its collection includes textbooks collected from different publications. Another primary information is that there has been direct contact with the author to have a glimpse of her concern related to my selected topic. Secondary data collection sources are included from different references collection is provided to fulfill the articles. The library visit, newspapers, magazines, the internet, international journals, national journals, etc. are the important prime prevalence for the research paper's findings

1. https://www2.palomar.edu/~anthro/culture/culture_1
2. https://en.wikipedia.org/wiki/Social_novel

II. REFLECTION OF SOCIO-CULTURAL LIFE IN THE NOVELS OF RITA BORO

The above introduction part has explained Rita Boro's contribution to literature. As a novelist, Rita Boro has explored the various significant identity of the socio-cultural life of the Bodo society. The scope is there to study one by one each of the Rita Boros novels for the purpose. The basic information is related to the Bodo society reflected in most of the novels by Rita Boro. The *Gongse Okhrangni Singao* (*Beneath the Sky*) is a related novel with the Bodo culture where people are seen observing the *Bathou* religion. The God of the *Bwrai Bathou* is worshipped by the Bodo people holding the religious belief in common justification. On the other hand, the food habit, weaving and superstitious beliefs, etc., are the rare outcomes of traditional knowledge. In the *Thwisam* (*Reddish Black*), having some ideas of agriculture and weaving process are also commonly related parts of the culture.

The '*Gongse Okhrangni Singao*' and the '*Thwisam*' are social novels relating to different social problems and issues. The Britannica is defined as a *social problem novel*, also *problem novel* or *social novel*, *work of fiction in which a prevailing social problem, such as gender, race, or class prejudice, is dramatized through its effect on the characters of a novel* [2] The society is a root concern to accomplish the text that has considered by the author's which is run continuously different character in each novel. '*Gongse Okhrangni Singao*' is the main protagonist in the novel '*Fwisali*.' According to the author, the character of '*Fwisali*' has to see as a worker at any time in their home related to the worship, weaving, collection of food processing, etc. That is interpreted as the cultural status of the Bodo society. In '*Thwisam*' novel '*Thulusi*,' the main protagonist in the novel has taken some initiative role in academic and social development in her life. Those activities of '*Thulusi*' are related to the socio-cultural life of the society as a whole.

A. Worship

The writer has been engaged in many kinds of cultural treats where religion is delineated as an indispensable part of society. The delineated part of the way of worshipping practiced in the Bodo community demands that there is a certain religion in the Bodo society. We find traditional exposure of the Bodo community in worshipping the God of *Bwrai Bathou* in most of the novel.

Bodo version

Ang bathou thansaliyao gwdan bwswnri fuja hwnaiiao thangdwngmwn page no- 7

English Version

I went to Bathou temple to offer the puja for the god in the advent of bwisagu.

Bodo version

nwngswrni be jalukbariao Bathou thansali lubai? Lekhaya Jibonkhwo naina swngyw.

ou bajwi jalukbarini borofwra khwose jana gwdani sw gaisondwngi page no17

English Version

'Oh! Ok, have you built the Bathou temple at Jalukbari?' Lekha asked Jibon. 'of course, sister-in-law, the Bodo peoples have unitedly built up the new Bathou temple there.'

The above conversation highlights the belief of the Bodo people towards *Bathou*, an image of unseen power. The belief and faith in *Bathou* among the Bodo people unite them as a community anywhere where they start living. We find the same religious belief in the novel *Thwisam*, where *Bathou* is placed at the height of the Almighty in the formation of the Bodo society.

Bodo version

Thilaba Bathou gudikhwo liranwi alari bathi saonw thiyari khalamdong. Dinwi mongolbar. Gubun barfwrao alari bathi saonw hasslababw biw jabw Sana aba gwswhwo jebw mwna. Nathai dimwini sankhwo hole biyw Nagar thara (page 3)

English Version

Theleb is ready to light up lamp in the religious place of Bathou Sali. day is today Tuesday and the special day to pray. There is nothing to think on other days though she does not visit the place. But she could not fail on Tuesday'.

On Tuesday, the traditional belief considered a holy day for visiting religious places by Bodo people is distinctly observed in the above-quoted utterance.

B. Agricultural Evaluation

'*Thwisam*,' another important novel, is loaded with the verity of cultural outputs carried forth by the creative art of the novelist. The Bodo society is based on agricultural occupation. The writer has painted several characters involved in the agricultural operation in different moments

and situations in the novel *Thwisam*. The novel's story is based on the social-economic aspect where several cultural trends emerge.

Bodo version

Be sandung gwsayao dubliyao ayjwfwr mai gainayao arw haluyafwrni hal aonyao nunanwi thulunsiya gaonibida Rajen, bibajwi Mala arw bimayongmwnkhwo jbowd gws khanghorbai. Da mai gainai bwthwr janangwobiswrbw sandung okhayao mai gaidwng, khwthiya fudwng, hal aodwng. Page no- 57

English Version

During the hot weather Thulunchi remembers the women folk, servant, her brother, sister-in-law and uncle working in the paddy field. It might be summer that everyone is busy in cultivation field.'

The above version narrated by the author has a filing and imagination of *Thulunchi's* mind on the cultivation work in the paddy field. *Thulunchi* was an educated girl who became a doctor in life. Yet, during their teenage age, she was given importance to agriculture, which is explained in the text as having known the Bodo society's agricultural picture.

C. Festival

Observance of certain festivals in a specific period of the year is a significant characteristic in the socio-cultural life of the Bodo community. Bodo people observe different festivals on different occasions, which reflect the cultural norms of the Bodo society. In this respect, Rita Boro is found as a keen observer as we get a real description of some festivals observed by the Bodo people in the pages of her novel. In her novel *'Gonse Okhrangni Singao.'* we find the real picture of the observance of *Bwisagu* as.

Bodo Version

Nenayaonw nenayaonw bwisagua sofwimarbai. Bifang bifang khilibai bilai gwrlwi page no- 12

English Version

'Bwisagu has arrived at the gate after long waiting, and new leaves are seen in the trees'

'*Bwisagu*' is a colorful festival of the Bodo society, observed annually as a spring session in a year. If there will begin the *Bwisagu* before the village girl were prepared '*aronai*' cloth and handcar ship to give present to beloved or respected person during the '*Bwisagu*' festival.

D. Food Habit

Consumption of traditional food is a prime characteristic of Bodo culture. Since time immemorable Bodo society has maintained its food processing system, which is identified as a specific culture belonging to the Bodo community only. All the foodstuff prepared by the community is collected from natural resources. Rita Boro has succeeded in describing the food habit of the Bodo people in her novel.

E. Fishing Habit

The technique of catching fish is peculiar and has been in practice since the old days. Bodo women are especially involved in this activity which is recognized as a social custom of the community. Again the preparation of fish with the food item by the Bodo people is also a specific one. Rita Boro has nicely represented the culture of fish catching in her novel, which gives vent in the following expression in the novel *Thwisam*.

Bodo Version

Habab mathw Thelabai mathaikhwnw khonakhwi. Mathai khonwi khonwi na hwblasw naya jakhaiaa Awywnw. Page no- 61

English Version

'Ba Ba Theleb why are you not singing, you will be able to catch fish only when you start singing.'

The reflection on food habits is focused on the above conversation of fishing activity between *Thaleb* and *Nafathi*, were attained similar characters in the novel. Both are simple lifestyles. Still, *Theleb* was suffering from depression for her son because her son *Ansuma* always did not obey her advice. For instance, ultimately, *Ansuma* is spoiled in life. So that reason, '*Theleb*' was disliked for sinning the song at the fishing moment, although '*Theleb*' was joined to fish catching with *Nafathi*. That scenery is represented the fishing lifestyle in the Bodo society.

F. Weaving

Weaving is another extraordinary activity exercised by Bodo women which have contributed to the enrichment of Bodo culture. Bodo people still use the traditional process of weaving which is unique in the global scenario. Rita Boro recorded the Bodo community's weaving culture in her novel '*Gongs okrangni singao*.'

Bodo Version

Fwisali nwing angw gangse somaina aronai dananwi hwnaisai. Ang mihing daothing fwrao lanangwo page no 13

English Version

'Fwisali need for me a beautiful aronai to wear in the place of meeting to be held.

Here the significance of the traditional *aronai*, which is worn around the neck, is express an *aronai* is considered highly honorable in the socio-cultural life of the Bodo people.

G. Superstitious Belief

Bodo society is deep-rooted with some beliefs or power which have since long been considered graceful or ill signals without any rationality. But they are in force which could be analyzed as a part of the socio-cultural life of the Bodo community or religious beliefs followed by the tribes. Such beliefs or customs held by the Bodo peoples find expression in the novels of Rita Boro realistically. She succeeds in sketching the socio-cultural aspect of society in

this regard. In certain pages of her narrative *Gongse Okhrangni Singao*, we find realistic expressions of superstitious beliefs held in Bodo society.

Bodo Version

Nokhorao kali sabbai bikhainw kwifvndnifray khwifvd
page- 72

English Version

Kali, the image of course or evil enters the household, so there is danger every way.

III. CONCLUSION

The discussion on the two novels by Rita Boro claims her social concern from the angle of a kin observer. She lively presents the behavior, customs, religious beliefs, festival, food habits, social structure, economic conditions, and cultural heritage of the Bodo community in a way that such novel reflects the picture of the Bodo society minutely. The above analysis from which the creative output by the author has convenient value where there has no boundary to compare with the quantity. That is assured of building up a common spirit of development in literature. Culture is an interrelated subject matter with the literature. Both are the close connection because, without culture, there has no meaning in the literature. So, culture is referred to as a source of social phenomena in the existence of human beings. The member of society can believe that the culture is maintained the stability of the social milieu within their exchange of communication. That regularity function of the society explores in this analysis.

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Editor in Chief



**A STUDY ON CULTURAL ASPECTS AS REFLECTED IN RITA BORO'S NOVEL
"SAIKHONG"**

Chittaranjan Mushahary Research Scholar Bodoland University Email:
chitranjanmush12@gmail.com
Dr. Laishri Mahilary, Asstt. Professor & Supervision Bodoland University

Abstract

"Saikhong" is one of the social novels in Bodo literature that was created by Rita Boro. At present, Rita Boro is recognized as a dynamic writer and has made a lot of literary contributions to Bodo literature. There has been a reflection of various kinds of Bodo culture in its story. "*Saikhong*" means shadow. "*Saikhong*," a novel, has a response from the readers in the field of Bodo literature. The whole story is centered on British missionaries, who were dedicated to literary contribution. The Britisher Sidney Endel was interested in the development of Bodo culture as well as language and literature. Perhaps, certainly, Endel published the books; it is very proud of the Bodo people. Sidney Endel was originally a British person, although he loved the Bodo community and was interested in studying Bodo culture, language, and literature. Therefore, so many of Bodo's dignitaries called him a pioneer of Bodo language and literature and also called him "*Borobwrai*" (the old man of the village) that his name was recognized as "*Borobwrai*." The novelist assesses in the fiction the involvement of Endel and explains its fruitful significance. Endel's involvement was relevant to the cultural phenomena of the Bodos to interpret publicly. In fiction, respectively, religion, social customs, marriage, weaving, belief and superstition, music, and dance are depicted in the "*saikhong*" novel. In the above-mentioned cultural context, it should be discussed elaborately in the analysis.

Keyword: Emerging, Status, Culture, Religion, Custom, Weaving,

1.0 INTRODUCTION:

Rita Boro was one of the most popular novelists in Bodo literature and contributed valuable output in different fields of literature. As a novelist, Rita Boro was interested in creative writing, e.g., poems, prose, drama, short stories, etc.; those were also published as books or articles in Bodo literature. "*Saikhong*" (shadow) is one of the popular novels in the field of Bodo literature. The socio-cultural, socio-economical, and historical aspects also contribute to the fiction. It is a very relevant matter in this study. Before the analysis of the topic, it has to be discussed about the background of the Bodo's. Who were the Bodo's? The Bodo people are the largest tribal community in Assam State. They were scattered in every state of North East India, respectively: Arunachal Pradesh, Meghalaya, Manipur, Mizoram, Nagaland, and Tripura; beyond West Bengal; and abroad in the other countries, respectively Bhutan, Bangladesh, and Nepal. The Bodo peoples originally belonged to the Mongolian group of peoples, and they are linguistically identified as a Chino-Tibetan language family. The Bodo peoples were known as an aboriginal tribal community of the land. They have their own language, literature, religion, and culture. At present, the Bodo literature is developing in terms of creative and writing skills, etc.; these are increasing now. You can imagine that the Bodo peoples were hardly touched with the literature to focus their social development as well as social problems. In this regard, I would like to study the cultural status of the Bodo community, which is emerging in the "*Saikhong*" novel. It is a kind of social novel and represents the socio-cultural activities of Bodo society in different aspects. Rita Boro expressed her interest in the creative art, style, and technique in the context, which are related to cultural significance. In this opportunity, it should have been mentioned that the British, respectively, Sydney Endle and J.D. Andeson, were dedicated their contributions to the development of Bodo culture, language, and literature in the world. During the British rule in India, the Bodo language and literature were carefully observed by them, and then the Endle became an exposé and invader for the Bodo race. In fact, such words are expressed in the book 'The Kacharis'. Rev. Sidney Endle mentions that "the origin of the Kachari race is still very largely a matter of conjecture and inference, in the absence of anything entitled to be regarded as authentic history. As remarked above,

in feature and general appearance, they approximate very closely to the Mongolian type, and this would seem to point to Tibet and China as the origins of the race.” [1]

Since the British period, the Bodo language has been come out in written form. In this regard, this topic will be discussed analytically in terms of religious worship, social customs, marriage systems, weaving systems, fishing habits, beliefs and superstitions, etc. Because all of the above-mentioned classifications of culture were signified by Sydney Endel in the story. Sidney was coming to Assam as a leader of the tea state in the Tezpur Hasalmire area. From the biggening Endel was entered the Bodo community. With this opportunity, his mind was enlightened to know about the Bodo culture as well as work for the development of Bodo language and literature.

Basically, Rita Boro's emphasis on human life conditions is the actual source of the plot construction. All the facts are developed psychologically in the novelist's mind. Firstly, it is tacked into imagination after being narrated by the author as the actual form of reality. In the real sense, that means all narratives form and events are arranged sequentially. There are social pictures that are narratively accumulated by the author. From Wikipedia, the free encyclopaedia, the social novel, also known as the social problem (or social protest) novel, is a "work of fiction in which a prevailing social problem, such as gender, race, or class prejudice, is dramatized through its effect on the characters of a novel". [2] Such reference would like helped a disciplinary statement of the related part of meaning. It is not an easy task to extract the cultural content from the novels that the author has created. A look at the state of any novel shows that the action of the Boro through the events of the novel is filled with touch, entertainment, worship, and belief in Bodo culture.

1.1 Aims and objective:

1. This paper is to be discussed critically about the cultural phenomena of the Bodos which is Reflected in Rita Boro's "*Saikhong*" novel.
2. The culture, which has a large number of significant characters, is discussed analytically.
3. In this regard, cultural issues and identities will be discussed.

1.2 Methodology:

This research article employs both the descriptive and analytical methods. Descriptive and analytical methods are a proper way to interpret the whole problem and condition of the text.

1.3 Method of data collection:

In this research study should be used primary and secondary sources. The "*Saikhong*" novel is collected as a primary source for this research papers its preparation which is collected from the author. It is an important data for the study. Another using method is secondary resources which data and information are collected from different reference are respectively magazine, library visiting, internet using, newspaper, research article etc.

2.0 Study on Cultural Aspect as Reflection on the "*Saikhong*"

In this modern era, many literatures have focused on various kinds of cultural contexts. It is defining the meaning of literary development. That means the creative art of Rita Boro is inculcated to critically analyse the socio-cultural milieu to be oriented to the generation. There should be discussion of different cultural aspects of the Bodo community, which are reflected in the "*Saikhong*" novel. It is a great awareness-raising exercise for the readers. The "*Saikhong*" novels its story mainly approaches the rural life conditions of the Bodo peoples. Since inception Bodo literature was frequently update their folklore which had been initialized by Sydney Endel. It was a gate way to entering opportunities for Endel's that scope was provided by Dyananda Patgiri who was a jaminder

¹ Rev. Sidney Endle, "The Kachari," 1911, p-3

²"Social problem novel" in *Encyclopædia Britannica. Encyclopædia Britannica Online Academic Edition. Encyclopædia Britannica Inc., 2012. Web. 04 Nov. 2012.*

(land revenue collector) of the Hasilmari. From the Dayanda's assurances Endel's enlightened to own minds to carrying out the data and information regarding Endel's concerned ideas.

Regional structuralism is based on the fictional art of socio-cultural phenomena. There should be discussed all the related significance of the culture, respectively, worship, socio-customs, marriage system, weaving, fishing habits, superstition, etc. The aforementioned are exposed in Rita Boro's creative fiction. Endel was involved as a pioneer among the Bodo peoples in the reconstruction of their culture. That kind of challenge fulfilled the target of studying the Bodo culture. It was one of prior information have been assess in the novels. *E. M. Forster said* "If you ask one type of man, 'what does a novel do?' he will reply placidly: 'Well – I don't know- it a funny sort of question to ask- a novel a novel- well, I don't know -I supposed it kind of tells a story, so to speak. [³]' The Saikhong is a contemporary prose fiction that reveals to the author the initial position of the Bodo community in their socio-cultural environment as well as language and literature. The Endel's involvement became a turning point for relating to different developments in the Bodo people. Throughout the playing roles of the story, their imitation action focused on the cultural traits of society. The minimum cultural forms are associated with plot construction, which is an authentic process for society. The cultural process is dependent on society for its socio-economic, political, and educational development. The Bodo peoples had their own religion, namely Bathou, and their own festival, namely Kharai, and different cultural traits, such as weaving and fishing.

2.1 Worship:

The "Bathou" is a religion of the Bodo community. The worship of "Bwrai Bathou" has been followed by Bodo peoples, as reflected in the "Saikhong" novels. This religious concern was exposed by Sydney Endel when he formed a relationship with the Bodo community. That relationship allowed him to communicate with the Bodo peoples to study religious worship. With these opportunities, Endel focused on the concept of "Bathou" worship in his publication. The "Bathou" worship is obviously interpreted as the religious identity of the Bodo peoples, which is focused on in Endel's writing style. The religious practice is hardly observed by the Bodo peoples on their own platforms, and there are so many social customs in their lifestyle. Bodo peoples were originally a traditional inhabitant race. These were carried out as context in Rita Boros creative sources, here the Endel's initiative roles. The Bodo peoples originally worshipped the "Bwrai Bathou" God, which is annually observed during the *Garja* festival (*Garja puja*). That sentence is remarked in the fiction. p- 61.

Bodo version:

"Bwisag danao ba wnswni mansifwra gamini thanai dao – farwo bwli hwnanwi dwodinijwng kherainanwi fujiyw. Mwojadar Doyarama Patgiriya bwisag dana oba fujakhwo hwyw. Sigam nathai doyararni bibwi bibwo mwna dao farwo bwli hwna bwrai bathou fujiyw mwn. Sijuo bifang gudiyao aothi saonanilo fujiyw mwn" p- 61.

English version:

"During the Baisag festival, the people sacrificed birds and doves for the god, which is called Kharai puja. The revenue collector (Mujadar), Dayaram Patgiri, was observing that puja during the Bwisagu festival. But their forefather worshipped God (Bwrai Bathou) through the sacrifice of animals and birds. Timely, it was followed in the same process. So Patgiri was worshipping their god under the Euphorbia three during the puja."

"Bwisagu" is a great sessional festival of the Bodo peoples that is celebrated annually. During that time, Bodo people worshipped the god "Bwrai Bathou" through the scarification of animals and birds. The Kharai Puja is an important religious celebration for the Bodo people. During the Bwisagu festival, the Bodo people were remembering the god Bwrai Bathou to worship for bringing peace and prosperity among them. The Bwrai Bathou is a familiar god for the Bodo community. There are well-proceeded traditional ideas for Bathou puja associated with Kharai and Doudini dace. Without the Kharai and Duodini dance, which is helpful for nation-building, there is the practical initiative role of the

³ 3. *E.M. Forster, "Aspects of Novel", 1st published 1927, Penguin Group, England. P- 40*

Doyananda Patgiry, who originally worshiped the Bathou religion under the Euphorbia tree. The scene has been focused on in the fiction.

2.3 Social customs:

Endel said the Bodo peoples were an enriched cultural community in Assam. That is, appreciate his mind for knowing about the Bodo culture. There are large numbers of social folk customs that have emerged in the Bodo community due to their lifestyle. The opportunity for study on the customs of the Bodos was presented to Endel by Dayananda Patgiry. For the first destination, Endel was approached by Dayananda Patgiri, who was known as Mouzadar (land revenue collector). Dayananda Patgiri responded to his importance and encouraged him to progress with the mission. Such a disclaimer of understanding assimilated peace and coordination between Dayanands and Endel to progress the development of the Bodo language, literature, and culture. For instance, Endel collected different village values and rules from society, which were controlled by their traditional ideas. It was very poor communication at that time, yet the end of the mission was finalized. In 1884, a book titled 'An Outline Grammar of Kachari Language' was published for the first time. Second time published the 'Kachari'. book. Such a type of book was defined by the traditional customs of the Bodos in his publication. There were exposed different kinds of traditional lows and customs, for example, celebration of the newly born child, respectively. Death and marriage systems are recognized by society. In this regard, the related sentence is found out in this analysis, which is remarked in the text p- 99.

Bodo version:

"Gamini gotho gothai, bwrai bantho, sangra sikhla boibw anthu kharainanwi khulumdwng. Grwmw grwm kham, sifung jothani dangkhw ringsardwng. Bathou bidabni ise khwlaha thalir bifangni khunthayao thunawwi dwnnai khlab-khip jwngnai sikha imfiyao dwodini deobariya finjab barkhwanwi khoro jangkhri-jangkhri

English version:

All the villagers' boys, girls, old men, and women are knelling position and pride in God. There is melodious big music of dram, flute, 'jotha', and 'serja' (violin). The 'deudine' (orator of the God by dancing) has been alert to everyone to maintain the discipline of 'Batous Puja', its religious celebration in society. 'Dudine' said the village fell into cursing. So, it may be an incidence in the village.

Garja puja" is the oldest traditional festival of the Bodo community, which is related to the Bathou religion and is celebrated annually. Through this festival, Bodo peoples were urged to promote the whole development of society. That worship was celebrated in the early period of Bodo society. The function of Garja Puja is to avoid the evil thoughts of the human mind and to cure a person of any curse. In that sense, Kharai worship should be organized by the Bodo people.

2.4 Marriage system:

The Bodo peoples have own marriage system in their society. There are various kinds of marriage systems among them: kidnapping marriage, arranged marriage, love marriage, adopted marriage, etc. But the arrangement of marriage is an acceptable system in their society, which was followed in the story of "Saikhong". Padma was the main character of the story. Her marriage ceremony was maintained as an arranged marriage. Endel was present at the marriage ceremony and studied all the formalities of the arranged marriage of the Bodo's. Marriage system of the Bodos have self-identity *Dr. Kameswar Brahma said "marriage is called Haba by the Boros. In Boros 'Ha' means soil or earth and 'Ba' means to bear something on the back⁴".* It was a cultural outlook for Endel's observation. During the marriage program, the Bodo society has been singing the song, which is remark fiction on pages 59–60.

Bodo version:

*Dagabsai agwi binanao
Simsa huwamw horakhi*

⁴ *Dr. kameswar Brahma " A study in Cultural Heritage of the Boros " 1998, Bahniman printers Guwahati, P- 55.*

Harsa huwanw horakhi
Boro huwanw raijw janwsw hordwng
Agwi hordwng

English version:

Do not worry
You have not been way into marriage.
To a no Bodo, Simsa, and Bhutia,
We have married you
To a good Bodo youth

The above song is closely related to the Bodo community, which means that if a girl does not marry a non-Bodo bridegroom, they will make sure she has not been way into marriage. That song is only for motivation for society to move from a dynamic system of marriage between boys and girls. In the end, all aspects remain. Endel was spiritually approached in a different way to make systematic form in the real sense. That is, his motives have been seen as positive solidarity with the established a conscious mind in human beings.

2.5 Weaving:

The Bodo women were experts in the weaving process. It was carried out in the early period of their weaving system. The weaving process is closely related to that of the Bodo women. There are different kinds of traditional clothing amongst the Bodo society that are produced domestically. There are various types of traditional clothes and dresses of the Bodo community, respectively, '*dokhwna*', (women dress) '*gamsa*' (male dress), '*bonai si*' (bet set) '*jwmnai si*' (wearing cloth) etc. The Bodo women made their own materials for weaving instruments from natural resources. The theme and plot represented women's activities as characters in the roles of heroines. At that time, Endel saw that the Bodo women were in the self-weaving industry at home. He was surprised by that kind of skill. How can they earn that kind of knowledge? So many times, Endel was in close contact with Bodo women. At the last time he was in a relationship, his name was Padma, who was the daughter-in-law of Dayananda Patgiri. The process of weaving its ideas and techniques comes from *Patmas*. Endel learned a lot of knowledge about weaving technique from Padma and brought some traditional cloths. "*Human nature's the same in the all age. The primitive caveman lies deep in all Civilization-poooh A mere veneer. You can alter fact*" [5]

Bodo version:

"Padmaya fwinainifrai behao Doyaramkhau araibw mokhothama agor arnai indi jikhau fafliyao sarkhwna lanamwi baijwao awngkhar langnai nubwdwng" p- 132

English version:

After marriage Padma was weaving time to time and made 'mokhodoma' embroidery for her father-in-law. Sometime Dayananda Patgiri was wearing 'mokhadoma' embroidery when he was going to outside.

From the above conversation, I would like to disclose the weaving knowledge of the Bodo women's. There were so many traditional weaving systems among the Bodo community, which were earned in the early period, that they have been continuously used for practical domestic production by the Bodo peoples. That habituation is focused in the Saikhong novel on the Padma's character. Endel, a British person, was surprised by Padma's weaving knowledge. So Endel was commending the Bodo women's that the Bodo women were really artistic, and that language is his version.

2.6 Fishing habit:

From the original text, there are reflecting the fishing activities of the Bodo community. The Bodo women are very expert in fishing habits. That knowledge was a growth from immemorial time amongst the Bodo society, and it was derived from generation to generation. This kind of lifestyle remark is relevant in the context. Still, that activity has been accepted in modern times in Bodo society. This is a remark on p- 36.

⁵ *Aspect of Novel, E.M.Froster*). p-152

Bodo version:

"Na gurnai, ji danai, songnai khurnai jaraobw akha-phakha Podmaya. Sanding mithiya, biyw maonai dangnaiao mukhub. Dinwibw jwbwd sandung gwsayaonw gamini khwlathinjai thanai fwilao dubli fwtharao janjiyao jekhao khobai lananwi ongkhar langw"

English version:

"Podma is a very expert woman in fishing, weaving, and cooking. If their hoot weather is nothing for Podma, she is always busy working. Today she has gone to the paddy field to shout side to catch the fish without compromising the hoot condition."

The above sentence signifies that the Bodo women have the quality to do something extraordinary in society. It is an inborn quality for them that the working culture is a good advantage for the welfare of the family as well as society. In the textual version, it is disclosed that the fishing habit of the women is shown as an extraordinary quality.

2.6 Superstition:

From the primitive stage, Bodo society was dominantly underestimated by superstition, faith, and beliefs. The social justification was strongly considered by the people. That is meant to be the interpretation of superstition, beliefs, and faith. According to the plots of the fiction, there are so many superstitions, beliefs, and faiths in Bodo society. But in this modern age, Bodo society has avoided some kind of faith and beliefs in their lifestyle. The superstition, beliefs, and practices followed by the Bodo community are described in the 'Saikhong' novel on page 75.

Bodo version:

"Bibaisa Bathu gudiyao saima khurnaiya gaham laikhwn nogyaloi" p- 75

English version:

"The dog digging under the Euphorbia tree is not a good sign.

From the fourth father period, during that time, the sentence 'the dog digging under the Euphorbia tree is not a good sign,' which is continually uttered by the human mouth and followed generation to generation, it was carried out by the generation, which is significantly discoursed, which is a powerful idea and observation. If such a type of remark is showing in their suspicion, then the whole person should be conscious of any incidence

3.0 Conclusion:

Before ending the topics, the analysis would like to share a comment with a few words from the above analysis. The cultural aspect is a prior preference for this study. The above analysis basically focuses on the community of cultural consciousness. That means all over the stories, the theme was to pick up the common peoples from the regional environment where indigenous tribal peoples were inhabitant. Concisely, there was an update on the Bodo culture. With this regard, the historical aspects were also exciting in the text because, basically, the British writers Sydney Endel and G. A. Grearsion both directly communicated with the Bodo peoples and investigated the Bodo language, literature, and culture when there was no written literature. That environment was built by Endel. That blind dream became reality. Ultimately, Endel and Grearsion published books regarding the Bodo language, namely "An Outline Grammar of Kachari Language" in 1884 by Sydey Endles and "A Collection of Folk Tales and Rhymes" in 1898 by Grearsion. The publications are still highly established in the literary field as well as in the history of Bodo literature. Endel hardly loved the Bodo society, was involved in different purposes, and collectively observed the Bodo society. The Bodo culture, respectively, Bathou religious worship, Baisagu festival, weaving, fishing, faith, and beliefs were exposed under the Endels investigation. All that matters has been emitted by the authors writing skills. In this regard, most probably, the 'Saikhong' novel is a highly satisfactory one. There was a depiction of the cultural outlook of Bodo society. It is acknowledging a well-established advantage to establish in the future. That will foster brotherhood and harmony in society.

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Chittaranjan Mushahary
Research Scholar Bodoland University

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**SIGNIFICANCE OF THE FOLK SONGS IN RITA BORO'S NOVEL, BACHIRAM
JWHWLAO: AN ANALYTICAL STUDY**

Chittaranjan Mushahary Research Scholar, Bodoland University
chittaranjanmunsh12@gmail.com

Dr. Laishri Mahilary Asst Prof, & Supervision, Bodoland University Email:
laishrimahilary@gmail.com

Abstract

Rita Boro one of the dynamic novelists in Bodo literature has been showing in good position in the field of fictional prose. She has been concurred some defining act succeeded in recording the socio-cultural aspects of the Bodo Community throughout the pages of her novels. Her novel Bachiram Jwhwlao is remarkable in highlighting the age-old heritage of the Bodo Culture. In narrating the main story of the novel, the author has synthesized a number of folk cultures exercised in Bodo society. In this respect she has quoted some folk songs which are in vogue among the Bodo people which reflect the socio-economic, socio-cultural, religious belief and customs of the community. The author has recollected the past incidents of the Bodo society when they were fighting with enemies since its inception. Bachiram, the hero of the novel is nationalized as a symbol of the constructed society. The folk song sung at certain moment has inspired the hero in approaching the war courageously. Through the folk songs the novelist takes the privilege in reflecting the customs of the Bodo community. This paper attempts to analyze the significance of the folk songs presented by the novelist in her novel Bachiram Jwhwlao.

Key words: folk song, Jwhwlao(hero), socio-cultural, custom, religious-belief,

¹1.0 INTRODUCTION:

Rita Boro, a popular novelist in Bodo literature, has well-established a common image in the society. With this connection, Rita Boro has shown a passion for expressive ideas and writing skills. In this analysis, we can explore the folk song there elements from the Bachiram Jwhwlao novel. That is a kind of legendary novel, yet, having a historical one, another more expressive idea is the heroic quality of Bachiram. The Bachiram, known as a very strong youth, spread his name within the Kundu kingdom. The Kundu kingdom was nearby Bhutan royal kingdom. In the Kundu kingdom, there was a king named Dabthairwn. The kundu was Kachari's kingdom. Sometimes there was a clash between the Kachari king and Bhutan's royal kingdom. For instance, Kudu's King Dabthairwn was inviting Bachiram to join as an infantryman for the safety security of the Kundu kingdom. So, Bachiram was playing fitness role as the main protagonist in the story. When Bachiram was preparing to fight with Bhutan's soldiers, at that time the young girls were singing the folk song to inspire to Bachiram to move forward to fighting with enemies. It can be described that the Bachiram Jwhwlao novels have different sources of folk songs, and those are very familiar and socially accepted, even emotionally encouraged to overcome for nation building. Folk song means which song is uttered by human mouth which is derived from forth father age from generation to generation. According to Richmond folk song is "concentrate on a single episode, their stories dramatically and are impersonal in their approach to subject matter." [1] Rita Boro's novel Bachiram Jwhwlao is an immensely outstanding level of antiquity, exploring different traditional worth of information for the new generation. The structural contents based on folk songs have many provisions for learning traditional concepts. The author's mood of expression is to expose the forgotten hero of our society as well as add some traditional ideas and knowledge; almost all of these elements are provided in the story.

Rita Boro's Bachiram Jwhwlao is a peculiar one, even though it was created as a legendary story, yet the entire story has important meaning, e.g., heroic character, traditional ideas, safety and security awareness for the nation, etc., which has been recommended through the writing skills. Rita Boro is

¹ W. E. Richmond. In Dorson 1972, p. 86

an author of the modern age in Bodo literature, although she has presented the repeat sources of far most outcomes as equivalent to those of the modern generation. Under the modern approach, Rita Bro wrote the Bachiram Jwhlao novel in 2019, and that may establish legendary prose fiction. This kind of area for Rita Boro's in the literary fields has been considered a destination in the future as well. In this regard, the folk song is to be discussed categorically. There are only a few folk songs in the text, but they have so much casual meaning and information.

As per the respective system for the analysis process, firstly, it is willing to introduce the Bodo peoples. Because of the mentioned nomenclature, Bodo is a genetic term. The Bodo peoples are aboriginal tribal peoples of North East India, basically inhabited in Assam. They belonged to the mongoloid group of peoples as well as the linguistic Indo-Tibetan group. S.K. Chatterjee identified them as kiratas is referred in the Books" the Bodos, who spread over the whole of the Brahmaputra valley and North Bengal as well as East Bengal, forming a solid block in North Eastern India, were the most important Indo Mongoloid people in Eastern India, and they form one of the main basis of the present-day population of these tracts" [2]. With this distinguish analysis the legendary concept is under invisible discourse instead of folk song. It is nothing but to be discussed the authenticity about the actual meant of legendary that is a sub-genre of the prose narrative. The legend is said by Grimm is "related to the Marchen, it is localized down to earth and has historic validity. [3] Through Basiram Hero's Novel, King Devadhairon of Kundu kingdom appointed Basiram as army chief to protect his kingdom from the attacks of the Bhutanies. Presently, the name of Kundu is called Bhuirobkunda. There is a popular tourist place which is located in Assam in the North bank of Brahmaputra valley. This is the history of the Kundu kingdom as well as the inspiration given by Bodo youth girls to fight with enemies and venture forward in the battle through the singing of folk songs. It depicts the idea of nationalism through the songs sung here. In addition to war songs, a variety of folk songs are available, including in rural, natural, and functional settings.

1.1 Objective

1. This research paper to be explore the significant character of the folk song.
2. Bachiram Jwhlao have an important social context novel to be explored in this study
3. To be discussed cultural phenomena of the society
4. Some kind of folk song which is deducted from the text have verities significant character of the social structure.

1.2 Research Methodology:

The content is the basic determinant ideas and thought for the research option. The interpretation of author is the most important possibility for the research analysis. In beyond it meant the transparent outcomes of feeling and imagination of the author. Under this study that context helps us as raw materials for the analysis. In this regard descriptive and analytical method is used for the study.

1.3 Data collection

During the research study has been used the process of data collection to fulfillment of the research paper. There are two kinds of process have been applied in this research study these are primary data and secondary data.

1.3.1 Primary data

In primary data collection using process for data collection and information pick up from the original text which is published by the author. In this connection directly communicate with the author to know about the context.

1.3.2 Secondary data

In secondary data collection in its procedure has been followed some way which data can be collected from different sources these capability sources are library visiting, reference book, journal, magazine, website etc. these are the helpful sources for the research study.

² S.K. Chatterjee, Kirata Janakriti, 1974, pp-45-46

³ Boro Anil, Folk Literature of the Bodos, 2001, N. L. Publication, p-165

1.4 Hypothesis

Rita Boro is a guide master of the society that means she has express different idea, experiment and thought on the text. The Bachiram Jwhwlao is a legendary novel yet have some real event focused through the expression of the story. The folk song is an important significant quate in the Bachiran Jwhwlao novel is to be discussed in this analysis. From the original text have different folk song and have some meaning which is represent the socio- cultural, socio custom status of the Bodo community.

2.0 Study on folksong in Rita Boro novel

Bachiram Jwhwlao is a legendary novel by Rita Boro. Throughout this fiction, some important characters are seen in the story. In this story, Bachiram Jwhwlao is the main protagonist, who is narrated by the author. The advantage of the story is its folklore status in the context. It is the structural status for conducting the analysis procedure. The structural phenomena are orally transmitted from the folk society; in this way, Bachiram life is the co-existence status in the form of literature. In this respect, there should be a study of the folksong that was sung in the Bachiram Jwhwlao fictional prose. Folksong is a traditional utterance or song that shows repetitive patterns and is circulated by word of mouth. According to A Handbook of Literary terms, folk song "Christmas carols, work songs, sea, chancies, religious songs, drinking songs children's game songs and many other types in addition to traditional ballads."⁴ The above referendum content is similarly related to the Bachiram Jwhwlao novels. Bachiram is a national hero, which is demanded by the Bodo community, which encourages him to advance to the battle field to fight with the enemy. In this sense, different folk songs were sung by the followers. Bachiram Jwhwlao novels have some folk songs that are related to the Bachiram character. These song categories are related to session or spring time, fishing habits, funny songs, narrative songs, ballad types, etc., and are discussed below.

2.0.1 Song related with session or spring time

Once, there was a Kundu kingdom nearby Bhutan. Bachiram was the main leader of infantry of the Kundu Kingdom, where there was a king named Debthairwn. During his leadership, Bachiram got a girlfriend named Jwbwthi. When Jwbwthi was catching fish in the canal at that moment, suddenly Bachiram was at the place where Jubwthi was catching fish. At that time, Bachiram was suspecting that the fish-catching sound may be dangerously vibrant of the deity suspected by Bachiram. For this reason, Bachiram opened out his showed and walked forward to nearby Jwbwthi and attempted to attack her unknowingly. But in the real situation, there is no deity. Jwbwthi was catching the fish in reality that had been seen by Bachiram. Both were meeting together and creating a caricature between them, then Jwbwthi began to sing the folk song, which is related to the spring session as well as that habitation is reflected in the Bodo culture. The song is mentioned in below

Bodo song

Okhafwr baisagni
Okha hadajwng honwi
Jwmwi naidao naidao
Daobwlaigwnay honwi
Juli laywi laywi na khursa
Mwinagurini Mwinathi sewari jeuni sona pageno-- 28

⁵English rendering:

In bisagu time moon on the sky
With raining hubs
Looking on the sky
There is coming to forward
Make marry marriage

⁴ Jacob Abraham, A Handbook of Literary Terms, 1990, Kalyani publication, New Delhi-2

⁵ J.A. Cuddon, Dictionary of Literary Terms and Literary Theory, 1977, Penguin Reference Library, p-749

Na khursa darling

Near by Mainaguri my beloved sewari

The above-defined folk songs are related to natural phenomena. At that time, there was significantly disseminating the co-existence of the ecological environment. That-oriented songs were predominated as a cultural function among the antiquated peoples. The universe's life, e.g., the sun, moon, sky, hills, mountains, rivers, wealth, etc., are so impressionistic as other imaginary thoughts. There is the universality character that has been identified in the songs. It is remarked in the Dictionary of Literary Terms and Literary Theory 'that quality is a work of art that enables it to transcend the limits of a particular situation, place, time, person, and incident in such a way that it may be of interest, pleasure, and profit (in the non-commercial sense) to all people at any time in any place' [5] The above distinct songs are, in the meantime, the transparent, identical concept of the past society.

2.0.2 Song related with fishing habit:

. In the Bachiram Jwhlwao story, the fishing habit is focused on the character of the plot. From an earlier stage, the Bodo community started fishing as part of their lifestyle. From the textual contents, there has been an exploration of fishing habits through the Jwbwthi characters. That habit is not only in Jwbwthi's habitual characters but also in other members that can be seen in the Bodo societies. The fishing habit as a cultural trait is recognized by societies. The related songs are mentioned below it is remarked in the text in page no- 25.

Bodo song:

Amai lahani jekhaijwng

Amai lahani khobaijwng

Haikhang gafa khobaifa

Ayo haima

Ayp haima

Dwijogo jogo gangjima p- 25

English rendering:

Jakhai (fishing Instrument) of uncle's

Khobai of uncle's

One time catching full of the store (khabai)

Iao haima

Iao haima

The gangjima (giant water) play in flow and wave water.

The above song, which refers to a jakhai, is called a fishing instrument and is uttered by mouth through the folk song form. That song is interpreting the fishing habit, which is related to the Bodo culture. This is a kind of social habituation that should be known about the indigenous practice, which is extended in rural areas. There is the sharing and caring form of the human life process of communicating for themselves.

2.0.3 Satirical song:

The satirical songs also have a distinct relevance with the folk songs because they are related to the pandemic situation. When the climate in the in the atmosphere changes, there will be no adjustable conditions at that moment, and different kinds of diseases will spread in the human body. For these reasons, such songs are being sung mouth-to-mouth among the Bodo society, which is derived from the ancient time that songs were picked up from the original text, which is mentioned below.

Bodo version

Saldang maldang udwi beldang

Nwng nagabwla jeoa landing

.....

.....

Aidwi udwi sadwng

Aidwi khoro sadwng

Gabli mwdai homdwng p-51

English rendering:

Saldang maldang big belly
Life is meaningless without you
Paining in stomas
Paining in head

The deity Gabaili has followed me

The above satirical song meant the size of human body through funny song the meaning is that without big belly cannot leaving in live. Sometime that kind of song was sung by the peoples to avoid the mental tension as well as it is closely connected with the socio-cultural structure. Satirical is a kind of humors song which is referred as folk song. According to Samuel Johnson defined satire as “a poem in which wickedness or folly is censured,”⁶ that is very rear comparison concept of the satirical meaning.

2.0.4 Folk song related with love:

The fictional approach of the Rita Boro in textual ideas would be impressed the human mind through the love song. The song is referring as love song would be introduce as outstanding status in the vernacular position. That entertainment is showing sympathetically emotion to the human foliowers. The songs mentione in below

Bodo version

Fwi roje
Angni serao
Galeni sanwijwng p-79
Bi dwibajrumao.

English rendering

Come darling
by my side
Both are playing.
It's in the waterfall.

2.0.4 Ballad:

In this analysis, ballad songs are pivotal in this regard. In the story of the fiction, there is the role of Bachiram, the Hero of the Bodo Race, reflecting the fighting spirit against the enemy. That kind of organic dedication was well-received among the public of Kudu Kingdom, where the Kachari king was reigning. They had been encouraged by Bachiram to go forward to fight with the enemy, so they represented the song. According to the Oxford dictionary, “a ballad is a simple, spirited poem in short stanzas, narrating some popular story”⁷ After all, the Bachiram Jwhwlaos ballad songs have become popular among the ever-long-oriented generation. The song is mentioned below.

Bodo song

Danhang suhang ada bachiram sunmwkhang
Akhra barini akhra bugdao ada akhra bugdao
Hajw khorao daoha nagnw
Goraya mabar jwgdao
Danhang suhang ada bachiram sunmwkhag p-119

English rendering

Oh dear Bachiram
Get to the saddle (with) legs in the stirrups,
Put spares to the horse

⁶ <https://www.britannica.com/art/satire>

⁷ Oxford Dictionary, quoted in Anil Boro, Folk Literature of the Bodos, p. 142

And march forward to battle

The author has recollected the past incidents of the Bodo society when they were fighting with enemies since the inception period. Bachiram, was a hero of the Bodo nation reflect in the text which was created by Rita Boro. Bachiram was a symbol of the constructed society. The folk song sung at certain moment has inspired the hero in approaching the war courageously. Through the folk songs the novelist takes the privilege in reflecting the customs of the Bodo community.

3.0 Conclusion:

The above discussion on folk song that can aspect different significant character which is interpreted through the context. Under the context are much favorable and desirable structure for the society. That songs are communicate with the society to exchange their faith, believe and strategy to found the sentiment for nation building. The Bachiram Jwhwlaol novel also related with antiquity materials in this respect folk song is a related part of the text.

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Ladungh
(Prof. Latahram Ladu Singh)
Hon'ble Vice-Chancellor
Bodoland University
Kokrajhar, BTR, Assam

P.L.
(Sjt. Pramod Baro)
Hon'ble, CEM
Bodoland Territorial Region
Govt. of BTR, Assam

Mr. K.G. Basumatary
Director
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He/ She has presented a paper on *खिता बरुति "गंसे अख्रानि सिडार" सल'मायव आइजोबाद*..

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