CHAPTER VI

SUMMARY AND CONCLUSION

In the foregoing chapters we have described the folk dances of the Bodo-Kachari and Rabha- the two plains tribes of Assam inhabiting the district of Goalpara, Assam.

In chapter I an outline of the problem of the study has been presented. Here the views of a number of anthropologists have been taken into consideration in details where analyses dance from anthropological point of view. This chapter also discusses the objective of the present study, reviews of anthropological and other writings on dance, reviews of extent literature on dance, the methodology adapted for the present study.

Chapter II describes the setting of the present study and profiles of the study groups- Bodo-Kachari and Rabha including their historical background, language, society, religion, food habit, culture and economy.

The core materials of the present study are presented in the next two chapters. Chapter III describes the dances of the tribes of Assam in general. A discussion has also been made in this chapter. This chapter takes into consideration some other aspects of folk dances of both the study groups. This chapter also included the different folk dances prevalent among the Bodo-Kacharis and the Rabhas in Goalpara district. Descriptions about festivals of both the study groups have also been presented in this chapter.
Chapter IV describes the folk dance exponents, both death and alive among the study groups. During the course of field work basic data from different dance performers of both the study groups were collected. This description provided information about age, sex, educational qualification etc of the folk dancers.

Chapter V discusses the various aspects of changes in folk dances among the two study groups. Discussions have been made about the forces and factors that have brought about visible changes in the case of the folk dances of both the study groups.

The Bodo –Kacharis and the Rabhas are the branches of Tibeto-Burman having the earliest, vibrant, most pleasant and sublime folk dances which are not only proud for both the of groups but also the proud for the region. These folk dances have the social as well as historical aspects which eventually led to the evolution of such sublime dance forms in folk base.

The different segments of these folk dance forms are functionally interdependent beauties through which the artists express the inwardness of life and love.

In order to acquaintance with the folk dances of Bodo-Kacharis with the National level stages the great efforts were done by the famous experts of folk dances Late Kamini Kumar Narzary and Late Satik Daimary of Mejengpara village under Dudhnoi area of Goalpara dist. Bit by bit they brought the dance forms into the National level through the mesmerizing performances of their dance troupes in the different premises, stages and places of entire India. It was Late Kamani Kr. Narzary who later had given the Baguroumbera dance a new image in front of the Nation by bringing it in the national platform in the year 1957.
At the 19th Annual Conference in 1987 of ‘All Bodo Students Union’ (ABSU) held at Dudhnoi, Goalpara district, the then President of ABSU Late U.N. Brahma, Father of Bodos declared the Bardwishikhla Dance as the ‘Butterfly Dance’ seeing the performance of more than hundred female folks wearing their colourful costumes holding a pair of Zubkhreng.

The ‘Sangeet Natak Akademi’ award winner and artist’s pension owner (1989) Late Rajen Pam was the main person who took Rabha folk dances to the national level. As a result of performance of folk dances of both the groups outside their own places, these dances have gained the popularity among the non-tribes.

The great contributions of late Kamini kr. Narzary, late Satik Daimary and Rajen Pam are immortal. The examples of such personalities are still inspiring the artists of all fields.

Shri Moni Rabha by composing the lyric of the song of the Sathar dance brought a new phase to the Rabha folk culture; it was in the year 1960. For this great effort, Monindra Rabha, better known as Moni Rabha is well known in the Rabha society.

While mentioning about the similarities of the folk dances between these two study groups, in some aspects like choreography, dancing implements etc it is seen. In Ranachandri dance of the Bodo-Kachari and Farkanti dance of the Rabha the dancing implements for the dancers are the same. They dance holding the sword and shield in their hands. In Ranachandri the male dancers also hold the sword and shield and on the other hand in Farkanti the male dancers dance holding the Manchelengka Thuka. Regarding choreography it can be said that most of the dances of both these study groups are almost same in the choreography point of view. It is seen that the dancers
dance sometimes in horizontal position, sometimes they dance making a circle and the like. In regards of hair style also there is similarities among the dancers of both these groups. The female folks sometimes use to bind their hairs decoratively on the head making topknot in some dances like- Baguroumba, Bwisagu (Bodo-Kachari dance forms), Girkay, Hamjar (Rabha dance forms) and in some dance forms they use to leave their hair open, like in Bardwishikhla, Ranachandri (Bodo-Kachari dance forms), Farkanti, Shivadarmang (Rabha dance forms).

Though previously these dances were not designed for public performances or the stage performances but now due to cultural contact and the impact of modernization these forms of dances have reached a particular level through stage performances along with the modern way of performances including musical instruments, ornaments and so on wherein it has gained its popularity in comparison with other dances of Assam.

Due to unavailability the traditional ornaments are replaced by the locally available imitated ornaments in the market. The reasons for the unavailability of the traditional ornaments of both these groups are-

1. Many of the country men sold their silver made traditional ornaments either to the goldsmiths or to the rich men.

2. Some people do not have the sense of keeping their traditions preserved, protected for the generation next.

3. Some families lost their traditional ornaments, may be due to theft and all.

4. At large the poor economic conditions forced the people to sell off these priceless possessions and thereby endanger their loss.
It is also informed by some of the informers that the accompanying instruments are like very rare to get easily from the market places now a day. Only some of the elderly villagers have these kinds of almost extinct instruments which they got from their grand-fathers and great grand fathers. Both these group's folk musicians have used the different types of musical instruments from time immemorial. It is to be noted further that although there are some taboos and customary rules regarding the playing of the instruments, now these are not strictly followed.

*Na gur nai Mwchanai* (dance) was previously very popular among the Bodo-Kacahris of Goalpara but now apart from the performance by some troupe which is also once in a blue moon this form of dance is vanished. Since now a day everyone is busy to gather and go for fishing. Although the village women still practice the community fishing but they don’t use to sing the song of this dance and dance while going fishing.

During the performance of *Bagejari* dance, the Rabha young boys and girls can choose their life partners. Once he/she select their choice they tell their parents and after that if everything is matches then they get married.

There are some dance forms which are performed only by the female folks and also there are some folk dance forms which are performed only by the male folks.

Although there were some Rabha folk dance forms which were performed clanwise but this rule or restriction is no longer exists. This is not followed by the Rabha people or artists. *Deodhani* dance of the Rabhas is performed only in the *Mare puja*.

While saying about the community dance performances of both the groups in Goalpara area, are now-a-days is almost vanished from both the societies. Only during the Bohag Bihu some elderly and young people gathered in a particular household and
start dancing together having rice beer with very joyous moods and this culture is seen in both the societies. Likewise in the Bodo-Kachahri weddings the community dances are seen when the bride grooms is arrived at the bride’s house to marry her and just after the marriage is finished. They dance with joyous moods to witness the memorable moments. In many cases it is seen that in that very moment the *Bwalsagu* dance is performed since it is the easily acquired dance which is danced making a circle, one can easily follow the steps of it. Now and then only the *Habajanai* dance is performed in the marriage ceremony.

The folk dancers of both the groups have also performed in various places in India under the guidance of their traditional experts. One such person is Sri Mukul Rabha, son of Late Rajen Pam who has took and advocated many dance troupes belonging to both these groups for performances in Delhi, Mizoram, Ahmedabad, Manipur, Mumbai, Guwahati and various parts of Assam.

The members of Jyotigaon village are heterogeneous as there is Bodo-Kachari, Rabha artists they only perform the Rabha folk dances though. Likewise, the artists of Pub-Dudhnoi village belong to Rabha and non-tribal but they use to perform both the Bodo-Kachari and Rabha folk dances. They are even the trained artists in both Bodo-Kachari and Rabha folk dances through workshop training programme.

The dance troupes are performed for private parties, official visits, and other events. Normally they are paid for a performance which is in cash but in some places areas the payment is in the form of food and drinks or other payment in kind. It is also seen that these kinds of payments on the reputation and popularity of the troupe. The prices depend on the reputation and popularity of a group.
Whenever the artists get the opportunities to earn some money in such occasions from time to time, they feel very happy and happier are the female folks after all they always have to face clarifications, arguments, negotiations with the parents, family members and husbands before they leave for rehearsals and programmes, not in the case of all female dancers though. Many of the female artists said that their parents are very supportive towards their learning and performance of dance. They always inspire them. If time permits their parents go with them when there is programme in far way places. But unfortunately they don’t have any regular or fixed programme. They earn only sporadically and very little. But they are exist ignoring all odds so far.

The elderly villagers are always supportive towards the troupes. They often provide them some matured, good suggestions so that the troupes could perform better, could visit metropolitan cities and could make themselves to be more focused.

Both these societies have been brought the influence of western culture like-music, dances. And it is visible in the CDs & DVDS prepared on folk based dances and songs for its- impact of fusion, choreography, postures, movements and gestures of the folk based dances, how they add some modem tone in their traditional songs.

There are also some examples of such CDs & DVDs which are prepared on only on folk dances and folk music and those are of course refrained from the fusion as well as adopted postures, gestures and all.

It is fact that with passing of time the present generation is moving away from the treasure and pleasure of folk-songs and dances that their acquaintance with the contents, themes and all are growing suppose to be thinner. Although due to modernization, cultural contact the minds of the people also has changed and hence
apart from some of the very elderly villagers the Bodo-Kacharis and the Rabhas also attracted towards the modern ways of lifestyle and it is said modern and tradition don't go together, one cannot beautifully praise the beauties of both without one another though but it can be hoped that the rekindled interest will be reflected in renewed patronage and an increase in younger artist willing to embrace this art form.

Here mention may be made that there are need of some workshop programmes on Intangible Cultural Heritage (ICH) in the forms of- Traditional Folk Dance Performance-cum-demonstration-cum-Workshop, Making of Traditional Instruments and so on not only in Goalpara district but in Assam as well. With such workshops, programmes the people will be interested towards their culture traditions. The young ones would come to know about their culture traditions as well; in fact they would be fascinating towards these just like they are mostly fascinated and interested to perform, play the western instruments. It will be like the awareness programmes to save and preservation ones culture, traditions. The Central Govt. organization the Sangeet Natak Akademi (the Country's National Akademi which promotes dance, drama and music) is the best example here which already has been organizing some training programmes in entire North East India.

It is fact that certain important points may be taken into consideration in the context of folk dances of the Bodo-Kacharis and the Rabhas in Goalpara District in order to improve both social development in communities and the vitality and affluence of Bodo-Kachari and Rabha folk dance the following points may be noticed.

1. To make strengthen the artistic as well as social regulation of the local dance groups.
2. Professionally improvement of the formation of dancers and musicians.

3. Increasing regional and national exchange among the local dance groups, other professional artists etc.

4. The channel from outside should reflect critically on their creativity, concepts and values.

5. There should be a mode of sharing of information; experiences among the artists (dancers, singers, musicians etc) belong to different communities.

It is the liability for all of us belonging to different creed and caste to come forward to protect, preserve as well as to revival our vivid cultural identities, traditions so that the next coming generation can live with their acclaimed cultural identities.

Indeed, having the rich social, historical factors which established a common culture, language, devoid of any sense of parochialism these folk dances are deserved to be researched, focused and popularized in the International filed as well.