CHAPTER-1

Introduction

North-East region of India is bounded by the political boundary of China in the North, Bhutan in the West, Bangladesh in the East and Burma (Myanmar) in the South. North-East India is comprised of eight states and they are Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura. Of these, Assam is the biggest state (as per land area) of this region consisting of Brahmaputra Valley and Barak Valley. In Assam, though languages belonging to different language families are found, but most of the languages belong to Indo-Aryan and Tibeto-Burman family of languages.

Both the language families belong to the Bodo sub-section (Grierson, 1903) of Bodo-Naga (Benedict 1972) group under the Assam-Burmese group of Tibeto-Burmese language family. Bodo and Dimasa are one of the major tribal communities of Assam and they constitute an important ethnic group in North-East India. For the common people, there is no difference between Bodo and Dimasa. It was popularly believed that either Bodo was Dimasa’s dialect or Dimasa was Bodo’s dialect. The difference was most probably noticed in the later part of 11th century by linguist like Grierson. According to G. A. Grierson “the European called Dimasas, the Hill Kacharis to distinguish them from the plains Kacharis speaking Bodo”. In 1971, the Government of India recognized them as separate ethnic groups such as Bodo and Dimasa.
1.0. History of Kachari:

Assam has been an inseparable part of India since centuries, though details of its history & origin have lost in times. As interpreted by some scholars, the term ‘Assam’ is taken from the Sanskrit term ‘Asoma’ which means matchless or unequaled. According to the current studies, the term has been originated from the original name of the Ahom, the people who ruled the land for about 600 years before its invasion by the British. In the times of yore, different races like Austric, Mongolian, Dravidian and Aryan have ruled the state. Probably that’s the reason behind the rich composite culture of Assam. During the epic period, this state was called ‘Pragjyotisha’ or the place of eastern astronomy. Later, its name was changed to ‘Kamrupa’. The most primitive epigraphic reference to the Kamrupa kingdom is found in the Allahabad pillar inscription of king Samudragupta. In the inscription, Kamrupa is cited as a Pratyanta or frontier state outside the Gupta Empire though with friendly relations to it. Hiuen Sang, the Chinese researcher pilgrim who visited Kamrupa on the invitation of Kumar Bhaskar Varman in 743 AD, had written a record of the kingdom, he called Kamolupa. Kamrupa is also figured in the text of the Arabian historian, Alberuni, in the 11th century. Consequently, from the epic period down to the 12th century AD, the eastern frontier kingdom was called Pragjyotisha and Kamrupa, while the kings called themselves ‘Lords of Pragjyotisha’.

In 1228 AD, the arrival of the Ahoms across the eastern hills marked the turning point in the history of Assam. By the 13th century, they established their kingdom and reigned the state for about six centuries. During this period, change
was observed in all the features of Assam. In the late 18th century, the Ahom Kingdom was undermined because of internal conflicts. The Burmese entered Assam via eastern borders and overran the province at the time when court machinations and disagreements were sapping the verve of the Ahom monarchs. Assam became a British colony in 1826, when the Burmese surrendered the province under the provision of the Treaty of Yandabo. Anon the British embarked to systematize the administration, transport and communication. Along with various changes, the major development work done by the British includes the construction of railways, introduction of tea plantation, discovery of coal and oil, etc. When India got independence, Assam saw parting of several territories at different times like Arunachal Pradesh was separated in 1948, Nagaland in 1963, Meghalaya in 1977 and eventually Mizoram in 1987.

The state of Assam has a rich and ancient history, the foundation of which can be found in the Vedic and Tantric literature, Assamese folklore and Buddhist literature. There has been a confluence of people of the Indo-Aryan, Austro-Asiatic and Tibeto-Burman origin in the state and this has led to the currently existing blend of culture and tradition therein. Through the manuscripts and medieval texts found in the different regions of the state, there have been several attempts by historians to reconstruct the proto type of the history of Assam. The history and origin of the Indian state of Assam is believed to have mythological roots. In fact, the earliest mention of the area can be found in epics like the Mahabharata and other such religious legends, apart from two medieval texts - the Kalika Purana and the Yogini Tantra. The earliest inhabitants of the region were
believed to have lived in the Middle Pleistocene period, around 126,000 years ago, in the Rongram valley of Garo Hills. Assam was originally called Pragjyotishpur or Kamrupa as we have said above during the period of the epics. The historical account of the state begins in the early part of the 4th century, with the establishment of the Varman Dynasty of Pushya Varman. This dynasty is said to have an aboriginal origin, with links to Narakasura. This was followed by the Mlechchha Dynasty of Salasthamba, which continued till the later part of the 9th century. Following this, a new ruler, Brahmapala was elected, leading to the establishment of a new dynasty called the Pala Dynasty. Due to the fall of subsequent rulers and dynasties, the kingdom of Kamrup finally came to an end in the 12th century A.D. The rise and fall of kingdoms like the Khen Dynasty, Koch Dynasty and the Kachari and the Chutiya Kingdoms was seen in medieval Assam. During this era, a major kingdom called the Ahom Kingdom evolved, which revolutionized the entire cultural and traditional scenario of the state. The end of this era saw the invasion of the state by the Burmese and their subsequent defeat during the early part of the 19th century. Finally, after the signing of the Treaty of Yandaboo, the control of Assam came under the hands of the British, which marked the onset of British rule in the state. The British set out to organize the administration, transport, and communication systems within Assam. The population of Assam mainly comprises of the migrants from Burma and China, thus presenting a fusion of Mongol-Aryan culture.

As far as Kirata Jana kriti’s section ‘the Bodo’ (BARAS) page 45-48 mentioned that the Bodo tribes are linguistically concerned with the Nagas, but
whereas the Naga’s have till recently remained isolated and primitive, one may say that the Bodos, who spread over the whole of Brahmaputra valley and North Bengal as well as East Bengal, forming a solid bloc in North-Eastern India, were the most important Indo-Mongoloid people in Easter India, and they formed one of the main bases of the present day population of these tracts. Judging from the wide range of extension of their language, the Bodo appear first to have settled over the entire Brahmaputra valley, and extended west into North Bengal (in Koch Bihari Rongpur and Dinajpur); they may have pushed into North Bihar mighty equally have been either Bodos or ‘Himalayan’ tribes allied to the Newars. They skirted the southern bank of the Brahmaputra and occupied Garo Hills, where, as Garos, they form a block of Bodo speech. South of the Garo hills they spread in northern Mainmansing, where the semi- Bangalished Hajong tribe is of Bodo origin. From Nowgong District in Assam their area of occupation extended to Cachar District (particularly in the north cachar hills) and into sylhet, and from the Cachar and Sylhet they moved further to the south, to Tripura state, where there is still a Bodo speaking Block in the shape of Tipra tribe which founded the state; and from Tripura they spread into Comillia and possibly also Naokhali districts.

According to Kirata Jana kriti, in the section “the Dimasa or kacharis” page no 122-126 there was a series of Kachari kings from 1606 onward. After Yaso Narayana, c. 1583 A.D., have Kachari king named Bhima-darpa or Bhima bala, c. 1637 A.D., who raided the Ahome village near Dhansiri Valley. His son was Indra Vallabha (silver coined dated Saka 1550 + 1628 A.D.) Another king
was Harichandra Narayana, an inscription of his has been found of the rock-cut temple at Maybang. Assamese Buranji narrated that the Khachari king Satradamana, who latter assumed the title Pratap Narayana, fought Jaintia king Dhana Manika and forced him to pay tributes; and when through machination of Dhana-Manika's son Yaso Manikya the Ahoms attacked the kachari king, the latter defeated them, and in honor of his victory assumed the name of pratap narayana and gave his name to the capital Maibang of the Sanskrit name Kirtipura. After that he did not mention clearly about the king of Kachari. He mentioned here in 1790, the Kachari king Krishna Chandra and his brother Govinda Chandra obtained Hindu custom among them. During the reign Gabinda Chandra, there were rebellions in North Kachar state. Govinda Chandra was driven from his kingdom and flees way to Sylhet and he become tributary of East India Company, in 1832 his kingdom was taken over by Doctrine of laps.

1.2. Present scenario of Bodo and Dimasa.

Name and identity of the people:

Bodo:

Bodo is the name of the language as well as of the Community. The word Bodo was first used by Hodgson in 1846 (Linguistic survey of India). It is the major tribe of Eastern and North-East India. It is a branch of Tibeto-Burman language family. The Bodo is known as Bodo, Bodd, Boddo, Boro, Kachari, Kirata, or other variations in different places at different point of time. According to Suniti Kumar Chatterjee (1951) and Kalaguru Bishnu Prasad Rabha, the word
Bodo or Boddo is derived from the word ‘BOD’ which means “land or country”. But according to Bakul Chandra Basumatary (Bodo Civilization in India, 2009) the word Boddo or Bodo is derived from *prakrit* word “Bodh” or Badh” which means “sense or knowledge”. In course of time, they came to be known as simply Bodo-Bodo-Boro. The speakers of Bodo are found mainly in B.T.A.D. and all districts of Assam except Cachar, hailakhandi, karimganj. They are also found in some adjacent areas of West Bengal, Bangladesh, Nepal Meghalaya and Bhutan. According to 2011 census of India, the total population of Bodo speakers in Assam is nearly 2 million.

**Dimasa:**

Dimasa is the name of language as well as of a community. It is one of the major Kachari tribes of Assam and they constitute an important ethnic group in Northeast India. Ethnically, the Dimasas are of mongoloid origin and their language belongs to Tibeto-Burman language family. The term ‘Dimasa’ itself is a compound word (di ‘water’ + ma ‘great’ + sa ‘children’) which literally meant ‘children of big river’, which may be the Dhansiri. There have been different theories put forward by different scholars for the origin of the terms ‘Dimasa’. According to Edward Gait (1967), the Dimasas are called Timisa by the Ahoms, which is a corruption of the term ‘Dimasa’. But according to Sonaram Thaosen (1994), before coming to Dimapur, Dimasas called themselves ‘Bodosa’. They come to be known as Dimasa only after arriving at Dimapur. In the view of Thaosen, ‘Dimasa’ refers to the people residing at the bank of the river ‘Dima’. Thaosen further opines that although the Dimasas use to live by the bank of the
river Bramhaputra, actually they are ‘the children of Dima’, that is, the ‘Dhansiri’ river. According to Nirupoma Hagzer, (1972), it is a common practice among the Dimasas to introduce themselves by adding ‘sa’ with the name of their origin place. The speakers of Dimasa are mainly found in the District of the North-Cachar Hills, (at present Dima hasao) in Assam. They are also found in small scattered groups in the district of Cachar, Hailakandi, Nagaon and Karbi Anglong in Assam and in the Dimapur sub-Division of the state of Nagaland. According to 2001 census report of India the total number of Dimasa speakers are approximately 111,650.

1.3. Genetic classification and geographical area:

The genetic term, the word Bodo was first used by Hodgson (1946 Grierson). The linguist opined that this stock of language in the plain areas of yung-tsze-kiang and Huang-ho river of china. This family is now widespread throughout the western and the southern of the Asia continent including Burma, Assam and North east India. As per the classification given by the Robert Shafer, the Bodo language belongs to the branches of Barish section under the baric division of the Sino-Tibetan language family. The Language survey of India describes the Bodo language under the Bodo sub-section under the Assam Burmese group of the Tibeto-Burman branches of Sino-Tibetan Chinese family. G. A. Grierson had also designated Bodo as Boro or Bodo. The Bodo groups comprises (as stated in the Linguist survey of India Voll-3, part-ii), the following tribes: kochari or Bodo, lalung, Dimasa, Garo, Rabha, Tripuri (kok-Borok), Koch, chutiya (deori) and moran. The group of tribes known as Bodo or Boro forms the
most numerous and important section of non Aryan tribes of the province of Assam.

Diagrams of Sino-Tibetan family of language are given below from different sources.

The following figure of Sino-Tibetan language family is given from Prof P.K. Benedict’s ‘Sino-Tibetan Conspectus’
The following figure of Sino-Tibetan language family is given from ‘Linguistic Survey of India’ based on S. K. Chatterji’s ‘Kirata-Jana-Kriti’.

Sino-Tibetan or Tibeto-Chinese Speech Family

Sino-Tibetan proper

probably early modification of sino-Tibetan

Tibeto-Burman

Saimese-Chinese

Man

Karen

Dai or Thai

Chinese or Sinitic

Tibetan

Himalayan

North-Assam

Assam-Burmese

Aka, Abor (Adi), Miri, Dafla, Mishmi etc.

Bodo-Naga

Burmese-Kuki-chin

Kachin-Lolo

Bodo (Boro)

Naga

Kuki-chin

Lolo, kachin

Old-Mikir

or Singpho

Burme

Boro (Kachari) Dimasa Garo

Rabha

Lalung

Tipra etc.
The following table, Sino-Tibetan language family is given from Robert Shafer.

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Sino-Tibetan
  Division
    Sinitic  Manic  Daic  Bodic (Tibetan& its dialects)  Burmic  Karenic  Baric
      (Chinese)  (Thai or Tai)  (Burmese)
    Section
      Barish
        Branches
          North central  Jalpaiguri  South central  Western  Eastern
            Units
              Moran  Lalung  Bodo (Boro)  Mets  Dimasa  Hodzai  Tripura
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Modhuram Boro says “the Bodo or Boro speech community is now well spread throughout the north Eastern states of India including Assam, Arunachal, Pradesh, Meghalaya, Manipur, Nagaland, Mizoram, Tripura and North Eastern parts of West Bengal and adjoining area of Bangladesh, Nepal and Bhutan.

On the other hand the speaker of Dimasa are found mainly in the autonomous council in Dima Hasao, karbi-Anglong, Nogaon district and two districts of Bark Valley of Assam namely Cachar, Hailakhandi and Mizoram state. Dimasa of Karbi-Anglong, Nagaon and Dhansiri areas are having Assamese
influence whereas Barak valley’s Dimasas are influenced by Bengali. Dimasa of Dima-Hasao speak the standard variety of Dimasa called Hasao and the can also speak a kind of Hindi which is the lingua franca in Dima Hasao.

1.4. Dialect variation:

Bodo:

Like many other Tibeto-Burman language family of North East India, Bodo has several dialects. According to P.C Bhattacharya (1977), there are four major dialects of Bodo namely:

(i) North-East dialect area having sub dialects of north-Kamrup and North Goalpara.

(ii) South-West dialects area compressing south Goalpara and Garo hills Districts.

(iii) North-Central Assam comprising Darrang, Lakhimpur district and a few place of Arunachal Pradesh.

(iv) Southern Assam dialects comprise Nagaon, North Cachar, Mikir Hills and adjacent districts.

On the other hand, Phukan Basumatary (2005) divided Bodo into three major regional dialects, namely:

(i) The western Bodo dialects

(ii) The eastern Bodo dialects and

(iii) The southern Bodo dialects.
However, the classification of dialects is not satisfactory i.e. Bodo has some other dialects which are not mentioned by the scholars. One of the instances is that Bwrdwn, a dialect of Bodo which is spoken mainly in Bengtol and Amthekha area in the Chirang district of Assam. The western Bodo dialect is the widest spread one and considered as the standard dialect.

**Dimasa:**

Dimasa has mainly four recognized dialects i.e. (a) Hasao dialect spoken in North Cachar Hills District (Dima Hasao) (b) Hawar dialect spoken in the Cachar and Hailakandi districts, (c) Dembra dialect spoken in Hozai, Lanka and Howraghat of Nagaon district, (d) Dizua dialect spoken in and around Amlapatty, Mohang dizua of Karbi Anglong district of Assam and Dimapur sub-division of Nagaland. The Hasao dialect mainly spoken in the North Cachar (Dima-Hasao) district is the most widespread and recognized as standard dialect of Dimasa. It is to be noticed that the phonological variation is one of the significant feature of the Dimasa dialect rather than morphological and syntactic features. However such phonological variations do not show the mutual unintelligibility among the dialects. Hence all the dialects are mutually intelligible.

**1.5. Cultural and literary background:**

**Bodo:**

The Bodo culture is rich and multifaceted. The Bodo people live together peacefully forming a village under the Gamiburai ‘headman’ of the village. The Bodo people have their customary laws called ‘Bad’ for leading the village
community in a peaceful way. The social structure of the Bodo is primarily patriarchal and father is the sole guardian of the family.

**Dress and Ornaments:**

Dresses and ornaments of the Bodos are the symbol of their traditional art and culture. Most of the tribes belonging to the Mongolian races in the North Eastern Region of India deserve the same character of dresses and ornaments. Their arts of such dresses and ornaments are the intrinsic reflections of the nature within which they are shaped and moulded. However, at present the dresses and ornaments of the modern Bodos do not differ from their Aryan neighbours. Since ancient time, the indigenous people like Bodos were accustomed with the production of clothes from the tread of Eri and Muga. The Eri cloth is of dub colour and is durable. It is light but warm, in ordinary cold season, wrap of the Assamese (Referring to the people of ancient Assam including all tribes) is generally made of this cloth. Bodo women are expert in rearing the ‘*Endi Emp’hou*’ (Eri worm) and Muga lat’h a (Muga worm) and find out treads from them. They weave different kinds of clothes like ‘Dok’hna’ (Women’s dress for covering the whole body), zumgra (Chadar or oruna or scarf of woman), Gamosa (Cloth for covering the lower part of the body by man and sometimes used in bath), P’hali or Rumal (Handkerchief), Sima (Big and wide cloth used as rugs during the winter season) etc. out of the treads of Eri and Muga. Traditionally Bodo men folk used to wear female garment called Gamsa to cover the body from waist down to the knee. Previously Bodo old men used to wear wooden footwear known as
Khrum (Karam in Assamese). There was no use of shirt in the past. They only used a type of cloth known as zumgra made of Eri and a small cloth on the shoulder during the winter and summer season respectively. But now-a-days they put on modern dresses available in the market. The dresses of Bodo women are a distinguishable feature of Bodo culture. A man can identify Bodo womenfolk seeing the dresses of her. Bodo woman wears her Dokha “covering the body from the chest down to the ankle. Its length and breadth is made in such a way that it can be tied one round at a time in the waist. Dokha or Dokona is made of varied colors and Agor. The Dokha without Agor is called Salamatha or Mat.a. Dokona Thaosi is generally meant for use of bride, “Buirat” (Woman receptionist of bride and bridegroom in Bodo marriage) and “Doudini” (A dancing woman in Kh erai puza) or during the festivals or other ceremonies. Now-a-days Bodo woman wears blouse in her body and covers it with zumgra (Scarf). The zumgra covers the upper portion of the body. Bodo women wears various colors of scarf with full of Agor to beautify themselves. Seeing this beautiful art of the Bodo women Lady Hydery (Wife of the first Governor of Assam) made this comment, “I have travelled throughout the world with my husband but I have not seen that a mother has spun and woven the cloth for herself and for her children.” A species of various types of Agor which bloom in the art of Bodo Women are given below:

1. Phareo Megon (Pigeon eye).
2. Daorai Mukreb (Winkle of peacock).
3. Phul Mubla (Varieties of bloomed flowers).
4. Daosa Mukreb (Winkle of chicken).

5. Maozi Agan (Footprint of cat)

6. Dînkha Mohor (A design representing fern of Dhekia)

7. Gaṅgu Godo (An Agor representing the shape of a kind insect called Gangu)

8. Siṅri Bibar (A design representing the Singri flower).

9. Buṅgri Bibar (A design representing the flowers of plum).

10. Goṅar taisip (A design representing the fruit of Nui tree).

11. Thaigir Bibar (A design representing the flower of Thaigir plant and it also feeling of failed love.


13. Khusli Denha (A design representing the spoon).

14. Mupur Apha (A design representing the footprint of bear).

15. Laosoṅ Agor (A design invented by a Bodo girl called Laosong).

16. Mokordoma Agor (A design representing a litigation or zig zag).

17. Banduram Agor (A design first crafted by Bandhuram kachari).

18. Agor Gidit (A design representing a Diamond shape).


20. Daokhi Agor (A design representing stool of a hen).

21. muttha bibar (A design representing a kind of vegetable’s flower)

The favorite colors of the Bodos are generally Gumù (Yellow), Gutǎṅ (Green), and Batōgan (Colour of parrot’s feathers). So Bodos’ most popularly used words “Gumù-Gutǎṅ-Batōgan” represents it.
Ornaments:

It is a well known fact that the Indo-Mongoloid Bodos used a lot of gold ornaments available in those days. Gradually silver, bronze etc. became popular among them. There were about ten streams which produced gold more or less abundant in the district of Darrang. British people extracted gold from those rivers when they ruled India. Bodo used varied types of ornaments in the nose, ears, neck and hands. They wore or still wear pʰulḵʰuri, dul, bouλa (For upper ear), pʰuti (A design of flower attached to earlobe) in ear. The ornaments of the nose are nakʰapʰul (A hole is made on the skin of upper side of the nose for holding the nakʰapʰul), Nolot (Holding from the middle of two nostrils), buluki (Nose pendant) etc. Bodo woman wears ornaments in the neck also. The popular ornaments are-

a. chandra har (A heavy necklace).

b. bisa har (A necklace).

c. tʰanka siri (Around neck ornament).

d. zibou zinziri (A snake like chain).

The popular ornaments of the hands are asan or bangle both big and small. Small bangle is called asan Suri and big bangle is called asan saŋkʰa. The dresses and ornaments of the Bodo men and women have changed radically except dokʰna and pʰasra/zumgra of women. All Bodo women still put on dokʰna and pʰasra/zumgra to symbolize their culture. Their ornaments of ear, nose, neck, hair style are now modified according to the modern design of present time. Now-a-
days they do not want to stick to old styles and fashions. They have used various types of threads or yarns for dokhna suited for their use. Sometimes Bodo women are also found wearing other Indian dresses like sarees, churidars etc. especially in town.

**Festival:**

Festivals constitute a significant part of the culture of the Bodo people. The Bodos have a rich tradition of festivals. They have many festivals where the Bodo people both men and women wear colorful traditional dresses and they dance and sing. These Bodo people are known best for their colorful folk dances.

Festivals of the Bodos can be divided into:

1. seasonal or agricultural
2. religious
3. ritualistic and
4. ceremonial

Further the seasonal or agricultural festivals can be divided into:

i. buisagu, in the month of buisag or Bohag (in the mid April): One of the most cherished festivals of this tribal group is Buisagu. It is basically a springtime festival and is celebrated during mid April.

Buisagu is the most cherished festival of the Bodo Kacharis of Assam and is celebrated by the Bodo. The Bodos celebrate it as a springtime festival at the
advent of the New Year, which is during mid April. Buuisagu begins with worship of the goat. The next day, which synchronizes with the first day of the month of bohag of the Assamese calendar, the actual merriment begins. The supreme deity bat'hou or Lord Shiva is worshipped during the festival by offering chicken and rice beer.

The beautiful bagurumba dance is an integral part of buisagu. This is mainly a formation dance with slow steps and outstretched hands. About a score of girls dressed in most colorful attire perform this dance accompanied by Bodo traditional musical instruments. The traditional musical instruments that are used in this dance festival are k'hum (drum), jot'h' a (manjari), k'h'awaj (taal), gogona (mouth-organ) and sip'h'ung (flute) zabk'h'ring etc. It is also customary to use the same at the time of closure of the buisagu.

ii. domasi or magu or bhogali, in the month of mag (in the mid January)

iii. katrigacha or kati bihu, in the month of kati (in the month of October - November)

Religious festivals of the Bodos include K'h'erai, Garza and Marai.

K'h'erai puza: K'h'erai puza is the most important and famous festival among all the religious festivals of Bodos. This is the national festival of the Bodos. In K'h'erai puza, the altar is placed in the rice field. This is the only festival where the entire atmosphere of the traditional society becomes fully surged. In the K'h'erai festival, bat'h'ou is worshipped along with 18 (eighteen) Gods and Goddess in the various contexts. bat'h'ou represent the five basic elements of life-processes i.e. the
Panchabhuta. These are: earth, air, water, weather and fire. These basic elements are the root of everything. kʰerai puja begins with various religious and traditional dances and songs and playing of musical instruments. These are performed in their honour and glory. The dances are essential and inevitable part of the kʰerai worship and they are exhibited in items serially and chromatically. The items carry different and distinct significances of various Gods and Goddess. The dance represents the activities and behaviors of Gods and Goddess. The dances are initiated, guided and controlled by the deodhani or duudini, who is the focal figure of the dances. The duudini or deodhani is supposed to be the perfect embodiment or representative of the supreme power. Duudini or deodhani is the female Shaman or women oracle. The kʰerai dance is strictly restricted to the womenfolk. Men are allowed only to play on various musical instruments, yet they have to maintain the honorable distance with the precinct.

Kʰerai festival is celebrated in the month of Kati (October - November), before harvesting and just after completion of all plantation work. It is believe that this festival has some sort of relationship with the fertility cult. Virtually garza and marai do not fall within the range of festival.

Garza, and marai festivals are associated with baʰou worship of the Bodo people. From the time immemorial they worship the Lord Shiva. These religious rites of the Bodo people commonly worshipped and performed by all the villagers at a particular worshipping place; but the marai is a religious rite worshipped and performed privately by the individual families to satisfy the Goddess marai. Marai
puja is not largely prevalent as Garza among the Bodo people. Other important festivals of the Bodos include aapsa haʰtarnai, unŋkʰam gurluí zanai.

Bodo language was introduced as a medium of instruction in 1963 in Assam at the primary level of education. Textbook and other necessary literary work were brought out in Bodo. Bodo language is now one of the modern Indian Languages (MIL). Bodo was recognized as associate official language in Bodo area by the government of Assam in 1984. Further, Bodo language is recognized as a subject as well as an optional paper in ACS, ISA, UPSC etc. examination and being introduced as a computer language. It is now recognized as one of the 8th scheduled language of the Indian constitution. Program in Bodo language is broadcasted in All India radio, Guwahti centre and telecasted in the various North Eastern regional TV channels. The history of the Bodo script is that in the beginning of the twentieth century most of the Bodo writers used Roman, Assamese and Bengali script for the writing of the Bodo language. In 1974-75, Assamese was replaced by Devnagiri script for writing the Bodo language. A movement for Roman script for Bodo language was launched from September 12, 1974 to February 12, 1975. The movement was spearheaded by the Bodo Sahity sobha. After a bloody movement resulting in the loss of lives of some promising Bodo youths, the Bodo sahity sobha was given the permission to use Devnagiri script for the Bodo language. Thus, Devnagiri script was accepted for the Bodo language from 1975.
Dimasa:

The traditional village headman, who is at the top of the village administration, is a kʰunaŋ. He has both executive and judiciary powers. He is assisted by another official called the dillik (Assistant Headman). Next to him is daulatʰu who occupies the third place. Next to the daulatʰu is the hapʰaisgao, who holds office for two years. Other village officials include pʰrai, montri, haŋsbukʰu, and jalairao.

Dimasa houses use a floor plan called no-dima that partitions the structure into a drawing room, sleeping room, kitchen room, and granary. A place for pounding rice is called tʰeŋkʰiko in Dimasa. Santʰo-rimin is another kind of pounding rice place. The traditional Dimasa use a household article like bamboo to keep water, for cooking use silver utensil, spoon made of wood and dish made of wood and banana leaf and others, a house for latrine, bath room and others also. The village, earlier in Dimasa society, there used to be a grouping system of houses which is called pʰunzi which consisted of one place around. Nohdraŋ named in Dimasa called club is placed in the middle or centre in the village or pʰunzi. The road communication is from the village to the centre i.e. market, shop, town and another place. In the socio-economic life of the Dimasa, the role played by livestock is of great significance. Domesticated animals and birds are not only required during the celebration of socio-religion festivals and performance of rituals but required for Domestic consumption and sometimes for commercials purposes also. The Dimasa Kachari rears Buffalo, Pigs, Fowls, Goats, Ducks, Cows and others. Many stone monoliths are lying scattered at Kachomari pathar.
on the Daiyang River in Golaghat district Assam, bears the triumphant victory in the battles many times by Dimasa King from 13th century. The remains of the palatial buildings, the traditional capital gateway and the decorative art of architecture, geometric and floral ornamentation found in these relics are marvelous.

**Dress and Ornaments:**

Dimasas have their own traditional dresses. Dimasa man wears a Risa about a metre in breadth as a ‘Dhoti’. It is generally deep green coloured. Sometimes white risa is used by a man. Besides a shirt, he uses a chadar called rimsao also. He uses also cotton or endi-silk, sagaop\(^h\)a or Turban on his head when he goes out of his village. A Dimasa woman puts on a skirt like mek\(^h\)ela called rigu. It is either made of cotton or endi-silk. The rigu may be white or coloured that covers her body from waist to knee below. For covering the upper part of her body, they use a piece of cloth called rizamp\(^h\)ain. It is used as a chadar. The girls at the time of dancing use a special type of chadar called Rik\(^h\)aosa. Dimasa woman weave many designable cloth called bat\(^h\)orimai and others.

**Ornaments:**

The male Dimasa uses only two types of ornaments namely yaocher and k\(^h\)arik. The woman are the habitual users of ornaments i.e. P\(^h\)owal-a necklace made of silver, k\(^h\)amaothai-earring made of gold, chandrawal- silver necklace, ranbarsa-necklace made of coin, k\(^h\)adu-a heavy bracelet made of silver, eansidam- a nose ring made of silver, Liksim- a necklace of red beads and zonsam- a necklace of ordinary beads collected from the forest. The males put on the
traditional dresses like risa, rit\textsuperscript{h}ap, k\textsuperscript{h}aodam (shirt), r\textsuperscript{h}ik\textsuperscript{h}aos\textsuperscript{a}, Sagaop\textsuperscript{h}a (phaguri-headgear), remsao and remsao-remai. The females put on rigu, rizamp\textsuperscript{h}ain, rizamp\textsuperscript{h}ain-beren, rikh\textsuperscript{h}aos\textsuperscript{a}, rikhro, zi\textsuperscript{n}sudu, etc. and wear ornaments like k\textsuperscript{h}adudima, k\textsuperscript{h}adu, k\textsuperscript{h}amaut\textsuperscript{h}ai, l\textsuperscript{h}q\textsuperscript{h}bar, p\textsuperscript{h}anlaubar, chandrawal, ra\textsuperscript{n}borsa, e\textsuperscript{n}grasa, zo\textsuperscript{n}sama, ligzao, zi\textsuperscript{j}bri, yaosidam and others.

**Festival:**

The festivals of Dimasa Kachari are very much distinctive. The Dimasa tribal people celebrate several occasions and festivals The *Dimasa* festival can be categorized into two parts. These are: Each village celebrates the local festivals separately. Participation is restricted to the village concerned.

**Busu:** Busu is the most important community festival of *Dimasa* tribe. Busu is the harvesting festival of Dimasa tribe. The festival is usually celebrated in the month of January, when all the works of Jhum are completed. Since 1994 as per the decision of Dimasa community of N.C Hills, the autonomous council of N.C Hills had officially declared 27 January as Busu festival day. The grand Busu festival can be divided into three categories. These are:

Busu Zidap: When the Busu festival is celebrated for three days then it is called as zidap.

Surem Baino: when the Busu festival is celebrated for five days then it is called surmen baino.
Hangseu Manaoba: When the festival is celebrated for 7 days then it is called haŋseu manaoba.

Before celebration of Busu, a decorated gate is erected in the main entry of the village. This decorated gate is known as pʰaŋsla. The Dimasa tribal people celebrate Busu and haŋsao festivals by playing instruments, traditional dance. The males and females of this community wear their traditional dresses during these festivals and some of them take part in folk dances. In Busu festival the male both young and old wear dhuti. The dance forms of the Dimasa tribe are complex in character. They are strictly dependent on instrumental music. No songs are used. Khram follows the rhythm of the muri (flute) and so the dancers. Interestingly, there are variations with noticeable microtones for different dance forms. That is why young men practice dancing at noɗraŋ during leisure hours whereas the village kids follow the rhythm from an early age. By using their traditional musical instruments like muri, muri-wathisa, supin khram, khramdubuŋ, they present their traditional dances named - baidima, jaubani, jaupinbani, renŋinbani, baichargi, kunlubani, daislelaiibani, kamauthaikim kaubani, nanabairibani and many more.

**Rajini and Harni Gabra:** The festivals Rajini and Harni Gabra are related with the cultivation. In the festival Rajini Gabra, the village deity is worshipped. This festival is celebrated during the daytime. In this festival, the main gate of the village is closed and the outsiders are forbidden to enter into the village. At the night of the same day, the goddess Harni Garba is worshipped. Harni Garba is
celebrated for protection of the village. If any intruder comes to the village even after seeing the closure of the gate then the whole festival is considered to be wasted.

Dimasa constitute a scheduled tribe distributed in the Autonomous council in Dima-Hasao, Karbi-Anglong district, Nagaon, and three district of Barrack Valley namely Cachar, Hailakhandi, Mizoram. Dimasa does not have written script of their own. Most of their literature is remaining oral till date. There have been efforts in the past to adopt a script for Dimasa but they were unable to find a common script acceptable to all the groups. Dimasa of Dima-Hasao and Cachar districts use the Bangali script, those of Nagaon and Karbi-Anglong districts and Dhansiri areas use Assamese script, the Dimasa who had their education through English medium favour the Roman script for Dimasa. Dimasa is not used as a medium of instruction in schools, colleges and other institutions. Programmers in Dimasa are broadcasted in All India radio, Gwahati and Silchar centers for 30 minutes daily and also telecasted in N E programmers of TV channels.

1.6. Organization of the study:

The present work is organized into five chapters including Bibliography. The chapters are chapter I Introduction, chapter II Review of related Literature, chapter III Phonology, chapter IV Morphology, and chapter V Conclusion and Bibliography.
The introduction chapter contains a brief discussion on the name and identity of Bodo and Dimasa, positions of the languages, their culture and the literary background.


The third chapter on phonology of Bodo and Dimasa establishes six vowel phonemes which occur initially, medially and finally in Bodo but not all vowel phonemes can occur in Dimasa. Eight diphthongs are also available in both the languages. It occur initial, medial and final position in both the languages. There are sixteen consonant phonemes in the both the languages which cannot be occur in all the position in both the languages. Bodo and Dimasa make use of consonant clusters in the initial and medial position, and makes cluster in final position only in loan words. Consonant sequences are also available in Bodo and Dimasa only in medial position.
The Chapter four discusses about Morphology and the various grammatical categories like noun, pronoun, gender, case, verb, tense and aspect etc. Comparison and different are mentioned in this chapter.

The chapter five in conclusion conclusive of both the language likes the introduction about their origin history, name and identity, culture, festival, dress and ornaments in both the community. Both the languages have some written books, magazine, articles etc. the review of both the languages are concluded. And the findings of the phonology, Morphology and differences of both the languages are given.