THIRD CHAPTER

IDIOMS RELATED TO RITES
III. IDIOMS RELATED TO RITES.

Every works of Indian lives are mixed up with the religion. Rites has an special significance in our daily life. In the rites or it the human activities the equilibrium, respected and successful lives are being accepted. Among the rites constitutives rules and regulations, works customs, rules etc. are generally soverigne and it is found in various countries of the world. Such rules were originated in the past and instead of its many changes it is prevalent in our life even today. Among the ancient cultures rites had an established place and it has also its wide spread representatives among the modern religion also. Indian folklife is undoubtelly plentiful of rites. Rites has a special significance in every aspects of human life. The origin of rites has been regarded due to the necessity of morality and society. The main necessity of rites has been told as to established a similarity with the welfare of human by developing their personality and with the society of the world.

In the Indian holy books there are the descriptions of sixteen rites. Human beings are attached to it before birth and after death. Ancient books are not of one opinion regarding the numbers of rites. In "Āśhwālion Grihyasutra" there are the descriptions of eleven rites. In "Pāraskar" and "Baikhānash Grihyasutra" there are the descriptions of thirteen and Eighteen rites. But in reality the following sixteen rites are highly popular which has been also accepted in the modern processes.

(1) Garvādhān (Impregnation)

(2) Panshuban

(3) Seemāntonnyan.

(4) Janma (Birth)

(5) Nāmakaran (Ceremony of naming)

(6) Nishkraman.

36 Hindu Sanskar – Rajbali Pandey, P. 2
37 Ibid – p. 2
38 Ibid – P 26
39 Ibid –P 26
40 Ibid –P 26
Among these the first three rites are the rites of prior Birth and the rest are the rites of after birth. In Indian folk life maximum rites of after birth perceive its place and among these. Only the main rites are being alive. And the rest are regarded as useless with the changing of time. On the other hand, the rites has come to an end with the changing of the value of age.

In our daily life, there are two sides of every rites. One is "Shastrīya" (Religious academic) which has been performed by reciting the "Mantra" (magic). And the other is Laukik (Conventional, profane) which has been full filled by songs and popular customs.

3.1. Idioms Related to Sanskār (Rites) :

Among the Hindu's of "Kharīboli pradesh" (the Hindi dialect which is spoken near Delhi) also there are the descriptions of only five rites among the sixteen rites written in "Shastra" are - Janma (birth), Munḍan (shaving of head), Yagyopabīt (janeu), Bibāh (marriage) and Mrītyu (death). These five rites are highly popular. Among these also, the rites related to Janma (birth) Bibāh (marriage) and Mrītyu (death) has been regarded as primary. In the direction of idioms also we get less idiom related to Munḍan (shaving of head), and Yagyopabīt (janeu). By the view of popular customs
also it has no special significance in the people's mind. Yet the discussion about these five rites have been regarded as necessary.

3.1. a. Janma (Birth) :

The birth of son is the ultimate end of the Indian women's sweet desire. The beautiful end is the birth of a son, which remains in our minds secretly. We find the custom to feed "Panchamrit" in the five months of a pregnant woman, "Panshuban karna" in the eight months and "shadh bhakshan" in the nine months etc in various Folk customs. Like these in Hindi and Assamese literature and in the Folk lives we can notice various idioms related to every occasions of society.

The meaning of the idioms "Kachcha Girna" and "Kachcha Jan" are "Garvapat hona" (abortion). Its corresponding Assamese idioms are "Ga khaha" "Garvapat howa".

"Kokh ujar" the meaning of this idiom is the death of the child. Its corresponding Assamese idiom is "Garvapat ha".

"koh khulna" this idioms meaning is- to give birth a child by a woman who was not pregnant for many years and who had no child earlier. In Assamese there is no idiom synonymous to this idiom. But the idiom "Garvabati ha" clarifies this sentiment too.

"Kokh bhar" the meaning of this idiom is to give birth a child. Its corresponding Assamese idioms is "Ashauch lag".

In Hindi and Assamese the idiom "Garvakar" is of same meaning and only one form is prevalent.

The idiom "Garvakal" is prevalent in the same form and it expresses the same sentiment in both the languages. Its meaning is "Ritu kāl", "Garva dhāran kā samay". In Assamese also "Garva kāl", "Garva samay" etc forms are prevalent.

The meaning of the idiom "Garvachchuti" is the "Garvapat" (abortion). In Assamese its corresponding idioms are - "Garvapat ha", "Ga khaha" etc.

"Garvapat" the meaning of this idiom and its sentiment also prevalent in the same form in both the languages.
The meaning of the idiom "Janma dharmā" is - to take birth. Its corresponding Assamese idioms are "Janma dharā" "Janma lowā" etc.

The meaning of the idiom "Bachchā Deṇā"- is to give birth. Its similar Assamese idioms are- "Janma Dīyā", "Santān diyā" etc.

The meaning of the idiom "Bhumisṭha horā" is "Bachchā dharti par girne kā samay"(the time of a child's birth). In Assamese its corresponding prevalent idioms are "Bhumīt parā", "prīthīt parā" "Bhumisṭha howā" etc.

"Sāṃsār mai padārpan karnā" the meaning of this idiom is "Janma lenā"(to take birth). In Assamese its related idiom is "Prīthi bhari diyā".

"Kokh bharmā" its meaning is to become pregnant. Its related Assamese idiom is - "Peṭ Howā"

"Pāv/pair bhārī honā" the meaning of this idiom is – "Garvabātī honā" (to become pregnant). Its corresponding Assamese idiom is – "gā bhārī Howā".

"Gābh Girnā" "peṭ girnā" the meaning of this idiom is "Garvapāt honā" (Abortion). Its related Assamese idioms are – "Garvapāt ha", "Gā khalā" etc.

"Peṭ kā jāyā", "Mā ke peṭ se" the meaning of these idioms are – putra, Betā (Son). Its related Assamese idioms are – "peṭar chalī" "peṭar pok" etc.

Pet pocchnā" the meaning of this idiom is "Ākhrī santān" (Last child). In Assamese its corresponding idiom is – "Peṭ Mochā".

The meaning of the idiom "Janama janmāntar". The everlasting friend of the other world. This form is also prevalent in Assamese.

The meaning of the idiom "God Bharmā" is – the birth of a child or to give Nāriyal (coconut) is the Āchāl (Duppata) of a very fortunate woman. Its similar Assamese idiom is "Garvabāṛī ha".

Like that meaning of the idiom "God hari horā" is – "putrabaṛī honā" (woman who begets a son), Its corresponding Assamese idiom is – "Gā jilik".

"SādhPu jan" the meaning of the word "sādh" is related to wish and longings.
Therefore "sādh pujan" is the description of a pregnant woman's desires, lusts, vows etc. The workings of "sādh pujan" are performed before delivery. Its main necessity is to wish to remove the pain of a pregnant woman from labour pain. Generally the prayer has been done to the Gods so that the delivery of a pregnant woman can be perform peacefully. In these some local customs are followed. There is no idiom in Assamese similar to the idiom "sādh pujan". But there is an idiom related to this custom and that is "Ga Diuwa". In this folk customs also, there is one custom in which an Assamese pregnant woman is being bathed by taking the water of an urn in which the "auza" (magician) recites his magic, before the delivery. Its main necessity is for the desire to lesson the labour pain of a pregnant woman.

"Dohad purn karnā" is a remarkable idiom. In the minds of a pregnant woman some special kinds of desire arises from the time of conception till the time of delivery. During this time she remains coveted to eat some kinds of sweet and sour things. These wishes have been called "Dohad" In Assamese there is an idiom related to this idiom - "panchāmṛt khuwā". But both in these two languages a difference comes into our notice regarding this idiom and that is in the Hindi idiom "Dohad purn karnā" the husband brings all these things and in Assamese all these things are bring from the mothers house of the woman.

Inspite of these, in Hindi and in Assamese there are various idioms which are different from each other.

In Hindi "Āgam Honā", "Āgābhāri honā", "Bachche se horā", "Dhāi se peṭ chipānā", Din chadrānā" "Mahīnā chadrnā", "Kosh Bandh Honā", "Kosh mai āgg lagnā", "Kosh jali", "Kosh māng se thandi rahnā", "Ek peṭ ke", "Nāl gadrī Honā", "Ek hi khapdrī ke Nahalāye honā", "Naraktaḥī kenchī", "Muharmī paidāish,'
Bāp kī ḫund se paidā honā", "Praṇ dān karnā", "Sau janma se bhī", "Beej bonā", "Ankur Jamānā" etc. like these idioms there is no idiom in assamese corresponding to it.

3. 1. b. Mundan (Shaving of Head) :

The second main "Sanskār" (rite) is Mundan (Shaving of head), next to the
birth of a son. It is also said "chudrākaraṇ". In ancient times, after the birth of a
new born baby, the security of his health and beauty was a kind of problem. Therefore,
"Keshāshadana" (Shaving of head) was regarded as its device. According to the holy
books in order to perceive long life, beauty and welfare for a ritedes person, this
rite was necessary.41

The progeny of the Mundan (Shaving of head) rite is very much ancient. In
the Baidik age this rite was prevalent and from then, it was given a special kind
of significance. In the "Gṛihya Sutra" and "Atharba Veda" we find its clear mention.42
In Kālidās's "Raghu Bansh" there is the mention of the Mundan (Shaving of Head)
rite.43 Tulsidas has mentioned the "chudrākaraṇ" (Shaving of head) of Ram by his
master Vashistha.44

Through the ancient significance of this rite has disappeared yet its maintenance
has been done continually as a form of progeny "Ganesh Pujan", "Mangal shrādha"
etc primary works has been performed in any form even today.45

Among the sixteen rites Mundan (Shaving of Head) is a famous rite. Before
this rite the hair-cut of a child is restricted. Before the birth of the children, in the
age of three, five or seven, means in the uneven age, this work is being performed.
In this too much delay is unsuitable. This rite is performed in any sacred place,
in any holy place or in the bank of any river.

There are less idioms both in Hindi and Assamese language related to Mundan
(Shaving of head), yet one or two idiom is the witnesser of the idiom which is similar
to this rite. In Assamese the idiom "Mundan karā" is prevalent which is corresponding
to the Hindi idiom "Mundan karnā". In Assamese villages the prevalent idioms "Mur
kurowā" is corresponding to the Hindi idiom "Mundan Karīṇā". Though the Assamese
idiom "Mur kuropā" is related to Mundan (Shaving of head), yet it is prevalent

41 Ashwalayan Grihyasutra – P._- 1-13-12
42 Hindu Sanskar – Rajbali Pandey, P._-121
43 Raghubansh – Kalidas – P. – 3 – 33
44 Ramcharit Manash (Balkand) – Tulsh Das.
45 Hindu Sanskar – Rajbali Pandey, P._-123

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on the death of the parents, and in order to penance from sinful works. Assamese "Chudrākāraṇ karṇā" idiom is prevalent corresponding to the Hindi idiom "Chudrakaraṇ karṇā".

Among the Hindi countries, on this occasion at first the child is being bathed. Mehendi is stick in his hands and after that "Keshānt (The tonsure ceremony) is done by the barber. The "Buwa" (Aunt) of the child does "Araṇī" by taking rice, salt and one rupee note in a tray. In this work one idiom is much used – "Jang Rachnā / Rakhnā / Maṇānā. Rice and salt etc. are given to the Barber. The idiom "Neg chukana" is much used on this occasion. On this occasion there is one more idiom is prevalent and that is "Ba-ar Bāṭnā". In "Ba-ar" there are the mixtures of rice, meat, salt, oil etc. It is regarded as the indicative of fortune. In Assamese there are "Nimakh / Māṣh Bhagowā / Bilowā" idiom which are prevalent, corresponding to the idiom "Ba-ar Bāṭnā.

3. 1. c. Yagyopabīt (The Sacred Thread) :

Manu has written that human being borns perfectly but after performing the rites he is called "Deuij" (Twice-born or a Barhman) In ancient times this rite had a great importance. Even today the high-caste Brāhmaṇ and Khatriya perform this with a great festival.

Yogyopabīt (The second thread) is also called "Janeu" (The sacred thread of Brahman) which is its corrupted form. It is also called "upnayan". The sound meaning of "Upnayan" is that rite by which students are fallen near the master. In ancient India after the rite of "Yogopabīt" Children or students are being sent near the master in Gurukul. That is why this rite had been called as "Upnayan". During the time of "Yogopabīt" it is necessary for a Brahmachari to follow some rules and fasting. Therefore it is also said "Brat bandh" and its meaning is to be bound by the fasting and rules. Holding of "Yogopabīt" (the sacred Thread) is extremely necessary for the two nations Brāhmaṇ, Khatriya and Baishya.

In ancient time the "Janeu" (The sacred Thread) which was being put on which was made by the handmade string. The "Yogopabīt" (The sacred thread) of a Brāhmaṇ
child should be perform in the age of eight. According to shashtra the "Yogopīt"
of a khatriya child in the age of eleven and of a Baishya child in the age of Twelveshould be performed  

In Relation to the time of the rite the "shatpath Brāhman" has the view thatBrāhman's rite of "Yogopīt" should be perform in the spring season and of thekhatriyas in the summer season and of the Baishya's in the Autumn season. 

In Hindi and Assamese there is less idiom related to "Yogopīt". In Assamese"upnayan karā" idiom is prevalent corresponding to the Hindi idiom "Upnayan karna".Corresponding to the Hindi idiom "Janeudān" in Assamese there is "Nagun-dān" idiomis prevalent.

3. 1. d. Bibāh (Marriage) : Marriage is a significant and necessary part ofhuman live. Marriage has two function : one is it is a means adopted by the human society for regulating the relation between sex and the second is that it furnishes the mechanism by means of which the relation of a child to the community is determined. Therefore the institution of marriage has been regarded as the centre by all the human institutions and society. Though in various civilities and societies different types of forms are prevalent regarding marriage, yet its main necessity is equal to every where. Probably there is no any nation or society in the world where this rite is being neglected and where it has not regarded as necessary. "Jaibik" necessity and the sex relation which are the basic theory of marriage yet it borns with the human being but they might have tried to control it and to give a cover of society and civility, when they felt about the necessity of a civilise live. Actually, the discovery of the Bibāh (Marriage) rite should be regarded as a result of human beings advancing mood, caution and of civilise social life.

In India, the Bibāh (Marriage) rite has given a special importance corresponding to the honourable and moral life style. It has been regarded as a moral bond thus it is regarded as a form of societies fined chain. Probably, for this reason, here a wife's main religion has been regarded as of bringing a son into the world.

46 Lok Sahitya ki bhumika – Krishna Dev Upadhaya, P- 69
47 Ibid, P-2
48 Encyclopaedia of Religion and ettics, Vol.- IX, P-423
49 Ibid
50 Ibid, P-450
We find the clear mention of how in ancient times the young boys and girls united together in order to spend their matrimonial life in "smṛiti". There are the descriptions of eight types of marriages.\textsuperscript{51}

(1) Brāhma
(2) Dev
(3) Ārṣa
(4) Prājāpatiya
(5) Āshur
(6) Gandharba
(7) Rākṣaṣa
(8) Paishāch.

Among these, the four types are regarded as excellent and the rest are regarded as unexcellent. In the "prashachtra" (excellent) types of marriages, marriages where performed by giving money honorarium and by natural disposition and in the "Aprashashtra" (Unexcellent) types of marriages war, plunder, seining and helpless "Methunāhār" etc. were regarded as the simple means of marriage.

Among the eight types of "smṛitukta" marriage "Brāhma" is regarded as the most excellent and most developing type. According to "Manu" it is suitable for the Brahmans. In our present Hindu society, this type is very much prevalent. slowly the rest excellent types on the "Aprashashtra" (unexcellent) types has been lost. Only in the form of theory, it can be notice in some ancient nations. To obstruct a sword in the waist of the groom or the groom's fight in the Bibāh Mandap, to seize the bride and to do the drama of catching the bride, mainly indicative of that some kinds of small theories are still available among the various nations regarding the ancient types of marriages.

In the beginning the workings related to Bibāh (Marriage) certainly world have

\textsuperscript{51} Manusmṛiti P. – 3 – 21
been simple but by the changing of time it has become difficult. Basically, the origin of the matrimonial rules occur from the religious believes of any nation. In ancient times, Marriage was an event of delight in the lives of a community. Therefore feasting, music and dance etc all these types of entertainntment and delight become related to it. Decoration of the house and the ornamentation of bride and groom were suggestive of natural beauty for any kind of important event in community lives.\(^{52}\) which basically becomes prevalent in (kālantar) past as a form of custom and which has its special place presently in social process. Inspite of this different types of rules and regulations are based generally on the symbols. Such as in different idioms like "Pāṇīgrahan", "Granthi bandhan", Hṛiday sparsh" etc there is placed the sentiment of wife and husbands firm relationship. On the other hand the idioms related to another works, these kinds of idioms origin are placed in order to increase the power of sex and to make certain the abundance of nourishing the family.\(^ {53}\) The significant chapter of life begins with marriage. Therefore various work has been done in order to protect from some bad sentiments related to this event.

The custom of matrimonial rules is very ancient. We are not acquainted with the knowledge of the matrimonial rules of pre-vaidik period. In the period of Ṛgveda also it had no any certain form. Yet some scholars accomplished the currency of well ordered marriage custom and its workings in the Ṛigvaidik period.\(^ {54}\) In "Sūtra kāl" the marriage custom had received a consecutive form. In "pāraskar" and "Āśhwālion" mention has been done about matriononal rules and working in this matter.\(^ {55}\) In the ancient customs a little differences has surely come from the "sutrakāl" But the main outline of the Hindu's matrimonial rules and regulations are the same as it was five thousand years ago from today.\(^ {56}\)

It does not matter how was the changes and how many customs were changed, but it is an eternal truth that the marriage rites were an occasion of unlimited delight for the borigines people. In this occasion the speech which was inspered by inner desire of sex, producing child and the sentiment of family's happiness manifested the delight.
In India, the current marriage custom is different in every state. Even these differences are available among the nations and sub-nations of the same state. But in the marriage ceremony of every nations and subnations there are abundance of idioms, which are not accustomed to us. Among the people of both the Hindi and Assamese languages and also in the literature we receive its indestructible custom.

In Hindi country, marriage begins with "sagāī" In this occasion, the brides family sends money, fruit, sweet, cloth and many other things with a letter to the groom's family. It is said "Lagan", "Ṭebā" or "Ṭeh-bā" In this the message has been sent to the groom’s family about the "tithi" and by this they are invited to come with the marriage party. This occasion is clarified by the idiom "Lagan dharnā/Rakhnā". "Sagāī pakkī honā" is also an idiom corresponding to it. Its corresponding similar Assamese idiom is "Lagan Čhowā" or "Lagna Čhowā" In this occasion the Bride's family sends money, fruit, sweet, cloth and many other things to the groom's family along with a letter, this custom is prevalent in Hindi country but in Assamese this custom is not prevalent.

"Sanjoyā Bhajnā" is also an idiom related to it. In this, the groom's family sends jodrā (suit of clothes), Ābhūṣhan (cdothes), Mehandī (Myrtle) etc. for the Bride. The idiom "Lagan Bhajnā" is also related to it in which there is this custom bath in the Groom's and bride's family. In Assamese "Joran diyā" or "Mṛr chuchowā", idioms are corresponding to it.

"Mang mai Shindūr chaḍrānā" is a significant idiom. According to the Hindu custom, there is a custom to give shindūr in the māṅg (Parting of the hair) of the girl by the groom in the marriage ceremony. This custom is also prevalent in Assamese, In Assamese the idioms "shirt shendūr diyā" is current.

In the Hindi areas, on the occasion of 'Kanyādān' the groom is being worshiped by the bride's family. That means he has been welcomed by washing the legs. Just like that in Assamese also, when the marriage party arrives at the bride's house then there is the custom of washing the legs of the groom. Along with this, the bride's father and brother welcome him. In Hindi this occasion is being expressed by the idiom "pāv-pujan". In Assamese the idiom "Bhari Dhuwā" is suitable for it.

Before the "Agni pradakshiṇ" (The rounding around the fire), first the groom's
and the bride's clothes are tied together in front of the "Hom" (Holicaust). In Hindi idioms this act has been called as "palle Bāndhan" or "Gāth Jodrnā". In Assamese idioms it has been called as "Lagun Gāṭhī Diyā".

In Hindi areas, "Tel uṭhānā" is a custom to anoint the groom or the Bride before the marriage. It is said "tel uṭhānā" or "Tel chadrana". For this, in Assamese "Telar bhār diyā" idiom is prevalent.

In the marriage ceremony there is a custom of singing in every parts of India. There is the custom of singing various types of songs coinciding to various matrimonial works and of occasions. Hindi "Gālī gānā" idiom is the most attracting idiom. Because without this "gālī" the marriage ceremony seemed to be in complete. In Assamese also, it has its corresponding idiom- "Khicṭā/Khijā Gowā"/Jorā nām." The singing of "Khicṭā" or the "Khijā geet" begins from the time of the Groom's arrival into the Bride's house.

"Gale mālā dālnā" in this idiom the sentiment is placed that somewhere the Bride chooses her own Groom and she chooses him as her husband by giving a mala in his neck. In ancient times the "Shayambar prathā" had this custom. In Assamese its corresponding idioms are- "Barmālaya dān/diyā".

In Assamese the corresponding form of the idiom "Ghar ābaad karnā" is "Ghar bačhōwā" or "grīhasthī karā" its meaning is to set a family by marriage. In Hindi there is an idiom "Ghar baśānā" which is contemporary to the Assamese idiom "Ghar baḥowā". It is also suggestive of setting a family by performing the marriage rites. There is an idiom "Ghar karnā" which clarifies this sentiment.

The meaning of the idiom "ghar baithānā" is to remain in the house by becoming someone's wife. In Assamese also, there are same idioms that clarified this sentiment - "Ghar shomowā" etc. In the idiom "ghar shomowā" a girl remains in the house of a boy in her own will as the form of a wife.

According to the Indian marriage custom, there is the rule of Bride's living in the house of the Groom after the marriage. But in some nations there is the custom of Groom's living in the Bride's house. If the Groom remains in the house of the Bride then it is said "Ghar jamāī" like that in Assamese also there is an idiom which signifies this sentiment.
and the idiom is "Ghar jowā" and somewhere it is being said as "Ghoijyā".

In Indian social process though there is the rule of one wife, but its opposition is being noticed. The idiom "Ghar mai dāl lenā" clarifies this opposition. In Assamese also it has its corresponding form "Satini rakhā" is prevalent.

The idiom "Kanyādān" is very important because kanyādān is the main basis of marriage. The scriptural importance of Kanyādān is almost equal everywhere among the matrimonial workings. It is performed equally in all over the places coinciding to the scriptural custom. The main basis of this idiom is to give the Bride who is the form of Laksmī, in the hands of the Groom who is regarded as the form of Bishnu by the Bride's father. In Folk-beliefs, Kanyādān is regarded as very difficult than the "Sūrya Grahan" and "Chandra Grahan". In Assamese also, in this form "Kanyādān" and "Kanya sampradān" idioms are prevalent.

"Shuhāg Raat mānnā" is a significant idiom in the field of marriage. The first night of conjugal life. In the Hindi countries 'Jethānī" (the wife of husband's elder brother) decorate the new daughter in law fully. By the means of joking she tells her something and she teachers the husband to remain calm fully. After that she has been brought to words the "Māhbaṭī", "chaubera" a towards the bed-room where the arrangements are being done in advance for the "suhāg raat", This is the first opportunity to meet their own beloved, to see each other and to converse with each other. This is the opportunity to become one. The idiom "suhāg" Raat mānnā" is used in this regard. "In Assamese "Phul sajjā" idiom is prevalent.

Inspite of the above mentioned idioms related to marriage, there are more idioms both in the two language which are prevalent.

Therefore in Hindi and Assamese literature, some idioms are being mentioned related to the marriage custom. The custom of marriages which are as significant as life and its related idioms are available in large numbers in both the Hindi and Assamese literature. But it can be understood widely by these idioms in order to make an indication of the purification works.

"Khichdrī Khilānā" is also an idiom of this type. Its meaning is to satisfied the grooms party by the Brid's party. In Assamese there is the custom of satisfying the grooms
party. But there is no idiom related to this festival, but "Bardanar Bhat", "Kanyadananar Bhat" these two idioms are close to this sentiment.

"Gariya shabarn" is such an idiom which is generally less used. Its meaning is to choose the groom in the Bride's own choice. In Assamese there is no such idiom.

The idioms "Bhat Nayutna" is very much prevalent in Hindi countries. After deciding the date of marriage, the mother of the person who purifies goes to "Pihar" (Mother's family of a married woman maternal kinsfolk) in order to invite her brother, This occasion is placed by the idiom "Pihar Nayutna", This work is done equally in both the groom's and Bride's family. The mother of the person who purifies, goes to "pihar" (Mother's family of a married woman) with the "kuje of missri" (sugar candy) mewa (Dry fruit) mehandi (Myrtle) Kalawa (Skin of thread), Roli (A power used in painting the forehead) and with the invitation card. There her brother welcomes her and gives her some presents like Bashtra (cloth) Neg (present made to relatives on marriage) within his limits. This custom or this idiom is not prevalent in Assamese.

The idiom "Pith Nariyal Bhaijn" is for a sacred work. After the comment of both the groom's and Bride's family, on the fixed date "Pith Nariyal" are being sent in the hands of the Nai (Barker) and Brähman. In the evening the old "Tholedar (Maker of a small pat) and panch chaudhury" united together in a colony or in any open place of the village. The Brähman of the Bride's family inoculates the groom with chawal (Rice), Roli (A powder used painting the forehead) and Haldi (Turmeric) by placing him in a pātre (Plank), and throws "Pith Nariyal" in his Jholi (Bag, Pouch). Generally one rupee note is also hold back in the boys hand. In this way the relation becomes fixed. After completing this custom the groom's family presents almost one-one rupees note to the naī (Barber) and Brähman for which the "Neg denā" idiom is prevalent. In Assamese there is no such custom and idiom.

"Shakkar Bātnā" is also such an idiom which is related to this custom. After giving the Neg (presents made for the relatives on the marriage) this Sagāi (Engagement) festival becomes gargeoces by the sweet songs of the woman, their sweet songs tells the other people that in the colony the Sagāi (Engagement) festival is going on. This festival continuous until the second pahar (Duration of there hours) of the night. In the end sugar is being distributed by the groom's family. By this the relation of Sagāi (Engagement) has
been thought so firm that if unfortunately the groom dies before the marriage then the father of the son has the right that he can bring the future daughter-in-law for his second son by marriage. In Assamese there is no such idiom and custom.

The idiom "Sāho ke dino ke bāt dekhna" is related to it. After the sagā (Engagement) it is not necessary that marriage should also perform in that day. Many times there were the difference of ages between marriage and sagā (Engagement) due to the teenage of both the boy and girl. But today this custom is not available. But it is sure that after the sagā (Engagement) "Sāho ke dino ke baat" has been seen, The meaning of "Sāho ke Dino" is that duration of time which is regarded as fortunate for the marriage by the fortune teller. Generally in Hariyāna the days of marriages are available in the month of "Jaith" and Baisākh and again after "Devuthā ekādashi" (Kārtik Month) Marriage are restricted in the duration of time in which the dev sleeps. The people of "Dev uthani" celebrated the "Ekādashi" in the form of a festival. After that the "Dev" awakes and "Sāhe" opens.

"Byāh Bhaijna" idiom is significant. At first the Bride and groom's family decides on which date the marriage will be perform. After that the question arises about the "Tithi" (date). The Brahman of the bride's side decides the date by comparing the "Janma kundali" at both the bride and groom and also according to the name of the sign of zodiac. The indication of the Tithi has been sent to the groom's family in the hand of Nāi (Barber). This custom is called" Byāh Baijne" on this occasion the Nāi (Barber) decides about the numbers of the marriage party, its time of arrival and of some other important matters and he returns by taking the gifts which are being received from the bride's family.

"Tewā/Lagan bhejna" idiom is also related to this custom. After completing the custom of "Byāh Baijne" the next comes "Tewā/lagan bhejna" custom which is being sent form the bride's side. The Brāhman of the bride's side brings out the arrow of the boy and girl. The numbers of "Bān" are five, seven, nine or eleven. Bride has two less bān in comparison to the Groom's "Bān". After writing about the descriptions of "Bān" (arrow) and secondly about the matter, and after inoculating the letter with Haldū (tumeric) and Chāwal (rice) it has been given to the "Nāi" (Barber) by tieing it with a red string. By taking the "Tewā" the "Nāi" goes before 15 or 21 days. In the rich families this work has been done by the Brāhman. In Assamese there is no such idioms and rules.
"Bān nikālnā" is also an idiom related to this custom. The Brāhman of the Bride's family brings out the arrow of the boys and girls. After coming the "Lagan" and "Ṭewā" the arrangement of the marriage begins rapidly on the both sides the "Bān" (arrow) starts. The main purpose of the "Bān" is during that duration of time the Groom gives "Tel" in the head of the bride. Every day the Groom and the Bride remains in the house of the appointed person and they eat good foods. From the house of the "Bān wāle" every person of the colony are being invited in this occasion generally Khīr (rice-milk) and 'pūldre" (a sweet cake) are made. In the evening, women united together in the threshold of the arrower. The Groom and the Bride are being bathed by the "tel" and "ubatan". The "Nāīn" (wife of barber) makes their bath.

"Suhāg chūdre pahanānā" is a rectitutional and significant idiom. In the first day of "Bān" five "Suhāg chūdre" are being wear in both the hands of the girl, which she always wear during her lifetime. But if she becomes widow than her "suhāg chūdriyā" are being broken and if not then the chudriya becomes her partner to the "Chīṭā" (funeral of rite).

From the idiom "Maihāḍā bāṇḍhṇā" it is known to us that, both the families celebrated "Mel kā din" before one day to the marriage. In the house of the Bride the "Maihāḍā" is being tied. Five pairs of "Ḍāv" (a kind of Kusha grass, mango fresh green coconut) are being tied to the top of this with the "Maihāḍe" five fentunate urn's are decorated by placing them one upon the another in a corner and with the roof and with the "Halash" of maihade five needle's are cut down by tieing it with a fortunate red colour thread, in which sweets are being kept in the needles. In Assamese there is no such idiom.

"Bhāt bharnā" idiom remembers us about the invitation for a feast. The invitation for a feast are still prevalent. The "Bhātī" has just arrived. The house holder and one or two old person go forward in order to welcome them. One "Paṭrā" (plank) is being spread in the threshold. The party of the "bhātiyo" arrives in the threshold. Elder brother stands on the "paṭrā" (plank). His sister inoculates him in his forhead at first after that one by one sister's inoculate their brother's in the forehead. After that by talking them inside, Khāḍ (a ditch) and Kashār (wheat meal) are given to eat. The picture of the Bhātiyo's welcome is very heart touching. After eating the bhati arrives in the polī (entrance to a place) and they fulfilled the custom of "Bhāt bharnē". How much rice they want, according to its quantity they keep some rupees silently on the parāt (plank). The Mahajan
counts it and declares the amount. After that "Barbhāti" that means the father's uncle of the bride and Groom gives a "Badrbhāt" (feast) according to his limit.

From the idiom "Janet chadmnā" it is known that in ancient times the marriage party went in carts, Rehadu's and in chariots etc. But today the marriage party goes on the Motor car, therefore its related customs remain incomplete. Earlier by the Nāi (Barber) it has been informed in the nearby colonies about the person's who will come in the "Janet" (Marriage party) on regards to the householder. In Assamese there is no idiom related to it. But it has some relations with the idiom "Bar yātri".

By the idiom "Gore kā kharch denā" we remember the custom that during the time of "Milni" (relatives of the bridegroom and bride embrace each other). bride's father wants "gore kā kharsh" from the Groom's father. Groom's father gives some money to the bride's father which is being distributed there among the "Nāi" (Barber), Dhobi (washer man) Telī (oilman) and other peoples by the father of the Bride.

"Phero pūrī kannā" idiom is the most significant idiom and custom of the marriage rites. The marriage party arrives in the house of the Bride wearing gorgeous dresses and with the drums. In the "Ānāgān" (Courtyard) where "Maihaḍā" were tied in that place the Brāhman built a monument in advance. One "chadowā" tied on the four monuments. "Mangal kalash" (fortunate water pot) are decorated. The purohit (brāhman) makes a pūrat (design on floor with coloured chalk, flour etc.) with flour in the middle of the "Aangan". The "Haban-Kuṇḍa" (a fire of scarifies) is also made by this sacred land. At first the Groom is being taken near the "Haban-kuṇḍa". The Purohit (brāhman) starts the "yagya" with uttering the Mantra. After completing the preliminary works related to Haban (fire of sacrifice) the purahit gives the permission to bring the bride. The bride's Māmā (Uncle) brings her in his lap by wearing a white dress and placed her in the right side of the groom in a "Pīra". And the Purohit (brāhman) performs his own duty. Fire burns in the "Hawan kuṇḍa" (a sacred fire). The Purohit (brāhman) tides the "Achal" of the Bride with the "paṭkā" (a sash to be wrapped round the waist) of hand spun cloth and the one side grasps the Groom. In one side of the "paṭkā" is being placed in the Groom's shoulder. After that both stand up. The groom proceeds forward towards his right hand and the bride follows him. Like that they make four opposite rounds around the "Bedī". Then the Bride makes three straight rounds and then the Groom follows her. This custom is being expressed by the idiom "pherow pūrī kannā".

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In Assamese there is no such idiom but the above mentioned customs are also available in Assamese.

The currency of the idiom "pāṭdrā pherrā" is very ancient. If the girls competition does not take place in "gauṇā" (the ceremony of taking a bride to her husband's house for the first time) then on the occasion of farewell the "pāṭdrā pherrē" is being done. In that occasion, eleven rupees or more than that are given. Its clear meaning is that after the marriage of the girl "pihar" should not be kept for many days.

From the idiom "Maihaḍā khulāi" it has been known to us that after the farewell the groom goes to the bride's house and does the "Maihaḍā khulāi". In this occasion, by placing the groom in a bed "juhāri" has been done. The "Bride's Maa" (mother) "Dādi" (grandmother), "Tāi" (Aunt), "Chāchī" (aunt), "Māmī" (Aunt) and the elder sister's come one by one and inoculates the bride. Money has been given to her and they feed her sweets.

"Aḍungbī bhaijnā" is also such type of idiom. "Aḍungbī" is said to that "Nāin" (the wife of the Barber) who goes with the Bride to her father-in-laws house. By the passing of time, Bride's little brother is being sent with the Bride. The meaning of the idiom "Bāar rūkāi" is that when the Bride and the Groom arrives at the threshold there the groom's mother takes the measurement of their height by "Jatnī". In this Occasion the Groom's sister stands at the threshold in order to prevent them. This is called "Bāar rūkāi". The groom gives the neg of "Bāar Rūkāi" and after that they have been permitted to go inside.

"Sotankī khelnā" is a different type of idiom. The Bride and Groom go to the temples of all the Gods and Goddesses in the village, there they worshiped the lord. In that place the Bride and the Groom are said to hit one another by taking light sticks. It is said "Sotankī Khelnā".

The idioms "kangpā khilāi" and "Juye kī anguthī" are more or less related to the Assamese idiom "pāshā khelnā". The bride unfolds the seven knots of the "kāṅgaṇ" which are being tied in the Groom's hands. These knots are so tightly tied that the Bride feels very difficulty. After that he unfolds the Bride's "Kāṅgaṇ". After that the Grooms bābāhi (elder brothers wife) throws the brides "Juye kī Anguthī" in a pot which is full of milk and water. And, the Bride and the groom search it by dropping their hands one who finds.
the ring receives immense praise. This has been done many times.

Like the above mentioned idioms in Hindi, in Assamese also there are some idioms which are not available in Hindi -

"Adī/ Adhibāsh karā" idioms clarify this sentiment that in Assamese society before the time of marriage three unmarried girls anoint bath the bride and the groom with "Durba" (one kind of grass agrostics linearis). This custom is expressed by the idiom "Adī/ adhibāsh karā".

The idiom "pānī ṭulā" is very prevalent in Assamese. There is the custom of bringing water two times in order to take a bath of the Bride and Groom. This water is being taken from any river or pond. In the morning the unmarried girls and in the evening the women perform this duty.

By the idiom "Sor mālā diya" it is clarified that in the gate a mala made of dry grass is being fluttered by attaching to it the Batti (Chaki) of cotton.

On the occasion of marriage "Pinda dān" is given to our forefathers. The person who does the "Shārdhya" (an act of deviation) gives the "pīṇḍa". This "Pīṇḍa" is given in any river or in any pond.

The idiom "Tḥagi diya" is used in various occasions. In the marriage ceremony, the brother of the bride or of the groom performs this "Tḥagi -Diya" act by giving a "Tḥagi" in any temple.

"By the idiom" Nakh Kāmowā" it is clarified that in the sacred occasions nations has been given in all the things so that nothing remains unsaved. "Nakh" (the nail) in the introducer of our animal instincts on the occasion of marriage, this animal instinct has been spoiled by the brother. The younger brother of the groom or the bride fulfills this act by cutting down the nails of the Bride and groom.

By the idiom "Māh Hāladhī Diya" it is clarified that on the occasion of marriage both the groom and the bride are being both by using "Māh" and "Hāladhī" (Jurmeric).

The idiom "Shuwāg tolā/Jārā" Comes in front of us by bringing mythological customs. In this woman who makes bath the groom or the Bride by taking a piece of a banana's pillar and water in his mouth, there the groom on the bride is being swals by a
swab in their heads.

By the idiom "Dara Shajā/Bar Kāchowā" it is clear that the groom is being agreed for the marriage. After the bath the groom is being taken near the mandap and new clothes are being wear to him. A crown has been put on in the head of the groom by decorating it with cosmetics. The Brāhman inoculates. After performing this work, he salutes his elders and go out for the marriage.

The idiom "Darā Dharā" has two meanings, one is who remains with the groom as a shakhī (friend) he is called "Darā Dharā" and somewhere he is also called "Chātā Dharā". The second one is when the marriage party goes out then some people ask some questions to the groom, for it the idiom "Darā Dharā" is also prevalent but somewhere the idiom "Hanger Diyā" is also used for it.

The idiom "Koinā Dharā" is also made for the same sentiment. In this shakhi or any other woman holds the bride and helps her in her every works.

The idiom "Darā Barā" has also two meanings, one is who goes one day before the marriage to the groom's house along with an invitation card cloth, cosmetics, shoes etc. in order to invite the groom and their relatives for the marriage. The second one is when the groom arrives in the house of the Bride for marriage, at that time the brides family members whether he is her elder brother, her father, her uncle it does not matter brings the grooms near the mandap by welcome him with pān-tāmul (Betel-leaf).

"Hum purā" idiom is very prevalent is Hindu society."Hum purā/pora" has been done in various festivals and in various occasions of puja. But in the field of marriage it has another significance. In the brides house "Hum" (Sacred fire) has been burned in front of the bride and groom. In this, by offering sacrifices the groom and the bride become life partners regarding it as Uitnesser.

The idiom "Maan dharā" is very much prevalent in Assamese society. On the occasion of marriage "Maan dharā" has been done from the beginning to the end of the occasion. Its meaning is to salute and to gives respect to the elders.

Inspite of the above mentioned idioms there are various types of idioms which are not available in Hindi. Briefly these are such "Kanyā kāl ha", "Kal pulire biyā ha", "Gaurī dān kar", "Ghar uth", "Ghar gachak", "Ghar khā", "Ghar grihaṭhāli kar", "Ghar pāt", "Ghar
3.1. e. मृत्यु (Death) : In Hindu religion "परलोक" (the next world) is regarded as more significant and valuable in comparison to this world. Therefore for this reason, the funeral rites of a death person has its unlimited religious significance. According to many scholars the funeral rites has been done in order escape from its bad effects more than the happiness of the death person in the next world. मृत्यु (Death) is a solid truth of life. In Hindu lives, this rite has a special significance. This rite is related to the very difficult works and to the ancient believes in comparison to different rites.

Just like the rites are a special part of marriage, thus मृत्यु (Death) is also an integral part of rite. The prevelancy of death rites is generally found among the civilised nations of the world. The origin of Death rites are mainly occurred from the miserable mental situations of the human society. But after that it becomes prevalent in the form of a custom. The custom of death rites are very old. In "Ṛik Veda" we find various types of theories for showing sorrow on anyone's death. In which way the soul goes to the heaven, what types of lonely place is offered to him by "Yamraj" for taking a rest, such kinds of descriptions are found in "Ṛik-veda". The tales and the songs, which praises the dead person and consoles ancient literature through which we relax the miserable person, these kinds of descriptions are being found in "Pāraskar Gṛihyaśūtra". The tales and the songs, which praises the dead person and consoles ancient literature through which we relax the miserable person, these kinds of descriptions are being found in "Pāraskar Gṛihyaśūtra". In अइन-अकबरी also on the occasion of death the recitation of holy-books tales and sad-songs are bring mentioned.

The series of death rite begins from then, when it is understood that someone's life light is going to be put out.

When the person's breath begins to break who is laying upon the bed, then near his bed the lord is being purified by lapping it with cow-dung and by strowing "Gangā jal".

In Assamese, this custom is not available. In Hindi countries, if finds something...
then it has been spread and the dying person has been taken to that sacred place by removing him from the bed. If there is no time for lapping the land and to spread anything on the land, then by strewing "Gangā jal" and only water, the land is being made sacred.

Behind this work there is the sentiment that the dying person should take his last breath on this land - on the lap of that mother from which that toy was made.

In Hindi and Assamese there are various types of idioms related to death. In Hindi, the meanings of the idioms "chir nidrā mai so jānā" or "Anant Nidrā mai sonā" are to die. In Assamese its corresponding "Chir nidrā jowā" idiom is prevalent.

The meaning of the idiom "Jaan nikalnā" is also to die. Its similar Assamese idiom is "Jīb jowā" which expresses the same meaning.

"Dam chodmnā/tuṭānā/ nikalnā/todmnā" the meaning of these idioms are to die. Just like that in Assamese also "Sheṣ niswāsh lowā" idiom is prevalent.

"Devlok ko sidhārnā", "Bhagawān ke ghar jānā", "Surpur sidhārnā" "swarg lok ko udrjānā", "Adan ko sidhārnā" these idioms meanings are to die. In Assamese its corresponding idioms are "Bhagawāne lai jowā" "swarga vāshī howā", "Baikunth lai jowā" etc.

The meaning of the idiom "Deh chodmnā/chuṭnā" is to become dead. In Assamese its corresponding idiom is "deh tyāg karā".

In Hindi "param gati pānā", "Bīrgati pānā" the meaning of these idioms are also death. In Assamese its corresponding idioms are "Param Gati powā" "Param Gati Milā" etc.

"Annajal uthnā" the meaning of this idioms is to become death. In Assamese "Chāul sēsh Ha", "Anna jal sēsh Howā", "Chāul pānī tūtā etc idioms are prevalent.

"Jaan Jānā/Nikalnā the meaning of this idiom is to become death. Its related Assamese idiom is "prān Jowā".

The meaning of the idiom "Rām nām satta Ho jānā" is to die. Its corresponding prevalent Assamese idiom is "Rām Nām Satya Howā".

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The meaning of the idioms "Ant Honā", "Ant ānā", "Ant karnā" is to become dead. In Assamese also "Mṛityu ha", "Sēṣh ha" etc idioms are prevalent in this form.

"Ākh/Ākhe bandh kar lenā", "Ākhe ulṭanā", "Ākhe sadā sarbadā ke liye mund lenā" the meaning of these idioms are also to become dead. In Assamese its corresponding idioms are- "Chaku mudā", "Chaku nithar howā", "Chir dinale chaku mudā" etc.

"Til til kar marnā" the meaning of this idiom is to - die by suffering from long time. In Assamese its corresponding idioms are "Til til ke marā", "Til Til ke ni-śeṣh howā" etc.

"Khāṭ se utārā jānā", "Khāṭiyā nikalnā" the meaning of these idioms are to become dead because after the death, the dead body has been descend from the bed. Its similar Assamese idiom "Bāj uliawā" is prevalent which is of same sentiment.

"Chār ke kandho par chadrīnā/chalnā/jānā" the meaning of this idiom is to take away the dead body to the graveyard by four persons. In Assamese the idiom "Chāri khutil jowā"is prevalent which is of same sentiment. Along with the idiom "Khātelit uthā" is its corresponding idiom.

"Yampur kī raah nāpnā", "Yampur ko jānā" the meaning of these idioms are- to become dead. Its related Assamese idioms are - "Yampurīlē khan ganā" "Yampurīk jowā" etc.

The meaning of the idiom "Intakāl honā" is "Antkāl honā" (To become dead). Its related Assamese idiom is "Antim samay ha".

"Kafan shīr se bāndhīnā", "Kafan bāndhe phirnā", "Kafan lapetnā" the meaning of these idioms are - to become ready for death. Its corresponding prevalent Assamese idiom is "Murat chāndowā bāndhā".

The Assamese idiom "Swarg vāṣh Howā" is corresponding to the idiom "Golok vāṣh honā".

The meaning of the idiom "Chal vashnā" is to become dead. In Assamese its related idioms are "Mṛityu howā", "Mari jowā" etc.

The meaning of the idiom "Dīyā buz jānā" is also to become dead. In Assamese its corresponding idioms is - "Jīvan chākī numowā".
"Duniyā se utṛjhāṇā" the meaning of this idiom is to become dead. In Assamese its corresponding idioms are- "Sansārar parā guchi jowā", "Eha īlā samban karā".

The idiom "Panch tatwa ko prāpt honā" is similar to the Assamese idiom "Panch bhūṭat milā" which is prevalent.

In Assamese the idiom "Bāyur lagat bilin howā" is corresponding to the Hindi idiom "Paban mai paban milnā".

"Mahā yātra karnā" this idioms corresponding Assamese idiom is "Mahāprayān karā".

The Assamese idioms "jīb uri jowā" "jīb jowā" etc are of the same sentiment with the Hindi idiom "Hansh ur jānā".

"Tickeṭ kāṭ jānā", "Tickeṭ kāṭnā" idioms are related to the Assamese idiom "Tickeṭ kāṭā".

"Miṭṭi kā miṭṭī mai mil jānā" this idiom's corresponding Assamese idiom is "Maṭir dehā maṭṭī milā".

In Assamese also, the same form is prevalent to the idiom "Antoshti karnā", "Antoshti karā" corresponding to it.

"Kriyā karma karnā" the meaning of these idiom is to perform some funeral rites. In Assamese also "Kām Kīra karā" form is prevalent.

The meaning of the idiom "Chitā chunnā" is to make ready the chitā (a funeral pile). In Assamese its related idioms are "Chitā sajā", "chitā tāiyar karā".

The idioms "Dāh kriyā karnā", "Dāh sanskār karnā" are related to the Assamese idioms "Dāh kriyā karā", "Dāh sanskār karā" etc.

The meaning of the idiom "Janājā nikalnā" is to turn out the death body. In Assamese its corresponding idiom is "Shab uliowā".

"Paramātmā ke ghar se lauṭ ānā", "yamrāj ke ghar se lauṭ ānā", "kabra se utṭkar ānā", "kafan padrkar uth khadre honā" etc, these idioms meaning is - to become save from death. In Assamese its related idiom is "Yamar gharar parā abā".

The meaning of the idiom "Maut ke ghat utar jānā" is to become dead. Its related
Assamese idiom is "Mrityu mukhat para".

The meaning of the idiom "Maut kā duṭ" is one who knocks down. Its related Assamese idioms is "Mrityu duṭ", "Yam duṭ".

"Maut ke ghāṭ utārnā" the meaning of this idiom is to knock down. Its related Assamese idioms are "Mrityu Mukhat pelowā", "Māri pelowā"

"Maut ke muh me jānā" the meaning of this idiom is to be in such a situation or to do such a work that we become dead. Its related Assamese idioms are "Bāghar mukhat haat somowā", "Mrityur lagat khelā karā"

"Maut ke muh se khishnā" the meaning of this idiom is - to save the life of a person who is almost dying and who is laying in the mouth of death. Its related Assamese idioms are - "Mrityur mukhar parā anā", "Yamar gharar para ahā/anā"

"Kāl kā kanṭh kahnā" its related Assamese idiom is "Kale ṭanā".

The meaning of the idiom "Kaal ke gaal me jānā" is to die. Its related Assamese idiom is - "Kālar mukhat parā".

In Assamese, the idiom "Kale chuli chuwa" is related to the Hindi idiom "Kaal kā kesh pakadrenā".

The meaning of the idiom "Gharī ginnā" is to count the time of death. Its related Assamese idiom is- "Kshyan ganā".

The idiom "Mukhāgni denā/karnā" makes it clear that when the dead person is being kept in the "Chitā" (a funeral pile), at that time the dead person's son or his brother gives fire in the "Chitā" by making rounds around the "Chitā". In this work at first fire is given at the head and next at the legs by making rounds three or five times. In Assamese also this custom is available and only one idiom is prevalent "Mukhāgni karā".

The idiom "Dasharāth denā" expresses the sentiment that the "piṇḍa" has been given to the dead person for ten days. By this the idiom "Dasharāth dena" is being expressed. In Assamese also this custom is prevalent. That has been expressed by the idiom "Dasha piṇḍa diyaā".

The meaning of the idiom "Din ānā" is - the arrival of the time of death. Its related
Assamese idiom is - "Din aah".

The idiom "Din nikaṭ ānā" is also of the same sentiment which is prevalent in Assamese is the form of "Din ochar chapā".

The meaning of the idiom "Naam uthānā" is to become dead. In Assamese its corresponding idiom is "Naam Mush".

"Param dhām kī Raah lenā/param gati pānā" the meaning of these idioms are - to die, and to receive final liberation. In Assamese its related idiom is "Baikuntha le jowā".

"Paar utarānā" the meaning of this idiom is to escape from the troubles and perplexities of worldly life. In Assamese its related idiom is "paar ha".

The meaning of the idiom "prān chutnā/chodrnā" is to die. In Assamese "prān erā" is such type of idiom.

The meaning of the idiom "prān denā" is to die. In Assamese "prān diyā" is such type of idiom.

"Antim ghadriā ginnā/ Antim ghadri ānā " the meaning of these idioms are the arrival of last time and to reach near the death. Its corresponding Assamese idioms are "Antim kshyaṇ ganā"/Antim Samay Aah".

"Antim shash lenā" the meaning of this idiom is to arrive at the end of life. In Assamese "Sēsh niswašh lōwā" is such type of idiom.

"Shabayatrā" takes the dead person to the graveyard by decorating its "Arthī". In Assamese also it is said "Shaba Yātrā".

"Arthī Banānā", "Arthī nikālnā" the meaning of these idioms are to make a thing like stairs on which the dead person is being slept and taken to the graveyard. In Assamese for it the idiom "Khatelī Banowā" is suitable.

"Ashthi̱yiā chunnā" is a significant idioms. In Haryana and in many states brother and friend goes in search of "Ashthi̱yiā" on the third day after the death. This work has been performed in the morning. But in Assamese there is no such custom. In Assamese "Ashthi̱yiā" has been bring on the day of burning the dead person. In Assamese "Asthi lōwā, Rākhā" etc. idioms are suitable.
"Shārdhatarpan"/'Piṅḍā daan", "Piṅḍa daan karnā", Piṅḍa mārnā", "Piṅḍa pānī denā". Among the Hindu rites the shardha tarpan has been given a special significance for the everlasting peace of the dead person. In Assamese also this custom in prevalent. It is known as "Piṅḍa daan".

The idiom "Go daan karna" clarifies the sentiment that a go (cow) is needed to a dead person in order to cross the "Baitarani" and the people regarded that the soul could be free only by giving this. It is clarified by the idiom "Godaan". In Assamese also the idioms "Godaan" is prevalent somewhere it is said "Daanat diya garu".

The idioms "Baitarani paar hona" is also related to the above idiom "Godaan" which is dona for the salvation of the soul. This Go (cow) helps the person to cross the "Baitarani". This is the people's regardence. In Assamese also one idiom is prevalent. "Baitarani paar ha" of the same meaning.

The idiom "Munḍan karna" expresses the sentiment of Munḍan (shaving of head) on the occasion of someone's death by his son, brother etc. In Hindu customs this is very important. In Assamese also "Mur khura"/Munḍan kara" idioms are prevalent.

The meaning of the idiom "Lakrī dena" is to burn the dead person by placing him in the chitā (A funeral pile). Its corresponding Assamese idiom is "Khari Diyā".

The meaning of the idiom "Tilān-jali dena" is that work of the dead rites in which "Anjali" has been given by taking water and Til. In Assamese such types of idiom is "Piṅḍa Diya" which is of same sentiment.

The meaning of the idiom "Māṅg Ujadrnā" is to become widow. In Assamese this sentiment is fulfilled by the idiom "Shendūr mosh/Shirar Shendūr Mosh."

"Māṅg kā Shindur mitānā" and Assamese's shirar "Shendūr mosh" are the idiom of same sentiment.

The meaning of the idiom "Āg dena" is to perform the rite of cremation of the dead body. In Assamese it is said "Jui Diyā" or "Khari Diyā".

Inspite of the above-mentioned idioms there are some idioms which has been found in different forms in both the languages.
In Hindi, the meaning of idiom "Int Kāl ho Jānā" is to become dead. In Assamese there is no such idiom. But "Mṛityu Howā", "Mari Jowā" such types of idioms are prevalent.

"Uth jānā/Utar jānā" the meaning of this idioms is to die, the farewell from this world. In Assamese there are many idioms related to this sentiment. But the idiom "Uth jānā" expresses a different kind of meaning.

The meaning of the idiom "Kandhā denā" is to place the dead body on the shoulders. In Assamese, this work has been done. But there is no such idiom.

The meaning of the idiom "Dāg denā" is to perform the creation rite, or to burn down the dead body. In Assamese, there are many idioms related to this sentiment. But there is no idiom related to "Dāg denā".

The meaning of the idiom "ulṭī sāṣh chalnā" is that an ill man and an injured man takes his breath speedily which is the indication of death. In Assamese there is no such idiom.

"Kafan kī aur pair badrānā" the meaning of this idiom is to remain close near the death, such type of idiom is not available in Assamese.

"Īswar ko pyārā ho jānā" the meaning of the idiom is to become dead. This type of idiom is not available in Assamese.

"Kāgaj purā honā" such type of idiom is not available in Assamese.

The meaning of the idiom "Kaal kā kalejā honā/ bannā" is to become kaur (a morsel) and to become mortal.

Such types of idioms are not available in Assamese.

The meaning of the idioms "chalchali kī belā" "Chalchali kī melā" is - the crowd of friends and relatives who united together at the time of the old person's death. In Assamese there is no such idiom.

In Assamese there is no idiom which is similar to the meaning of the idiom "Do ghadri kā mehmān".
There is no any Assamese idiom like "Mrityu ki chhayā mandrānā" which is similar in its meaning.

"Mrityu hathelī ke paas honā"- such type of idioms is not available in Assamese.

There is no idiom in Assamese related to "yam kā āṇḍhā lagnā".

"Lohe ke ghāt utārnā" its related idiom is not available in Assamese.

"Argha jal denā" its related idiom is not available in Assamese.

The meaning of the idioms "Mīṭṭī kī gat karnā", "Mīṭṭī thikāne lagānā" is - to perform proper funeral rites of the dead body. In Assamese there is no such idiom.

In Assamese there is no idiom related to the idiom "Lakdriyo par so janā".

There is no idiom related to "Sauḍrash' sanskār samāpt honā" in Assamese.

The meaning of the idiom "churiyā ḍhanḍī karnā" is to break down the churiya after becoming widow. In Assamese there is no idiom related to it.

The meaning of the idiom "parampad kā adhikārī honā" is to receive salvation. In Assamese there is no such idiom. But there are some idioms related to the salvation.

The meaning of the idiom "duniyā se uth jānā" is to die. In Assamese there are various idioms related to death but there is no idiom just like the idiom "duniyā se uth jānā".

The meaning of the idiom "Pāv pashārnā" is to die. Its related idiom is not available in Assamese.

"Phool chūnnā" the meaning of these idiom is to find out the "asthiyā" after completing the "Dāh sanskār" (the rite of burning down the dead person). In Assamese "Asthi lowā", "Asthi rakhā" idioms are prevalent. But by saying "phool chūnnā" the wrong meaning will express.

"Bhagwān ko pyārā ho jānā/Allāh ko pyārā ho jānā" the meaning of this idioms are - to die. In Assamese there is no such idiom.

"Mīṭṭī uthnā" this idiom's meaning is to die and to take away the dead body in order
to burn down. In Assamese there is no such idiom.

"Miṭṭi t̄hikāne laganā/ miṭṭi paar lagānā" the meaning of this idioms are - to perform the proper funeral rites of the dead body. Such type of idiom is not available in Assamese.

"Apni jaan se haath dhonā" the meaning of this idiom is to give life or to die. In Assamese there is no such idiom.

The meaning of the idiom "Apni maut marānā" is to die a natural death or to die according to the nature's rule. Such type of idiom is not available in Assamese.

The meaning of the idiom "Ab- tab lagnā" is that the death is very close to us. In Assamese there is no idiom related to that idiom.

The meaning of the idiom "Ākh/ Ākhe ulaṭ denā" is to die. In Assamese there are idioms like "chaku niṭhar huwā/chaku bhelṭā diyā" which are near to us.

The meaning of the idiom "Ākh michnā" is to die. In Assamese such type of idiom is not available. "Chaku mudā" is its nearest idiom.

"Āte gale ko ānā" the meaning of this idiom is - to remain close near the death. Such type of idiom is not available in Assamese.

"Chār din kā mehmān" this idiom's meaning is that death is fixed. In Assamese, "chari dinar atīthi" can be said to it. But its use is very rare.

The meaning of the idiom "chita mai Baithanā" is to become a "Satā" by sitting herself in the chita (a funeral pile) with the dead body of her husband. In Assamese, this custom is also not available and this type of idiom is also not available.

"Gayā karnā" the meaning of this idiom is to give charity of the "piṇḍa" by going into the Gayā. In Assamese there is no such type of idiom.

The meaning of idiom "Ghar ujarnā" is the death of the wife. In Assamese there is no such type of idiom.

"Ghar kā chirāg gul ho jānā" its meaning is the death of the son. In Assamese there is no such idiom.
"Chudriyā ṭhaṇḍī karanā/ todnā/ phūtnā" the meaning of these idioms are the breaking down the chudriya after becoming widow or to become widow. In Assamese there is no such idiom.

The meaning of the idiom "cholā badalnā" is the holding of a new body by leaving the first one. In this idiom there is the philosophy. In Assamese this type of idiom are not available.

"Ant shudharnā" the meaning of this idiom is - according to the Hindu works the funeral rites of the dead person should be perform properly. Such type of idiom is not available in Assamese.

"Kandhā badalnā" when the dead body being taken to the graveyard, at that time according to custom the dead body have been kept in the middle. There, two person go forward , and two person go behind them. This work has been expressed by the idiom "Kandhā badalnā" some where it is said "Bichlā bāssā". In Assamese its opposite works have been done. Because in Assamese there is no rule of changing the "Kandhā" (shoulder). Therefore this type of idiom is not available.

"Khappar phodnā" or "Kapaal kriyā" the idioms expresses the sentiment that - when the dead body becomes half burn then the dead man's son or his brother hits on the head of the dead body by breaking one side of the "Arthī". This work has been expressed by the idiom "Khappar phodnā / todnā"or "Kapaal kriyā". But this idiom is prevalent only among some nations. In Assamese there is no such type of idiom.

"Phool ṭhānā" is a significant idiom. At the time of bringing "Asthiyā" people accumulate ashes and if the ashes are very hot then it being cold by strewning pure water and the ashes are taken, this work has been expressed by the idiom "phool ṭhānā". In Assamese Ashes are taken but this type of idiom is not available.

"Phool dālnā" is also an idiom related to it. Its meaning is the rendition of ashes. People belonging to various parts of the country perform this work according to their own custom. In Assamese, such type of idiom is not available.

The idiom "Muh- kān" was very much prevalent in the Hindi areas from ancient times. But because of the times convertibility it has become less prevalent. After death, the wife of the relatives come in the house of the dead person in order to express their
sorrow. This work has been expressed by the idiom "Muh kaan". The wives who come on the "Muh kaan" begin to cry from the outside of the village. In Assamese there is no any type of idiom like this.

Like the above mentioned idioms, also in Assamese there are some idioms which are not available in Hindi. It is necessary to consider that India has been connected in a "Sutra" (Thread) from ancient times. Because various parts of the country many kinds of similarities are being seen in which the sentiment is placed.

The meaning of the idiom "Agarā khuwā" is the desire to eat something before the death of a person, he being eaten in that place. This is clarified by the idiom "Agarā khuwā". In Hindi such type of idiom is not available.

The idiom "Baaj uliyā" clarifies that the dead person is being taken outside the house. This sentiment is expressed by the idiom "Baaj uliyā". In Hindi, there is this custom but there is no idiom similar in its meaning like "Baaj uliyā".

The meaning of the idiom "Chita jwala" is to connect the fire in the "Chita" (a funeral pile). In Hindi, this type of idiom is not prevalent.

"Maah ghee shanā" before placing the dead man in the Chitā (a funeral pile) his body has been made sacred by applying "Maah ghee". In Hindi this type custom is done in another way. But the idiom "Maah -ghee - sānā" is not prevalent there.

The meaning of the idiom "chāṭ bāndh" is that where the dead person burns down, in that place a red and white cloth is being attached in a bamboo from which it is known that someone has burned down in that place. In Hindi, such type of idiom is not available.

The basis of the idiom "Jugunti jalā" is that where the dead body burns down, from that place or from that "Chitā" (a funeral pile) fire is being taken to the house and this fire has been kept till the "Dahā". "Jugunti" is said to that thing in which, fire is being kept. In Hindi, such idiom is not prevalent.

By the idiom "Asthik gākhīr diyā" this sentiment has been expressed that the Assamese Hindu people keep the "Asthi" in the house near the "Tulsi Mandap" and there is the custom of giving milk to the "Asthi" early in the morning after bath. This work has been expressed by the idiom "Asthik gākhīr dhālā/ diyā". Such type of idiom is not avail-
The idiom "Dah-da" expresses the sentiment that on the tenth day of the dead person, a person made up of dry grass has been burned down on the bank of the river or in any lonely place and "Munḏan" (shaving of head) is also done in that place. In Hindi, there is no such idiom.

It can be said by studying on useful comparison of the idioms related to various rites in Hindi and Assamese that among these the burning form of the ancient Hindu rites are still alive. In Hindu lives the essentiality of rites, its speciality and the echo of its greatness are still prevalent in the idioms of both the languages with much honour and belief. Though both in the languages there are the mixture of "Laukik" (Profane) and local customs along with the "Shāstriya" (classical) rites, yet the main origin of Hindu rites and its ancient forms are generally very much prevalent. The custom of Hindu rites are very old. Therefore, except some kinds of works in Hindu society the same form is prevalent even today, which was prevalent many hundred years ago. In this direction the name of the rites, its related works, "Karma- kāṇḍa" and its symbolic words are same in both the Hindi and Assamese language, which is generally the introducer of equal cultural trends. Veda, grihyaśutra, smṛiti etc. are ancient books which are the main basis of Hindu rites. In these the rule regulations, the greatness speciality of the rites are being mentioned. Such type is also prevalent in "Lok", though there are some rules and regulations which are not being mentioned in the books. Therefore, whose fulfillment is local, which has become one with them yet they are not the indicator of such changes whose plans could be done in the long ages. originally the perpetuality and the culturality of the ancient Hindu rites are noticeable in the idioms of both the Hindi and Assamese languages even today. But even today there are some idioms which are prevalent in the villages and on the way of its disappearedness. It is the duty of the new generations to restore them.

Therefore, by the comparative study of the various type of idioms of Hindi and Assamese language, it is clarified that though there are the differences of its locality yet the idioms of both the languages are according to Indian ancient Hindu rites, Folk- beliefs or people's regardence. Therefore many similarities are seen, for example - Among the idioms related to birth rites- "panchaṁrit khitānā" is prevalent in both the languages equally. The Hindi idioms "Kachchā girnā" "Kachchā jānā" are corresponding to the
Assamese idioms "Gā khahā", "Garvapāṭ howā", (H) "Kokh khulnā" (A) "Garvabāti ha", (H) "pair bhārī honā" (A) "Gā bhārī howā", (H) "peṭ kā jāyā", (A) "peṭar chali/pok", (H) "Pet paučhānā", (A) "pet musā" etc.

Among the idioms related to Munḍan (shaving of head) - "Munḍan" and "chudrākarān" are found in both the languages. (H) "munḍan karnā" (A) "Munḍan karā", (H) "Chudrākarān karnā" (A) "Chudrākaran karā".

Among the idioms related to "Yagopbit" rite - (H) "Upanayān karnā" (A) "Upanayan karā", (H) "Janeū Daan" (A) "Lagun daan or Nagun daan" etc.

Marriages rites are most significant and its related idioms can also found in large numbers - (H) "Sagāī pakkī honā" (A) "Biyā tiḥk howā/ lagan chowā" (H) "Sanjowā bhaijnā" (A) "Jorun diyā or Mur chusowā", (H) "Maang mai shindur chaṭrānā" (A), "shirat shindur diyā", (H) "pāv pujaṇa" (A), "bhari dhūwā" (H) "Palle bāndhnā/ gaath jodrnā" (A), "Lagun gāṭhi diyā" (H) "Tel uthānā" (A), "Telar bhār diyā", (H) "Gālī gānā", (A) "Khichā/ kījī gowā or jorā naam", (H) "Kanyādaan" (A) "Kanyādaan", (H) "Suhāg raat (Manana)" (A) "Phool sajāā".

The death rites are most difficult in comparison to the another rites. Its related idioms are generally found equally in both the languages.- (H) "Chir nidrā mai so jānā", "Anant nīnd me sonā" (A) "Chir nidrā jowā", (H) "Jaan nikalnā", (A) "Jīb jowā", (H) "Dam chodrnā", (A) "Seśh nishāšī lowā", (H) "Deh chodrnā", (A) "Deh tyāg karā", (H) "Paramgati pānā", (A) "Param gati powā", (H) "Annajal uthānā", (A) "Chaul pānī tuṭā", (H) "Kriyā karma karnā", (A) "kaam kirā karā", (H) "Mukhāgni karnā", (A) "Mukhāgni karā", (H) "Piṇḍa daan karnā", (H) "Piṇḍa daan karā", (H) "Baitaraṇī paar honā", (A) "Baitaraṇī paar ha" etc.

It is natural that due to the Ānchali custom's or rites, there are various types of different idioms related to rites in both the languages, like- Hindi (among the idioms related to birth) "Āgam honā", "Āgā bhārī honā", "Bachche se honā", "Dhāī se peṭ chipānā", "Din chaḍrnā", "Mahinā chaḍrnā", "Kokh band honā", "Kokh me aag lagnā", "Kokh jali", "Kokh māṅg se ṭhaṇḍī", "Nāl gadṛi honā" etc. idioms are not available in Assamese. Just like that in Assamese also, there are some idioms which are not available in Hindi-Assamese "Māhekīyā Na howā", "Gāv na dhūwā", "Peṭ ha", "Āth mahīyā khāt", "Jaeūrā diyā", "Akhuj lagā", "Nārī chināg", "Sa garvi" "Eghāra diniyā olā", "Gā khālāsh", "Gā khālāsh"
"Gaat letha ha", "Gā-bandī" etc.

We find less idioms related to the "Mundan" and "yagopbit" rites.

There are many idioms related to marriage which are different in both the languages. In Hindi - "Gariya sabārnā", "Bhāt niyotnā", "Piṭh nāriyal bhajnā", "Neg denā", "Sakkar bātmā", "Ṭebā/lagan bhajnā", "Maiaḍā bāndhā", "Bhāt bharāṇā", "Janet chadṛnā", "Aṇḍubī baijnā", "Sonakte khelnā" etc. are being found. Like that in Assamese also - "Adi/Adhivāsh karā", "Pānī tolā", "Sormālā diyā", "Thagī diyā", "Nakh kamowa", "Suwāg tolā/jārā", "Darā sajā", "Bar kāchhowā", "Darā dharā", "Chātā dharā", "Darā barā", "Maan dharā", "Ghar paat", "Aag biyā", "Āg bār de", "Garakhiyā bhār", "Ānguṭṭī pindhā", "Āthkuriyā bhāṅg", "Niyātā diyā", "Khuwā khubi" etc. are various idioms which are not available in Hindi.

Death is life's solid truth. In Hindu lives this rite has a special significance. Among the idioms related to this customs have much rhythm. Yet there are many idioms in both the languages which are prevalent in various forms. Like- Hindi, "Intakaal ho jānā", "Uṭh jānā", "Kandhā denā", "Daag denā" Kafan kī aur pair banānā", "Īshwar ko pyārā ho jānā", "Kaal kā kalāja honā", "Mṛityu Hatheli ke paas honā", "Yam kā ḍandhā lagnā", "Chūriyā ṭhandī karnā", "phool chunnā" etc. various types of idioms are there. In Assamese which are not prevalent in Hindi- "Agara khuwā", "Baaj uliyā", "Chitā jalā", "Chāt bāndh", "Astik gākhir de", "Dāh- da" etc.

After the above discussion we have to say that the numbers of similarities are more than the numbers of dissimilarities, which keeps united the Indian nationality. And somewhere dissimilarities are also seen due to the "Laukik" (profane) and locality along with shāstriyatā (classical).