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BORO FOLKSONGS AND TALES

**BORO HARINI METAI
ARO COLOBATA**

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Boro-Kacharir Jana Sahitya
(*Assamese*)

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BORO HARINI METAI ARŌ COLOBATA.

(Folksongs and Folktales
from the Boro-Kachari people)

[Intended as an Appendix to **Shri Bhabendra
Narzi's Boro Kacharir Jana Sahitya**]

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BORO HARINI METAI ARŌ COLOBATA.

[**Folksongs and Folktales from the
Boro-Kachari people**]

O.O. The following specimens of Boro-Kachari folksongs and folktales occur in Shri Bhabendra Narzi's "Boro-Kacharir Jana Sahitya" (*Folk-literature of the Boro-Kacharis*) which is a representative and pioneer attempt on the part of an enlightened Boro youth. After the sudden demise of my teacher and guide Dr. B. Kakati in 1952, Dr. B. K. Barua was kind enough to be a guide in my research work. Shri Bhabendra Narzi has been always with me in my endeavour to learn and to analyse the language as it is spoken by him. The School of Linguistics, organized jointly by the Rockefeller Foundation of U.S.A. and the Government of India at the Deccan College, Poona, invited Shri Narzi as a Boro informant and I, with a batch of students,

worked in the Field-method of Boro Linguistics with an eminent Scholar like Prof. John Burton-Page. Dr. William Mc. Cormack, Dr. Suniti Kumar Chatterji, Dr. Sukumar Sen, Dr. S. M. Katre, Dr. W. Bright, Dr. P. B. Pandit, Dr. M. Hussain Khan joined the different sessions of the School of Linguistics and encouraged Shri Narzi and me to cultivate this fertile land of Sino-Tibetan linguistics and culture. Primarily at the earnest demand of Dr. Praphulladatta Goswami, Shri Narzi has been able to write this book after the model of the former's *Asamiya Jana Sāhitya* and I, as duty bound, have rendered the specimens into simple English designed for a wider horizon. I have followed here a simpler way of transcription with a modest rendering. The Boro language has significant tones. But in music and singing, tones on utterance level are not maintained. I have marked here the tones on utterance level. The transcription is in accordance with the I. P. A. alphabet slightly modified to suit the press.

I. O. The Boro language possesses the following segmental phonemes : /p, t, k, g, b,

d, m, n, ñ, l, r, c, z, i, e, a, o, õ, u/. /p, t, k/ are strongly aspirated at the beginning and the middle of a syllable. Before high vowels, /p, t, k/ are spirantized to a greater degree and become unvoiced bilabial/ alveolar/ velar affricates respectively. Finally /p, t, k/ become unaspirated ejective plosives without releases. /c, z/ are alveolo-palatal fricatives with a considerable range. Except /ñ/, all other consonant and vowel phonemes are heard initially in a syllable. Syllabic division is only necessary to ascertain the significant tones which have been analysed through minimal pairs. /i, o/ have allophones of the nature of semi-vowels (j, w) which are heard as syllable finals in mid or low tones, /o/ has two other allophones, (ɔ) and (o) with half-open and half-close positions within a certain range. /õ/ is an unrounded high-mid back vowel uttered with slightly spread or almost neutral lip position. It has allophones within a range from high-mid to mid position.

Length and stress are subordinate to tones. The vowel length is an attribute to tone. The syllable-stress, which is dominantly initial, always falls on the basic stem-morphemes,

never on the affixes or modifiers. The glottal stop is a tonal feature associated usually with high tone. There are three significant tones ; high, low, and mid. For monosyllables: (a) high pitch rising from mid or low to high is marked with (') placed before the initial letter of the syllable; (b) low pitch falling from mid to low or high to low is marked with (,) placed before the syllable; (c) mid pitch with mid level utterance is left unmarked. For disyllables we have a high pitch which signifies rise from mid to high or low to high in respect of the second syllable; tone pattern being mid and rise (- '); (b) low pitch which signifies fall from mid to low or high to low in respect of the second syllable ; tone pattern is mid and fall (- ,); (c) mid pitch of both syllables is left unmarked. In words of more than one or two syllables the tone-mark is placed before the tone-bearing syllable.

1.1. The above statements have been subjected to continuous scrutiny. I am thankful to my teachers Dr. H. A. Gleason, Jr. and Prof. Edward Dimock of the School of Linguistics, Poona, for their useful criticism.

In addition to this, numerous suggestions came from Shri Rup Nath Brahma, Minister, Government of Assam, Dr. Suniti Kumar Chatterji, Shri P.K. Singha Roy, Rev. Halvorsrud, Mr. Robbins Burling and Dr. Robert Shafer in many an occasion. I hope before too long to present my full and lengthy phonemic analysis of the spoken Boro.

2.0. Without dealing with the themes and linguistic charms of folksongs and tales, I give below the text first according to the order of Shri Narzi's book and secondly the meaning with an eye to the context of situation. These folksongs and folktales naturally enough represent various trends of Boro society thriving in the hills and plains of Assam; and I am confident, a moderate discussion of these topics is in the *Introduction* of the main book by a competent scholar like Dr. Praphulladatta Goswami; in addition to the discussion that occurs in the main body of this book.

At the Bihu Festival

1. bibōnanpōr :
 'ukum becani kānkoma
 he dōhōrōm 'ai
 liṅgrikōcō laṅgōn 'kōma!
 bigumōi : 'cōi 'cōi 'cōi'ma daduri
 'ri 'ri 'ri
 dor paṅte paṅte
 kona lai'ōi lai'ōi
 calipra undu gaduri
 calipra undu gaduri.

Wife's younger sisters :—

The cockroach on the roof of
 (our) house ;

is it that one is coming to take
 away our lame mother ?

Help us O God !

Elder sister's husband :—

Go away, go away,
 you bitches that suffer from itch ;
 these younger wicked ones
 noted as sleep-mongers
 are lying yet on their beds ;
 taking advantage of the corners
 of their house behind close doors.

2. lao 'za pantao 'za
 bōcōr bōcōr er hanza hanza
 bimani kiter pipani kiter,
 nōn'cōr zagōn halua gidir.

bima gaide badi da₂za
 pipa bolod badi za.
 bari konaiao doñ embu boñgōla.
 bibadi za gidir zōngōla.

Eat you gourd, eat you brinjal,
 let there be increase in your herd,
 year by year.

Contrary to your mother, contrary to your father,
 you will be a bigger bullock.

Don't be short-statured like your mother,
 be a big bullock like your father.

You ought to be sleek long and tall,
 like the frog that dwells in the corner of
 our homestead.

3. digiliti mōcouni muli
 dudali zagōn gai kukili
 digiliti laoti kri kri ganti,
 zōñni mōcoua zagōn bolod zati.
 zanai noña gaide tepra,
 marka zagōn palōni behra.

The **digoloti** is a herb for the cattle,
 the **kopili** cow will give more milk;
 the stick of **digoloti** has many a knot,
 our cattle will all be bullock-type,
 they will not be short and stunted,
 but will they be gigantic in the herd.

4. bizamadōi :—

burbulia burbulia
 ʼbōicagō ʼbōtōrao
 nōnzamadōi ʼpōidōnmōn.
 zou doño na gōilia.
 zou doño na gōilia.

bikunzō :—

bakri aganni gonca
 dohai lōñ zōbca,

Son-in-law :

The **burbulia** insect
 comes out in the spring season ;
 your son-in-law has come ;
 O mother-in-law !
 Is there any more rice-beer or not ?
 If there be any left for him !

Mother-in-law :

O there are weaving tools
 on the store-house side.
 (Had you been a little earlier !)
 We had finished the rice-beer
 a little while ago.

5. cengra :

hazō koroni hololoka
 añzōñ raiʼzō ʼzagōna nōñ loka.

cikla : ada ha'tai calini
 tao dingrilo nōn bai'ka.
 acan muta gōzōn
 lō lo nōn dōnka.

Youth : The **hololoka** vegetable
 grows on the hill ;
 (so you grow in my heart)
 you are the only maiden
 who happens to be the mate of my life.

Maiden : O my elder one (lover) !
 you shall purchase
 a bottle of scented oil
 from the market,
 a pair of bracelets
 and a dazzling garland for me.

6. bari konani udaci
 ada an'kou zi'nga daci ;
 oua burkani oua bika,
 nōnzōn rai'zō 'zagōna aniloka.

The bitter creeper (**udaci**)
 from the corner of the homestead.
 O my elder one !
 Don't be melancholy,
 do not worry about me.

The bosom of the **bholuka** bamboo,
I will be the only one
to join you in family-life.

7. bilō budāñni na biñci
ai, o nōñlai ma ece ðam bici ;
nōñkou laññōbla
nañlaigou bangace taka ;
habab gōrib gundraia
zalaigōñ za'lai zaka

The **kholihoi** fish from tanks and ponds,
Ah ! why you are so costly ?
It will require a pair of bags
full of silver coins to have you.
What will be the fate of poor people !

8. Ōi bibōnañ go'dai agōi
mōnbari-bibari,
pōi mōcani conapōr
boi, bō cari cari
ai bibōnañ godai
nōñcōr mōcaia bla habab
zebō mōnabōla
daoraibō gao, lia mōnbō gao, lia
mōnbari bibari bibōnañ goddoi
nōñcini dao, kounō greohōnzace
gaonō'cōi añ

ai aini cona mōnbari bibari
 pōidō nōncōr boibō cari cari.
 ronza ʻnai bōtōr gōdan bōi cagu
 mōnbari bibari bibōnañ godai,
 pōi mōcani conapōr boi bō cari cari.
 ai bibōnañ godai
 nōncōr pōi abla habab zebō horabōla
 nōñ nao bō cōñla binaobō cōñla
 mōnbari bibari bibōnañ godai
 nōncini omakou hugugu hōnzace
 gaonō cōi añ.

O my younger ones,
 O my dear sisters-in-law,
Monbari-Bibari,
 Come along, O my sweet ones !
 All of you come in a row to dance.
 O my younger sisters-in-law !
 if you do not agree to dance,
 and you offer me nothing,
 then I will neither shoot the peacock,
 nor will I shoot other birds ;
 (Though I have come for shooting)
 Listen to me, my younger ones,
Monbari-Bibari,
 I will shoot down your household,
 cocks and hens.
 O my sweet **Monbari-Bibari,**
 come along, all of you in a row.

10. ronzadō de lepōr 'ai apapōr
 gōdan bōcōrni bōi'cagu_{ao},
 gōdan bōcōrni bōi'cagu_{ao}.
 eb oñ embua gabbō 'laigou
 cuni kapal'ni halua deha_{ha},
 dōi dlan bōtōra coupōi lailaigou
 ronza cradō zōinia halua zambania
 gōdan bōcōrni bōi'cagu_{ao},
 gōdan bōcōrni bōi'cagu_{ao}.
 dao_{dla} gicirblanō mōcou haluakou
 pōza nañō.
 oka naibōlanō naingōl zoingal
 zōñ kamdlai nañō.
 hal maōi maōi kodal zaoōi zaoōi
 decni radabkou raki rōña zōñlai.
 laka rōñōi lao_{ti} noñabōla
 dao_{gāña} cōli tara.
 roñ zadō de lepōr 'ai apapōr
 gōdan bōcōrni bōi'cagu_{ao},
 gōdan bōcōrni bōi'cagu_{ao}.
 dōhōrōmao oraibō mōnza lañgōn,
 pab_{ao} cannōi zōñ cungti nañgōn,
 ronzadō de lepōr 'ai apapōr,
 gōdan bōcōrni bōi'cagu_{ao},
 gōdan bōcōrni bōi'cagu_{ao}.

Be merry, be merry,
 O my parents respected !
 Rejoice at this **Boicagu**
 of the month of **Bohag**,
 which marks our new year.
 The frogs are crying with a tune
 echoing **torot torot**.
 For us the wretched cultivator,
 the rainy season,
 the period of labour and toil,
 is approaching.
 Oh ! We are illiterate farmers ;
 let us rejoice at our **Boicagu**
 for the last time in this year,
 that begins with this festival.
 No sooner the cock crows in the morn,
 we must rouse our bullocks,
 and make them ready
 for the struggle in the field
 with our age-old ploughs and yokes.
 We are not acquainted
 with the news of this world
 as we are too busy with
 our sowing and reaping.
 As we do not have book knowledge,
 we are to replace the pen with our stick.
 So my respected parents,
 rejoice at these new year **Boicagu** days.
 Lead a life of virtue and truth ;
 if you indulge in vice, you will have

to repent soon for your misdeed.
 So my respected ones,
 rejoice, do rejoice at
 this **Boicagu** of our new year.

Lullabies and Nursery rhymes

11. 'Ōi du du 'poi 'poi
 'oi dudu 'pōi ;
 nōn pōiābla talir taice hor
 talir taice horābla
 talir tainōi hor.

'Ōi dudu 'pōi 'pōi
 'Ōi dudu 'pōi.

O my dear moon !
 come, come along to me ;
 if you do not do so,
 give me a banana ;
 if you do not give me one,
 then must you give me two bananas.
 O my dear moon,
 do come to me.

12. bogolorit geb geb
 añni aboua gabla zaiō
 kuga gageb kuga gageb
 kuga gageb.

The bird *bogolorit* (*gugliganig*)
cries in an odd manner,
sounding *geb geb* ;
so my grandson cries,
his face becomes flat
and ugly, just like the bird.

13. 'ōñ kam coñ coñ
'ōñ'kri coñ coñ ;
noza noza ;
ali dan dan,
ōrōi'bō lama gōia
horōi' bō lama gōia
tu zōñha kai'krai kono'hōini
zogno zogno zogno.

Prepare (cook) boiled rice,
do prepare curry ;
eat as much as you can.
trace out a road to travel ;
there is no way hither,
there is no way thither.
Let us go to search out crabs.
Ah ! Let us go ahead.

[*zogno zogno zogno* : echo-words]

Children's game-songs

14. (a) acou bicou gōmbri bizou
 caldaⁿ madaⁿ ao a daⁿ
 zuzai paneo 'criⁿ craigo.

This game-song, rather a game-formula, is favourite with the young children who play in a group by spreading the back of their hands on the ground. One of them utters words of this formula song distributing on every hand striking with his fist. The exact sense is difficult to put in English. But the twelve words that constitute this formula are distributed on each hand one by one.

acou bicou :— echo-words in Boro.

caldan madaⁿ aoa daⁿ : echo words in Boro.

gōmbri bizou = (literally) the forepart of a creeper (Assamese : ghumoru)

zuzai paneo = powder or broken material from rejected paddy or corn.

criⁿ craigo = (literally) all are fallen down.

A game song of this type is also heard among Assamese speakers in the villages.

14. (b) hele tele taiⁿ'ku tili
 lai la'pa.

This is a swimming song sung during the bathing time in ponds and rivers. These six words are counted by the young swimmers who dive into water often as a game.

The rendering of this utterance is equivalent to : Hello ! hello ! the tobacco-field ! there are *lai* and *lapha* vegetables.

14. (c) amōl demōl korimōl
 daoca kati mahadōi
 kukur kati dil dim.

This is a counting song sung by swimmers in the water. These nine words are distributed one by one among the swimmers and the last one becomes the 'sinner'. He must touch one of his companions in order to wash away his sin.

The approximate rendering of the above song is :—

Come on, let us play !
 We shall offer chickens to Mahadeo,
 shall we cut a dog, shall we
 give the heart of it.

The song is interspersed with a few Assamese words and expressions. The first line of the original song is an exclamatory expression meaning something like a call for the game.

14. (d) a'tiñ gōlao a'kai gōlao
 pan peoali 'priu 'priu.

This song is sung by the children who revel at a rainy bath.

Hands are long, legs too ;
 the kingfisher is crying
 echoing phriu phriu.

Marriage-Songs

According to Shri Bhabendra Narzi's *Boro Kacharir Jana Sahitya*, there are more than five types of

marriages prevalent in old and new Boro-Kachari society. The first song is of a joking nature attributed to a bridegroom who volunteers to offer a form of marriage where he is to remain in the bride's house as a dependent upon his father-in-law and mother-in-law. Other songs are related to socio-ceremonial marriages. The marriage by capture presupposes romantic affair and courtship. The first ten folksongs of this collection are attributed to the *Boicagu* (Boro Bihu) festival celebrated in the Spring corresponding to the Assamese and pan-Indian month of Bohag (Skt. *Vatsākha*) This festival with its music and dances often proves to be a gateway to marriage.

I limit my analysis of all these folksongs from social and cultural standpoints for the sake of linguistic economy. It should however be noted that the Boro-Kachari society is primarily patriarchial in contrast to that of the Khasis and the Garos of Assam who are matriarchal neighbouring tribes.

15. cat ceoa gende reoa
coiti coiti nōñ badi
houakou aīnō naña.

I bow to you, O the creeper,
that smells so bad.

Once thrice nay seven times do I bow
in the name of truth,
I need you never.

This is an expression by the bride, young or aged, against the incoming bridegroom who may be a fresh youth or a widower.

16. teb teparia teb tepaiō
guma daoraia haba zaiō.

The grass hoppers strike their wings
 against each other ;
thus they manage to perform their
 marriage link.

(But what a contrast to men !)

17. 'mōitañ megoñ cin'gridaba
cōinoña douba patra
eñkūr kariao ondlazrao
hōgōn arōma.

The soury vegetable known
 as *moithang* (mesta),
and the other kind known as *cingri* (cengeri)
will not please you as palatable curries in a
marriage feast.

you are a wicked one !

Alright ! Shall I put some rice-powder in the
curry prepared out of broken rice !

18. haba zeñlap aiōi zeñlap
canba gōlaoni dinao aiōi dinao

O my mother ! O my dear one !
The marriage is splendid and fair,
in such a long day of the weather,
in such a long day of early spring.

A Boro marriage is splendid in the days of early spring, i.e., the month of Phāgun, (February-March).

19. ukum becani cilimala

o aiō cilimala.

oi houa mōzai nōni habani zoualai
melema melema.

O the scorpion moving on the inner roof-shed
of our house !

O you noble one ! you fair groom !
the wine, you have offered us in your wedding,
is bad and watery.

20. maru dubcani olodot olodot

dum daoōini oma bedot oma bedot

The *ol kochu* grown on the high land ;
(O you bridegroom !)

You should have offered us pork from the
superior pig (daoōi).

But what a contrast is !

You have given us pork from an inferior type.

Olodot—is a vegetable food of the arum type. In Assamese it is known as *ol kochu*.

21. enzur konani gōmōtiñ

oi houa mōzai nōni habani
zoualai kōitiñ tiñ.

The insect *gomothing* (*kumoti*) that dwells in the corner of a wall ;

O you bridegroom fair !

The wine you are offering us in your wedding is sour to the extreme.

22. harca houanō horakōi horakōi,
garo houanō horakōi horakōi,
mepal houanō horakōi horakōi,
dagabcōi aiōi dagabcōi.

O you bride !

We have not given you in a marriage to a caste Hindu youth ;

neither you are given to a Garo,
nor to a Nepali ;

so you should weep no more,
weep no more.

23. atin̄ gazōb hatai orzōb
akaini paoa zaiakōi
atinni paoa zaiakōi
raizō patalkou zahōidō
aiōi zahōidō.
kōizima tōbō kōdōizō
mancia taiō go giatizōn̄
dagabcōi aiōi dagabcōi
nōma nōmpaia dao omabadi
homna horbai
laoti goñce paga dōñce

gotai kabai.

harca houanō horakōi horakōi.

Keep your space to the measure of your feet,
tighten up the teeth as well ;

your motion of the hand is not proper ;

your motion of the feet is not to the standard.

O young bride ! you must live
a domestic life against the waves
of the world.

The ants prepare their food-store
with the help of their saliva ;
men do live in the midst of their near and dear.

You should not weep, young bride,
your parents have given you out
like a hen or a sow.

They have given you a stick and a rope
to lead your life in this world.

Miscellaneous Songs

The following seven songs are full of jokes and jests.

24. 'cōi ... 'cōi cōi'ma pakiri ... ri ... ri ...

o o ohali,

gōlōi banaini bokali bokali.

hatai caliao tañbōla,

pōica: gorce mōnbōla,

zalai lōnlai topla bōnlai

agōi ca makani daogañ

dudali hei.

Go away, go away, O you spotted bitch!

O you, Ohali, the maid-servant!

You are carrying a baby on your back!

O you maid Ohali!

She had been to the market once,

and got a pice by luck.

She bought her food, purchased things to her need
and saved a raction out of that pice.

She is a young maid, a sweet one!

She hails from the northern area of our village.

25. aīni muñalai tapli budrañ.....

drañ ada drañ ... drañ

ōñkam zaiōi zaiōi

noa lai zalañbai lañdañ padañ

gōdōba doñomōn bakria goññōi coce.

da gōitarlia maozi mace.

My name is "*Broad-buttocked*" one.

O my elder one!

I have taken our rice-beer on and on!

My drinking is heavy and expensive

to such an extent that my houses are torn away
and scattered into pieces.

I had two and a half store-houses of grains,
but all are exhausted now.

Even a cat does not dwell in my house
for want of its eatables.

26 oi zet acarni reo reoa

o aiōi reo reoa hei.

ada lahani goi patoikou,
 zanaianō zanianō
 hataiacō reolai lañrai
 o aiōi hataiacō reolai lañbai.

The burning sunshine
 in the months of *Zeth* and *Ahar*.
 () my mother respected,
 the burning sunshine ;
 my teeth feel irritation
 to chew the betel nuts and leaves
 offered by our elder ones.

27 hatorki roto roto
 tañku topola,
 ali kanai houaia
 hañtu tepōla.

The stars are like the clods,
 the bags are full of tobacco ;
 the man who is tracing the way
 has his flat knees.

28. dubli gezerao mōcou pica
 bagrum bagrum pekōraidōñ.
 O lepōr pekōraidōñ.
 zōñ lagōni cikla palōceia
 picai mōnōini
 dubli gezerao zekai kobaizōñnō
 dakōraidōñ.

The calves are leaping and running
hither and thither in the middle of the field.

O my people ! the calves are
leaping and running on.

The maidens of our village
are struggling with fishing tools, *zakhoi* and *khaloi*
because they are not married yet.

29. *ōi ciali gōlōi bokali*
gaiēñ guieñ ludumai
bazōi contoli.

You are a vixen ;
O you with a baby on your back ;
You are demonstrating your body
which is fat and fleshy ;
O you *Contoli*,
my elder sister-in-law (elder brother's wife).

30. (a) *agōi* :—*ōi gumōi gumōi porhozorao*
boñpañ dannō tañbōla tañbōla,
na gōran bedor gōran
labō labō gumōi
aññōbō labō.

- (b) *bigumōi* :—*de, labōgan agōi,*
bibōnañ godai,
maibrani zumai

zōcani mairoñ
 coñka couka agōi
 bibōnañ godai.

(c) agōi :—ōi gumōi gumōi
 porbozoraō boñpañ dannai
 pōica mōnbōla
 acan kera lō dañce
 labō labō gumōi
 pap nāngōn hei.

(d) bigumōi :—de labōgōn agōi bibōnañ godai
 nōñni baidem gōdōnakou
 manzika huka agōi,
 lō ganbla zinir nañlaigōn.

(e) bigumōi :—tañku cipri kona,
 bariao tarege turage gainai
 tara tura doñ baoō bōla agōi
 labōdō cōbcra lañdini
 'rōi cumōi ziu cona.

Wife's younger sister :—

O my elder brother-in-law,
 you my elder one!
 when you go to cut the trees for fuel
 to the region, *Porbotzora*,
 do bring me dry fish and meat;
 you must bring me,
 my elder brother-in-law.

Elder sister's husband :—

O my younger sister-in-law,
I will bring you these things;
prepare for me the rice beer,
from the *bora* paddy,
and cook for me the rice
from the *zoha* paddy.

I will bring you these things.

Wife's younger sister :—

O my elder brother-in-law,
when you go to cut wood
to the region, *Porbotzora*,
buy for me the bracelets,
the earrings and a necklace
with the money you get ;
otherwise you will be a sinner.

Elder sister's husband :—

Well, my younger sister-in-law,
will I bring you these things.
You will brush your curved neck
and wash it well ;
otherwise it will get dirt,
when you wear the necklace.

Elder sister's husband :—

If you donot get the fine tobacco-leaf
of the tiger-tail type,
you just collect some stems thereof;
prepare it for me,
my sweet voiced younger sister-in-law.
let me smoke the tobacco heavily
for the last time.

At the Kherai Ceremony

31. Oi ai pōi pōi apa pōi
 zōñni koroni zañcikou bōgar'pōi
 taigirñi bikoña koñba
 boro bōraini acarabō poñba,
 ba'toua bandouba cizouba dalaiba
 ai tōi,dōñ ai'kou gar,dōñ
 apaia pōi,dōñ apa'kou gar,dōñ
 teo,bō bura ba'tou moharaza'kou
 puzinō garakōi zōñō
 daini giria dai kalamō
 nimahani giria nimaha hōnañgou
 acare kutnō bicare kut
 'kola goruro boga dud'
 ō'zōñ cōr'kou puzigōn zōñō,
 kōria bōrai, kōria burikou puzigōn zōñō
 ō'zōñ cōr'kou puzigōn zōñō
 bura ba'tou buri kamaika'kou puzi,gōn
 hazō'ni'ha gōtar lana,nōi
 dōica'ni dōi gōtar lana,nōi
 puzigōn zōñō
 ram tuloci'zōñ puzigōn zōñō
 pica picou'kou ananōi lakinañgōn nōñō
 ō'zōñ'hai cōr'kou puzigōn
 bura ba'tou aileñ kazi... ..

This is an invocation to the Supreme God and deities connected with the Kherai ceremony and worship

Come, Great Mother, come Great Father !

Remove the thorns and straws

that are still on our heads.

There are five rinds

of *Dillenis indica* (Assamese : *ou*) fruit ;

so also a Boro oldman has five customs.

There are five layers in the altar of

Bathou, the Supreme God,

as there are five veins in a *Cizu* tree.

My mother died and have I removed her

to the cremation ground ;

my father died and I have removed him

to the cremation ground ;

but we have not given up the worship

of Bathou, the Supreme King above us.

Those, who are inclined to faults, commit faults,

but those who are owners of mercy,

would show mercy.

There are faults in customs, there are faults

in consideration ;

but the black cow gives white milk.

Whom shall we worship here ?

We shall worship Khorias, the old god and

the goddess.

Whom shall we worship here ?

We shall worship the Great Father, Bathou

and the Mother Goddess, Kamakhya.

For their worship, we shall bring sacred soil
 from the peak of a hill,
 and shall fetch sacred water
 from a rivulet.

We shall offer them *Ram Tulosi*.

O You God ! O You Goddess ! You must keep
 Your children hale and hearty.

Whom shall we worship here ? We shall worship
 Bathou, the Old Supreme.....etc.

Ballad

32. dan'han cu'han a₂da baciram canmō'kan
 akra barini akra bugdao

a₂da akra bugdao ;

ha'zō koroao daoha nan̄nō goraia
 mabar zōgdao.

dan'han cu'han a₂da baciram canmō'kan
 ta₂na ta₂laigōn ha'zō koroao
 daoha nan̄nō.

tōia tōilaigōn gon̄gar teblani a'kaiao
 dan'han cu'han a₂da baciram canmōk'an̄.

This is the specimen of a Boro ballad where the
 story of a warrior, named Bachiram, is narrated in
 brief. He fought against the Bhutias and sacrificed his
 life in the battle to preserve the honour of his nation.

Cut them into pieces ;
 thrust your spear into them.

O my elder brother, Bachiram.
Your face is dazzling like the sun.
Charge your horse quickly, lash it with the cane,
the cane that is freshly brought
from the cane-grove.

Speed up to the battle that is going on
on the top of the hill.

Cut them into pieces ;
thrust your spear into them.

O my elder brother, Bachiram
with your sunlight face,

To that battle on the hill-top,
those who have not yet marched
will all now march.

Those, who have not died in the hands of Bhutias,
will now embrace death.

Folktales (Colo bata)

Dao ringaoni colo bata

gōdō gōdai dabce zaigaiāo canōi bida poūbai doñomōnnō arōma. bidaia poūbaikou garnanōi hura hura mōihurao tañmōnnō. cance kali poūbaia bidakou buñnaicōinō—adalōi, ada, nōi mōihurao tañbla añkoubō lañpa nañgōnlōi ada. bidaia poūbaikou hōnō--hagra guduaō matō rōngō mōnhorō laibra nōñloi agōi hōnnanōi. poūbaia buñō—hōit tañpa targōnloi ada añ. lañpaiabla pab nañgon lōi ada. bidaia poūbaikou hagraiaō lokcapōr mōngōn noñnanōi lañpaia, poūbaia arō tañabla nagar tara. embrabrakai bidaia poūbaikou cance kali mōihurao lañpa naicōi.

hōmblacōnō arōma bida poūbai canōizōñ mōihurao tañdōñnō. tañōinō tañōinō nōniprai beceba gōzan tañnanōi mōi'kōm dandali hagra mōnhōi naicōinō, be hagraiaonō mōi nagir naicōinō picōrō. bobekani cance mani hōdaori hōcaori hata hama nagir baiblabō mace bema mōi mōnakicōi. oñkam ukōi naizōñ dōi gañnaizōñ bida poūbai canōibō meūbai.

dehakou roi mōnbai. okroñao cana gōilia.
 coñcara cōnabha bilipañni mōkañ labai. gōcōm
 arō kōmcia canzaniprai coñcarkou caglōb bōgō.

zaiga lananōi hor tanañcigou zabai.
 bontoni orgeñ huñnanōi, re orgeñ ceraonō
 ōñkam coñzananōi hor tanō bonto butumnō
 hombai picōrō. rōhō rōhō orgeñ cerao embo-
 nanōi ōñkam coñzadōñnō arōma. ōñkam zanai
 combla poñbaia bidakou zahō hōlañ hōnhō
 hōlañ buñdōñnō—adalōi ada, da undubla añ
 gezerao zagōnlōi adade. poñbaini kouraño
 bidaia ecebañ kōma laiakōi. bidaia kali gezer
 gezer buñhō hōlañdōñ. 'zalōi ma hōñnai zadōñ
 hōñnanōi. zakañnaññōi zela undunōcōi goma
 ma poñbaia gezerao undunō nagirmarbai.
 bida poñbai canōilo. bidaia poñbaikou bōrōi
 gezerao putu laikou? bidaia gozo gomo zabai.
 hōmblacō toce lodob gondrai kanda labōnanōi
 orgeñ tiñzai emcerao hōconanōi bidaia buñ-
 naicōi :—nōi agōi, nōñ dania gezerao zadō. añ
 ōrōicerao zanōi cōihōñnanōi, bida-poñbai can-
 oizōñ undu lainaicōinō ōñkam gōia dōi gōia
 meñnaizōñ zabzōñ bidaia doceanō tōp undu
 lañbainō. natai poñbaia gicoñ-gacoñ undu rōm
 zananōi doñ. hora beceba 'toubai. coñcara
 'cri nizōm zabai. zeraobō zeroibō pet-put
 gōilia. bibadinō beceba gōbao horgezerao

poñbaia zela undurōma-rōmi zaiō. eceaonō
 dabcetiñ hagraniptai ho`do ho`do garama gidir-
 zōñ giru-baru cōrba cōñhordōñnō. 'cōr doñ
 beo?—hōnnanōi. bibadinō baocrōm baocrōm
 kontam. undu rōma rōmi zanai gikoa gur'lap
 bagdaonanōi cirizat mōnkañbainō.

arō gōzaiñcreo kōma karcañ kōmacunanōi
 kōnacoññō arōma. malai bi'lai noñnanōi. hōm-
 blacō gōbaozōñ bida poñbai mairoñ coñkri
 panlu cōnanōi lainai zoloñganiprai buñhor
 dōñnō. "añ doñ. cika nahi kanda." o doñ
 marōianōcō noñnanōi bida poñbainitiñ daoga
 bōnai buhura lucu-lucur pao lañpiñ naicōinō.
 bibadinō doce gōbao tananōi domhok domhok
 kontam cōñbao horlaibainō. doceia`cri nizōm.
 gōzaozōñ be coñkri, panlu, lainai toplaniprainō
 buñhor baolaibainō "añ doñ, bizi kanda." bidi
 buñhorbla buhura lacōi paocai pinlañbainō. arō
 doce gōbao tananōi bibadinō cōñhorbaolaibainō.
 doce gobao cre zocri nanōi, aglani badi domhok
 domhok kontam cōñhor baolaibainō. hōmblabō
 boi zoloñganiprainō, "añ doñ, kucia culi
 kanda" buñhor laibainō. o doñmarōianōcō
 noñnanōi buhura paocai pinlañbainō. hōmblacō
 gikoa kōnacoññō. baru-ru daorao railaibai taiō
 hōnnanōi raga-raga zoloñgakou korocaniprai
 hanhor nanōi orao zo picriconzōbgarnaicōinō,

daorao rai lai horbai tanai kanda kunda cōr pōrkou. arō biniprai gikoa pōnai` cri undu garnaicōinō. daniato daorao kalamgra gōiliabra noinanōi gikoa tōp unducri laibai. doce gōbao tananōi aglani badi buhura konce noia konnōi noia domhok kontam cōñhor laibainō. gōia, dania raobō railaider hora kicōi. arō doce gōbao tananōi konce cōñhor cra baoblabō raobō railai der horōi lai buhura tacōi daoga bōnaicōinō bida poñbai undunaitiñ.

katiao pōinanōi buhura nupōibai catam (gon kandazōñ) undunai nubai hōmblacō buhura gezerni cacekou gōdōnaniprai mōdōmkou zananōi korokou galañ garnaicōinō. koroa kuga teo teo buñbai tabainō. adalōi noao tañbla añkoubō lanpa nañgōn lōi ada pab nañgōn. añ aikou nainō arō bazōikou nainō. ožōñ bidaia undu lainnainiprai ciri mōnakōi. hōmblacō bidaia oka naici naici ciri mōnnanōi nubai ; poñbaini mōdōma gōilia korolo doñcōi. kugaia teo teo hōnbai tadōn. bidaia poñbaini korokou bamkananōi, gabōi gabōi cōñdōñnō. ma za`kō agōi mā za`kō hōnnanōi poñbaia muñbō buñnō rōñlia, kali bikoulo buñnō rōñcigou, adalōi añkou lanpa añ aikou nainō arō bazōikou nainō. hōmblacō bidaia cuñgrikanāicōi. poñbaia oñkam zanainiprainō undubla gezerao

zanō nagirdōnmōn. parceniprai gaokounō gao
 diu diu zōnkaibai. hōmblacō palizōnī poūbaini
 korokou batepnanōi bidaia no parce gōkrōi
 mōkaizabai. bidaia poūbaini korokou babla
 bidani bikuīao orklap hō'laādōnī. ōrōi babla ōrōi
 orklabō horōi babla horōi orklabō bidaia tōi
 rona roni zalai tarbai. cohainō haōini haiāo
 einanōi dōnbla karao marao ontāo batao buiō.
 adalōi aūkou da galañ. pab naūgōn. aū
 aikou nainō arō bazōikou nainō. bidaia poūbaini
 dahaiāo garnō haōini bapin laibai arō taūlaibai.
 bibadinō caza baūcin bidaia taūgacinō doñ.
 taūōinō taūōinō nokatihai mōnhōibla bidaia
 poūbaini korokou paūce boūpañ gidir mōnhōi
 bainō. hōmblacō bidaia poūbaini korokou
 banainiprai einanōi, be boūpañ kondroīao
 dōntonanōi buūnaicōinō. nōñ beonō tatodō
 aū ai arō nōmbazōiku liūnalaini hōnnanōi
 bidaia gōkrōi notii taūnaicōinō. hōmbla
 poūbaia bidakou ontāo-bantāo hocikrao
 hocikrao gabzri hordōñnō. a..da...lōi...aū...
 kō...bō...lañ...pa...aū...ai...kou...nai...nō.....a..
 rō...ba-zōi .. kou... nai... nō.

bidaia becenō gōzanao cōhōidōñ ecenō
 riūgao riūgao gabzri hordōñ. bidaia noao
 taūnanōi bima arō gaoni hōnzaonō kinta hōibla,

gabgu kugu mabar karbō naicōinō mōkañ
 nainō. natai nupōia kicōi. pōigou mani
 manci koroa gōilia. daomace dalaiao bardo
 bardo riŋgao riŋgao dao mace gabgacinō doñ.
 adalōi aŋkoubō laipa. aŋ aikou nainō arō
 bazōikou nainō hōnnañ. bima bida bibazōi-
 mōnha mōkañ nuōini dakrai dakrai bika couōi
 couōi gabnañ notin taŋpinnaicōinō.

da bikounō boroa daoriŋgao buñō.

A tale of the bird, named 'Daoriŋgao'

In ancient time there lived two brothers at a place. The elder brother used to go for hunting alone leaving his younger brother at his home. One day the younger brother spoke to his elder brother :—"O my elder one, when you go for hunting, you please take me with you." The elder brother replied :—"O my younger one, what pleasure will you derive from going into the dense forest?" The younger brother said :—"What do you say? I will surely go, my elder one. If you do not take me, you will be a sinner."

The elder brother thought that his younger brother would fall into distress in the forest; so he did not like to take the younger brother with him. But his younger brother would not agree to it at any rate. After repeated requests the elder brother one day took his younger brother to the forest for hunting.

Accordingly the two brothers went on in search of a game. They went far away from their home and saw a tract full of dense forest. They went on in search of a game. But after so much of search here and there, they could not get a single deer even by the end of the day. The two brothers became tired with hunger and thirst. Their body became a load to them. The sun was no more in the sky. The earth wore a veil from the dusk of the west. The black colour and the darkness began to cover the earth from the east.

They selected a spot to pass the night. They made a fireplace and arranged to cook rice there. They would manage to pass the night there. So they spread their bed near the fire-place and began to partake of their rice. While they were taking their meal, the younger brother spoke to his elder brother repeatedly :—"O my elder one, at the time of sleeping at night, please keep me in the middle of the bed." The elder brother did not pay heed to these words. The elder brother only said : "Take your meal. What are you speaking of?"

Just after they had finished their meal, the younger brother insisted on his sleeping in the middle of the bed. But they were only two, the elder brother and the younger one. How would the elder brother make his younger brother sleep between the two? The elder brother was at a loss. After some time the elder brother found a piece of heavy log and placed it on one side of the bed near the fire-place. The elder brother remained on the other side of the bed. He

then told his younger brother thus:—"Now you see, my younger one, you sleep here between the two. There is the piece of log and I am here on the other side." The two brothers went to their bed. The elder brother was very much tired of hunting all day long without food and water; so he fell asleep. But the younger brother could not sleep; he looked this way and that out of fear. The night began to deepen. The world became silent. There was not the slightest sound anywhere. Thus it became midnight. The younger brother also was inclined to sleep. At that time some one asked from the interior of the forest in a loud and deep voice:—"Who are you there?" The voice came once, twice and then thrice. The younger brother who was feeling drowsy became very much frightened at the state of affairs. The timid younger brother was startled at the situation. He listened to that voice and was overwhelmed with fear. There was darkness all around. What was there to be done? He found no ways and means. The two brothers had brought from their home a bag containing rice, salt, chilli and a few utensils. After an interval some one replied from the bag—"I am here. I am a broken knife." "Oh! That is there."—thus uttered the ghost and withdrew to a little distance from the spot where the two brothers had slept. After an interval of silence, the ghost again asked the same question, not only once or twice but thrice. There was then silence all around. After some time one replied from the bag that did contain rice, salt, chilli, etc. "I am here;

I am a broken needle” “Oh! Is it so?”—uttered the ghost and withdrew again to a little distance. There was again an interval of deep silence. The previous question was again repeated thrice. Then came a reply from the same bag :—“I am here ; I am a fishing iron-spear”. “Oh! Is it there ?”—uttered the ghost again and withdrew to a little distance.

The timid younger brother, became annoyed at those voices and disturbances. He rose up from his bed instantly and took the bag containing rice, salt, chilli, etc. and threw the bag with all those things into the fire. Thus all things with the bag turned into ashes. He then lay down on his bed with a sigh of relief, and soon he fell deep asleep. After a short interval, the ghost again appeared and put the previous question as before. The ghost uttered the question, not only once, twice, or thrice, but repeatedly for the fourth time, but then there was none to reply to that voice. The ghost stealthily came to the sleeping brothers. He saw that there were three persons (including the piece of log) sleeping.

The ghost chose the middle one who was sleeping. He devoured the whole body of the younger brother and left the head only. The head of the younger brother began to speak to his elder one :—“O my elder brother, when you go home, do take me also, otherwise you will be a sinner. I will see my mother and sister-in-law.” The elder brother lay tired in his sleep and did not rise.

The younger brother repeated those words. Then at day-break, the elder brother rose up from his sleep. He listened to those words of the younger brother and saw that his younger brother had lost the whole body except the head.

The elder brother took the head of the younger brother in his lap and asked with sobs :—"What did happen to you, my younger one? What did happen?" But the younger brother could say only these words :—"O my elder brother, when you go home, do take me also. I will see my mother and sister-in-law." At these words, the elder brother began to repent of the past event. The younger brother wanted to sleep in the middle of the bed, lying between two. The elder brother recollected those words, and was in the midst of wonder and pathos. The elder brother found no other means but to wrap up the younger brother's head with a towel. He placed the head on his back and hurried to his home. The bleeding head bit the back of the elder brother again and again. He got too much pain on his back, and moved the head this way and that. He increased his pace as the head did not cease to bite. The elder brother became unable to tolerate the pain and he placed the head once on the ground, then the head cried in a pathetic tone :—"O elder brother, do not leave me. I will see my mother and sister-in-law." Out of fraternal feeling, the elder brother picked up the head instantly and ran towards his home. He was bleeding due to those bites. Moreover he was without food and drink all the day.

As he was too exhausted with of fatigue and pain, he placed the younger brother's head in the hole of a big tree and consoled the head with these words :—"You remain here for a while. I shall bring you soon your mother and sister-in-law." But the younger brother's head cried very loudly. As the elder brother went farther and farther from that tree, the cry became louder. The elder brother at last reached his home and told his mother and wife all that had happened. Then they all three rushed to the tree. But they did not see that bleeding head. In place of it, they saw a bird, hopping on the branches of the tree, which sang a sad note :—"O my elder one, do take me with you. I will see my mother and sister-in-law."

The elder brother with his mother and wife gazed at the bird for some time. They were in utter disappointment and then returned home.

Since that day this bird is known to the Boros as Daoringao.

[The Assamese people call this bird Zamdakini].

Corda borda houani colo

gō'dō gōdai dabce gamiao canōi bōrai buri
dōnomōnnō arōma. bōrai boriha zobmao goto
gotai gōiza rōhamōnnō. bini kainō borai boriha
orai ziŋga. cance kali buria bōraikou
buŋnaicōinō—bōrai 'hei bōrai, bato pica mace

labō 'hei bōrai. zobmao pica picoubō mōnhō
 rōña bikounō picinō añ. bōraia burini kouraia
 ecebañ kōma laiakōi. bōraia kōma latarōi
 lai buria malaini. cigañ cigañ bihor bainō
 homnaicōinō. bikou nunanoi bōraia canceli
 burinō bato pica mace labō marnaicōinō. bikou
 nunanōi buriha hatai lōma kicōinō. no katini
 gaocini pakri pipañ kondronao bato picakou
 buria picinō homnai cinō. pica onabadi dao
 dao onōnō buria. canprōmbō kōdō kōdō ōñkam
 douiō. na mōnnō na douiō bedor mōnnō
 bedor douiō. dao citarbla dao atiñ gañkoñ
 douiō. bibadinō batoa canpa pani det dekōn
 dernō hombai. ōzōñ bōraia gaoni tiñ na bedor
 cilib naini burikou raga zanaia hatarlia.
 bibadinō raga zananōi cance kali bōraia bato
 picakou citar citar garnaicōinō. arō bōraia
 gaonō habna tagarbai. buria puñao ōñkam
 lananōi bato picakou gabzri hōidōñ. hōmbla
 bōraia ciñniprai to-to buñhorōnō. buria
 noñnaicōinō e-e batoa dergarbaihei matō.
 buria harciōinō mini kuku zadōñnō. arō
 cōñdōñnō. bato, ōñkam nañbaogou? hōnnanoi.
 kondroni ciñniprai boraia buñhorō to-to.
 buria karcō karcō noniprai ōñkam laibrob
 laibainō. bikou hōbla bikoubō zazōb laibainō.
 hōmblacō buria gō'mōbai. lacōi dañnai horbla

bōraikoucō mōndañbainō. buria raga zanaia gabpram laitarbainō. arō bōraikou bima paiōi paiōi rainō hombai. za bimani picai nōñ harciñōi taññōcōi añ zi lamazōñ pōidōñ bilamazōñ. orōi buñnanōi buria tolpa tolpi bohongluññō hombainō. gao empou picinai pitōbkokoubō. boraiarō mablaba raia hōna buri bohonnai pitōbkoao habpōmananōi tabainō. buria tolpa tolpi arō pitōbkokou ler ler bananōi karlañdōññō. notiñzai buria taññōiñō doññō arōma.

hōmblacō da bōraia lama coceao pitōbko ciñao hacunō okar bainō. bōraia da ma kalam laikō? hōmblacō bōraia pitōbko ciñaoñō hacu naicōiñō. pitōbkoniprai bōraini hacudōia ro-ro gobla buria buñbainō, e-e añ tao lanaiacō gōglōi baigōñ 'hei. orōi hōñcōi—nazaocōi pōñcōiñō arōma. 'taññōi 'taññōi hōmblacō mōñce dōi gatōnao bibokou lōgō mōñhōi naicōi. biboa binaokou tolpa lun-lun ruzun nanōi pōinai nunaikai, biboa binanaokou cōñbainō. ha manō baglum—bumglum pōikōcōi hōñnanōi. binanaoa buñbainō, karbō garbai 'hei añ, zōññi zaoliazōñ nañdlab nanoi.

bidi buñnai namōi mōdōm zañkribla pitōbkoniprai bōraini hacudōia ro golai bainō. "e-e taoa gozōbnōi cōi'hei" buñnanōi buria akaizōñ nazaonanōi pōñlaibainō. "ai'ou paglilai kiba

gaoni zanai lōninai lai lotoracō tabōtañ ; corda
 borda houacō pōipātōñ ?” biboa bidi buñbla
 buria e cuniacō hōcō bōdōñ ? bidi hōnnanōi,
 dōr dōr coce karclainō buria, ar coce tainnanōi
 hacudōia cermaibla buria nazaonanōi pōnclainō.
 biboazanōhei gaoni zagra lōngra laitorkou
 gorbō marbai kōmahei nōñ. corda borda
 houakoucō labō pabai. aiou be papia
 coupōibai ? hōnnanōi dōr dōr coce karcilainō.
 bibadinō no mōnhōibla buria pitobkoku
 bōdlananōi naibla bōraiakoucō londañ nugar-
 bainō. buria bōraikou nunanōi ragao gabpram
 laitrabainō. raga zamalai ma kalam laikō
 borai buri bōicōao. cannōicō tananōi raga
 zimaibla noao pōipin nanōi greñ—greñ raizō
 zanaicōinō.

The Tale of the Fat and Fleshy Man

In ancient time an old man with his old wife lived in a village. This old pair was without a child of their own. For this reason both of them had anxiety in their mind. One day the old woman spoke to her husband,—“O my old one, do bring me a young-one of a parrot. To our utter misfortune, we have no child of our own ; so I will tame and bring up the parrot as my own.” The old man paid no heed to her request. So the old woman made a search for a young

parrot through some of her neighbours. The old man at this stage was alert and brought her a young parrot. The old woman's joy knew no bounds. She kept the young parrot in the hollow of their pipul-type tree and began to tame it with care and affection as if it was her own child. She always gave it boiled rice. Moreover she did offer it fish and meat whenever she got these. She offered the best portion of a fowl when it was cooked in her house. The young parrot grew up day by day. On the other hand, the old man was in his heart of hearts angry with the old woman as his share of fish and meat had gradually decreased. One day the old man, during her absence, killed the young parrot and threw it off. In its place, the old man hid himself in the hollow of the tree. In the morning she brought the parrot boiled rice and curry. When she called the bird, the old man from the hollow imitated the voice of a parrot as "tho, tho." The old woman was very glad to listen to the parrot as she thought that the young one had become a fully grown-up bird. She smiled at the very idea and offered the parrot its food. She asked the bird :—"O my parrot, do you require any more?" The old man inside the hollow imitated the voice of a parrot as "tho, tho—." The old woman gladly hurried home and brought rice again. The old man ate up that quota soon; then she brought rice again. That was also finished soon. The old woman was pensive for a while. She slowly peeped into the hollow and found her old man. She was extremely angry with her husband. Her heart was

full of resentment. She rebuked the old man with harsh words: "You remain here alone. I will return to my mother's house by the same route as I did come here once." Then the old woman began to pack up her bags and baggages. She had a covering casket of bamboo used in silk (Endi) rearing. The old man without any word entered into that casket and remained there silently. The old woman took all her belongings with her and fastened that casket to her back. Then she hastened to her mother's house.

The old woman went hurriedly on foot. On the midway the old man inside the casket felt the urge of passing urine. What he could do then? The old man, without any word and movement, passed urine. Drops of urine flowed down from the casket. The old woman said:—"Ah, the oil that I have brought is flowing down." She placed one of her hands below that casket and rubbed the liquid on her head. She went on and reached the crossing of a river. She met her elder sister there. The elder sister saw the younger one hastening wearily with her bags and baggages and put her a question: "Why are you coming so hastily?" The younger sister replied—"I have fled away from our home. I had a quarrel with my wicked one."

The old woman moved her body slightly and drops of urine began to flow down from that casket. "Ah, the oil is still flowing down," said the old woman and rubbed put the liquid again on her head. The elder sister said to her:—"Perhaps my younger one has forgotten

to bring her own things and instead, the fat and fleshy man is coming." "I have forsaken that sinner. Has he come again?"—said the younger sister and ran towards her mother's house. Again drops of urine flowed down from that casket and she put the liquid on her head. The elder sister told her again: "Who knows but that the man whom you have forsaken has come along!" "Ah, is it so? Has that sinner come here?" The old woman uttered these words and hurried again towards her mother's house. At last she arrived at her mother's place. The old woman wanted to see how much of oil remained in the container. Instead of oil, she saw her old man. The old woman was very angry and agitated. But what was there to be done? They were then fairly advanced in years. After a few days they banished their anger and anxiety and led their domestic life as usual.

Raona-Raoni Colo bata

gò`do godai dabce gamiao bi`da binanao
 zorace doñomōnnō arōma. picōr canōibō
 dernanōi habani bōicō zabai. bobekani bidaia
 binanaokou gōcō tōiōmōnnō. bidaia binanao-
 kou haba kalamnō kalar kalam kōmabai. hata-
 cunini takai citlailao mailamdōñ. hōmblacō
 raoni bibōia `daohōdōñnō arōma. "hai...hai --
 ha, da`za dao, da`za... zōñha abōi abou raona

raonimōnha haba zagōn; bini maicou." raonia
 be kourankou bibōiniprai kōnananōi gōmōbainō.
 arō lañcunia bidaniprai kargonō takai cōrgōao
 birlaūnaichōinō. hōmblacō bikō nulurnanōi
 bida raonaiabō binanaoni kitu kitu hōcō
 lañnaicōinō. raonia "kitu pōidlananōi nōi,
 mōngōnanōn, bimani picai." buñnanōi okroñ
 caiao zōmōi cer cer karkōmaiōnō arōma.
 raoniaia lazinañnanōi cōgōm kañōnō. da bini-
 kainnō raonini kitu pōidlananōi okamōplam
 naiao raoniaia biklō maolai zace okroñcaiao
 cōgōm popbō.

The Tale of Raona and Raoni

In ancient time an elder brother with his younger sister lived in a village. They became grown up and arrived at the age of marriage. The elder brother secretly loved his younger sister. He fixed up a date to marry his younger sister; but she had no knowledge of it. In their courtyard paddy was exposed to the sun in order to husk rice that was necessary for the marriage feast. Their grand-mother was driving away birds from the paddy with these words:—"Go away, you birds; do not eat our paddy. Our grandson and grand-daughter, Raona and Raoni, will celebrate their marriage soon. The paddy is meant for that marriage." Raoni was surprised at these words of her grandmother. In order to save

herself from her wicked elder brother, she flew away to the sky. Raona saw his sister and followed her closely. Raoni showed him her back and abused him bitterly in the name of their mother. She flew above the clouds. Out of shame and anger, Raona began to roar. Raoni showed her back and that became the sparkle of lightning in the clouds. The voice of Raona became the roar of thunder.

Concluding Remarks

The writer begs to express his regrets for inability to put all the tone-marks properly in the body of the text due to printing deficiencies. The English rendering of the Boro folksongs and tales has been done mostly with an eye to Boro idioms and expressions. All omissions and commissions may kindly be referred to the writer. These will be acknowledged with gratitude in future work.

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