

SILK WORM REARING OF THE BODOS

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ABSTRACT:

The rearing of the silk worms is one of the industrial activities of the Bodos in their village life which are done in the household. This cultural practice has been done by the Bodos since the pre-historic time which is known as Endi Emphwu Pisinai or the manufacture of the Endi cloth. Generally, treatment of the silk worms is prepared by women of the family. In a year there are three brood's autumn, winter and spring where the most numerous and yield the most silk spring cocoons.

Keywords: Bodo, Endi, Emphwu Pisinai, Silk, Autumn, Winter, Spring.

INTRODUCTION:

Rearing of Endi silk worm (*philosamia ricini*) culture is related to knowledge of its life-cycle cocoon. Larva is the first stage of cocoon's life cycle. For that the Bodo womenfolk select male-female larva observing its shape and size of cocoon. It is stated that the cocoon of female Endi silk worm is slide shorter and larger than a cocoon of male one. Male worm cocoon is sliding smaller and longer than female worm cocoon one. (Informant: Gunabati Brahma, Age- 54, Occupation- Housewife, Vill- Kwdwmthola, P.O.- Dotma, Dist- Kokrajhar, BTC, Assam on 14/05/2016.)

OBJECTIVE:

The objective of the study is to highlight and study the silk worm rearing of the Bodos associated with their transition and changes. As we have seen that now a days the Bodos are also used different kind of dresses which is made of silk. The Bodo male and female used to wear long silk which is developed hand mand or machine made. With the sole objective of understanding the transition of traditional dresses has been developed in this paper.

METHODOLOGY:

The methodology adopted in this paper is inter-disciplinary approach which included consulting number of written sources as well as interview method. The people who have knowledge silk worm of the Bodos and various associated with information. The technique of anthropological data collection, participants, interview method are adopted. The collection of data has been analyzed both quantitatively and the qualitatively wherever necessary.

ANALYSIS:

The selected male and female cocoons silk worms are makes like a garland with thread and hung it on the wall or under the roof of a house by the Bodo women such a place where smoke is totally free. The cocoons are remaining for sixteen to eighteen days in summer and nineteen to twenty one days in winter season till the insects make their appearance in the butterfly stage. The Bodo women observed the larger body, broader and flatter abdomen of butterfly. The butterflies are collected with care and placed in a suitable place before they are able to fly away and placed commonly on a small piece of cloth which hung on wall along with together and attached themselves and at the end of three or four days eggs resembling make their appearance on same cloth in great numbers.

It is stated that one female butterfly can produce on an average from eighty to one hundred such eggs or even more. Then the eggs are collected carefully and loosely tied with a thin cloth and keep it for six or seven days till the eggs are duly hatched and produce the new born insect being at first almost black. (Informant: Kanuram Brahma, Age- 59, Occupation-Retired Serviceman, Vill- Baganshali, P.O.- Kokrajhar, Dist- Kokrajhar, BTC, Assam on 11/07/2015.) Shonamukhi means producing time from the egg and next stage is called Wngkhamphrwm. Then a small wicker or other such wicker openly cooked rice like which is placed on Khanli. Later on the tender leaves of castor oil plant is given as for feeding after three days from which colour it passes to brown which is called as Akhai Miji. The changing stage is known as Akhay Bima or Bima and at intervals of three or four days and at each change of colour the worm is said to cast its skin in snake-like fashion which is known as Gurgonai or Gurshlainai. (Informant: Dangshi Brahma, Age- 78, Occupation- Priest, Village- Boragari, P.O.- Dotma, Dist- Kokrajhar, BTC, Assam on 25/07/2014.) The last stage is reached i.e. about fifteen days to nineteen days after being hatched; the insect may be expected to set about the shape of its cocoon. (Informant: Sane Brahma, Age- 57, Occupation- Housewife, Vill- Hatimata, P.O.- Kokrajhar, Dist- Kokrajhar, BTC, Assam on 05/02/2015.)

In this stage the colour of insects are become white, black and to some extent it may be green. After that the leaves of castor oil plants are usually fed with small bundles which are hung up on the bamboo poles about 6-7 feet in length and generally of three layers but sometimes two or four layers. It is called Khasha Alaynay. (Brahma, 1992: p. 5.) Sometimes the Gambari (Gmelina arborea) and tapioca leaves are also used as feed for silk worm instead of castor oil leaves. However, the castor oil leaves is regarded as the better feed for worm.

When Endi worm become matured and leave to eat they search for place to form its cocoon. It is known as Gwmwn Janai (ripen). Then small bundles of plantain, mango leaves, jack fruit leaves, Laru Bandaru (a kind of tree) leaves, shaddock thorn etc. are loosely tied together and placed within broad wicker or on bamboo platforms to assist it in this work. Before ripen Lwmnai and Shinai which means fever and excretion is done completely. After that the insects are carefully placed on the prepared bundles under favourable condition which the cocoons should be fully formed within twenty four hours. Generally, the cocoons are become red coloured but may be white to some extent. After forming cocoon the insects are becomes yellow in colour. It is stated that the first stage of ripen insects is known as Oja i.e. the stage which insect is ripen a few of number. The next ripen group is called Thandwi and the third group is called

Bohor i.e. all groups of insects are almost ripen. The last group is a few number of insects remains left to ripen is known as Dodro or Lanjay (last stage) which is not able to form cocoon properly or in good condition.

SILK PRODUCTION:

The pupa of Endi worm is extracted from cocoon after three or four days by opening the front side. After that it is consumed as food. The cocoons are preserved for future use after extraction of larva or pupa for spinning up to several years. For softening the cocoons, they are boiled about one to two hours before spinning of thread and then kept about three days packing in plantain leaves pressing with a heavy substance to separate the water from it and then took in a spun. The boiled empty cocoons are soaking in a bowl containing water at the time of spinning. Thaokhri (a rotary which is made of bamboo) is used for spinning of thread from cocoon. Each boiled and empty cocoon is inserting in both the end of a bamboo stick which is known as Phithwb Gon and then the silk is drawn off in a coarse thread through a Thaokhri. Thickness of the extracted silk thread is roughly preserved by rubbing between the finger and thumb nearly as thick as twine.

PROCESS OF COLOUR PRODUCTION:

One of the most important creative and lucrative arts of the Bodos is colouring the thread. It is a nurtured and patronized through centuries. Use of numerous colours in handloom products is a unique feature of the textile tradition of Bodos. The Bodo people are always make the production of colourful handloom.

The Bodo women weavers dyed the yarns with the indigenous art till the recent past. However, the art of dyeing is on the verge of disappearance at present.

The following are the materials used by the Bodos for preparing colour and dying yarns:

RED COLOUR:

- i) Khanthokhra (*symplocos spicata*),
- ii) Khwirw (*acacia catechu*),
- iii) Poma Bibar (*chuprasia tabularis*),
- iv) Nasher Bibar (*musea ferrea*),
- v) Bharali Bilai, (leave of bharali)
- vi) Thaikha (*garcinia pedunculata*).

YELLOW COLOUR:

- i) Haldwi (*curcuma longa*),
- ii) Khambrenga Bipangni Bigur (*avarhoa carambola*),
- iii) Jolonga Bibar (*carthamus tinctorious*),
- iv) Mwina Rwda (*puli kaits*)
- v) Themphwr Bipangni Bigur (*garcinia xemthochymus*),

- vi) Khantal Dongpang (*atrocarpus integrifolia*),
- vii) Balangshi Bipang (*butea frondosa*).

MORDANT IN YELLOW COLOUR:

- i) Khanthokhra Bipangni Bilai (*symplocus spicata*),
- ii) Thinthlang (*temarendus indica*),
- iii) Bwmbw Rwndw Begor (*crateva religiosa*),
- iv) Tita Chap Bibar (*michelia champaka*),
- v) Phoma Bibar Gupur tree (*churprasia tabularis*),
- vi) Bhel Pithaini Bigur (*aegel marmelos*).

ORANGE OR REDDISH-YELLOW COLOUR:

- i) Themphwr Bipangni Bigur (*garcinia xanthochymus*),
- ii) Achu Bipangni Dongphang (*morinda angustifolia*),
- iii) Shindur Bipangni Begor (*bixa.orellana*),
- iv) Bwmbw Rwndw Bipangni Bigur (*crateva religiosa*),
- v) Nasher Bibar (*musea ferra*) tree,
- vi) Majathi Bipang (*rubia cordifolia*),
- vii) Shefali Bibar (*nycanthes arbortristis*).

GREEN COLOUR:

- i) Rum Bipangni Bilai (*strobilanthes flacidifoliys*),
- ii) Khushumai Bipangni Bigur (*baecaurea ramifiora*),
- iii) Haldwi (turmeric),
- iv) Shobai Bima Bilai (*phoscolus lunatus*),
- v) Bwmbw Rwndw Begor (*crateva religiosa*).

MORDANT OF GREEN COLOUR:

- i) Gereb Bipangni Bigur (*averhoa carambola*),
- ii) Thaikha Pithai (*garcinia pentaculata*),
- iii) Khanthokhra Bipangni Bilai (*symplocus spicata*).

BLUE COLOUR:

- i) Rum Bipangni Bilai (*strobilanthes flacidifoliys*),
- ii) Gereb Pithai (*averhoa carambola*),
- iii) Bwmbw Rwndw Begor (*crateva religiosa*).

BLACK COLOUR:

- i) Rum Bipangni Bilai (*strobilanthes flacidifoliys*),
- ii) Shelekha Pithai (*terminalia chubela*),
- iii) Jam Bipangni Bigur (*eugenia jambulena*),
- iv) Shomphram Bipangni Bigur (*psidium guajava*),
- v) Nareng Pithaini Bigur (lemon fruit),
- vi) Bwula Bipangni Begor,
- vii) Dalim Bilai arw Bigur (pomegranate).

MORDANT OF BLACK COLOUR:

- i) Thalirni Hunger (burnt ashes of banana plant),
- ii) Khanthokhra Bipangni Bilai (*symplocus spicata*),
- iii) Bendwng Gwmw (*pothos seandens*).

BROWN COLOUR PLANTS USED:

- i) Thaishuri Bipangni Bigur (*amara rohituka*),
- ii) Baora Bipangni Begor (*terminelia belericia*),
- iii) Khwirw Bipangni Bigur (*acacia catechu*),
- iv) Dagal Bipangni Bilai (leaf of dagal tree),
- v) Jam Bipangni Bigur (*eugenia jambolan*).

PROCESS OF DYING:

Bodo people used commonly red, yellow, reddish yellow, green, black, blue colours. The following are different methods for dyeing of different colours among the Bodos.

RED COLOUR:

For red dye, Shindur, the annatto (*bixa orellena*) plant is used mainly by the Bodos. In the month of March-April the seeds of Shindur usually get matured so that they collect them and preserve it for future use. To get a coloured decoction, the shells of the seeds are boiled at the time of dyeing. After that the yarn is put in the coloured decoction for a long time. For fastness of the colour, it is soaked or boiled again in a mordant when the yarn or fabric is fully coloured. For silk yarns and clothes, Thaikha (*garcinia pedunculata*) is used as mordant while Khanthokhra (*symplocus spicata*) and ash prepared from banana plantain is used for cotton clothes. Another indigenous substance commonly used by the Bodos for red dye is Achu wood (*marinda augustifolia*). The roots of these plants were cut into very small bits and boiled in water into extract the colour. The threads to be dyed were soaked in the dye solution for dyeing. Chips of the barks of Khushumai (*buccaurea sapida*) and leaves of Khanthokhra (*symplocus spicata*) were boiled with the roots of Achu wood as a mordant to make the colour fast.

YELLOW COLOUR:

The yellow colour is dyed by roots of Mwina tree. It is crushed and boiled with the leaves of Khanthokhra (*symplocus spicata*). To get a fast yellow dye, decoction of Themphwr or Cochin Goroka (*garcinia xanthochymus*) are boiled with leaves of Khanthokhra, mustard oil and bark of Khushumai (*buccaurea sapida*) together with yarns or clothes for a long time. Jack-fruit tree is also another substance for yellow dye. When the wood of jack-fruit is sliced and its saw dust is boiled in water a yellow dye solution is obtained. For yellow dye, turmeric (*curcuma longa*) rhizome is also used.

BLUE COLOUR:

For indigenous blue colour, Rum (*strobillanthes flaccidifolius*) tree is favourite. Its tender branch and leaves were allowed to be pounded and soaked in a pot for about three to four days. The liquid is then filtered and boiled with leaves of Khanthokhra (*symplocus spicata*) to get a fast blue dye.

BLACK COLOUR:

To obtain the black dye colour, the bark of Shelekha (*terminalia chebula*) tree alone or along with the bark of Jam (*eugenia jambolana*), Amlai (*phyllanthus emblica*) were used. The barks are pounded together and boiled in water and when the water is become cold the thread or the cloth to be dyed. The dyed materials are immersed in the same solution several times rinsing and drying in between till the required black shade is obtained.

GREEN COLOUR:

Dye of green colour is same process to black colour dye. After getting black dye from Rum mixed with chips of the bark of Themphwr (*garcinia xanthochymus*) and the leaves of Khanthokhra (*symplocas spicata*) a green colour is formed and the thread or the cloth to be dyed is either steeped or boiled.

REDDISH-ORANGE COLOUR:

For reddish-orange colour dye, Majathi (*rubia cordifolia*) tree is required. To get the dye solution for reddish-orange colour, the root of the creeper is sliced or pounded and boiled.

GOLDEN YELLOW COLOUR:

A shrub tree is used for the sake of golden yellow dye which is known as Shindur (*bixa orellana*). It is used commonly for dyeing of cotton yarn and cloth. The seeds are boiled in water along with ash (alkali) prepared from burnt of banana plantain. The thread of cloth was immersed in the dye both and allowed to boil for five to ten minutes. The vessel was then removed with the dyed article still in the dye solution and allowed to cool. The dyed articles were properly rinsed and then dried.

The availability of factory made dyed threads in the market; an easy tendency has been marked among the present day's Bodo weavers. However, the indigenous system of dyeing is very rare now a days but it has certain socio-cultural significance in the life of the Bodo people as well as Assam as a whole. The Bodo people did not give up the aspect of traditional handloom weaving which is no more in vogue in present day.

TEXTILE PRODUCTION PROCESS:**WARPING:**

Warping commences is done with the preparation of thread. In the course of weaving and to impart feel to the cloth cotton thread, sizing is done by saturating it with a starchy substance mainly to strengthen the tread for minimizing breakages. In sizing the threads rice starch is commonly used. It is the process that broken rice and threads to be starched are put together and boiled till the rice is cooked properly with water. After wrung out, the threads are dressed hank by hank with indigenous device Danga Natha (a contrivance) from a big Shwrkhi (large contrivance). Then the threads are dried up on the sunlight by hanging one with long bamboo stick.

DENTING:

Denting means Khaynay in Bodo. In denting the warp yarns are drawn through the dents of the Rashw (reed) by two in general and more or less according to the nature of a sample. It is done with the help of a hook and the threads are placed on a round bamboo stick known as Gonshi.

BEAMING:

The reed is moved carefully towards the warp after denting is over. Gonshi, the round bamboo stick, with the sheet of threads is placed in the groove of the beam and wound in tension with Thunjri Dirung, the tension string, which is known as Phannay in Bodo.

DRAFTING OR HEALD KNITTING:

Drafting is known as Nw Khonnay in Bodo. Traditionally, Nw (the strong cotton thread) is used as heddle. Among the Bodos, the twisted cotton threads made from left over yarns from the loom are also used by the weavers. Nw is commonly white in colour and it can purchased from the market. Then the beam is placed just on the floor level against two posts and half a meter stretched and heald tight by fixing it with two temporary posts. This helps to keep the yarns in same tension which is essential in heald knitting. Baleb which is called the flat bamboo sticks in the warp are kept upward causing a slight opening on it. One end of the heald is then passed through this opening from right to left and the knitting is done with a round bamboo pipe known as Nw Hashung in Bodo.

PRODUCTION OF LOOMING AND TECHNIQUE:

Bodo women used the traditional type of loom with the hand or throw-shuttle. However, at the present time the Bodo women folk popularly used fly-shuttle loom which is a very simple device. The loom consists of four stout posts of wood or bamboo and sometimes betel nut tree is also used measuring a rectangle about 5.10 and 2.6 which are joined together at the top by Ban Gwja (cross beams). These are composed of warp and cloth Gandwi (beams), Shal (heddles), Rashw (reed) etc. Then Makhu which is known as the hand-shuttle is moved through the shed by a slight and quick wrist movement of the hand from one side of the cloth and caught by the other hand opposite side of the cloth. When the shuttle is out of the shed, Danay Khundung is beaten to the fold of the cloth with Rashw (the reed fitted in the slay) and the heald are tied by cords over Goray on top with Shal Haikhong. The Ban Gwja is joined at the bottom and the heald are connected to Bwo Dangi and then to the threads under the loom, hung for to and fro motion. Gandwi, the warp beam is placed at a bit lower level to avoid reed marks and thereby to effect good cover of the cloth.

PARTS OF A LOOM:

In Bodo traditional loom, there are so many parts which are constitute of wood, bamboo, iron, thread, robe, etc. These are (i) Shal Shuntha (four posts) (ii) Gandwi (the beams 2 nos.), (iii) Ban Gwja, (2 nos. the cross bars), (iv) Shal (the heddle 5 nos.), (v) Rashw (the reed), (vi) Baleb (flat bamboo sticks), (vii) Gonshi (rounded bamboo sticks), (viii) Shal Shaikhong (the bamboo pole), (ix) Bwo Dangi (bamboo poles), (x) Gorai (the pulley or hanger), (xi) Khila Bari (rod for tightening beams), (xii) Shal Khila (the pins for tightening both heddles at the both of end portion), (xiii) Gorkha (the treadle made of bamboo pole), (xiv) Nw (twisted white thread), (xv) Makhu (the hand shuttle), (xvi) Gorkha Khunthia (the pointed short bamboo pole).

The Bodos also used some other additional parts. These are- (i) robe for hang the beams, (ii) robe for hang the heddles, (iii) Thunjri, the string used in tightening the loom with cloth beam along with Gonshi, the bamboo rounded stick. (iv) string to connect the Nw, the heald from Gorai (hanger), (v) Dwishi Gon (wet strip of cloth), (vi) Muga cocoon for keeping mustard oil used in reed and small hair ball for used as brush for the said purpose, (vii) sitting tools.

The Bodos used some materials during spinning, winding thread and warping, denting, beaming, drafting or healed knitting. These are- (a) Thaokhri (the rotary) (b) Shompla (the shell pipe of reed grass), (c) Phithwb Gon (short bamboo stick), (d) Shwrkhi Gidir (large thread winding contrivance), (e) Shwrkhi Phisha (small thread winding contrivance), (f) Danga Natha (a thread winding contrivance), (g) Phogai (small sized thread winding contrivance), (h) Kherepha (an implement made of a branch of three having Y shape), Danganatha (winding contrivance), (i) Phaneo (thread winding implements with making cross stick on the top of a wood stick which is 'Y' shape at the bottom portion), (j) Khadin, (the warping stick having some small holes), (k) Khuntha (pointed short posts 2 nos.), (l) Ujanabari (a flat and short bamboo stick), (m) Khaitha (the metallic hook), (n) Nw Hashung, (a short and round bamboo pipe), (o) Hashib (the broom), (p) Jenther (fly-shuttle loom) etc.

DESIGN OF BODO:

Design denotes Agor in Bodo. The design of the Bodo cloth was not comprised of curved, rhythmic and ornamental lines. They mainly composed the designs as geometrical forms commencing on the straight lines, vertical lines, etc. which corresponded to the objects, plants, insects, animals and birds in nature.

The renowned scholar of folk literature Mahini Mahan Brahma stated that once the Bodo youths felt proud to use the scarf of Fulmwbla design on their necks. With this view he explained about the Bodo youth as Gwdwnao Fulmwbla, Boro sengraphra- wjwng bla hojwng bla which indicates that the Bodo youths roamed proudly here and there with scarf of Fulmwbla on their neck. (Brahma, 1992: p. 6.)

In the Bodo society the name of Agor or designs are comes with its shape or pattern of the objects such as by natural and geometrical designs like plants, floral, leaves, fruits, seeds, creeper, hills, animals, birds, insects, planets, fishes, craftworks and ornaments, etc. The following are the categorized objects of the Bodo designs:

PLANTS:

- 1) Dingkhia Agor (design like vegetable fern)
- 2) Thaigir Bibar (design like flower of elephant apple)
- 3) Ful Mwbla (design like bloomed flower)
- 4) Bwigri Bibar (design like flowers of plum)
- 5) Odal Bibar (flower of stecullia villosa tree)
- 6) Shingri Bibar Agor (design like flower of creeping wood sorrel)
- 7) Leoa Agor (design of creeper)
- 8) Gongar Thaishib (fruit of nuni tree like design)
- 9) Khanghri Khola (design like fruit of sweet morardica charantic)
- 10) Lao Begor (drawing like seeds of bottle gourd)
- 11) Hajw Agor (hills design)
- 12) Lai Hagar (leaf of the wild cardamom)
- 13) Shwmlu Bibar (design like silk cotton tree flower)
- 14) Mandar Bibar (design like erythrina stricta flower)
- 15) Nasher (mesua ferrea like design)
- 16) Shal Bibar (flower of shal like design)
- 17) Khambrenga (avarhoa carambola fruit design)
- 18) Beshor Bibar (design of mustard oil flower)
- 19) Phanthao Bibar (flower of brinjal like design)
- 20) Shal Dongfang Agor (shorea rubusta tree design)
- 21) Toblo Bibar (design like flower of lotus)
- 22) Endi Begor (design like seed of castor oil plant)
- 23) Khwdwm Bibar (flower of khwdwm like design)
- 24) Mogai Agor (design like buds)
- 25) Mwitha Bibar (design like flower of hibiscus cannabinus)

BIRDS AND ANIMAL:

- 1) Muphur Apha (drawing of foot print of bear)
- 2) Maoji Apha (foot print of cat)
- 3) Pharwu Megon (design like pigeon eye)
- 4) Khasheo Bikha (design like chest of a tortoise)
- 5) Daorai Mwkhhreb (design like twinkling of a peacock)

- 6) Daothu Godo (design of dove neck)
 - 7) Batho (design like parrot)
 - 8) Daorai (pea-cock like design)
 - 9) Daothu (dove)
 - 10) Shwima (dog)
 - 11) Maoji (cat)
 - 12) Mwshwu (cow)
 - 13) Gorai (horse)
 - 14) Mwi (deer)
 - 15) Mwider (elephant)
 - 16) Bwrma Bibu (design like stomach of a goat).
 - 17) Mwsha Megon (tiger eye)
 - 18) Mwider Agan (design like elephant foot print)
 - 19) Daokhi Agor (a stool of hen design)
 - 20) Hangshw Afa (foot print of duck)
 - 21) Mwshwu Hathai (tooth of cow like design)
 - 22) Daosha Mwkhrab (design like twinkling of fowl)
- The animals and birds are mostly drawn in embroidery

INSECTS:

- 1) Jwrema Agor (design of stinging insect)
- 2) Shikri Agor (butterfly design)
- 3) Thamphwi Agor (design of house fly)
- 4) Bema Agor (spider)
- 5) Khanghray Bikhong (shell of crab)
- 6) Gandwula (dragon fly)
- 7) Shongkho Agor (conch shell).
- 8) Gangu Godo (design like neck of grasshopper)

PLANETS:

- 1) Hathorkhi Agor (star)
- 2) Okhrang Agor (sky)
- 3) Okhaphwr Agor (a moon)

CRAFT WORKS:

- 1) Gasha Agor (lamp design)
- 2) Dahra Mohor (bamboo mat)
- 3) Jeora Mohor (bamboo fencing)
- 4) Gudam Agor (button)
- 5) Bakshu Agor (box)
- 6) Thingkhli Agor (earthen jar)
- 7) Gishib Agor (hand fan)
- 8) Mushra Agor (strand or thread reeled)
- 9) Gari Shakha Agor (cart wheel)
- 10) Jong Agor (spear)
- 11) Khashi Hathai (reeds of a sickle)
- 12) Khushli Dentha (handle of ladle)
- 13) Jafa Agor Or Khanta Agor (large earthen jar)
- 14) Shandri Agor (sieve)
- 15) Dol Agor (drum)
- 16) Arashi Agor (mirror)
- 17) Khophri Agor (hat wicker)
- 18) Zinziri Agor (chain)
- 19) Zekhai Agor (design like a fishing implement)

ORNAMENT:

- 1) Zinziri Agor (chain)
- 2) Chandrahar (neck ornament)
- 3) Kheru Agor (bungle)
- 4) Rajmukhut (fore- head ornament)

DIAMOND DESIGN:

- 1) Pharwu Megon (pigeon eye)
- 2) Khasheo Bikha (chest of tortoise)
- 3) Makhuri Agor (makhuri)
- 4) Agor Gubwi (design like original means)
- 5) Daorai Mwkhebb (design like winkled of a peacock)



- 6) Mokhordoma Agor
- 7) Khamar Agor
- 8) Agor Gidir (big diamond)

There are some designs which are not in categories like:

- 1) Khaphal Jofia (unlucky)
- 2) Bonduram
- 3) Bwiragi
- 4) Kaddar Motif
- 5) Hashashali
- 6) Gob-Shob
- 7) Drill Mohor
- 8) Thwit Moho
- 9) Dwima Mohor
- 10) Dokhan Agor
- 11) Laoshong Agor
- 12) Gongnang Agor
- 13) Derhashad Agor
- 14) Anarkhuli
- 15) Shibthal Agor
- 16) Halw-Dwilw
- 17) Phwisha Agor
- 18) Na Aisha Mohor
- 19) Nathai Agor



The Bodos have an age old tradition of spinning and weaving. Normally Bodo textile is made from cotton and Endi silk.

Cotton was grown and spun at home in ancient day. However, now a days it is seems to discarded among the Bodos and give the important of industry made cotton thread which can get easily from market in variety of colour. Yet, the Bodos are continuing their practice of rearing silk worm and production of silk yarn.

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