

Traditional attire and ornaments of *Bodo*

Fancy Chutia
Research Scholar
Assamese Department,
Visva-Bharati University, Santiniketan, West Bengal, India.

Abstract: *Bodo* culture is the culture of the *Bodo* people in Assam. For long *Bodos* has been farmers living in an agriculturist community with a strong tradition of fishery, poultry, piggery with rice and jute cultivation, and betel nut plantation, they make their own cloth. In recent decades, *Bodos* are influenced by recent social reforms under *Bodo* Brahma Dharma and the spread of Christianity.

Index Term– Traditional, *Bodo* Tribe, attire, design.

- A. Introduction:-** From the very ancient period, it has been witnessed that Assam has producing different types of cloths by their own styles and Assamese women are showing their skills as great weavers. Textile craft is an integral part of cultural and social life of Assam. The artists associated with textile craft i.e. the weavers contributing their efforts to contribute this tradition. The tribes of Assam have contributed immensely towards the construction of Assamese culture and tradition. The tribes such as *Bodo*, karbi, missing, Rabha, Tiwa, Deori have been inhabiting in the region of Assam from an ancient time. One of the interesting facts about these tribes are that they have specialization in different field. They are mostly authentic, hardworking and genuine. They live their lives in a simple way. These tribes have their own distinct sets of customs, tradition, rituals, organizations and institutions. *Bodo's* are one of the notable tribes of Assam. Likewise other tribes of Assam *Bodo's* have also own traditional attire. In this paper effort is made to discuss about the different traditional attire of *Bodo's*.
- B. Aims of objective:-** This research topic with study about in different ornaments and traditional attire of the *Bodos*. They are very much concerned about their culture, religion, rites and rituals. The traditional dress of *Bodo* people are very bright and colorful. Through this paper we will discuss about the traditional attire of *Bodo's*.
- C. Methodology:-** To analyze the collected data, we have used relative analysis techniques and data collected from field work.
- D. Source:-** We have taken study materials such as magazines, books about *Bodo's* traditional attire and the data collect from field work as reference for preparing the article.
- E. Main theme Discussion:-**

Bodo's are belongs to Mongolian tribe. By looking at the history of Assam we can conclude that the *Bodo's* are most notable tribe of Assam. In Assam, from the very ancient period, the weaving culture has been considered as a dignitary work. The people of Assam complete the process of sewing threads to weaving cloths in traditional manner. In simple language, meaning of the word craft is 'Product is made with hands'. When we talk about weaving works, we must say at first that from the time of Ramayana, Mahabharata, Kalika Puran, and the Yogini tantra is cloths production process is going on. In Kalikapurana, the cloth production techniques are divided into 4 categories as given below -

1. Cotton
2. Blanket
3. Balka
4. Kokhaj

The tribes of Assam have most vibrant and colorful traditional dresses. In this paper we will discuss about the traditional attire of *Bodo* people. The favorite colors of *Bodo* people are general Gwmw (yellow) Gwthang (Green) and Bathogang (color of parrots feathers). Now a day's *Bodo* women wear different colors of blouse with dokhona to cover the upper bosom.

The traditional attire of Bodo people are describe bellow-

a) Aronai :

Aronai is a small scarf used both by man and woman. Aronai is sign of *Bodo* tradition and is used to felicitate guests with honour as a gift. In winter it is wrapped around the neck to warm up the body and generally used in the performance of *Bodo* dance in ancient period *Bodo* warrior used Aronai as belt in the battle field. At the time of war *Bodo* woman would weave Aronai within a single night and present to the warrior as they set out for the battle field.

b) Dokhona:-

Dokhona is the traditional dress of *Bodo* women. In general the length of the Dokhona is 3 metres and width is 1.5 metre. Sometimes it depends upon the figure of the body. It is worn to cover the whole body from chest to legs by wrapping one round at a time over the waist. Varieties of Agor (design) and different types of colors are weaved for Dokhona. There are mainly two types of Dokhona – Plain Dokhona and designed Dokhona. It can be divided into some sub types(according to design). It depends upon designers. These are –

Without design- (*Matha Dokhona* or *bidon*)

- Plain (only line without design)
- Design with plain border line.(*Puri lomai*)

Designed (*ayor gwnang*):-

- Whole body designed(*mwdwm gongse agor*)
- Designed in border only(*jing jing aolo agor lamai*)
- Slightly designed in body as well as border(*gejwrasbwese agor erdernai*)

Matha Dokhona(bidon) is actually plain without any design, used to wear while worshipping of God. It is available with different colors but *Matha Dokhona* with yellow colour is used as a traditional bridal attire, which is known as *Dokhona thaosi* (Pure-Dokhona). Along with *hinjao Gwdan* (bride), *Buirathi* (women receptionist of bride and bridegroom in *Bodo* marriages) wear *matha Dokhona*. The favourite colours are generally *Gwmw*(yellow), *Gwthang*(Green) and *Bothoganos*(colour of parrot's feather).

c) *Jwmgra*:-

Bodo women use *Jwmgra*(scarf) to cover upper portion of the body (length around 2.5 meter width around 1 meter). They wear various colors of *Jwmgra* with varieties of design beautify themselves. The *HajwAgor*(mountain design) is one of the most popular design among different desings.

d) *Gamsha*:-

The *gamsha* is the *Bodo* male traditional attire. *Gamsha* is 2 meter length and 1.2 meter width. *Bodo* men used to cover the portion from waist to knee by tying it in the waist. *Gamsha* can be different colors but Green with white (in border) is the most common color in *Bodo gamsha*. *Gamsha* is compulsory to wear while worshipping the god and for *Bodo* bridegroom.

Apart from the above mention attires, *Bodo* women weave many types of traditional cloths such as *sima* (like a bed cover) wool (big wool scarf) *Jwmgra gidwr* (big scarf) and *phalli* (handkerschief) etc.

Traditional ornaments of Bodo:-

1. *Khumani khera*:- An earning whole top part consist of a lotus shaped carving, encircled by a Frame below from which hangs three flower (bell shaped plates). The top of the circular frame is adjoined by a hook which is fastened to the pierced hole in the ear lobe while wearing.
2. *Khorom Pula*:- This earring is also known as Puti. Halfdan siiger in his well known 1950 manuscript on the *Bodo's* suggested that this earring derived its name from *khorm*, meaning wooden sandal, and *Pula*, meaning flower. This earring indeed resembles the toe knob of a wooden sandal.
3. *Chandra Har*:- A heavy necklace of five layers hang on the chest. This necklace is worn by rich and affluent families.

4. *Suki mala* :- Also called thanka-siri, this necklace is made up at 62 old 4 anna coins, belonging to years of the British raj and bigger coin.
5. *Asan/Asan*:- It is a generic name for bangles and bracelets. Siiger in his manuscript divided the barcelets in *ashan sunsra*(hollow) and *ashan muta*(thick). A small bangle is called *ashan Suri* and a big one is known as *ashan sangkha*.

Handmade designs of the *Bodo's*:-

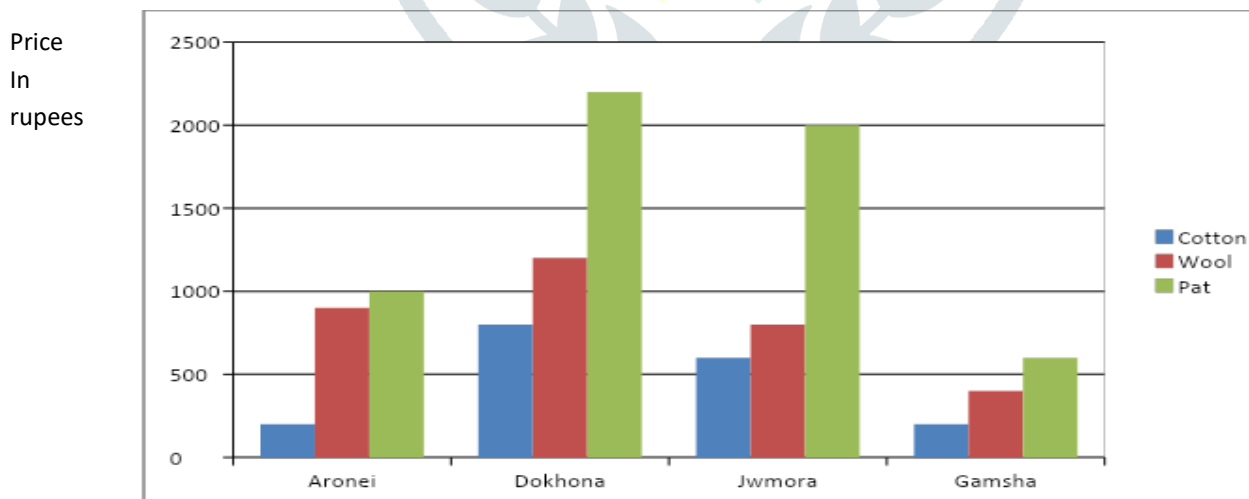
Hundreds of *Bodo* handmade designs are there which always bloom on the *Bodo* traditional attires. Most of the *Bodo* weaver says that the *Hajw agor* and *Parwo megon* is the most common and important design on *Bodo* traditional attires. In the early period, *Bodo* women who didn't knew how to weave traditional attires face difficulties in getting married. Among the popular handmade designs, the following are mostly used designed by *Bodo* women to decorate their attire :

- 1) *Hajw Agor* (Design of hills)
- 2) *Bandhuram Agor* (design first crafted by Banduram Kachari)
- 3) *Phareomegon* (design like pigeon eye)
- 4) *Daorai Mukhreb* (winkle of peacock)
- 5) *Phul mubla* (varities of Bloomed flowers)
- 6) *Dingkhia mohar* (design representing from leaf)
- 7) *BwigriBiber* (design representing the flower of plum)
- 8) *Muphur Apha*(design representing the foot print of bear)
- 9) *Agor Gidir* (design like a diamond shape)

F) Commercial aspects:-

Price list of cloths made by cotton, woolen and silk in BTR the area of assam in 2019-20 is given below-

Sl. No	Name of the cloth	Cotton	Woolen	Pat /Silk
1	Aronai	250	900	1000
2	Dokhona	800	1200	2200
3	Jwmgra	600	800	2000
4	<i>Gamsha</i>	200	850	600



G) Conclusion:-

From the very ancient peroids the *Bodo* weavers are weaving cloths from them as well as the family members. The *Bodo* weavers can reflect their dream in the cloths by engraving flowers in different styles. Assam's traditional handloom textile industry is very old. Although due to globalization, many changes occurred but in the village areas, the traditional style is preserved. Inspite of the weavers are not getting desired wage/income due to market contrast but it is expected that they will get their right value. From the above discussion it can be seen that the *Bodo's* have a distinct set of traditional ornaments and attire. These attire and ornaments are losing their essence and popularity in passes of time, because people are more attracted towards modern ornamentals. In many cases, the traditional attire and ornaments are getting deform in the name of modernization. Therefore, it is a matter of threat of getting vanished of the traditional attire. It is necessary to make measures for protection of traditional attire

but in some cases the demand of traditional attire in commercialization has contributed in popularizing those cloth. It is a positive step towards preservation and galvanization of the jewelries and the attire. In this respect, there is ample scope for research and study of these attire and which can be proved instrumental in protecting the ornaments in particular and culture in general.

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