

Continuity and Change of the Bodo Folk Media

Faguna Barmahalia,
Assistant Professor, Department of Bodo, Gauhati University

Abstract

Folk media includes all traditional forms of communication which may be in the form of storytelling, puppetry, proverbs, visual art, drama, role-play, folk games, songs, proverbs, riddles, dance, drumming and so on. These are indigenous forms of communication that are deeply rooted in the tradition and culture of a society. Due to the impact of modern science and technology, folk medias are also changing with the change of time along with the present situation or development of the world. Some of the forms still maintain their originality while some are modified with new forms added to them and making them usable in the present generation. This paper has been attempted to analyse the Bodo traditional media's practices, continuity, changes and effectiveness.

Review of Literature

Madhu Malik's *Traditional Forms of Communication and The Mass media in India* is a book that deals with the traditional media and folk media of India. He classified traditional folk media and folk forms of communication in India into folk theatrical songs, narratives including ballads, religious discourse, puppet shows. Further, the preservation of folk media and the presentation of these forms through the mass media agencies and the use of folk media to convey a developmental message through live performance and the use of folk media to convey the developmental message through the mass media agencies are also studied thoroughly.

S. Parmer, *Traditional Folk Media in India*, is a book that introduces the effective use of folk media for communication in the modern world, where mass communication is in such a strong position. Application of folk media among both rural and urban audiences and explains how this media can be used as a communication tool and the integrated use of folk media and mass media

in education, knowledge and entertainment are also discussed. Further, the book provides information about traditional youth clubs, rituals, word signs and crafts.

Keval J.Kumar's *Mass Communication In India* deals with a general introduction to communication theory. This book discusses details about the growth and development of journalism, radio, television, cinema, advertising, public relation, ethnics, group media and folk media. Further, it studies the effects of mass media and media and development, etc.

L.Brahma's *Religion and Dance of the Bodos*, a book deals with the indigenous religion of the Bodos called *Bathou* and its philosophy. He also discusses the origin of the Bodo dances and classifies them scientifically.

M.Brahma, *Folksong of the Bodos* is the first book that deals with the Bodo folk song. He classified the Bodo folk song into different sub-categories.

Research question

- Does mass media destroy folk media
- Does folk media become more or less powerful than modern media?
- Is the development of modern mass media the main cause of the negligence of traditional media?
- Does folk media lose its relevance?
- What are the major reasons behind the low popularity of folk media compared to modern mass media? Can we suggest any means for reviving them?

Methodology

This paper was the outcome of both the primary and secondary sources. For primary sources, interview and observation method was conducted for collecting data. Books, magazines and other materials and websites were used as secondary sources.

Keywords

Folk, Tradition, Education, Continuity, Changes, identity

Introduction

Folk Media is one of the most important parts of human society. It is mostly associated with the ritual and festival and even has seen close relation as well as affinities with music and dance. It came out as a powerful means of circulation of knowledge in traditional societies. Different scholars are defined differently about folk media. According to Parmar, “Folk medias are tools of a special nature. Their special nature is derived from the fact that they have no grammar or literature, yet they are nurtured through oral and functional sources. In a total perspective, folk media provide channels for expressing socio-ritual, moral and emotional need of a society or sections to which they specially belong.”¹ Madhu Malik classified the Traditional forms of communication in India into 5 categories such as-“Folk Theatre, Folk songs, Pre-dominantly narrative forms including ballads, folktales and other story-telling forms, Religious discourses, and Puppet shows.”² Balwant Garhgi says, “Folk media represents the people in their natural habitat, with all their contradictions and multifarious activities. It gives a glimpse of their style of speech, music, dance, dress and wisdom. It contains a rich store of mythological heroes; medieval

¹ . Parmar, S., *Traditional Folk Media in India*, Goenka Books, New Delhi, 1975, p.7

² . Malik, M. *Traditional forms of communication and Mass Media in India*, UNESCO, 1972, p.7

romances chivalric tales, social customs, beliefs and legends.”³ From the definition, it comes to know that folk media is a means of expression for the common people and a way to get rid of their emotions and feelings.

Folk Media of the Bodos

Due to the impact of modern education and globalization, folk medias of every community in the world have changed and are changing with the changing time and situation. It is sustained by changing times. It is spontaneous, personal, direct and flexible. In performance, it uses local language, styles, designs, costumes etc. With the change of time, we can see the changes taken place in the performance of religious performances of Bodos. After the conversion to Hinduism and Christianity, many of the Bodos stopped worshipping their traditional religion called *Bathou* and folk performing arts and even musical instruments. Moreover, with the advent of radio and television, people can hear folk songs played through radio and folk dance shows on TV, movies or videos of traditional folk forms in the internet, etc. These modern medias help increase its popularity and presentation can be seen and hear not only by the particular community but by others too. The influence of modern mass media has also tremendously changed the traditional folk media of the Bodos. There is a blending of modern mass media and folk media and even an inter-relationship between social change and traditional media is seen. Whatever it may be, folk media of the Bodos can be studied into the following sub-divisions:

Folk Theatre

Folk theatre is one of the most powerful means of audio-visual communication. It is mostly associated with the ritual and festival and even has seen close relation as well as affinities with music and dance. The term of this in Bodo is *Subung faothay*. Generally, folk theatre consists of

³ . See <http://chandeshwar.blogspot.in/2009/02/folk-media-and-rural-development.html>

storytelling, ritual singing, dancing etc. It is a strong medium of non-verbal communication. It can be observed that folk theatre kept the rural life peace and lustrate folk drama of every society is mostly associated with the ritual, seasonal and festivals. Bodo folk theatre is classified into the following given categories: i. *Jatra gan* ii. *Kherai mwsanay* (dance), iii. *Solo bungnay* (story-telling) iv. *Khemtha pala* and v. *musukha bhaothina* (puppetry)

i. **Jatra Gan**

Though *Jatra gan* was not a pure folk theatre there were certain folk elements. The Bodo *Jatra gan* was performed to inform, entertain and educate the people since the 2nd decades of the 20th century. The Bodos did not have their own *Jatra gan* that was borrowed many elements from the Bengali *Jatra*. The Bodos of Kokrajhar district had seen assimilating linguistically and culturally because of close contact with the Bengalis of West Bengal as boundary district of Assam. So, they learned how to perform *Jatra Gaan* from the Bengali experts and then performed in the meeting of Bodo Satra Sanmilan, Tribal League,⁴ Bodo Sahitya Sabha and their conferences in different parts of Assam. It was shown them in the open air stage called *Sainasali* (stage) to enjoy easily every side of the corner. Dramatis were called *ustad*. It is not wrong to say that most of the dramas were translated and adapted from Bengali *jatra*. To make it more attractive, the dramatist incorporated some Bodo elements like music, dance and humour in the *jatra*. No female actor was here, the man himself acted woman character in *jatra gan*.

Consequently, some leaders and artists undertook it as a means of information, entertainment, education and even it as a means of bringing awareness among the illiterate Bodo society. Within a short time, *jatra gaan* became a very popular among the Bodos that helped to reform the Bodo

⁴ Extracted from Barmahalia. F. *Folk Media and Political Movement: A Case Study on the Bodos of North East India*, **JETIR**, Vol.5 Issue 8, 2018, p.201

society and unite as well living in different parts of Assam and outside Assam. Some Bodos have re-started performing *jatra gaan* in Kokrajhar district now

i. **Solo bungnai** (story-telling)

There was a tradition of story telling in the Bodo society. The old man (*Bwrai*) told the story with the stringed instrument called *Serja* or *Serenda*. Once the expert *Serja* player had a good repertoire of traditional tales and also a good mellifluous voice to sing and narrate the tales and explain whenever necessary, with hand and body movements involved. This tradition is extinct in the present Bodo society.

ii. **Thakhri phala**

'*Thakhri phala*' was a folk dramatic performance where the element of story-telling pre-dominated. The '*Thaokhri*' means a spinning wheel and '*Phala*' is a familiar word in Bengali and Assamese. "The performer used to move and turn round like a spinning wheel while singing, dancing and narrating some entertaining tale from his repertoire. Any dramatic performance on the open-air stage or any dramatic performance performed in front of an audience is called a *pala*. Hence, *thaokhri phala* means a dramatic performance like the moving round of the spinning wheel. This dramatic performance combined story-telling, singing, dancing and enactment of various moods and temperaments of human, divine and animal characters".⁵

Khemtha gan

Khemtha gan was also another form of semi-dramatic performance that was confined to the Bodos of South Goalpara. This folk dramatic form is called *Khemtha gan* as the music and rhythmic pattern of this form is set in one particular *Thaala* and *Khemtha*. This folk theatre became very popular during pre- independence period. The *Khemtha gan* inspired the illiterate rural folk with

⁵ . Brahma,L.2003,*Religion and Dance of the Bodos*, Onsumoi Library,Kokrajhar,p.19

the ideas of patriotism and nationalism. There was a performing troop of a choral singer and dancers. The choral singers played the musical instruments and performed the songs while the dancers danced and enacted the dramatic scenes and popular stories of rural life.⁶ Bodo scholars opine that this folk dramatic form is one of the early forms of Bodo drama.

Musukha Faothina (Puppet theatre)

This is an ancient folk dramatic form in Assam. However, like other folk art forms, this art form was developed in the Bodo society in the 1980s.

Folk Dance

Folk dance is the most popular verbal form of traditional communication that can play a tremendous role in society. It is a communication that is colorful, vibrant, melancholic, elegant, and graceful. Bodo folk dances are the counterpart of folk songs and vice-versa. So, most of the time it is seen that they go together and share many important characteristics during the performances of some dances such as *Bwisagu*, *Bagurumba* etc. For the convenience of study Bodo dance can be classified under the sub-types:

1. Dance associated with the religious festival
2. Dance associated with seasonal and agricultural festival
3. Dance associated with life cycle
4. Miscellaneous

1. Dance associated with the religious festival

*Bathou*⁷ is the aboriginal religion of the Bodos. In Bathouism, there are three kinds of worship- *Kherai*, *Garja* and *Amthisua*. The *Kherai* is the prayer institution of *Bwrai Bathou* or *Sibrai*. In earlier times, animals such as pig, hen, etc. are mostly used for different rituals among the Bodos

⁶ .Brahma,L.op.cit.p.20

⁷ It consists of two words i.e. 'Ba' means 'five' and 'Thou' means 'deep'. Hence, 'Bathou' means composition of five philosophical deep thoughts'. This is based on the 'philosophy of five elements such as: *Ha* (Earth), *Dwi* (Water), *Bar* (Air), *Or* (Fire) and *Okhwrang* (Sky). The Bodos worship *Bwrai Bathou* or *Bathou bwrai* as the supreme god and 'Bwrai' indicates most elderly man possess power and knowledge.

specially in *Kherai* worship. A few sections of the followers of Bathouism they have stopped animal sacrifices and offered flowers and fruits in place of animals during the worship. Since the beginning of the *Kherai*, the dances are performed by the '*Doudini*' (lady priest) with the help of *oja* (male priest) or the expert player of musical instruments such as *Kham* (drum) *Sifung*, (flute) *Jotha* (cymbal). The worshippers also may join in the circle of dancing with '*Doudini*'. These dances are the prayer dances of '*Sibrai*'. While '*Doudini*' dances, she imitates the nature of Gods and Goddesses.

She demonstrates as many as eighteen kinds of different dances such as *Dahal chibnai mwsanai* (Shield wielding dance), *Sa gwlaon bonai* (Dance of tug-of-war), *Thungri lanai mwsanai* (Sword wielding dance): *Gandoula bwnnai* (Dance of Dragon-fly trapping), *Dahal-Thungri Sibnai mwsanai* (shield and sword wielding dance), *Badali birnai* (Dance of Bat flying), *Khamao barkhwnai* (Dance performed on drum), *Mwichw gelenai* (Dance of Buffalo showing), *Muphur Gelenai* (Dance of bear playing), *Gorai dabrainai* (Dance of horse riding) *Thenthamali mwsanai* or dance, *Neolai gelenai mwsani* (dance of mongoose playing), *Dao thwi lwngnai* (Drinking Blood Dance) and so on. Of these dances, three can be discussed here:

- i. *Dahal sibnai mwsanai*, in this dance, the '*Doudini*', taking a shield in her left hand and a cane stick in her right dances squatting and hopping. This dance teaches us how to forebear or overcome the myriad problems and troubles of life. Moreover, being a war dance, it also reminds people of going to war to fight the enemies and give protection to themselves.
- ii. *Mainao borainai* (Welcoming Lakshmi dance) is presented to *Sari Joumon Bwrai* deity. '*Doudini*' herself assumes the form of *Mainao* deity and to collect *mainao* (wealth) from the world she builds a *Mainao* altar in a kitchen corner of village

priest. The '*Doudini*' performs this dance towards the fag end of the *Kherai* worship and related festival. The '*Doudini*' sits on *Gambari* wood which is believed to be holy. While she remains seated on block in front of *Bathou* altar, the *Oja* (priest) declares that the '*Doudini*' has possessed *Mainao*. After some ritualistic propitiation chanting of mantras the '*Doudini*' performs the dance followed by the devotees to tune of the flute and the beating of the drum and rhythm of the cymbal.

It is noteworthy to mention here that once some of the Bodos gave up their traditional religion due to certain reasons such as animal sacrifices in the name of different deities during the *Kherai* and *Garja puja* but now most of the educated Bodos have come up modifying their traditional religion by replacing flower and fruits instead of animals. The originality of this *Kherai* worship has lost and its dances are also changed because of the modification made by some Bodo socio-religious organizations. For example, the modified Bathouists have stopped the performance of *Dao thwi lwngnai* (Drinking Blood Dance). The dances are being performed on the stages of different public and political meetings now.

2. Dance associated with the seasonal and agricultural festival

The *Bwisagu*, *magw domasi*, *amthisua* etc. are the main seasonal and agricultural-related festivals of the Bodos. The word '*Bwisag*' means the first Bodo month of the year. Therefore, the dances associated with this festival are called *Bwisagu mwsanai* i.e. *Bwisagu* dance. As the agriculturalist society, the Bodos have a lively close relation to their cultivation, dear to the living beings, remembrance of their forefathers and so on. The old men and women sing and dance by expressing their weal and sorrow experienced in their marriage life. Earlier, the uneducated young boys and girls used to sing various songs and dances to express their love and emotions in the festival. Now a days, girls and boys have their rehearsal (*thalim*) at least two or three months ahead commencing

the *Bwisagu* festival. *Kham* (big drum) *Serja* (Violin) *Siphung* (Flute) *Zotha*, (small cymbal) *Thorkha* (a piece of split bamboo) Jews harp (*Gongona*). Begging something like *jou* (rice beer) eggs, rice paiza i. e. alm is a symbol of merriment and happiness.

Dance associated with life cycle

In the Bodo society, there is also dance associated with the marriage ceremony. The class of dance is called *Haba janai mwsanai*. ‘*Haba*’ means ‘marriage, work while ‘*Janai*’ means “to be”. So, the word *Habajanai Mwsanai* bears the meaning of Bodo dances associated with the marriage ceremony. The type of this dance has been studied and classified by Liladhar Brahma as i.*Habajanai*,ii. *Bwirathi Dorkhengnai*,iii.*Bwirathi Daojru mwsanai* iv. *Barlangpha mwsanai* and v. *Bangsial* or *Sifung Dariya mwsanai* ⁸.” There are no explanations for these dances. In Bodo society, there is a dance performed by *Bwirathi* distributing the betel nut during the wedding ceremony is called *Bwirathi* dance. Earlier, these dances were mostly performed by the village folk but such kinds of dances are not seen in modern Bodo marriage ceremonies due to the impact of modern education and westernization.

Miscellaneous Dances

Apart from the above-mentioned dances, some dances are performed on different occasions. Of these, some forms of these dances are *Bagrumba*,*Bardwisikhla*, *na gurnai mwsanai*,*swdwmsri mwsanai*,*Zaraphagla* etc

- i. **Bagurumba Mwsanai** is the most beautiful dance of the Bodos and is associated with merry making and gossips exclusively by the fair sex. Taking both the ends of the hand woven colored scarf called ‘*Rege-Regang*’ spread around the neck in their hands, the dancers move like flighty butterflies. The dancer’s steps forward with alternate foot

⁸ .Brahma,L.op.cit.p.22

and then recede backward keeping the rhythm of the song sung by themselves. The dance which begins in horizontal lines takes circular patterns with a rising tempo and ends with the beautiful waves. Now this dance has also changed.

- ii. **Bardwisikhla Mwsnai** is associated with the creation myth. Just before the Bodo's New Year, i.e. the *Bwisagu* or *Bihu*, the *Bardwisikhla* comes which brings heavy rain along with the fearful thunder and gale in the world. And the people also start thinking that New Year has come. As the belief narrative in the Bodo society, *Bardwisikhla* is a young girl and presumed to be a daughter of Bodo who has been married to a bridegroom of some distant place. *Bardwisikhla* visits her mother's home once a year at the advent of springtime, *Bwisagw* (*Bihu*) and she is regarded as a female spirit. The Bodo people experience two strong gales caused by *Bardwisikhla* just before the springtime *Bwisagw*. The preceding gale of *Bwisagw* or *Bihu* reminds the Bodo people of the visit of *Bardwisikhla* heralding *Bwisagw* and thereafter, the gale which is often devastating reminds of her return. As the informant furnished "*Bardwisikhla* is a creative dance performed by the youth during the conferences and meetings". Though the Bodos have a myth about the coming of *Bardwisikhla* there was no dance form this was created by the choreographer during the ethnic movement launched by the All Bodo Students Union. Besides, the *Bardwisikhla*, *Bagurumba* and some dances are performed by the Bodos on many occasions.

Folk Song

Another popular form of folk media is folk song that can play an important role in the socialization of the people by expressing the way to adjust in the society. By breaking down the barrier of the society, it may provide a tool to unite and communicate the message to the people and to motivate

people for a social change. It is needless to mention here that in the Bodo language, to suggest the meaning of the Bodo folk song, the terms like *Khuga methay*, *Subung methay* and *Nou Narini methay* are generally used. Now, *Subung methay* is mostly used to denote this term. The Bodo people are generally backward in the field of education, economics, politics and agriculture, further, they suffer and pass through many hurdles in their lives. Through the folk songs, they express their feelings, imaginations, love, happiness as well as enduring pathos that they suffer in their day to day lives. These songs are very simple, sweet, passion able, melodious and spontaneous. So, they can attract the heart and minds of the common masses. For the convenience of study, the folk song of the Bodos can be classified into the following sub categories:

- a. Songs of Religious Content and devotion
- b. Songs of Ceremonies and Festivals
- c. Love songs
- d. Patriotic songs or Ballads
- e. Lullabies, Nursery Rhymes and Children game songs.

There are a good number of songs with religious content that are found with various kinds of form, content and approach. Observing these varieties of form, content and approach we can classify these into sub-types as discussed below:

a. Songs of Religious Content and devotion

The Bodo Kacharis believe in many gods and goddesses and even observe varieties of rituals. These rites and rituals are connected mostly with their *Bathou* religion. Their religion centers round the worship of *Bathou brai* or *Sibrai*. Before chanting the *mantra*, the priest (*Oja*) prays silently and sprinkles holy water during the Kherai Puja for the welfare of the people.

b. Songs of Ceremonies and Festivals

There are some songs connected with the different ceremonies and festivals which can be discussed in the following sub-categories:

- i. Songs of ceremonies connected with life cycle
- ii. Songs of seasonal and agricultural festivals

i. Songs of Ceremonies Connected with the life Cycle

There are some songs connected with the life cycle in the Bodo society. There is a musical affair where a good number of songs are performed at various stages of the Bodo marriage ceremony. In the traditional Bodo society, there is a folk song associated with the importance of these two houses, namely the granary and cowshed. For example,

Daokha habnay noawlai

Sila habnai noawlai

Ankhou dabilai apha gosai

Mai bakhri nunaiao,

Mwsou goli nunaiao.

Ankhou bilaihor apha gosai,

Ankhou bilaihor apha gosai,⁹

English rendering:

Do not give me married to a house where the cows and the kites have easy access,

My father *gosai* (God);

Give me in marriage to a house where the granary and cowshed are easily visible;

O! My father God

⁹ibid,p.34

The socio-economic condition of the peasant Bodos society reveals through this song. Besides these, there are many marriage songs sung by the villagers during the ceremony.

iii. **Songs Associated with the Seasonal and Agricultural Festivals**

The *Bwisagu* or *Bihu* is the greatest agricultural and seasonal festival among the Bodos. The spring time *Bohag Bihu* festival is the most important festival of joy and merry-making not only in the Bodos but also in the Assamese society. Singing and dancing are some of the features of the festival and are unique and have great significance. The nature and characteristics of the *Bihu* and *Bwisagu* songs are so unique that they can attract the folk mind of Assam. Generally, the *Bwisagu* festival starts on the last day of the month of *Chaitra* and continued for seven consecutive days in early times. During the day of Cow worship, there is a tradition of striking the backs of their cattle with the branches of *dighalati* plant. A specimen of song can be cited:

Dighalati mwsouni muli

Dudali jagwn goy khunkhuli

Dighalati laothi khri khri ganthi

*Jwngni mwsoua jagwn bolod jathi.*¹⁰

i.e: The whip of the *dighalati* plant is a medicine for cattle. The strokes of *dighalati* will make the cattle yield more milk. The calf will grow to a mighty bull. All cattle will be big and tall.

The Bodo women are very experts in weaving. Earlier, those Bodo damsels who were not experts in weaving were not chosen as a bride. In the present Bodo society also, there is a song castigating such kind of women during the *Bwisagu* festival. Whatever it may be, the Bodos play on musical instruments like *gogana, zabkhring, bingi, thorkha, kham, siphung, zotha* and *Serenda* and sing melodious song. The young boys express their feelings of pure joy and mirth through the

¹⁰ibid,p.45

Bwisagu songs. They invite maidens to dance. There is an undercurrent of love and youthful frivolity in their appeal to the maidens.

Traditionally, it was observed for seven days in a village. Now, it is hardly observed for 3 to 4 days only. This festival has been observed by many Bodo nationalist organization such as All Bodo Students' Union and other Bodo organizations by inviting many cultural troupes from different villages and towns. Now, the *Bwisagu* festival has transformed and performed on the stage gorgeously by spending a huge amount of money. Earlier, it was just performed at the village folk in the name of festival where there were no formalities and solidification. Now, this festival is performed on the stage with a distinct dress and musical instruments. In modern times, the Bodo people living in the town and cities are also started celebrating the festivals.

D. Ballad:

There are folk songs such as *Bashiram Jwhwlao*, *Daoharam Jwhwlao*, *Angw Hadab*, *Ganbari Sikha*. In *Bashiram Jwhwlao* song reflections of love towards community and nation can be seen clearly. These songs can be called "ballad" which are also told like a story or sung like a song. Such songs have a blending of historical values. While the Bhutanese invaded the Bodo nation then young Boys and Girls used to sing this song to encourage for war with them. If are examined these songs; one can that it is a creation of 19th century. The Bodo girls would usually sing such songs, to encourage strong and bold men like *Bashiram Jwhwlao* to go ahead and defend the nation from the alien attackers. In a true spirit, this folk song has strongly revealed the patriotic elements in the Bodo society. The lines of this song are given below:

Danhang suhang ada Basiram jwhwlao

Akhayni akhraya bugdao ada akhraya bugdao

Hazw khorowao daoha nangnw

*Garaya mabar jwgdao.*¹¹

English rendering:

“Stabbing and piercing

Lashed the whip on your hand brother lashed the swipe,

To fight a war atop the hill

Kick off the horse quickly.”

During India's independence movement, folk songs were also used to popularize *satyagraha* and political messages. The poet like Gurudev Rabindranath Tagore also advocated the use of Jatra and songs to reach the rural masses. Similarly, the eminent Tamil poet, Subramanya Bharati started using folk music to evoke patriotic sentiments. It is indeed to say that such kind of song can touch the human hearts and propagate the ideas and experiences of us and even the villagers who cannot read and write. It can give a communication by which people can share their emotions, instincts, intentions, and meanings.

Nowadays, folk media are used for exchanging and discussing personal as well as group information and gaining their popularity due to their entertaining nature. In India, many private organization are using this media to mobilize their goals. K.J.Kumar says, “the majority of private organization utilizing the folk and traditional media are ‘social action group’ (SAGs) owing allegiance to various political, social and religious bodies.”¹² In this regards Sathana Naithani says, “Politics of local cultural organization to the participation in the construction of the nation at a global scale, traditional folklore and folk artists are negotiating a new identity for not

¹¹ibid,p.3

¹² K.J.Kumar, *Mass Communication in India*, Jaico Publishing House, New Delhi, 2010, p.386

only survival but for identity in the modern world.”¹³ Bodos also used and are still using their traditional folk media forms comprising costume, folk song, folk dance and oral literature like myths, legends and other forms of narratives to make aware their people. It is indeed to say that these medias have made understand their cultural value, ethnic identity and helped to strengthen nationalistic feelings and political demands.

Conclusion

Folk media in each community is locally based, easily accessible and relatively inexpensive. It is dynamic, adaptable, subject to change and capable of incorporating new forms and concepts. When socio-cultural changes take place in a community through various factors folk media also changes. In these changes, education, politics, economics etc. acts as a powerful tool in influencing people. Educated people realized the importance of their folk media because of their identity and ethnicity. The Bodo youth organize a competition on folk dance and folk songs every year in their nationalist organization's annual conferences and even they organize *Bwisagu* competition during the festival where all Bodos irrespective of their religions and language take part. The performances of the seasonal and religious dances on the stage with the uniform costume and make up and taught under the guidance of choreographers are an example of continuity and change. Through the performances, they try to preserve their tradition which are also recorded through video camera and sophisticated mobile phones. Many folk media genres like dress, symbols, festivals, and traditional means of fishing are being posted and popularized through the forms of social media like face book now. Folk medias are very important in tribal society like the Bodos because these carry significant meanings and messages of the year in different events. Though modern media replaced the folk media of every society in changing times, folk media did not lose its importance

¹³ *Indian Folklife* : A QUARTERLY NEWSLETTER FROM NATIONAL FOLKLORE SUPPORT CENTRE
Volume 4 Issue 1 Serial No.18 January 2005,p.4

and it remains traditionally important. Now a day's blending traditional media with modern media will be more effective among the Bodos because they are wanted to catch up with modern media. Till today, different forms of folk media are still in practice.

References

1. Parmer, S., *Traditional Folk Media in India*, Goenka Books, New Delhi, 1975, p.7
2. Malik, M. *Traditional forms of communication and Mass Media in India*, UNESCO, 1972, p.7
3. See <http://chandeshwar.blogspot.in/2009/02/folk-media-and-rural-development.html>
4. Brahma, L. 2003, *Religion and Dance of the Bodos*, Onsumoi Library, Kokrajhar, p.19
5. Brahma, L. op.cit. p.20
6. Brahma, L. op.cit. p.22
7. M. Brahma, *Folksong of the Bodos*, Gauhati University Publication, 1960, p.51
8. *ibid*, p.34
9. *ibid*, p.45
10. *ibid*, p.45
11. *ibid*, p.3
12. K.J. Kumar, *Mass Communication in India*, Jaico Publishing House, New Delhi, 2010, p.386
13. *Indian Folklife*: A quarterly Newsletter from NFSC, Chennai, Volume 4 Issue 1 Serial No.18 January 2005, p.4