



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

The Traditional Log Bihu of Sonowal Kachari

Bikash Sonowal
MA in performing Arts
Dibrugarh university

Introduction: When Bordoisila (Nor'wester- hailstorm and thunderstorms) lashes Assam in April heralding the message of incoming monsoon also sets the mood for the Spring Festival, which is known as Rongali Bihu and by different names among different Communities of the northeastern state. Each community has its own cultural codes to welcome the arrival of spring. The Sonowal Kacharis, an integral part of greater Assamese society and a Branch of the Bodo-Kacharis observe Log Bihu invoke Bordoisila (Known as Habuki Among them) and welcome the arrival of spring through observance of pre-harvest Bihu celebration. Every occasion that has as many cultures as the Sonowal Kachari is associated with our Baitho Puja. Similarly, "Log Bihu" is very close to Baitho Puja. From a general point of view, Log Bihu is a bihu combined with young boys and girls. However, its theory is very deep in Baitho culture. Agronomy is nine Friends of Saleman, Sabira, Mabira, Posala, Kheram, Beram, Luit, Dibang, and Sovanshiri in their settlements, Satai, Rahimla, Zymla, Kamala, Ramti, Roti, Banhpati, Bisandai, and Sorumati came down from Aylas to Marat with a lip thread and urged Basumati to make sujala-sufila, and sashay-Shyamalan as soon as spring arrives. As a symbol of the same, nine young men and nine girls dressed in white lit doors inside Rajaguru's barghar as the haidang song group performed Bihu on Tuesday of The Khring Khring Baitho Puja. Moreover, started doing "hyse-lyse". Soon after, haidang DE's team handed them a 'Tupula of pan-tamul' at the top of the door, and as soon as the young damsels, dressed in pure white, entered the barghar. Comes out from inside the barghar.

Outside again nine young and nine girls dress in a MUGA color, and in dhol, SEO welcomes some of them from inside and the two teams jointly perform Bihu in 'raja guru' dev's courtyard.

Objectives: The Aims and Objectives of this paper are bellowed-

- I. Discuss the characteristics, and elements of Log Bihu of Sonowal Kachari.
- II. Presentation style of Log Bihu.

Methodology:

In this research, fieldwork is used to find out information about various aspects of 'Log Bihu'. Two main methods were used – firstly- observation and Participant observation used to know the existing media communication style of 'Log Bihu' and secondly, the interview method is used to know the various hidden Aspects behind its performance. Sources for the data are as follows

Primary sources: Observation, interview, and participant observation.

1) Secondary Sources: Published material like books, journals, newspapers, and Audio-visuals relating to communication and folk performing arts of Sonowal kacharis.

The tradition of Log Bihu:

The Sonowal-Kachari are a special tribe of Assam. They have been living in the Districts of Upper Assam for the past. Although the Sonowals are considered special to the large population, the language, religion, and culture of the past may not be enhanced even though they have historically almost merged with the Assamese caste Formation process in the chronology. Religion, language, and culture have been merged with the main caste. They have not yet been able to move away from family in addition, to social ethos and customs, meditation; Falling is also not a kind possibility. For the memory and traditional culture and the protection of tradition, the Sonowal-Kasari has been celebrating the three festivals of Bihu - Kati, Magh, and Bohag - The three Sankranti or Two Monthly Kangali, Bhogali, and Rangali. Accordingly, the Sonowals of Assam have traditionally celebrated their various festivals, parvans as well as song dances, on the second day of the Baitho Puja. Similarly, on the second day of the Baitho Puja, young damsels join in the Rajaguru courtyard.

'Om raja khring deota!

Khring raja dharani! Gajai guru dhakani!

Apuni aylakhot furies! Aylakhot sakise!

Din khai din dekhise! Rati khai rati dekhise!

Jote ASE tore pora akhirbad korok!

Sarimuthi jibonor jen jen nistar howk!

BHA... bhu...!

The glorious puja performed by the Sonowal kachari in the Khring Khring Baith temple since the distant past is the 'Khring Khing Baitho' puja. Logbihi is an integral part of this puja. From a general point of view, Logbihi is the Bihu that the young damsels have met. On Tuesday, a group of Haidang songs performed at the temple, and immediately nine young men and nine cows dressed in white lit up the door inside Rajaguru's barghar and started doing hyse-lyse. Soon after, haidang de's team handed them a 'Tupula of pan-tamul' at the top of the door, and as soon as the young damsels, dressed in pure white, entered the barghar. Comes out from inside the barghar. Outside again nine young and nine girls dress in a MUGA color, and in dhol, SEO welcomes some of them from inside and the two teams jointly perform Bihu in 'Raja guru' dev's courtyard. This is how the tradition of Log Bihu has been going on since then.

Performing style and tradition:

Other dances can be seen to be gestures or policy-making hands. However, there is no policy-made gesture or hand application in Log bihi. This log bihi group slowly jumps and dances with a quick leg girip-gipani. Dancing with a girrip girip means waking up the world. Earlier people said that

'Samah krikhakar,

Samah gharar'.

That is, six months when people have to stay at home then when it is time to Cultivate, they dance like a lizard to wake up the body's organs as well as the calm World Besides, 'girip gipani' means 'bam' cultivation and 'do' cultivation. If 'bam' is cultivated and the soil is sticky, the crop is not good, so the soil should be swollen or Fertile. In addition, if 'do' is cultivated, the soil must be sticky, if it is swollen or fertile, then the crop is good. Therefore, this dance is danced by doing 'girip gipani' of the feet. Those who Cultivate 'bam' do not perform a dance in this way. Such as the Mising people. This log bihi has no hand gestures. Simply folds hands, holds waist, turns around, and dances on the beat of the dhol.

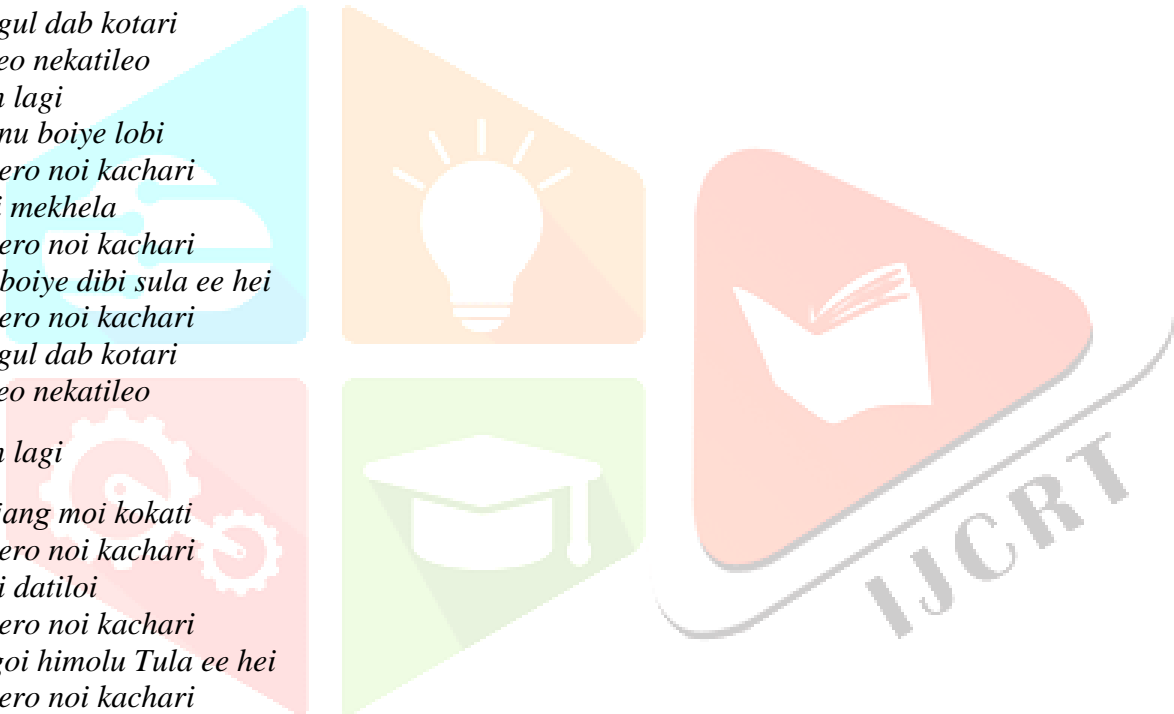
Songs of Log bihi:

The special feature of the song and voice of Logbihi is that each other sings with each other's attacks i.e. replies. Examples:

Baitho' deor sutalot

Dhol pepa bajilo

Dhiniki tihiti kori
 Sonowal kachari
 Ulal jhaki Mari
 Digholkoi kirili pari
 Oi khring raja dharani
 Gojai guru dhakani oi....
 Oi Tumaloi kori jang hewa
 Oi pahora namoke huorai thakibe
 Oi amaloi koribe doya
 Oi...Bola jang nachani
 Akow hero noi kachari
 Borenoi datiloi
 Akow hero noi kachari
 Anongoi himolu Tula ee hei
 Akow hero noi kachari
 Sari angul dab kotari
 Nekatileo nekatileo
 Kati jen lagi
 Oi...toinu boiye lobi
 Akow hero noi kachari
 Rihakoi mekhela
 Akow hero noi kachari
 Mohok boiye dibi sula ee hei
 Akow hero noi kachari
 Sari angul dab kotari
 Nekatileo nekatileo
 Kati jen lagi
 Oi...nejang moi kokati
 Akow hero noi kachari
 Borenoi datiloi
 Akow hero noi kachari
 Nanongoi himolu Tula ee hei
 Akow hero noi kachari
 Sari angul dab kotari
 Nekatileo nekatileo
 Kati jen lagi
 Oi...nejanong boboloi
 Akow hero noi kachari
 Rihakoi mekhela
 Akow hero noi kachari
 Nejanong boboloi sula ee hei
 Akow hero noi kachari
 Sari angul dab kotari
 Nekatileo nekatileo
 Kati jen lagi



Dhol beats of Log Bihu: Dholias started with long SEO now they perform Logbihi.

*Dhisagun Dhisagun Dhisagun Dhisagun
Ghim prak prak ghini tighinjang dhei
Ghim prak prak ghini thighinjan dhei
Ghimprak tighimprak ghenitighe nitigheni
Jao Jao
Ghim prak prak ghini tighinjang dhei
Ghim prak prak ghini tighinjang dhei
Ghimprak tighinprak ghenitighe nitigheni
Jao Jao
Gheni tighen jao jao
Takighena tighin jao
Ghenitighe nitighen tigheniti nitighen
Tigheniti nitighen jao jao
Ghenitighe nitighen*

*Tighin Jao Jao jao
Ghin Jao tighin jao
Jao tighi niti jao
Gheni tigheniti tighin jao
Jao tigheniti jao
Gheni tigheniti tighighen
Tigheniti tighin jao
Jao tigheniti jao
Dhinkhita khititak ghinatighin jao
Dhinjang dhei.*

Costume and Ornaments of Log Bihu:

Sonowals can be said to be very rich in dress up just as every caste and tribe living in Assam has its own unique characteristics. Earlier they wrapped their necks in a seleng cloth called gatom. The word 'gatom' means 'ga' means body and 'tome' means wrapped. That is, wrapping your body. At present, this gatome cloth is beautifully stitched in a shirt shape. This gatom shirt is stitched with 14 buttons around the neck to the skeleton as a descendant of the sonowal kacharis. Those who come out of Rajaguru's barghar in this logbihi wear white gatom shirts and knee-jerk dhoti. In addition, those who meet the team inside the barghar wear brown or brown gatome shirts. On the head they turban their favorite Gamucha (kuhumusa) similarly, women are also very good at dressing. They wear white 'tokaya' on their heads, 'mekhela' on their chests, and 'ekathiya' on their waists. Those who come out of Rajaguru Barghar wear white and the rest wear brown. Sonowal Kachari is very skilled in jewelry. However, girls are not seen wearing special ornaments while performing log bihi. Girls wear gamkharu in their hands, Galpota, junbiri, dholbiri, and keru on their ears.

Musical instruments:

Young damsels do not use any instrument when they dance at Rajaguru's barghar. However, as soon as they go out of the barghar, they use dhol, Pepa, and flute, Moreover, women use Hutuli and Gagna.

Conclusion:

The following are some of the conclusions reached in the Research paper entitled "The traditional Log Bihu of Sonowal Kachari" It can be said that sonowal kacharis are one Ancient tribe of Assam. Sonowal Kacharis are the third largest Tribe of Assam in population. The area of the traditional Log Bihu of Sonowal Kachari, has its characteristics. The folk songs Moreover, the folk instruments associated with this Log Bihu reflect their specialty.

This Log Bihu and the accompanying directions have explored the cultural heritage of Sonowal Kacharis. In the current globalization, Log Bihu has undergone some Changes. Therefore, it has become very important to preserve and propagate the Log Bihu of all the Sonowal Kacharis with their characteristics.

References:

- Barua, B. K. 2011. *Asamar Loka-Sanskriti*, Guwahati: Bina Library.
- Bordoloi, N .2011.*Asamar Loka Sanskriti*. Guwahati: Bina Library.
- Gohain, P.T. ed.2009. *Janajati Saurav*. Dibrugarh: Sonowal kachari Autonomous Council.
- Hazarika, J. 2013. *Sonowal Kacharihokolor Loka Jibonor Ek Pronaliboddha Adhayan*. Sabda Prakashan.
- Sonowal, G. C.2013. *Gagan Chandra Sonowal Rachana Sambhar*. Dibrugarh: Sonowal Kachari Autonomous Council
- Sonowal, P. 2011. *Baithow Hanskritir Haidang De aru Hucharee Geet*.Tinisukia: Pramod Sonowal.
- Endle, S. 2007. *The Kacharis*. Guwahati: Bina Library
- Kachari Babul (Ed): Sonowāli, Souvenir, AASKSU, 2002,

