

A MAGNIFICENT TRIBE OF ASSAM – TIWA

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ABSTRACT

Assam is acknowledged as the residence for a lot of culture. A number of tribal groups have landed in the soil of Assam in course of diverse direction. Tiwa is one of such tribe among them and is being recognized as a Scheduled tribe within Assam. A striking peculiarity of them is their division into two sub groups, Hill Tiwas and Plain Tiwas. Being the resident of Assam, an agricultural based state, the Tiwas too depends on agriculture. In relation to agriculture and farming, the Tiwas also have their various cultures, rituals, festivals, etc just like the other tribes of Assam. An overview on the different festivals celebrated by the Tiwa tribe has been tried to analyze in this paper.

Keywords: Assam, Culture, Festival, Ritual, Tiwa.

I. INTRODUCTION

The Tiwa tribe is one of the significant tribes of Assam. In context to the Mongolian ethnic group, the formerly known Lalung tribe is now well known as Tiwa tribe. In terms of language, they belong to the Tibeto-Burman linguistic group with inclination towards the Bodo-Naga tribes. Even without any written evidence of their history, their culture is imbibed in the festivals, rituals, customs, folk-culture, religious belief, oral literature and history books of Assam like Assam Buranji, Satsari Assam Buranji, Jayanta Buranji, Kachari Buranji are some of the texts along with some incidental evidences that serve as a portal of information about this tribe. The letter “*ti*” in the word Tiwa means water and “*wa*” means superior.

Bodo tribe along with “*tipra*” “*tiwa*” and “*dimasa*” tribes originally belong from the Tibet Plateau. Thus, it can be said that for this reason the name of these tribes starts with “*Ti*”. At the current times, the Tiwas mostly resides in places like Nagaon, Morigaon, Dhemaji, Sadiya, Dibrugarh, Jorhat, Titabor, Meghalaya, Tripura, etc.

A vast difference can be seen between the life style of the Tiwas dwelling in the areas of hills and the plains. Especially, due to the contact with other communities in the vicinity and the differences in the geographical environment some special differences are visible in their habits of eating, dressing, house establishment system, farming, rituals, etc.

Kirtan Ghar such as “*Borghar*”, “*Thaan ghar*” and “*Naamghar*” occupies a special place in the religious and social life of the Tiwas. Moreover the social work system of the youth of the Tiwas for “*Chamadi*(a platform for the Tiwa Youths)” and the social responsibilities of the youth organization is a very important issue.

1.1. The festivals of Tiwa community or tribe

The festivals of Tiwa are celebrated involving the worship of various Gods and Goddess. Their every festival starts with prayer, eating-drinking, joking-playing, singing-dancing using different kinds of instruments, respecting each other, exchanging ideas/thoughts, common amity and wishing wellness for all. The main festivals that are celebrated on different occasions at different times of the year involves three bihu or ‘*Bisu*’, ‘*Sagramisaba*’, ‘*Borot*’, ‘*Jongkhong-Songkhong fuja (puja)*’, ‘*Lakhun puja*’, ‘*Khaplant rabane fuja*’, ‘*Wansawa*’ or ‘*Wansuwa*’, ‘*Junbil mela*’, ‘*Morona mora*’ or ‘*Gukhai wuliwa*’, (kherkota puja) festival ‘*Bhitor khewa*’, etc.

The widely and luxuriously celebrated Bohag, Magh and Kati bihu of Assam, is also celebrated by the Tiwas in their own rituals. They call the bihu festival as ‘*Bisu*’ or ‘*Pisu*’. Although there were some discrepancies in the past between the days and times in the celebration of bihu, according to the difference in land settlement and family clan, however, nowadays keeping consistent with the day and time of celebration by the other people of Assam, bihu festival begins on the day of *Sankranti*.

In ancient times their people from '*pasurajya*' used to celebrate bohag bihu on Wednesday in the month of Bohag and Magh bihu on Tuesday in the month of Magh. Nowadays, the people of *Baropujiya* and '*khaturajya*' celebrate bihu on Sankranti. The people from the open area of Khilsang celebrate Bohag bihu on Tuesday and Magh bihu on Wednesday. Likewise, the people from the area of Guva and Neli celebrate Bohag bihu on Saturday and Magh bihu on Sunday. The people from Sohari used to celebrate Bohag bihu on Saturday and Sunday and Magh bihu on Tuesday and Wednesday. However, nowadays, they started celebrating bihu right from the day of Sankranti.

Bohag bihu is the rejoicing festival of spring, Magh bihu is the harvest collecting festival while Kati bihu is celebrated as Laxmi festival in a proportionate way by the Tiwas. It is noteworthy that the worship and ancillary religious activities should be organized in the beginning of the various festivals.

At the end of Chaitra the nature comes alive with everything new, creating agitation for different festivals in the minds of human. For the occasion of bihu, the Tiwas specially worship various God and Goddess such as Mahadeo, Mahamayi, Jongkong Bhagawati, Kalika, Kesaikhati, Ronsali, Bura Ramchakh Chari bhai, Forimohor meaning the Sun, Bansundhari, Ganesh, Kartik, etc. Again the Kings and the ministers of open areas worship Hujaidu and Mahadeo in their homes.

In each of the flower and fruit bearing trees, grain-straw bearing plants, a knot is tied for the means of prosperity and increase in the production. The custom of sacrificing five foxes at the entrance of the village in the name of '*Maa Kesaikhati*', '*Lukori Kongor*', '*Bordew*' and '*Mahadeo*' by the family of the groom is prevalent.

For the purpose of bathing the cows, a day before the bihu, all the necessary vegetables such as gourd, egg plant, thekera (*garcina pedunculata*), turmeric, etc are kept after sliced into pieces and on the next day the same sliced vegetables are showered over the cows while bathing them, wishing for their long life and breeding. Also the king tiger is being worshiped and the ashes from the cooking pot and mustard oil are applied to their body before taking the cows for the bath. Similarly, Kuber is being worshipped for the growth of property and wealth. The traditional rituals are maintained by mixing the rice flour with water and sprinkling it to the cow shed, store rooms of harvested crops, kitchen, loom, etc. It is worthy to be mentioned that rice flour is a very holy thing for the Tiwas.

For the purpose of welcoming the New Year, the Tiwas organize an occasion named '*Juratula*'. This occasion is practiced with a packet of rice and leaf of a wild plant (*kou pator chaulor tupula*), tulsi leaf and durva grass. On the other hand for the occasion of bihu, in the remembrance of their ancestors, the family members offer betel nut- leaf, pitha-pona in the Borghor. During this bihu, all the farming tools are brought outside to worship in the name of Vishwakarma and Kuber and are sanctified, before setting out for a new farming. The tools are being refined by sprinkling the holy water of rice flour over it. In the evening, the women of the households light up all around the house with diyas. They offer bihuwan (*gamosa*) to their elders. This bihu festival ends with the offering of '*bheti koroha*'. Cakes, cotton, turmeric, egg plant, chilly, dry fish, bamboo shoot, etc are loaded and carried to the kings, princes and ministers. In the evening, a feast is organized with those items. On the other hand, thug and war is organized with those loads, between two teams of youth for entertainment.

The Tiwas of the hills end their Bohag bihu celebration especially by enjoying '*mud dancing*'. Starting from the Wednesday of the week to the Tuesday, they perform singing-dancing from one end of the village to the other and the house holders with due respect offers them with betel leaf -nut and money. On Wednesday, on the last day of bihu, the young folks (male-female) chooses a place near by the rivers or lakes, creates mud where along with the rhythm of the instruments they indulge in singing and dancing. The elders offer prayer just before the mud dance and then they end the bihu festival by continuing their prayer again after a bath. Feast is also arranged and enjoyed with the pork meat.

The tiwas of the plains celebrates ancillary ceremony of bihu as *Gosai Uliowa* festival. For this occasion, in one open area, with the consent of the chief villagers two pandals are prepared, one of which faces the east-west direction and the other faces the north-south direction. The God-Goddess of the King and the elders are arranged in the first pandal, while on the other, the idols of God and Goddess are placed. Other

than Tiwa community, the people from neighboring community such as *Kus, Karbi, Bodo*, etc too join this ceremony. For this occasion the king keeps fasting since the former day. Shields and swords are also being worshiped. Sacrificed chicken and eggs, unwashed *mah prasad* are offered to the deity as raw offerings and is being worshiped. With the performances of singing and dancing, the king is being welcomed inside the pandal. The young folk performs dance with the rhythm of the *Khrambar* (drum like instrument) holding shield and sword in their hands and the idol of lord Vishnu is placed inside the pandal after taking it for seven reverential circum-ambulation around the pandal. During the reign of Deka Raja, the young folk used to entertain everyone with the dance related to wars. In the evening, by placing the idol again in the namghar, they end the festival. Earlier it was known as '*Roja furuwa mela*'. It is now changed to '*Gosai uliowa mela*', as a result of the influence of new Vaishnavism.

Just like the other communities of the plains, Tiwas too celebrate Magh bihu as the harvest collecting festival. On this occasion, in addition to the preparation of '*meji*' and '*bhela ghar*', people also enjoys by arranging feasts. Their young people spend the night in the *bhela ghar* and wraps up the bihu festival early in the morning after taking a bath by burning the meji and offering special respect to the king.

The most attractive part of the occasion of Magh bihu is '*Junbil Mela*'. During this fair, the Tiwas from both hills and plains come together and exchange various goods including vegetables. The Tiwas of hills bring presents for the Guva Rajya and offers them with due respect. A day prior to the fair, a common feast is organized with the fishes that are caught from the lake '*Junbil*'. This common feast is known as '*nowan juwa*'. During Sankranti in the month of Ahin and kaati, on the day of this bihu, the village farmers put bamboo spikes in the rice fields, sprinkle the sliced shaddock and in the evening they light up the field, cow shed, store room of the crops, garden, kitchen, etc with the diyas of mustard oil. Some people bring the khojuli of the farmer to the *Borghor*, worships *Bihokorma*, sacrificing a fox. The new betel nuts can be used for different purposes, once after it has been offered to the *Thaan Ghar, Borghor*.

In the mid of the month of Fagun (eleventh month of the Assamese calendar, February-March) the Tiwas celebrate a spring festival named '*Sogramisawa*'. In tiwa language the word '*Sogra*' means joint or common and '*misawa*' means dance. It means that everybody celebrates this festival by singing-dancing and playing instruments together.

To bring the agitation of enjoyment for this festival, different arrangements are carried out among the villagers. For this festival the conductor/coordinator takes the responsibility as '*lor*' (the chief priest of the Tiwa) and his assistant as '*hatari*'. Moreover, *wuja khel* (the party of singers) for dancing-singing, youngsters of the young folks (*samadi*), old people of the old folks, coworker of *changdolo*, *changmaji*, store keeper folks, observer of rehearsals '*huruma*' and the instructor of the traditional dress makers, everybody have their own responsibilities. The instruments like *thurang, pangsi, dogra or tumbang, khram, khrambar, dhol, kali, gogona, toka, jotra, tokari, pepa*, etc, fastened to the walls of *Samadi* (the platform of Tiwa youth) are being prayed and brought down for repairmen and then starts their *akhora* (rehearsal) by playing them.

Starting from Sunday or Wednesday, *Sagra-misawa* festival is celebrated for a week. As per the first ritual, the puja called '*Pangsitana*' is done, and right after that, suitable bamboos for the preparation of making flutes are being collected. The middle most pillar of *Samadi* is called '*mindaine thuna*' and considering it as *Mahadeo*, a puja is being offered seeking for the permission of making bamboo flutes. Depending on different places, this festival starts on Tuesday or Wednesday.

At the beginning of the festival, a man named '*barikha* (rain)' reminds all the villagers to devout themselves to the rules and regulations of the festival and similarly the villagers too follow them whole heartedly. The storekeepers take the full responsibility of the meal of festival. Considering it as a social honor, *laopani* (alcoholic beverage made from rice) is being served on the vessels of bronze, *koupat* (made from the leaves of wild plant), *sunga* (bamboo pitcher).

For this occasion, some gateways are prepared on the open field nearby the *Samadi*, which are decorated with flowers-leaves to make it look attractive. The *sangdolo* (an official of the Tiwas) sets up a branch of coral tree, which is the symbol of the idol '*saari bhai saari kora*', at one end the village. In the evening, the

young folk offer respect to the *sangdoloji* and apologies to the elders for any mistakes that might have occurred during the occasion.

On this occasion, the young folks perform singing-dancing beautifully. Moreover, they also perform at the houses of the respected people of the society such as King, *doloji* (chief officer of Hindu temple), *sangdoloji*, *sangmaji*, *lor*, *wuja*. Some even also express their feeling through this performance and solemnized in marrying one another.

The dancers of the Sogra festival have their own traditional dresses and masks. Other than the simple dancers, some are costumed specially as dancers. They are the two persons called '*wumudi*', the symbol of *Mahadeo* called '*dangoriya*' or dresses up in the traditional attire, '*tagola*'. On the fourth day of the occasion, the young folks return back to *samadi* and wrap up the festival by singing-dancing in the getup as '*mindaifa*', the symbol of *Saari Bhai Saarikora*. On the other hand, in some places the priest lights up a fire, beside the '*mindaifa*' and thereby the folks end the festival by transmitting compassionate tunes with their instruments. Moreover, in the name of '*saarikora*' God, the priest releases a red hen/cock after twisting its leg. At the end everyone plays the bamboo flute and breaks it in the *mindaifa*.

The word '*borot*' of the Borot festival is actually taken from the word '*brot*'. Goddess Saraswati is especially being worshiped on this festival. On this occasion, right from the day of the *Kati bihu* to the full moon day in the month of *Pooh* (ninth month comprising part of December and January) different kinds of work activities are arranged. A virgin girl is chosen as *broteshwari kunwori*, who is being washed every week and is worshipped with various rituals. This is why this puja can also be addressed as *Kumari Puja*. Four specific *ayoti* (married female worshippers) are chosen with the *broteshwari* to continue with the other necessary chores of work.

People believe that celebrating this festival can keep the kingdom safe from all kinds of omen.

Borot festival is being celebrated since the reign of kings. Starting from the King of *Dimoria* to *Tetelia* and *Koomoi*, this festival is earned with the thread of dowry. The festival celebrated by the king of *Tetelia* is called '*wuwa borot*' and to that of *Koomoi* is called '*vodia borot*'. The festival of borot can be started after offering puja to the two memorials, *Kalika* and *Bongxi badon*, which are located at the foot of the *Tetelia* mountain. Puja is mainly offered to the *Kalika* memorial, in the beginning. In the evening on the day of *Kati bihu*, Goddess Saraswati is being worshipped with the offerings of a dozen of banana, fruits, rice grains, betel leaf-nut, citrus fruit, etc. The female worshippers offer the prayer. On the starting day, they complete the first level of preparation for borot festival by sacrificing tortoise and goat. A florally decorated *dola* (a kind of carrier) is offered by each of the clans. The sitting tool used by the *broteshwari*, is made of timber wood called '*songori*'.

From the day of *Kati bihu*, the *broteshwari* along with the four female worshippers carry on the fasting and eat vegetarian foods. At the end of every week, water from seven *ghats* (banks of river or lakes) is collected while performing prayers, dances-songs-instruments alongside and *broteshwari* is bathed with the same water.

Right from the beginning, all the necessities such as water carrying litter for the *kunwori*, vessels, traditional hat (*jaapi*), etc are kept aside. A splendor of the festival occurs on the full moon day in the month of *Pooh*. On that day, inside the temporary *pandal* a four cornered pillar that faces the east, is created with the soil, over which a canopy is set up. They place the *kunwori* upon the pillar covered with '*khongori*' and then proceed for the other work activities. The female worshippers, who are guiding the *dola* offered by each of the clan, lighten up its side with *diyas*. Usually, three hundred sixty *diyas* are ignited during this festival.

The dancing folks carrying the lighted flames on their hands go around by the side of the *pandal*, right after the assembled female worshippers done with singing seven chapters. This is called as '*agnigarh*'. With different gestures, wearing different mask of animals, God-Goddess, the dancers catching up the rhythm of the songs and the instruments, perform attractively. Moreover, a wooden bird is prepared to make dance with the rhythm using a rope/string. This dance is known as '*jakouwa sorai lou*'. At the end,

inside the pandal, the dancers wearing the mask of *Mahadeo* dances with the rhythm of the prayer of Mahadeo performed by the females.

Then the broteshwari picks up the khongori over her head, puts it over a banana leaf at the centre of the pandal and the King too offers prayer after worshipping khongori. The broteshwari and the female worshippers along with the dancers accept the rice, salt, oil, vegetables, collected from the dola and arrange a feast with those items. Soon after that they break their fast and the chief drummer makes the bear dance by beating the drum. Each of the four female worshippers, who were with the broteshwari, tries to pull the khongori towards them to keep it for their own. On the other hand, the other female worshippers sprinkle the holy tulsi water and sing the seven adhya(chapters of the prayer) geet. On the next day, the people catch fish and arrange a feast with it and thus wrap up the festival for the year.

The jongkhong or songkhong festival is one of the most important festivals of the Tiwas. This festival is celebrated in two stages. First of all, with the consent of the villagers the young-old together with the chief priest of the tiwas(lor), hatari, the tiwa officials, sandoloi and sangmaji, etc sit together in an open area and make decision about the festival. The chief priest marks a rectangular area and worships using the durva grass, tulsi leaf, water vessel of kansa, water, two cock and three hen. Seven pieces of clean bamboo twigs are planted, and to its root laopani and aaroi saul (the sun dried rice) are offered. Moreover, an egg and a silver ring are also placed above the rice. The tulsi leaves and the durva grass dipped in the vessel of water, is sprinkled to sanctify the alter and the priest wishes for good luck. The offered chickens are sacrificed in the fire and their blood is smeared over the alter and placing the intestines of the sacrificed chickens longitudinally, they pray for goodness. They end the first stage of celebration by eating those chicken meats as feast. From that day onwards, no big household work is considered for the week. The rules of cleaning the whole village including the houses and to make ready for the festival, is prevalent.

For the main puja, people from every house hold offer rice, laopani, logs, etc as per their possibilities. A week later, four alters are decorated at the place of puja for the *baagh roja*, *thol debota* (God-Goddess of earth), *Mahadeo* and *Saari bhai saarikora*. A piece of cloth with a garland of flowers and mango leaves are tied to a bamboo twig which is planted before the alter. As a property, people offer rice, tulsi, betel leaf-nut, laopani, egg, etc, separately to each of the alters. Moreover, the chief priest chanting the mantras, starts his prayer by sacrificing tortoise and birds and sprinkling their blood over the alters. The first farmer of the farming folks offers puja to lord Mahadeo and prays for the good health and good luck of all.

At the end of the month of Kati, one of the very important puja festivals of the Tiwa is celebrated for four days. The name of this puja festival is *Lakhun*. The dewri (the one who distributes to the people what has been offered to the idol) offers beetle leaf-nut and laopani on one Saturday, to the Sangdoloi, Sangmaji, lor, hatari, etc, seeking permission for the puja. The chief person Sangdoloi and Sangmaji along with the lor and hatari taking the betel leaf-nut and laopani with them, goes into the forest to bring the langkhun of the bamboo named bijuli(a kind of thin wild bamboo). After selecting a good quality of langkhun, they clean the foot area of the plant and then place a banana leaf, over which they keep seven sliced betel nuts as the offering for the God and Goddesses of bamboo plant. Then after they cut down eighteen bamboo plants, bring it to the temple and makes the whole area sonorous with their song and dance. Again on Sunday, an area is cleaned for the means of a puja before cutting the straws and thereby all the necessities such as logs, straw water, vessels for drinking laopani, etc are prepared. On Monday, the *langkhun* from the temple and one coral tree from the street are brought. They call the coral tree as '*malbari*'. After polishing the *malbari*, they fix a chopped bird at its tip and color it with ashes and turmeric after drawing different characters on it. The young folks bring all the instruments from the *dewri* and keep it in *saamadi*. On Tuesday the young folks collect the *malbari* that are placed beside *saamadi* and while singing-dancing and shouting 'hoi, hoi' they beat the roofs and walls of the villagers as if chasing someone, then they throw those *malbari* in one place. Again they offer puja to the finely polished and decorated *langkhun* (thin bamboos). On the next day at the time of the puja, those *langkhuns* are placed over a long banana leaf, along with which five betel nuts-leaves are offered and the blood of sacrificed birds are smeared over the

alter. Moreover, they pray by pouring laopani over there. As soon as the puja ends, the elders bring the *langkhuns* and with honor give it to the young folks. With high hopes the young folk, taking those *langkhuns* soon indulge themselves in dancing. After performing in *saamadi*, they perform dances in each and every body's houses and the householders too offer hospitality according to their possibilities. At the end the *langkhuns* are thrown at the same place as the malbari. Returning the instruments to the *dewri* on the last day, they end the *langkhun* festival for the year.

The cutting of the straws is done only after the Tiwas offer a puja called '*kherkota puja*' in the month of Kati. On this puja they pray to the sylvan God-Goddess. At *lor's* house on Saturday, they make all the necessary decision on the puja. On Sunday, the next day, all the villagers being ceremonially pure starts prayer in the *thaan*(small temple/memorial). On the north side of the *thaan*, creating four alters, they give offerings in the name of *Saari bai saarikora*, *Mahadeo*, *thol Debota* and *Baagh Roja*. Sprinkling holy rice flour over sacrificed the chicken, the blood of sacrificed chicken is being offered. Different mantras are chanted for all the four different Gods. For this occasion, singing and dancing is also arranged. In the end, coming back to *Saamadi*, they sacrifice the eggs kept on the *asana* and offers prayer by ringing the copper rings. On the next day, early in the morning the villagers cut the straws, bring it and make a pillar using it.

'*Wansuwa*' festival is an important festival of the Tiwa. On this occasion, almost from one week, along with the local villagers, people from other neighboring villages too join the celebration. They believe that celebrating this occasion brings good luck to the farmers and increases the productivity in crops.

At the place of the festival, alters are created for *Fa-Mahadeo* and *Saari bhai saarikora* and later offerings are offered along before the alters.

On the days of the festival, worshipping by traditional rituals, the young villagers dances with the rhythm of the instruments, pound the rice flour in the wooden mortar with a pestle that they carry in their hands. They enjoy and wishes good luck to everyone, by mixing the rice flour with water and sprinkling it over everyone. They express their mind/feeling during this festival by singing '*lali-hilali*'. After that everyone celebrates a feast.

Morona mora (trading out the grain or Bronson) dance-song festival is another occasion of the tiwa. They make a heap with a large sheaf of grains and with the help of the young villagers; they trade out the grains and store them. They call *meji* (a large fire made with straw) as '*maikui*'. The young people visit the household of their fellow villagers and enjoy laopani that has been offered to them. After that, puja is offered to Goddess *Laxmi puja* by cutting an egg. Dhup (insence stick)-dhuna (kind of resin when burnt send a pleasant smell) is also offered to the goddesss. On the other hand, some large sheaf of grains are brought down and trade out the grains. Young girls either from household or village, also helps the young lads in this activity. They trade the grains while dancing with the rhythm of the instruments.

On the other hand, "*in order to sanctify the householders, 'khooma lai' or leaf of khumar gath (the leaf of sugarcane) is dipped in a bowl prepared with rice flour water and using it one person sprinkles the holy water around the morona (Bronson), dhan-meji, on the back of the dancers/performers, on the vessel holding laopani, on the drun(Brahmin warrior) and paasi(vessel made of bamboo to store grain),who is followed by a person carrying the burning dhuna in one hand and a hand fan in the other*". This is how; the young folks (male-female) of the village, through the medium of dancing-singing in the festival of *Morona mora* show their mutual harmony among them.

The Tiwa people also celebrate *bhitor khewa* in the name of Goddess *Kesaikhati*. This is celebrated twice a year and is known as "*borkhewa*" and "*aaroiya khewa*". The house where they perform *Raati khewa* is called "*khong ghor*". The important *Bhokot* (the votary of a diety) who join this prayer are *burabhokot*(old votary), *khuti putiya bhokot*, *guwakotiya bhokot*, *duworiya bhokot*, *khajoni* and *pajoni*. They light up the diyas and the *bura bhokot* starts chanting prayer in the name of *Sankar Dev*. "*In the south direction, in between the fold of the front part of the banana leaf, they offer one betel leaf-nut each in the name of Sankar Dev and ancestors. As mentioned above, they fix the dhvaj(flag/banner) over the chak (round spot), the chak over the dhvaj, and then light a diya over it.*" This *bhitor khewa* festival has got its name changed from the *raati khewa* festival.

II. CONCLUSION

Assam is an agricultural state. The field of agriculture has grown exponentially in the life-execution among the race and tribes of Assam. The cultural civilization has grown with the field of agriculture. The farmers of Tiwa tribe also created some rituals, rules and regulations which relate their emotions and perceptions. Even though the Tiwas have numerous festivals, however, aiming at the limitation of study, a brief discussion on *Sagramisawa*, *Jongkhong*, *Langkhun*, *Wansuwa*, *Kherkota* festival, *Thol Puja*, *Junbil mela* and *Borot* festival, is done in this paper. The rituals, dresses, jewelries, foods, songs-dances, etc which are related to the above mentioned festivals, play a very important role among the people and their culture.

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