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Echoes of Tradition: A Comprehensive Study of the *Bogejari* Dance of Pati Rabha Women of Assam

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Abstract

The Bogejari dance and its accompanying songs, performed by the womenfolk stand as a vibrant testament to the rich cultural heritage of the Pati Rabha community of Assam. This paper explores the historical, social, and artistic dimensions of the Bogejari tradition, delving into its origins, performance practices, and its significance in the folklife of the Pati Rabhas. Rooted in ancient oral traditions, the Bogejari songs narrate historical events, express communal emotions, and serve as an essential medium for cultural preservation. The study highlights the influence of legends, particularly that of Bogejari Bai, in shaping this unique performance art, emphasizing the role of folklore in maintaining collective identity. The musical instruments, the traditional attire, symbolic gestures, and choreographic nuances integral to the Bogejari dance are examined to understand their cultural significance. By analyzing the thematic diversity ranging from love, heroism, and satire to contemporary political discourse, this study underscores the Bogejari dance as more than a performance art; it is a living narrative of the Pati Rabha's history and ethos. The paper ultimately affirms that Bogejari dance remains a crucial cultural expression, continuously evolving while preserving its deep-rooted traditions.

Key Words: Bogejari, Pati Rabha, Dance, Assam, Women, Tradition

Introduction

The Rabha tribe is a significant Plain Tribe of Assam, mainly inhabiting the Brahmaputra valley. Believed to have Bodo origins, they possess a distinct history, language, and culture. Linked to divine ancestry and heroes like Dadan, the Rabhas show unique ethnic traits and rich folklore traditions. Sir Edward Gait offers a very important observation on Rabhas, "There seems to be a good deal of uncertainty as to what these people really are. In lower Assam it is asserted that they are an offshoot of the Garos while in Kamrup and Darrang it is thought that they are Kacharis on the road of Hinduism. That they belong to the Great Bodo family is certain, but it is not equally clear that the Rabhas are more closely allied to any one tribe of that group than to another. On the whole, therefore, although some Kacharis and Garos may have become Rabhas just as others have become Koches, it seems probable that the Rabhas are in

reality a distinct tribe." (Gait 232) Presently, the people of Rabha community are mainly scattered throughout the districts of Kamrup, Goalpara, Darrang and some parts in other eighteen districts in Assam; Garo hills in Mehgalaya and some parts in North Bengal. The Rabha comprises of a number of socio-cultural and linguistic groups viz, the Pati, the Rangdani, the Maitori, the Totla, the Bitlia, the Dahuri and the Shonga. (Das 06) Among these, the Pati Rabha community stands out for its vibrant traditions, with the Bogejari dance serving as a prominent cultural artifact. This paper seeks to comprehensively explore the Bogejari dance, focusing on its symbolic, performative, and socio-political dimensions, especially as practiced by Pati Rabha women.

Objectives of the study

The present study aims to:

1. Trace the historical origin and cultural continuity of the Bogejari dance within the socio-religious context of the Pati Rabha community.
2. Decode the symbolism embedded in the dance's movement vocabulary, costumes, songs, and ritual components.
3. Analyse the aesthetic elements of Bogejari, including spatial design, tempo, and performative structure.
4. Examine the musical instruments associated with Bogejari and their integration with movement and ritual.
5. Investigate the gendered performance practices, especially the role of male performers enacting feminine personas, and its implications within the community's gender constructs.

Research Methodology

This research adopts a qualitative, ethnographic approach and textual analysis.

1. Participant observation was used to document live performances of Bogejari, focusing on movement analysis, ritual context, and community engagement.
2. Oral narratives were collected from elders, dancers, musicians, and cultural custodians using semi-structured formats.
3. Audio-visual documentation played a vital role in capturing choreography, costume, and musical elements.
4. Archival research included the examination of folk literature, songs, and unpublished manuscripts, along with relevant PhD theses and government reports.
5. Comparative analysis was conducted with other indigenous dance forms of Assam to understand Bogejari's distinctiveness.

Literature Review

The body of literature on the Pati Rabha community of Assam offers valuable insights into their social life, oral traditions, and cultural expressions, though scholarly attention specifically on Bogejari dance remains scarce. However, several ethnographic, folkloristic, and community-authored works together form a meaningful base for understanding this unique dance tradition from multiple perspectives.

1. Foundational Studies on Pati Rabha Culture and Identity: Works such as Mrinal Kumar Borah's *A Study of the Traditional Culture of the Pati Rabhas of Assam* (2008) and Rajen Rabha's *Rabha Janajati* (2008) serve as important ethnographic resources. They provide contextual knowledge of Pati Rabha social structure, rituals, and belief systems within which Bogejari has evolved. Das's *Ethnic Affinities of the Rabha* (2008) supplements this understanding by mapping the ethnolinguistic identity of the Rabhas in Assam's tribal landscape. Mazumdar's *Dakshin Kamrupor Rabha Samskritit Abhumuki* (1989) offers a localized cultural perspective on the Rabhas of South Kamrup, highlighting regional variations and internal cultural dynamics relevant to dance and ritual.

2. Literature Specifically on Bogejari: A small but significant body of literature has been dedicated solely to Bogejari, most notably by members of the Rabha community. Brajen Barman's *Bogejari* (2014) provides one of the few detailed general introductions to the form, its origin stories, ritual connections, and evolving aesthetics. Bhubin Rabha's contributions—including *Bogejari Geet* (2010), *Ajanmo Silpi Rajkonya Bogejari* (2013), and the article "Baromaharir Porichoy" (2014)—are invaluable community-centric texts. These works document the oral traditions, seasonal cycles, and legendary figures associated with Bogejari, helping preserve performative knowledge that is often overlooked in academic discourse. They also give voice to indigenous interpretations and lived experience of dance.

3. Musical and Folk Literary Contexts: Bogejari's lyrical and musical dimensions are better understood through sources such as Mrinal Kumar Borah's *Rabha Lokageetor Aabhash* (2019), which explores the thematic and poetic characteristics of Rabha folk songs. Since Bogejari relies heavily on live vocal accompaniment and rhythmic instrumentation, this text helps frame the performative function of song within the dance. Similarly, Datta et al.'s *A Handbook of Folklore Material of North-East India* (2015) offers comparative folklore data that situates Rabha songs and instruments within broader Northeast Indian traditions.

4. Historical and Archival Sources: The *Census of India, 1891* by Edward Gait remains an important colonial record, offering early demographic and cultural references to the Rabha community. Although limited by the colonial gaze, such documents help track the historical continuity and visibility of Rabha cultural practices in official archives.

5. Academic Research and Theoretical Frameworks: A major scholarly contribution comes from Lakhyadhar Sarma's PhD thesis *A study of folk life as reflected in the folksongs of Pati Rabhas of Assam with special reference to Bogejari songs* (2021). This research presents a nuanced exploration of the cultural themes encoded in Bogejari songs and provides an analytical lens through which to examine performance, ritual, and identity. As one of the few academic studies to focus explicitly on Bogejari, it also supports this paper's arguments on symbolism and gender.

Summary and Gap Identification

While existing works offer insights into the cultural setting, musical traditions, and oral narratives of the Pati Rabhas, focused academic studies on Bogejari as a dance form—especially its movement aesthetics, ritual function, and gender performance—are limited. Much of the existing literature either remains descriptive or community-authored with minimal academic analysis. This study attempts to bridge that gap by combining ethnographic fieldwork with critical performance analysis, and by foregrounding gendered embodiment and symbolism in Bogejari through an interdisciplinary lens.

The Pati Rabha Community: A brief overview

The Pati Rabha community is an important sub-group of the Rabha tribe in Assam, mainly concentrated in South Kamrup and South Goalpara districts. In anthropometry study, ABO blood groups, PTC tests and finger and palm prints detection no significant difference is observed between Pati Rabhas and other sub- groups of the Rabha community, like Rangdani and Maitori etc. (Borah, 2008: 26). Still, the Pati Rabhas have immerged as a distinct sub group of the Rabhas because they have developed a new trait of folk life and performing arts which are more akin to non-tribal communities in south Kamrup and east Goalpara area. Known for their peaceful nature and strong social bonds, they maintain rich customs associated with various stages of life and community events. Traditionally, the Rabhas believe on twelve (12) Mahari systems, viz, Chung, Chinal, Napha, Nongdo, Diya, Dogom, Phatho, Rongrong, Kochu, Daaru, Nongboge and Dabakhol. Among these Chung, Napha, Diya, Dogom, Chinal, Nongdo, Kochu, Rang-Rang and Dobakhol are found among the Pati Rabhas (Rabha, 2014: 31). Moreover, people from some other sub groups of mahari are also available in small numbers among the Pati Rabha people, viz., Sursong, Paam, Baaksok, Tara, Nibari, Hato, Rungdung, Juro, Chira, Khanda, Rangfo, Phenang, Rongkho, Jira, Mejenga, Bantho, Tetong, Rongtok, Lem, DhalangDhapang, Hadu, Bagu, Nebra, Pan, Tris, Seran etc. (Rabha, 2008: 80)

Folk literature and performing arts are integral to their culture. The folk dances of the Rabha tribe represent a vital aspect of their cultural heritage, closely tied to nature, communal life, and spiritual practices. As Dr. Kapila Vatsyayan notes, such folk expressions are collective, functional, and non-subjective, serving as a living reflection of the community's life experiences. Among the Pati Rabhas, folk dances are predominantly associated with religious rituals and seasonal festivals. *Hanaghora* and *Jarighora*, performed during Bohag Bihu, involve a symbolic bamboo horse used in ritualistic processions. *Paarnach*, a solo performance featuring a decorated bamboo (paurabah), is dedicated to tree worship. The *Bhaluknach*, or

bear dance, celebrates the *Mohoho* festival through lively house-to-house visits. The *Bogejari* or *Bohurangi* dance is secular in nature, expressing communal joy and celebration. *Hamjar* commemorates traditional jhum cultivation, whereas *Pharkanti* is performed during death rites to honor the deceased through mournful songs and restrained dance movements. These performances are accompanied by indigenous instruments such as drums (madol, duguri, kham), cymbals (khutital, kaah), flutes (kali), and bamboo clappers (thorka). Rabha folk dances thus preserve ancient traditions while fostering collective identity and cultural continuity within the community.

The Bogejari Dance: Origin and Symbolism

The Bogejari songs of the Pati Rabha community are not just artistic expressions but are crucial historical sources that reveal the socio-political landscape of medieval South Kamrup. Rooted in the legacy of Boge Raja, the king of Boge, these songs offer a glimpse into a time when written documentation among the Rabhas was scarce, and oral tradition preserved their history.

Historically, the Boge state was one of eighteen feudal principalities mentioned in colonial and historical records related to the Kamrup region. According to Dr. Mrinal Kr. Borah, the Bogol or Boge state, where the Bogejari songs originated, had clear geographic boundaries demarcated by rivers and neighboring kingdoms such as Ramrai in present-day Meghalaya. Dr. Mrinal Kr. Borah says, "Depending on the history of the Koch Kingdom, the relation of the Ahom with the tribal communities, the notes of the Muslim invaders and the govt. notes of the British government, it can be said that there were all total eighteen big and small feudal in Kamrup area. Those states were *Bijni, Rani, Luki, Bekeli, Pantan (Pastan), Bogol (Bogai), Bongaon, Chhatgaon, Mahurapara, Bholagaon, Baksa, Bornogor Baroibari, Aathiyabari,Kamatabari, Balorampur, Keltona* and *Dimoruwa*. The above mentioned *Bogol (Boge)* is the place where 'Bogejari' songs have emerged." (Borah, 2019, reprint: 78) The Garos, neighbours of the Pati Rabhas, also narrate the boundary of Boge in their legends, indicating strong intercultural interactions.

Significantly, Koch king Biswa Singha's political influence is tied to Boge's history. He entrusted the rule of Boge to his stepmother, Jira Bai, who ruled between 1515 and 1540 AD. Her granddaughter, Bogejari, after whom the songs are named, became a symbol of the region's identity. Since, Jari was born in Boge; later on her name was popular as Bogejari (Rabha, 2013: 9). There is Bogejari song narrating how Bogejari, the daughter of Boge king got her name,

"Boge Dexot Phule
Dhekiar Phul
Boge Rajar Aapi Dekhi
Bogejari Hol" (Rabha, 2010, reprint: 1)

i.e., the flower of Dhekia blooms in Boge state. She is the daughter of Boge King, so her name becomes Bogejari.

The timeline, thus, situates the flourishing of Bogejari songs around the 15th–16th centuries. These songs vividly recount the rulers of Boge — Jira Bai, Dhunduli, Boga Singh Rabha — and their governance, illustrating the feudal setup and lineage of leadership.

The Bogejari songs also preserve emotional histories, such as the romance between Bogejari and the religious poet Mankar (Ojha), blending political history with cultural folklore. Such narratives suggest that Boge's court life included not just political authority but also rich spiritual and literary traditions.

"Bogejari bai
Tore Geet Gaang
Mare Ojhar Tiri Tui
Mare Saba Jang" (Barman, 2014: 9)

i.e., sister Bogejari! We are singing your song. You are the wife of Maare Ojha, i.e., Mankar. We are going to enjoy Maare festival.

Thus, the Bogejari songs are crucial historical documents. They encapsulate the political dynamics, cultural ethos, and social structure of the Pati Rabha people during the medieval period, serving both as a source of pride and an important means of cultural preservation for the community.

In the case of Bogejari songs, multiple legends coexist, each offering different perspectives on the genesis of this musical tradition. One version situates Bogejari Bai within a royal Rabha lineage in the 16th century, portraying her as a talented composer and dancer whose artistic contributions became foundational to the Pati Rabha cultural heritage. Another version narrates the story of two sisters, where Boge, the elder, emerges as a prolific lyricist, thus attributing the songs to her creativity.

A more folkloric and playful legend ties the origin of the term *Bogejari* to a spontaneous village incident involving a cowherd and a group of girls observing flying egrets. This version shows how communal humor and daily life can influence the creation of folklore. According to this legend, a folk of Pati Rabha girls went to Royakhal bheel to collect arum leaves. At that time a flock of egrets were flying in the sky. A girl from that group noticed the flying egrets. Out of excitement she shouted pointing at the flock of egrets, "Bogoli urise sa oi sa!" It means, "Look! Egrets are flying!" A young Pati Rabha cowherd heard what the girl had shouted in excitement. He wanted to tease her and said, "Bog oi Jari, Bog." That is "You fool! The bird is a male egret." From the comment of the boy where he used the term Bog, the name of Bogejari emerged. The boy sings,

"Ei hain hain hain
Bogejari Bog
Bogulare mongoh khuwai
korim jobok bok" (Mazumdar, 1989: 57)

i.e., hey Bogejari! I can simpleton you by feeding the meat of a male egret. Thus, Bogejari songs were created.

Through these diverse legends, the Bogejari songs are not only preserved as an art form but are also deeply embedded in the lived experiences, memories, and social structures of the Pati Rabha people. The coexistence of multiple narratives highlights the flexibility of oral traditions and their role in maintaining a dynamic and living culture.

Performance Aesthetics and Technique

Costume and Ornament

The traditional dress and ornamentation associated with the performance of *Bogejari* dance by the Pati Rabha community reflect a fascinating journey of cultural evolution. Initially, in ancient times, there was no formal dress code. Women performed *Bogejari* dance in natural settings wearing their everyday household attire — a simple combination of *mekhela* and blouse. The *mekhela* was worn from the chest down to the knees, and natural dyes derived from the *Aaphuphang* tree were used to color the fabric, emphasizing the community's deep connection to nature.

As *Bogejari* performances gained more social significance, especially during Bihu celebrations when women performed at different households, the attire gradually became more ornamented. Women began to wear traditional jewellery like *thuria* (earrings) and *rupar kharu* (silver bangles), symbolizing a shift towards more formal and decorative appearances. This change highlights the evolving social role of Bogejari performances from informal communal gatherings to structured cultural expressions.

In the present day, the Pati Rabha performers wear more vibrant and colorful clothing during *Bogejari* performances. Although there is still no rigid dress code, certain colors and styles have become customary. Women typically wear a red blouse paired with a *mekhela* in red or green shades, along with a *phali* wrapped around the waist. Hair is tied up neatly, and a *mona* (cotton hanging bag) is carried by a troupe member to collect offerings, blending practicality with tradition.

Men's attire also aligns with simplicity and functionality. They wear a white vest and a *gamocha* wrapped above the knee to facilitate free movement during dance. Additionally, the *gamocha* serves as a turban, adding a distinct traditional touch. The functional aspect of the men's costume — ensuring ease of movement to match the rhythm of the *madol* (traditional drum) — reflects the practical adaptation of clothing to performance needs.

A significant observation is that during formal stage performances, both men and women don full traditional Rabha attire. This shows a conscious effort to preserve and showcase the community's heritage in more structured and public settings.

Overall, the evolution of dress and ornaments in *Bogejari* performances mirrors broader social and cultural transitions within the Pati Rabha community. From organic, nature-inspired simplicity to a more colorful, festive, and formal presentation, the changes in costume and adornment highlight a dynamic interaction between tradition and modernity. The adaptation of traditional elements for different performance contexts — informal, festive, and formal — demonstrates the living, evolving nature of cultural practices among the Pati Rabha people.

Musical Instruments

The musical traditions of the Bogejari dance form are deeply rooted in the use of indigenous folk instruments, reflecting the rich cultural heritage of the Pati Rabha community. Each instrument, carefully crafted from natural materials, serves a distinct purpose in creating the vibrant and rhythmic atmosphere characteristic of Bogejari performances.

A central instrument is the Dighol Peti Madol, a long leather drum made primarily from *gomari* or *chatiyana* timber. With one end larger than the other, it produces two different sounds, adding depth to the rhythm. Played with both hands and suspended from the drummer's shoulder, it forms the heartbeat of the Bogejari performance. The construction, involving goat and cow skin, also highlights traditional knowledge of sound modulation.

Complementing it is the Duguri, a conical drum made from similar timber. Unlike the Dighol Peti Madol, it is played with bamboo sticks, which produces sharper, crisper beats. Together, these drums create a dynamic rhythmic structure essential for the dance movements.

Wind instruments also hold a significant place. The Xinga, made from buffalo horn, introduces a powerful, resonant sound by blowing air through a hole. Its raw, earthy tone likely mimics natural elements, anchoring the performance to the community's agrarian roots. In contrast, the *Branchi* or *Baahi*, a bamboo flute with six holes, offers a softer, melodic element. Its use of *bijuli baah* bamboo and specific association with Bogejari songs showcases the flute's ceremonial and emotional significance.

Small yet impactful percussive instruments such as the *Manjura* or *Taal* (small brass and iron cymbals) add metallic highlights to the beat structure. The Thorka, a split bamboo instrument, is used primarily to maintain rhythm in coordination with the drums, emphasizing the communal aspect of keeping time during performances.

Lastly, the *Gobena* or *Gogona*, a bamboo Jew's harp, adds a distinctive, twanging sound. Played by Pati Rabha women, it underlines gender roles within the tradition and adds a unique auditory texture to the ensemble.

The construction of these instruments—almost entirely from locally available materials like bamboo, buffalo horn, goat and cow skin, and specific woods—shows the community's deep relationship with their environment. Each instrument's design reflects not only artistic ingenuity but also an intimate understanding of natural acoustics.

Overall, the musical instruments of the Bogejari form are not merely tools for accompaniment; they are integral to the cultural identity and storytelling of the Pati Rabha people. Together, they create a harmonious blend of rhythm, melody, and tradition that breathes life into the Bogejari songs and dances.

Structure and Rhyme scheme

The Bogejari songs are composed in quatrain verse form. Every stanza consists of four lines. The general rhyming pattern of Bogejari song is 'abcb'. The first two lines give an image or provide a similey and the last two lines narrate the actual idea. (Sarma 139) Almost all tribal

musical modes are in the pentatonic major scales but using different combination of notes. The Rabhas have the following scales:

Third, Fifth, sixth and seventh (seventh used only in descent) (Datta 457).

Thus, the pentatonic major scale of Bogejari song is

Third	**Fifth**	**Sixth**	**Seventh**
Ga	Pa	Dha	Ni

(Sarma 139)

Mode of Performance of Bogejari Dance

The Bogejari dance of the Pati Rabha community is deeply rooted in ritual, social interaction, and musical tradition. Historically, the dance was performed exclusively by women, particularly the adult and elderly, during the Bohag month. The performers would visit every house in the village, singing and dancing, thereby creating a moving, participatory form of performance that involved the entire community.

The dance is closely tied to the singing of Bogejari songs, making it a combined form of music and movement. Performers begin by worshipping Goddess Saraswati, acknowledging the divine inspiration behind their art. This ritual invocation is an essential part of the performance, underscoring its sacred dimensions.

"Saraswati Mohini
Geetor saahini
Kaayo baajai dhak dhol
Kayo baajai baahi" (Rabha, 2013: 19)

i.e., Goddess Saraswati has the charismatic power to attract any one, someone plays dhak (bell), someone plays dhol (drum) and some other plays baahi (flute).

Before dancing, the troupe seeks permission and forgiveness from the audience for any potential mistakes, showing a high regard for humility and communal harmony. The performance usually starts at the gaonburha's (village head's) house, symbolizing respect for authority and tradition. The group sings and dances starting from the gate of the Gaonburha's house, progressing through the village.

Traditionally, Bogejari dance was confined to specific seasonal occasions like Bohag Bihu, but over time, it has expanded to various ritual and celebratory events such as Paanitola during marriages.

Throughout the performance, dancers maintain a structured yet lively formation, often accompanied by traditional instruments. Despite modernization, performers continue to follow many traditional customs, ensuring that the Bogejari dance remains a vibrant expression of Pati Rabha identity and cultural continuity.

Gendered Dimension of Bogejari Dance of Assam

The Bogejari dance of Assam, performed by the Pati Rabha community, presents a fascinating example of how traditional art forms are shaped by gender roles and expectations. Like many indigenous cultural practices, Bogejari reflects the social structure of the community, where specific roles in the dance and musical performance are assigned based on gender.

Women play a central and highly visible role in Bogejari performances. They are not only the main dancers but also contribute musically by playing the Gobena or Gogona, a type of bamboo Jew's harp. The use of the Gobena is unique to the women of the Pati Rabha community during Bogejari performances, highlighting a gender-specific musical practice. The sound of the Gobena, delicate and rhythmic, complements the graceful movements of the dancers, adding a distinct feminine voice to the overall performance.

The dance itself emphasizes beauty, rhythm, and synchronized group movements, traditionally considered feminine traits within the community. The costumes, ornaments, and stylized gestures worn and performed by the women further express cultural ideals of femininity, grace, and community pride. Thus, through dance and music, women actively participate in preserving and transmitting their cultural heritage.

Men, on the other hand, mainly take on the role of musicians, playing the larger percussion instruments like the Dighol Peti Madol and Duguri, and wind instruments like the Xinga. These instruments, which require physical strength and control, reflect traditional masculine attributes of vigor and robustness. The men's role is crucial in setting the rhythm and energy of the performance, creating a foundation upon which the women's dance is built.

This division of labor based on gender not only organizes the performance but also reinforces social norms. Men and women collaborate to create a unified artistic expression, but their roles remain distinct. The gendered division in Bogejari reflects broader patterns in many indigenous societies where cultural expressions mirror everyday social structures.

Interestingly, while men dominate the instrumental section and women lead the dance and specific musical elements, both genders are equally important for the success of the performance. Bogejari, therefore, offers a model of gender complementarity, where different contributions are valued and necessary.

In recent times, with changing social dynamics, there have been instances where these traditional gender roles are being revisited and reinterpreted. However, the essential structure of gendered participation in Bogejari continues to celebrate the distinct yet harmonious roles of men and women in the cultural life of the Pati Rabha community.

Contemporary Challenges

- Urbanization and Cultural Erosion

Migration to urban centers for education and employment has led to a decline in traditional practices among the youth.

- Commercialization

Tourism-driven performances risk diluting the sacred and communal aspects of Bogejari, transforming it into a spectacle for external consumption.

- Lack of Institutional Support

There is minimal government or institutional support for systematic documentation, training, and promotion of traditional dances like Bogejari.

Preservation and Revival Efforts

Several grassroots initiatives, often led by elder women of the community, are striving to sustain Bogejari traditions through:

- Community Workshops for youth.
- Inclusion in Local Festivals and cultural exchange programs.
- Collaborations with NGOs focused on indigenous art preservation.

Conclusion

The Bogejari dance, as explored in this comprehensive study, emerges as a profound echo of tradition—reverberating through the lives, bodies, and memories of the Pati Rabha women of Assam. Far beyond its aesthetic appeal, Bogejari encapsulates the cosmology, agricultural rhythms, and ancestral veneration of a community deeply rooted in the natural world. Performed predominantly by women, the dance becomes a space where ritual, resilience, and cultural identity converge, allowing Pati Rabha women to embody both devotion and quiet defiance within the constraints of gendered tradition.

This study reveals how Bogejari is not merely a dance but a living archive of the community's history, spiritual beliefs, and ecological knowledge. Each movement, song, and costume elements reflect a coded language of memory and meaning, passed down through generations. As modernity encroaches and traditional practices face the threat of erasure, the Bogejari dance stands as a powerful testament to the endurance of indigenous knowledge systems and feminine agency.

Ultimately, Bogejari is an echo, soft yet enduring, of a tradition that continues to shape the identity of the Pati Rabha community. To listen to that echo is to recognize the layered complexities of cultural survival, gendered performance, and the ever-evolving dance between past and present.

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