

CHAPTER - IVPRESENTATION OF DATA ONBENGALI FOLKSONGS

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LALON GITI

In the stream of Bengali folk songs Lalon Giti is the most beautiful and enriched in its approach. In other words it may be said that Lalon Giti possess the top most position among the Bengali folk songs. Approximately for the last two centuries the Lalon songs are giving a full content in the minds of the people of Bengal. These songs have been developed by the peoples of both Hindu and Muslim community. In some cases these songs spread an influence on religious sentiment. So it seems that as if the peoples of entire Bengal are besotted with the passion illusion, tune musical measure and lyrical composition of these Lalon's songs.

What is Lalon Giti : Lalon Shah was born in 1774 in Varara village under Kumarkhali upazila in Kushtia district of Bangladesh. He died in 1890 at the age of 116 years in Sauria village nearby Kushtia town. Among the Boul poets it may be undoubtedly said that Lalon Shah was the greatest in all respect. In Bengali folk literature the songs composed by Lalon Shah is called Lalon Giti. Lalon Shah is also known as Lalon Fakir. There are two streams in Lalon Giti as composed by Lalon Fakir, such as, Hindu Yuga stream and Islami Sufi stream. In many cases we can see, that there is a strange mixing between these two streams. In Hindu Yuga stream, the events of Shrikrishna and Radha is the principal resort while the other is chaitannya Dev. On the contrary, basing Hazrat Muhammad (sm) and his religion

Lalon composed many songs. Over and above we can see an acquaintance of many events of Boul austere endeavour, Marfati, survey of the body, the mystery of the creation of God etc. through these Lalon's songs. The primitive question of men is to know about the mystery of the creation of body which is also found in Lalon's song. The first and foremost meaning of Lalon's song indicate to know your acquaintance, this means know, "who are you"? "Where from you have come"? "What will happen to you at your last stage"? etc. All these askings of Lalon were with regard to his physique. Lalon's first advice is that one should try to know about his soul. Lalon tried to express his soul theory through his songs. His effort and austere endeavour to know his soul were dedicated for the love of 'Sai' or God means his creator. His love for Sai was very unique. He tried to awake the love in the minds of people to get God through his songs. The real love for God is not an easy thing. He used to love his Sai forgetting his worldly interests. How he achieved this dedicated love for his Saigi he splendidly expressed that thing through his songs. Lalon was above the touch of caste and creed either of Hindus or of Muslims. He on the whole loved men, the greatest creation of God. Peoples of Hindus, Muslims or any other religion were equally loved by Lalon. Really all men of the world were equal in the eye of Lalon. But the Hindus thought that Lalon belonged to the to the Hindu-caste. This we can analyse from the following event :

"Lalon used to eat food cooked by the Muslims. So once the Hindus convicted Lalon for this guilt. According to Lalon this was an ill-feelings of the Hindus. He in this regard advised the Hindus through his songs. His ideology was that every man of the world are children of the same parents. The man-made differences are not only the criteria to distinguish the internal constituents of human body and mind. The ultimate end of life of all men is same. Lalon boldly said that he is not belongs to a narrow castism where the own son is to reside in the room of others. For this caste system none can go beyond the ambit of narrowism. But this huge world of God and also the other super natural world after death is unlimited. There is no narrowism there. Lalon wants to be an inhabitant of that vast world. Through the love of creator and his creation one can achieve the citizenship of that limitless world. The song below composed by Lalon gives an acquaintance that Lalon do not belong to any caste group. He sang :

"Sab lokay koi Lalon ki jat sangsaray

Lalon bhabay jater ki rup dekhlam na ai najaray

Jadi sunnat dilay hoi Musalman

Narir tobay ki hoi bidhan?

Bamni chni kisay ray?

Kau mala kau tashbih golai

Taito ki jat bhinnaya balai

Jaoya kimba Ashar baylai

Jater chinnya rai kar ray

Jagat baray Jateyer katha

Lokay gourab karen jathaththa

Lalon say jateyer fata

Bikiechay sadh bazaray".

The religious sentiment of Lalon was very simple and open hearted. He would not obey the man made differences of caste and creed. Both the Hindus and Muslims were equal to the eye of Lalon. If he would ever asked about his caste then he would remain silent. Giving no answer he only would sing the above song with regard to castism. Lalon used to believe that caste differences stand as barrier in the way of austere endeavour to God. In this regard Lalon would get anger in his mind. So he wanted to burn up castism if it would be in his reach. With a sorrowful mind Lalon sang :

"Jat na galay paini Hari

K ohhar jater gourab kari

Chuchnay baliye

Lalon koi jat hatay palay

purtam agun diye".

According to Lalon everybody is equal to Sai or "Adharkala".

If any body calls or remembers Sai with heartfelt respect then the creator also gives respond to his prayer. There is no value of caste to God as He is equal to all. In this regard Lalon said :

"Vakter daray bhandā achen sai

Tar kachay bichar nai".

This cognizant devotee of God gave place to men above the man-made castism. Really Lalon treated man of any religion, such as, Hindu, Muslim, Budhya, Christian, etc. as the greatest creation of God. According to him man is the supreme creation of God, his place is above the gods and goddesses. So he sang of joy of humanism.

"Sunī manabeyer uunam aar Kichu nai

Deb-bebtazan karay aradhan

Janam nilay menabey".

After a critical analysis of his songs one can undoubtedly say that Lalon was not a believer to any particular religion. So, we cannot say that Lalon was either a Muslim or a Hindu or else. He was a dedicated and cognizent devotee to God. This was his only and the best acquaintance. But he always introduced himself as a man of this terrestrial world. He advised the worldly people to get the nearness of God through the love of His creation like man. In Lalon's song we can see that there is a depth of philosophy, spiritual ideology and the way of self dedication to God. With regard to the major characteristics of Lalon song it has been seen that there are hidden as well as a deep sense of philosophy, theology, and love to God. Beyond these, the shelter events in Geeta, surrender events to Saraswati the goddess of speech, self dedication into the way to easy austere endeavour etc. are found in Lalon's song.

The sweetness of love which was expressed through the songs of Peet Chandidas, Bidyapati etc. that type^{of}/pleasentness of love has been expressed in a newer way in Lalon's song. It is felt from Lalon's song that its essence, style, fashion, tune and other characteristics belongs to our own thinking, knowledge, and spiritual life based problems related to body and mind. We get many evidences of knowledge with regard to Hindu and Muslim religion in Lalon's song. The great devotion towards the true and right path, the deep attachment to the way of God loving etc., have also been expressed in a very lyrical form composed by Lalon. Lalon also expressed so many events which are not easily perceptible by the senses through many allegorical tales. In short it may be said that the tune, art of language, the lyrical composition, etc. are the life of Lalon's song. The main theme of Lalon's song is to know thyself before to know the world. Lalon was very much confident in supernatural soul. But he never to tried to confind that soul to any specific "form". He only expressed about that super-natural soul through his songs.

On the way to austere endeavour the first strategy of the Bouls is to accept Guru. Because, according to them no one can proceed a long to this way without Guru. He who will be able to imagine about Guru will not remain besotted with this wordly interests.

According to Lalon there are so many agents which are trying to make forget the man about Guru means God creator of

all creations in the world. The agents are a kind of illusion under which the man, the greatest creation of God are strongly attached. In this regard Lalon said, "if you can imagine about your Guru then no illusion of worldly interests will be able to touch you so that you cannot forget your creator means your Guru". Lalon further said in his songs that if you can remain in meditation to only your one Guru then you can expect a good life after your death which is one of the basic principles of Boul religion. On the other hand it may be said that the main theme of Boul religion is nothing but Human religion. Lalon would believe it very much in his heart and soul. So, Lalon would say that man is the messenger of god. Due to mistake many times we chase the messenger of God from our doors. At this, we chase our God from our soul. Lalon said, "if you cannot know the messenger of God then you cannot know your God. Achieve your God through you perfect love to his messenger means His greatest creation, man. Because God become acquainted to us through His messengers". It was mentioned earlier that Lalon would not believe in caste and creed system. So he was able to show his respect to prophets and Srikrishna equally in his eyes.

Lalon would feel that all distinction may move away with the union of embodied soul and spiritual soul. According to him that embodied soul and spiritual soul are the inhabitant of same house. This greatest truth has also been expressed in Lalon's song with an easy and a simple talking language.

We recognized Lalon as an eminent Boul. The Bouls are not the worshipper of man but they remain busy to know the mystery of creation of man. They love man to love God. With regard to the mystery in construction of human body the Bouls feel that what are there in the world those are there in the human soul and mind. So surveying the body they try to search for its creator. They feel that He who can create such a mysterious body He himself is much more mysterious. Lalon tried to expressed the mystery of creation of body and mind in his songs.

Being a Boul poet Lalon Fakir was also influenced with the Sufism. So he tried to get Allah through his prayer to Murshid. This Murshid was 'Insan-e-Kamel' Hazrat Muhammad (SM) himself. Lalon accepted Hazrat Muhammad (sm) as his 'Guru' or 'Murshid' as the way to his austere endeavour. He was very much devoted to Hazrat Muhammad (sm). So he would believe that one can get God through his real love to Hazrat Muhammad (sm). To him 'Ahad' (means Allah is one) and 'Ahmed' (means in praised) bears a distinction only with the Arabic letter 'mim'. This type of spiritual matter has also been expressed through Lalon's song. Lalon used many Arabic and Parsi Words in his songs and at the same time he applied the factual knowledge of the Muslims' Quran and the Hindus' Puran in his songs. Such an art of using knowledge as well as language style is not usually found in other poets' poetical work. In this regard Lalon may be regarded as an unparallel Boul poet. He demands God is obtainable only through the love of man's 'internal man

of mind'. Here Lalon indicated that man's 'spiritual soul' is his 'man of mind'. Lalon used the words, 'Achin Pakhi', 'Manushratan', 'Monmanura', 'Alakh Sai' etc. as figurative meaning of his man of mind in his songs. Lalon's songs are as if the talk of minds, the crops of sagacity and bearer of culture of the people of Bengal. Because there is an historical acquaintance of our homeland as well as her people in his songs. Both the Hindus and the Muslims of Bengal equally influenced with Lalon's song. His songs are sung by the tune of the people Both the Hindus and the Muslims of Bengal are equally influenced ^{by} Lalon's songs. His songs are sung by the peoples of both the Hindu and the Muslim community. Lalon's songs are very valuable literary wealth of our country.

Lalon never thought that religion is not a monopoly wealth of a particular community. He protested very strongly against the statement of those orthodox Muslims who would believe that "only Islam" is true as religion and others are false". At the same time he never hesitated to criticise the religious feelings of the orthodox Hindus. With regard to the orthodoxy feelings of those peoples Lalon composed a lot of songs. He tried to establish his concepts about his creator as generous and He is one. But devout persons of different religions tried to get his nearness through their own created way of austere endeavour.

Lalon believed that God Himself is unexpressed but truth. Man of different religions tried to express God in various ways. Basically there is no difference with regard to the concept of creator which is found in Lalon's high thought spiritual songs. He attracted the Muslim Bouls through the publicity of a kind of Fakiri songs which demanded a superiority in its spirit as a religion. It would be relevant to mention here that the Islamic scripturals are called 'Sariat'. The Islam is based on five pillars named 'Kalima', 'Namaj', 'Roza' (means fast), 'Hajj' and Jakat.

These five pillars are also called 'Sariat'. The Bouls only obey and believe 'Kalima' among these five pillars of Islam. Lalon did not confess 'Kalima' as Sariat. He refused that 'Namaj' which is countable by 'Rakaats'. He advised to offer 'Dayem-e-Namaj' which one can perform always. According to his language 'Dayem-e-Namaj' means that Namaj which one can perform in his walking, eating, sitting and speaking position. Lalon's 'Dayem-e-Namaj' is not Islamic Sariat Namaj. It is an Isk means love to God. Thus Lalon refused the main pillar of Islam. In the same way he did not accept Roza means fast also. All these refused pillars of Sariat are found in his songs. According to him 'Sariat' is the 'Cover' while 'Marefat' is the original substance. Lalon would believe that it is better to accept the original substance rather accepting the cover. In this regard Lalon also composed a lot of songs. If his songs

are critically analysed then it will be found that Lalon's religion means Boule religion is neither fully influenced by the Islam nor by the Hindu religion. It may safely be said that Lalon was closely associated with both these religions. Over and above the qualities, such as, nobleness, humanism, uncommunalism are the characteristics of the Boules which are found in Lalon's character. So there is no justification to confine Lalon's religion either only in Islam or in Hindu or Budhaya. With regard to the above mentioned qualities Lalon composed many songs. In short it may be said that Lalon had a philosophy of his own with regard to the body and mind and their creator.

The Philosophy of Lalon's Poetical Work : If Lalon's songs are properly analysed then it will be found in many of his songs that Lalon mentioned himself as a 'begger of matter'. He not only desired for matter but also mentioned that matter is the root source of all creation. According to him, "matter is universal, it has no beginning as well as no ending". In this regard it may be remembered that the aim of ancient realism was 'human society' on the other hand the aim of modern realism is "socialized humanity". From this point of view it has been seen that Lalon's songs possess the characteristics of ancient realism. With regard to the creation of world and life Lalon said that these two things are not miraculously created rather they have been created from matter. According to Lalon's language, "the sky, the land, the sun and the moon,

have been formed from the 'Nee' means water'. Emperically Lalon indicated that water as the gist of any substance. Being a realist Lalon could not give up the concept of soul and spiritual soul or God. In this regard it was found in some of his songs that Lalon did an amicable settlement with the idealists.

According to Lalon's Philosophical consideration he used to say that God means creator is out of our mind but he never said that God is out of our body. The singers of Lalon's song use various kinds of instruments. Among the instruments harmonium, tabla, dugi, banshi, behala, khol, are worthmentioning. Generally talkhemta, Jhap, kaharba and dadra are used in singing this song.

There is no specific instructions for the singers with regard to their use of dress while they sing the songs. The male singers usually wear punjabi, trousers and the women singers wear sari while they sing the song. Lalon's song were very much popular in the past and still these songs have popularity in our modern society of Bengal. Lalon's songs are also valuable wealth in our folk literature. If these songs are collected and preserved properly then their popularity will not be diminished from our culture. In the stream of folk literature Lalon's songs are most popular and enriched because these songs are the crops of sagacity and our Bangladeshi culture.

একখানি লালন গীতি

সব লোকে কয় লালন কি জাত সংসারে,
লালন ভাবে জেতের কি রূপ দেখলাম না এক নজরে ।

যদি শুনত দিলে হয় মুসলমান,

নারী লোকের কি হয় বিধান ?

বামন চিনি পৈতা প্রমাণ,

বামনী চিনি কিসে রে ?

কেউ মালা কেউ জুসবি গলায়,

তাইতে কি জাত ভিন্ন বলায় !

যাওয়া কিম্বা আসার বেলায়

জেতের চিহ্ন রয় কার রে !

জগৎ বেড়ে জেতের কথা :

লোকে, গৌরব করেন যথাতথা,

লালন সে জেতের ফাতা

ঝিকিয়েছে সাধ বাজারে ।

An Example of a Lalon Giti

(Bengali)

The Above Song in English

Sab lokay kai Lalon ki jat sangsasray
 Lalon bhabay jater ki rup dekhiam na ek najaray
 Jadi sunnat dilay hai musalman
 Nari laker ki hai bidhan?
 Bamnan chini paita proman
 Bamni chini kishay ray?
 Kau mala kau tashbi golai
 Taitay ki jat bhinna balai
 Jaoya kimbash ashar balai
 Jater chinnya roi kar ray
 Jagat baray kater katha
 Jagat baray kater katha
 Lokay baray karen jatha tatha
 Lalon say jater fata
 Bikiyechay sadh bazaray.

Musical Notation of the Above Lalon Giti

Tal	-	Dadra
Scale	-	6

Permanent

sa	-	ga	ma	pa	-	ma	gama	ga	ray	sa	ni
saw	ba	lo	kay	ka	yo	la	la 0	n	ki	ja	ta
x			0			x			0		
sa	-	sa	sa	-	-	-	-	-	-	-	-
sa	ng	sa	ray	0	0	0	0	0	0	0	0
x			0			x			0		
-	-	sa	sa	sa	sa	ni	ni	dha	dha	nisan	dha
0	0	la	lan	ko	yo	ja	to	raw	ki	ru 0 0	0
x			0			x	0		0		
-	-	-	-	-	-	-	-	sa	sa	sa	-
0	0	0	0	0	pa	0	0	la	lan	ka	ye
x			0			x			0		

ni	ni	dha	dha	pa	pa	-	dha	-	dha	pa	ma	pa
ja	ter	raw	ki	ru	pa	de	kha	kha	lam	na	a	0
x			0			x				0		

gama.	-	ma	ma	ma	-	(gama)	ga	ray	sa	-	-	-
na	0	ja	ray	0	0	00	0	0	0	0	0	0
x			0			x			0			

First Intermediary

6	-	(gama)	ma	ma	ma	ma	ma	ma	ma	-	-	-
0	0	chu	(nat)	di	lay	ha	y	mu	(sal)	ma	na	na
x			0			x			0			

-	-	(mdcha)	dha	pa	ma	(maga)	-	ga	(garay)	(mamaga)	ray	ray
0	0	na	0	ri	lo	ker	ha	y	ki	bi	dha	0
x			0				x			0		

sa	-	-	-	-	-	-	-	sa	sa	sa	sa
0	0	0	0	0	na	0	0	bam	chi	ni	ni
x		0				x				0	

ni	-	ni	dha	pa	-	pa	-	ni	dha	pa	-
pal	0	tar	pro	ma	na	ba	m	ni	chi	ni	0
x			0			x			0		

gama	-	ma	gama	ga	ray	gama	ga	ray	dha	-	-
ki	0	ka	ray	0	0	00	0	0	0	0	0
x			0			x			0		

Secondary Intermediary

-	-	ma	ma	ma	ma	ma	-	ma	ma	ma	-
0	0	kau	na	la	kay	u	tash	bi	go	la	ye
x			0			x			0		

Third Intermediary

-	-	ms	ms	ms	ms	ms	ms	ma	ma	ma	-
0	0	ja	gat	bay	ray	ja	to	raw	ka	tha	0
x			0			x			0		
-	-	(madha)	dha	pa	ma	(maga)	-	ga	garay	(ganaga)	ray
0	0	(lo 0)	kay	gou	rab	(ka 0)	ray	na	(jatha)	(ta 0 0)	0
x			0			x			0		
sa	-	-	-	-	-	-	-	sa	sa	sa	sa
0	0	0	0	0	tja	0	0	la	(lan)	say	0
x			0			x			0		
ni	-	ni	dha	pa	-	pa	-	ni	dha	pa	-
ja	0	(ter)	fa	ta	0	bi	ki	ye	say	sa	dha
x			0			x			0		
(gama)	-	ma	(gama)	ga	ray	(gama)	ga	ray	dha	-	-
ba	0	ja	(ray0)	0	00	(00)	0	0	0	0	-
x			0			x			0		

Plate No. 1



The above picture shows that an artist is presenting a Lalon Song with usual instruments.

KABI SONG

Bangladesh is called the land of music. There are about hundred types of Folk songs in which Kabi song has been splendidly developed. Its literary value is more than any other folk songs. From the very ancient time this song was developed by the peoples of both Hindu and Muslim community. The Kabi song is sung more specially in the Hindu society. Once in the past the village peoples of Bangladesh were very much besotted towards Kabi song.

Regarding Kabi song (Goshami, 1985) one of the authors in music, said that at the beginning of eighteenth century the song which was introduced in Bengali and became popular among the people for its musical theme as well as its mode of presentation was called Kabi song. Those songs were composed by the poets (i.e. Kabis in Bengali) who usually possessed the qualities on tune, annihilation, ornamentation, prosody, and sense of humour. This is why these songs composed by the poets are called Kabi song.

With regard to Kabi song Rabindra Nath Tagore (Goswami, 1985) said, "it is a new thing". This speech of Tagore deserves a deep consideration. Because in the ancient Bengali literature 'Kabi wals' had a good role. In this regard Dr. Susil Kumar Dey expressed that the existence of Kabi song might be traced to the beginning of 18th century or even beyond it

to the 17th century but the most flourishing period of the Kabi wals was between 1760 to 1800. Dr. Dey reported that both in theme and style these songs, if they were genuine, and were more of the nature of Tappa, and they were told in those days, such songs used to be sung, after the fashion of Tappas beginning with mahada and then proceeding to the Chitan and Antara, while in later times singing used to begin as already indicated with Chitan. From these little fragments, however, nothing definite can be referred with regard to the nature and history of Kabi poetry of this period.

If we analyse the Kabi song then we get some dimensions or branches in it, such as, (i) with regard to goddess Durga the wife of Bhaba, (ii) news regarding Vaishnava Worship in the devotee regards himself or herself as a confidante of Krishna, (iii) separation, (iv) instance of railing, (v) regarding a water course (or Lahar) and (vi) variety.

Kabi song contains these six branches which collectively present the value of its folk literature. We can compare these six branches as six limbs of a body. Again each branches has rehearse or dramatic performance, musical composition, intermediary, deliberation of malpractice and last intermediary.

The main singer of the party of poets is called Kabial. He conducts his party by standing in the gathering and answers the questions of his counterpart. In fact there is a competition

between two parties through this Kabi song. There also remains win or defeat for a party at this question-answer system of Kabi song. Mainly the Kabial remains responsible for this win or defeat. Each of the Kabials has some helpers. These helpers are called dohars. Some times the dohars also sing songs with the Kabial or sometimes they sing only the chorus.

From the two parties, the first one usually introduce the news regarding vaishnava by singing the song regarding the Goddess Durga. The subject of the song related to Goddess Durga also used to call Deviprayer. Basically these songs are a praise of Shyma or Parvati. There remained dialogues between Krishna and Radha's eight friends in some Kabi songs. This dialogue part is called 'Chapan'. In this 'Chapan', one party raised questions and other party replied. The Kabials were usually scholar persons and they would know the events of Radha and Krishna. Some time the Kabials used to compose new songs even in the gathering. In such cases the ready wits of the Kabials proved their success in the long run.

In the past the theme of the Kabi songs were based on mythology. But now a days the limitations of the Kabi songs have been spreaded. The theme may be on contemporary events relating to economic, political, social, historical, imaginary, personal, philosophical, love tryst, union, enjoyment, etc. Among the Kabi songs, the description of the Mathuradarsan

is very much besotted, tragic and juicy also.

The Kabi song has a definite musical measure, standard, dissolution and fashion. It was seen that most of Kabi songs are written within four annihilation and sung in the assembly of gathering. This song is sung in Kabi musical mode. Though its mode is sweet but it is very difficult to sing. Usually this spring seasonal song begins after Sreepanchami and ends before rainy season.

In the past, the Kabials used to organize their party with some professional dancing girls and songstress along with the male dohars. The Sweet tune of the girls used to attract the heart of the audiences very easily. It was also seen in the past that some female poets used to present songs. Among the female poets, the name of Monomohini of Barisal district and Kumudini of Habiganj district are worth mentioning. Really we get a good poetical works in this Kabi song. We can know about many societies, races, nations, juicy events and theories relating to religion through this Kabi song. Kabi song is also a poetical work of prayer. Each of the poets begin this song with prayer and describes from the illusion of earth to the heavenly happiness. The laughing juice of Kabi song is also enjoyable specially when one of the Kabials attempts to attack the other for defeating him in the competition. Some times it was seen that a pathetic events has been expressed very nicely through a figure of

speech akin to metaphor and allegory of real one. Here the adeptness of the Kabials play a vital role to finalize one's counterpart in the long run.

Though people of all classes sing this song yet the people of mediocre class sing it much. Among the ancient poets the name of Iswargupta and Gozlagui are worth mentioning. The Kabials of the beginning ages are Lalu, Nandalal, Ramje and Raghunath and of the present ages are Shaikh Gumani Dewan and Ramesh Sil are also famous in their field. Mostly, dholak, kasar, tikra, kara, jourkhis, harmonium, kartal, behala etc. are used in this song. Among the musical modes kaharba, and khemta are used by the singers.

The ancient Kabi song has not lost its popularity even in the today's modern society. Even though there emerged many new songs, such as, pop, modern disco etc. in the town society yet the Kabi song has its popularity as usual. If we want to develop the store house of our folk songs then we shall have to encourage the writers, singers collectors and preservers of this song in their respective fields.

একখানি কবি গান

একনি : ভজন পূজন জানিনে মা, জেতেতে ফিরিজি
যদি দায়া করে তারো এ ভবে মাতঙ্গী ।

তোলা : তুই জাত ফিরিজি এবর জঙ্গী ,
আমি পারব নাফো তরাতে ,
তোরে পারব নাফো তরাতে
শোন ভক্ট বলছি শপক্ট ,
তুইরে নফ্ট মহাদুফ্ট ,
তোর কি ফালী কৃফ্ট ইফ্ট
ভজগে যা তুই যিশুখফ্ট ,
শ্রীরামপুরের গীর্জাতে ।

একনি : সত্য বটে আমি ছছি ,
জাতিতে ফিরিজি ,
এহিফে লোক তিন্ন তিন্ন ,
অনিমে সব একজঙ্গী ॥

An Example of a Kabi Song :

(This is Antoni Firingi's and Bhola Mavra's Kabi Song)

Antoni : Bhajan pujan janinay maa jatatay firingi
Jadi daya karay taro a bhabay matangi.

Bhola : Tui jat fringi jabar jangi
Ami parba nako taratay
Toray barbo uako taratay
Sene bbasta balsi spasta
Tuiray nashta mohadushta
Bhajgay ja tui jishikhrista
Sriram purer girjatay.

Antoni : Satya batay ami chachchi
Jatitay firingi
Aihikay lok bhinua bhinua
Antimay sab akangi.

Musical Notation of the Above Song :

Tal

Dadra

ray	ga	ga	ga	ga	-	ga	ga	-	ga	-	-
pa	raw	bo	na	ko	0	ta	ra	0	tay	0	0
x			0			x			0		

pa	-	pa	ga	pa	-	ga	-	pa	ga	pa	-
su	na	ray	bha	sta	0	ba	la	chi	spa	sta	0
x			0			x			0		

dha	ni	-	dha	pa	-	ga	pa	-	ma	ga	-
(tui)	0	ray	na	sta	0	ma	ha	0	du	sta	0
x			0			x			0		

pa	-	pa	ga	pa	-	ma	-	pa	ga	pa	-
tor	raw	ki	ka	oi	0	kri	sh	ta	i	sh	0
x			0			x			0		

dha	dha	pa	dha	pa	-	pa	pa	-	ga	ga	-
bha	ja	gay	ja	tu	i	ji	shu	0	khri	sh	ta
x			0			x			0		

ray	ga	-	ga	ray	-	sa	-	ni	sa	-	-
sri	ra	ma	pu	ra	raw	gi	raw	ja	tay	0	0
x			0			x			0		

Antoni :

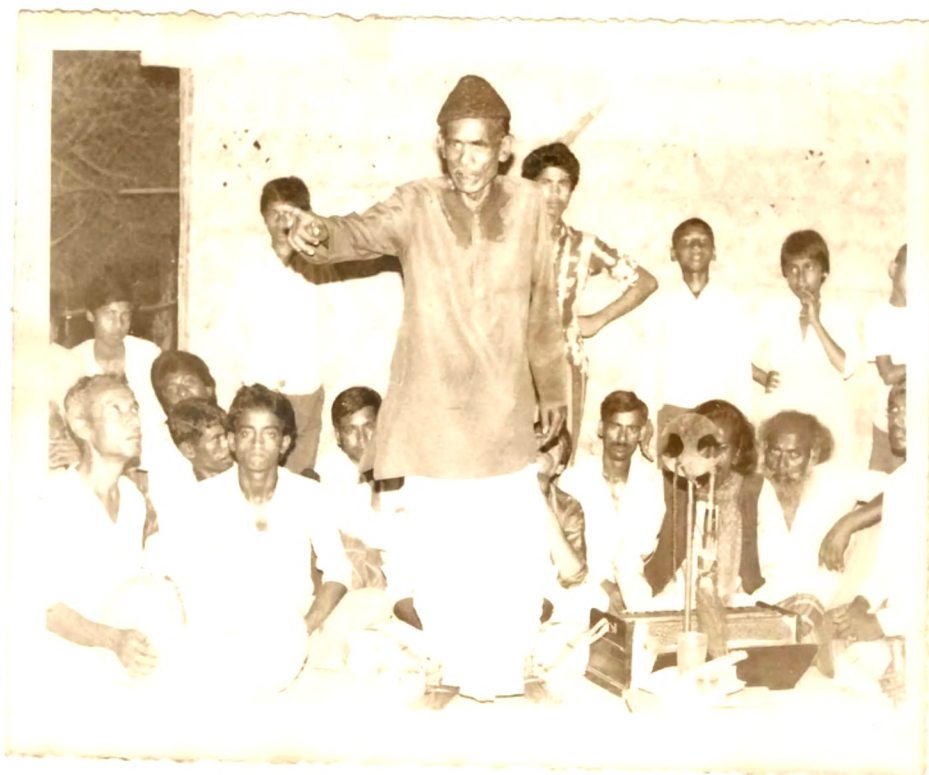
-	-	sa	ni	dha	pa	pa	dha	-	dha	dha	-
0	0	sa	tya	ba	tay	a	mi	0	ha	chhi	0
x			0			x			0		

-	-	dha	ni	dha	pa	(mapa)	-	-	pa	pa	-
0	0	ja	ti	tay	fi	(ring)	ng	gi	0	0	0
x			0			x			0		

-	-	ma	ma	ma	ma	ga	-	ma	pa	dha	(nidha)
0	0	oai	hi	kay	(lok)	(bhin)	naw	0	(bhin)	naw	(oo)
x			0			x			0		

pa	pa	dha	pa	ma	ma	ga	ga	ma	ray	-	-
aa	naw	ti	may	saw	ba	a	ka	ng	gi	0	0
x			0			x			0		

Plate No. 2



The above picture shows that an artist is presenting a Kabi Song with usual instruments.

BHAB SONG

One of the main stream of folk literature is Bhab song. From a far past this song has been developed by the people of both Hindu and Muslim community of this country. These songs are also spiritual type in nature. The theme of these songs are to offer prayer to the creator. The people of all the corners of the country are besotted with this song.

According to (Haque, 1985) a well versed in music, "the songs which are able to make awake the spiritual thinking of human mind is called Bhab song".

The word 'Bhab' has multi meaning among which intention, 'wisdom', 'mental situation', 'natural love', 'meditation', 'respect' and 'passion', etc. are specially significant. If the songs are analysed very minutely then we get the above meanings from the Bhab songs.

Bhab songs of Bangladesh has another regional name which is 'Sabdyagana' Bhab songs are not been judged only by its tune, musical measure or its annihilation rather this songs are considered from the view point of its wording and meaning interms of spiritual sense. Each of the words of this song bears a special significance related to the perception of truth. This songs have two types of meaning one is very general in nature and the another one is very profound in nature. There are some special meaningful words which are used as dialect in Bhab songs, such as,

'Achin pakhi', 'Achin manush', 'Moner manush', 'Adhar kala', 'Adi Makka', 'Dil Quran', 'Tribani', 'Atharo mokam', 'Charichandra', 'Shatdal', 'Didal', 'Shatchakra'. As there are special use of such words i.e. sabdyos in Bhab song hence this songs are also called Sabdyo song. Bhab songs are called Fakiri songs also. Those who become Fakir in the path of Allah they usually sing this song very besottedly. Specially when the Fakirs or Darvishees organize an assembly then they use to deal out these songs in front of the devotees. This type of assembly is called 'Sadhusshara' or 'Honest Assembly'. In the assembly the Fakirs discuss about supernatural world, how to get the nearness of the creator, dehotattya. Some times the Fakirs present the facts of discussion through songs. Later the professional singers introduced the style of question answer type of music in this Bhab songs. Still today this type of question answer style in music has been in vogue. There remain two parties ^{for} this purpose. The first party raise a question to get its answer from the other party. Mostly the questions are related to the subject matter of Bhab song like pala songs, question-answers continue also in Bhab songs.

Some of the important characteristics of Bhab songs are to analyse the fore-existent as well as the subsequent life of the human beings, the aim of achieving life, the way of performing honest works, effects of activities, the relation between the creator and his creations, body mind and soul, ethical things, how to think about the known and unknown things, to raise problems

and how to get its solution etc.

Meditativeness is an inborn habit of man. We get the touch of meditativeness in these Bhab songs. These songs make the devotees more thoughtful when they get the insight with regard to the worldly life as well as supernatural life. Bhab songs offers joy and source of thinking to all without distinguishing any caste and creed. We also get a lot of instances related to historical, geographical and anthropological aspects in Bhab songs.

The composers of Bhab songs are of two types, such as, the Muslims and the Hindus. Among the Muslim composers Lalon Shah, Dubda Shah, Panju Shah, Mafijuddin Shah, Kajem Shah, Abdur Rashid Shah, Hasan Raja, Shitolong Shah, Mansur Shah are eminent. Among the Hindu composers beginning with Radha Raman, Hauray Gosai, Lal Shahi, Gobin Gosai, Radhakrishna Gosai, Jadbindu Parichand, Kalachand, Gopal are famous.

The extramundane popular artists in Bhab songs were Amulya Shah, Sukchand Shah, Gowhar Shah, Alim Shah, Reazuddin Shah, Khodabaksh Shah, Mahar Ali Shah, Takkal Shah, Kalidasi, Nanibala and Mokshed Ali Shati. The worth mentioning names of present day artists in Bhab songs are Behal Shah, Kanai Shah, Kanai Shah, Khorshed Shah, Khoda Baksha Shah, Jarun Shah, Bholai Shah, Nimai Shah, Akbar Shah, Didar Shah, Karim Shah, Mahanara Gosai Laily Begum, Jonab Ali Mallik and Golam Yeasmin.

Now a days, the famous radio and T.V. artists in Bhab songs are Mostafa Zaman Abbasi, Safder Ali, Farida Parveen, Reba Sarker, Sebun Nessa Sobhan, Mina Barua, Anju Zooarder, Dipti Raj Bangshi, Falranu Roy, Bipul Bhattacharjee, Rais Uddin, Elahi Baksha, Lokman Hakim etc.

In the beginning, there was no use of musical instruments for singing Bhab songs. Only due to passion of mind the Fakirs used to sing this song. To discuss about ontological knowledge these songs were sung. Most of the time the Fakirs do not use any instruments. But sometimes some Fakirs use ektara or a pair of tongs while they sing this song. Later this tradition was changed. Considering the musical measure, tune and takings of Bhab songs the singers used Baya and Mandira with the ektara. Now a days dutara, sarinda, behala, harmonium, tabla-baya, khol, kartal, etc. are used for singing this Bhab songs. In the very recent time organ, guiter, mindulin, bango, kangay etc. westernized musical instruments have been used. Kharba, Khemta, and dadra musical measures are usually used in this song.

No special pomp and grandeur type of dresses are required for singing this song. Usually the Fakirs wear lungi or kherka, long Alkhalla, cap etc. They also keep a bunch of tashbih, a bag and some times a stick with them. These are the common things for a Fakir to present his song in an assembly.

With regard to the origin of Bhab songs it was found that there were Shayma songs or Ghazals in vogue during the medieval

period of Bengali literature. After that period perhaps Bhab songs were originated. Bhab songs are contemporary to the kabi songs. As instance, Ishwargupta a successful kabial was the poet of 19th century on the other hand Lalon Shah the one of the representative of Bhab songs was of that period. From this citation it was concluded that both kabi songs and Bhab songs are contemporary.

We get some similarities between Ghazals and Bhab songs. Some of the experts in music say that the Boul songs and Bhab songs are same. But some one tried to distinguish between these two songs. Those who say that Boul and Bhab songs are same they advocated infavour of their logic in this way that "both Hindu and Muslim saints use to discuss and offer songs with regard to religion in a same assembly. They also believe that man are the creation of same God. As a lover of creator there is no discrimination among the man. On the other hand those who discriminate between Boul and Bhab songs they put forward their logic in this way that if it is deeply considered with regard to the mode of presentation as well as the content and also the system of performation of Boul and Bhab songs then it will be observed that the Hindus and Muslims have seperate cultures. In this regard there are a lot of dissimilarities between the Hindus and Muslims. As a result the experts considered that there are differences between Boul and Bhab songs.

According to some of the researchers the songs which are known as Boul songs were originally called Bhab songs. As Bhab

songs are in vogue regionally their publicity as well as development has not been spread. On the contrary, Boul songs are widely spread and acquainted with the people of the country. Poet Rabindra Nath Tagore said in a word that those songs were sung with an ektara were called Boul song. As a result the word Boul has been widely used and spread. Yet the songs of Lalon Shah if acquainted as Bhab songs then it will be logically named. Beyond this, 'Boul' has a special tune and all the Marami songs of Boul do not fall under its scope.

It is known to us from the history that Khaja Mainuddin Chisty introduced Bhab songs in this sub-continent. After that Amir Khashru, Kutub Uddin Baktiar Kaki, Fariduddin Aulia, Noor Kutubul Alam and their other contemporary followers continued this Bhab songs. These eminent personalities introduced Bhab songs before the birth of Lalon Shah. So, it may be said that the Lalon songs have been developed as well as influenced with the juice of traditional Bhab songs. It is very much difficult to say that in which region Bhab songs were originated at first in the country.

Because the Marfati, Murshidi, dehatattya songs are spread throughout the country. The name of a specific region of the country cannot be mentioned as the birth place of Bhab songs. Then alone the name of Jessore district of Bangladesh has a special reputation for its proclamation. Over and above we can say that this song has a wide sporeanness as well as publicity throughout Bangladesh and even in different districts of West Bengal, India.

The ancient popular Bhab songs of Bangladesh are now being considered as rural songs. With the touch of modernization in the society Bhab songs are not getting popularity as earlier. If we want to enrich the store-house of our folk songs then we shall have to work for the collection of old Bhab songs and at the same time emphasis should be given for writing new Bhab songs. Government should give encourage to singers for the publicity of this song through radio and T.V. Arrangement should be made to make this song popular among the people of Bangladesh.

এক খানি ভাব গান

দেহ জমিন আবাদ হইল না ।

দৌদ পোয়া জমিন ছিল
ভুইকম্প তা ভাঙা নিল
নকশা - বন্দী কিছুই রইল না ,
আমার সদর খাজনা সাজিল গেল
চেক্ দাখিলা পাইলাম না ।

মনে মনে যুক্তি কইরে
আপিল করলাম কাছারীতে
বিচার আচার কিছুই হইল না ,
আমায়ু ঠেইলা নিল জ্যালখানাতে
জ্যালে মুক্তি পাইলাম না ।

An Example of a Bhab Song(Bengali)The Above Song in English

Deho jamin abad hailo na
 Chauddo poa jamin chilo
 Bhuikampay ta bhainga nilo
 Naisha bandi kichui railo na
 Amar sadar khajna fazil galo
 Cheek dhakhila pailam na
 Monay monay jukti kairay
 Apil karlam kacharitay
 Bichar achar kichui hailo na
 Amaye thaila nilo jalkhanatay
 Jalay mukti pailam na.

The Musical Notation of the Above Song

Tal - Dadra

Permanent

ga	ga	-	ga	ga	ma	pa	pa	pa	ma	pa	ma
dey	ho	0	ja	mi	na	a	ba	da	ha	ie	lo
x			0			x			0		

ga	-	-	-	-	-	-	-	-	-	-	-
na	0	0	0	0	0	0	0	0	0	0	0
x			0			x			0		

The First Intermediary

pa	-	ma	ga	ga	ma	ma	ma	pa	pa	pa	dha
chou	0	dda	po	ya	0	ja	mi	na	chi	lo	0
x			0			x			0		

<u>mapa</u>	-	-	-	-	-	pa	pa	<u>dhadha</u>	sa	sa	-
<u>oo</u>	0	0	0	0	0	bhu	i	<u>kam</u>	pay	ta	0
x			0			x			0		

ni	sa	ni	dha	pa	-	-	-	-	-	-	-
bha	i	nga	ni	lo	0	0	0	0	0	0	0
x			0			x			0		

pa	pa	ma	ga	ga	ma	pa	pa	pa	ni	dha	ni
na	ka	sa	ba	n	di	ki	chu	i	raw	i	lo
x			0			x			0		

<u>padha</u>	pa	-	-	-	-	-	-	-	ni	ni	ni
<u>na</u> 0	0	0	0	0	0	0	0	0	a	ma	raw
x		0				x		0			

ni	ni	sa	sa	sa	ray	ni	ni	ray	sa	sa	ray
sa	da	raw	kha	ja	na	fa	ji	la	ga	lo	0
x		0				x		0			

<u>nisa</u>	ni	-	-	-	-	-	-	-	-	-	-
<u>oo</u>	0	0	0	0	0	0	0	0	0	0	0
x		0				x		0			

ni	ni	ni	sa	sa	ni	<u>sani</u> dha	pa	pa	ma	ga
che	ka	da	khi	la	0	<u>pai</u> la	ma	na	0	0
x		0				x		0		

The Second Intermediary

pa	pa	ma	ga	ga	ma	ma	ma	pa	<u>papa</u>	pa	dha
mo	may	0	mo	any	0	ju	0	kti	<u>kai</u>	ray	0
x		0				x		0			

<u>mapa</u>	-	-	-	-	-	pa	pa	dha	<u>sasa</u>	sa	sa
<u>oo</u>	0	0	0	0	0	ma	pi	la	<u>karay</u>	la	ma
x		0				x		0			

ni	sa	ni	dha	pa	-	-	-	-	-	-	-
ka	cha	0	ri	tay	0	0	0	0	0	0	0
x			0			x			0		

pa pa ma ga ga ma pa pa pa ni dha ni
bi cha raw a cha raw ki chu ie ha ie la
x o s o

<u>padha</u> pa	-	-	-	-	-	-	-	ni	ni	ni
<u>na</u> 0	0	0	0	0	0	0	0	a	ma	ay
x		0			x			0		

ni	ni	sa	sa	sa	ray	ni	ni	ray	sa	sa	ray
thay	ie	la	ni	lo	o	ja	la	khà	na	tay	o
x		o				x			o		

<u>nisa</u>	ni	-	-	-	-	-	-	-	-	-	-
<u>oo</u>	o	o	o	o	o	o	o	o	o	o	o
x		o				x		o			

ni ni ni sa sa ni sanini dha pa pa ma ga
jay loy o ju kti - pai la ma na o o
x o x o
6

Plate No. 3



The above picture shows that an artist is presenting a Bhaba Song with usual instruments.

BOUL SONG

Bangladesh is a rich land of different kinds of songs. Among the folk songs Bhaba songs, Sabdya song, Fakiri songs, Marfati, Murshidi are much popular as spiritual songs. Boul songs are also treated as a spiritual type of songs. A class of people who are devoid of worldly interest mainly remain besotted with these songs. They compose the songs embracing the praise and worth of God, the human life situation before birth and after death etc. They also sing these songs with great devotion. Many times the Boul come to the door of the house of the rural people and sing these songs. The Baishnabs or the Baishnabis bear an ektara in their hand, some times they use a dugi or a gubgubi or a sarinda while they sing these songs. For the purpose of begging the Bouls sing this song also. Since long ago these Boul songs were popular to the people of both Hindu and Muslim community of this country. Once the people of both Bengals were besotted with these songs. But with regard to the origin of this song a definite period has not yet been identified. We know that at the beginning of the seventeenth century the Baishnab and Sahjia religion spread tremendously. And the main theme of these two religion was almost similar. It may be said that due to the union of Muslim fakirs with Sahjias, probably in 1625 Boul religion was originated.

Boul is a kind of integrated religion. Its main process of worshipping in accordance with the tantras of shaktas is based on Budhya religion. Beyond this, influences of Shiva-Shaiktibad, Radha Krishnabad, Baishnab Shajha's ontological knowledge, sufis philosophy etc. have been fallen on this Baishnab religion. The characteristics of this religion shows that there are philosophical and ontological knowledge in it which gives a man a way towards worldly as well as spiritual life. Most of the attitudes of the Bouls have been expressed through the Boul songs. In the real sense, the songs which have been composed with regard to the essence, philosophy, austere endeavour and the strategies of the worshippers of this religion is called Boul song.

The Origin of the World Boul and its Significance : It has been seen the multifarious use of the word 'Boul' in the book of "Chaitannya Charitamrita" by Krishna Das Kabiraj in the medieval period of Bengali literature. The word 'Boul' has a synonym which is 'Aoul'. Now a days a class of Muslim saints belong to Boul caste is called 'Aoul' or 'Aoulia'. It seems that its esculent root is originated from the sanskrit word 'Akul'. The Bengali meaning of the word 'Akul' is 'Abeg chanchal' or 'Aluthalu' or 'Ba-samal' i.e. unusual type which is synonym to 'Batul' (Boul). At present the word 'Aoulia' or 'Aoul' is used only incase of the Muslim Saint. This perhaps is due to the influence of the Sufis

of the later period. In Sufi-literature, a perfect man means who obtained the nature of Bhagabat. As the influence of the Sufia falls greatly on the Muslim Bouls and they advanced more in the way of austere endeavour. The word 'Aoulia' has used in the Sufi literature as the indicative of the well known knowledge bearing personalities. It may truly be said those Muslim saints who are not highly concerned about their own interest whilst apathetic to that of others are called 'Aoulias'. Its another literal meaning is 'Dewana' means mad. Specially in Bangladesh and also in West Bengal of India this type of Muslim saints are also named as Fakirs. In some places of Bangladesh these Fakirs are called 'Nara Fakirs'. These so called Nara Fakirs are also called 'Ba-Sara Fakirs' or 'Marfati' or 'Bedati Fakirs'. Perhaps during the region of Pals (From 750 to 1140) there were Fakirs. In this period many Hindus quitted their religion and converted into Muslims. But in secret many converted Muslims used to follow their old way of religious prayers. These Fakirs were also latter called Bouls. In real sense, there are no differences in the way of austere endeavour of the Tantric, Budhya, Sahajias, Muslim Fakirs and Bouls.

The Nature of Boul Song and Its Literary Value : The main theme of Boul song is based on a particular theology. The ways of performing the activities of the Boul religion is also expressed through the Boul songs. Its scope is narrow and devoid of varieties. Even there are no possibilities for embodiment

of any specific attitudes in it. Yet in its expression we get a literary value which has been ornamented by the different language artists. The art of language of this song bears no doubt a little literary value.

With regard to the nature of Boul religion it may be said that this religion is not confined for any aristocrat race of Bengal. The principal ideologies of this religion is common to the people of all classes, such as, Aryans, non-aryans, Hindus, Bidhayas, and others. The art of performing activities of their religions show some similarities to each other. Through the Boul songs religious prayer may be done.

Boul song has some customary stream of its own. Everyone has advanced in Boul songs following that stream. Among these streams, first one is to utter poverty to God. In this regard } most of the Bouls imagined that their internal soul as their personal God. After that Bouls offer their prayer to their Guru means God. Through their prayer they describe with regard to their mind and body. Almost all the Boul song composers followed the above mentioned streams in composing their songs. Generally, three conditions, such as 'Prabat' 'Sadhak' and 'Siddhya' are followed by the composers in composing Boul songs. In prabat condition they utter poverty to God and beg kindness to Him. In Saddhak condition they describe with regard to deha-tattya, man of the mind and the nature of austere endeavour etc.

Lastly in Siddhya condition they express about the fulfilled nature of their austere endeavour. But all the composers do not follow these three streams in composing the Boul songs. We get exceptions also in this regard. In some cases we find the descriptions about the mystery of life, contemporary worldly interest, faith in religion of people in the society etc. In the Boul songs. Though there is dryness in the description of some Boul songs yet there we can see the easy poetical strength of the composers and the juice of literature in those songs.

Composers of Boul Songs : Among the Bouls who possess the quality of leadership behaviour and easy poetical strength usually they composed the Boul songs. But the Bouls there were no many erudites. Specially among the Muslim Bouls there were no erudites at all yet some of the Muslim Bouls were capable to express their ideas in a very easy manner through their Boul songs. They belonged to the Gurubadi caste. They used to add the name of Guru with their own pretentions in the songs. Most of the times the composers gave much emphasis on Guru's role rather giving emphasis on their own pretentions. The advice obtained by the Bouls from their Guru have been expressed in the songs. They believe the Guru's advices as ever truth. The attitudes and the modes of expressions of the different Boul's may differ from each other but there is no different doctrine found in their songs.

If we consider in all the dimensions of Boul song then it will be seen that the songs composed by Muslim Boul Lalou Fakir will be the best in its approach. Because in Lalou's song there we see a combination of his long experience about his austere endeavour, his believe, knowledge in Baishnab religion, Sufism, etc. His skills in other branches of aptitude, such as, strategy of expression, easy poetical strength is also seen in his songs. Above all when the lyric of Lalou is sung by the singers in a sweet tune the listeners become besotted with the song.

Among the ancient Hindu Bouls some of them were erudite in sanskrit. In this regard the name of an old Hindu Boul Houray Gosai is worth mentioning. In his song we see the influence of Hindu-tantras. Jadubindu was also an eminent Boul song composer. His house was in Panchlakhi village under Bardhaman district of West Bengal. His application of language and harmony in the lyrics was his success in composing Boul songs. Boul Fakir Panju Shah of Mid-Bengal was very much acquainted as a good composer of Boul songs. Though there were influence of Sufis on Panju Shah but more influence of Baishnabs fell on him. Through his songs he described elaborately the ways of performing the austere endeavourship. The songs of Jaladhar Rashik, Pulin Banamali, Eshan etc. are enriched with theology. The songs of above personnels were collected from East Bengal. Beyond these

the songs of Mohanta Chandidas of Nabadip who was the Guru of the Bouls of scheduled castes of Faridpur and Khulna districts of Bangladesh composed a lot of Boul songs. Their songs also bear an importance for their nice lyrical composition as well as to describe the theology of the Bouls.

In the past the Boul singers usually used ektara, dugi, gubgubi, sarinda, behala etc. while they would sing these songs. But now a days the singers use harmonium, tabla, dugi, juri etc. as musical instruments while they sing this song. The Boul song of the past are still popular in our modern society. With the touch of modernization the value of these Boul songs has not been decreased in the society. If we want to enrich the store-house of our folk songs then we shall have to take necessary steps for collecting, preserving the old ones and composing the new songs. In this regard the government as well as the non-government organizations should encourage those personnels who are directly involved with this song.

একশতাব্দী গান

গুরু বলে করে প্রণাম করছি মন
 তোর অতিথি গুরু
 পথিক গুরু
 গুরু অগমন ॥

গুরু যে তোর বরণ ডালা,
 গুরু যে তোর মরণ ডালা,
 গুরু যে তোর হৃদয় ব্যাথা,
 সে ঝরায় দু' নয়ন ॥

The Above Song in English

Guru bolay karay pranam karbi mon

Tor autith guru

Pathik guru

Guru aganon

Guru jay tor baran dala

Guru jay tor maran jala

Guru jay tor hriday batha

Jay jharai dumayan.

The Musical Notation of the Above Song

Tal	-	Dadra
Scale	•	6
Bol	•	Dhik dhin dha na tin na
		x 0

Permanent

-	ma	ga	sa	ray	ga	pa	-	dha	sa	ni
0	0	ru	ba	lay	ka	ray	0	pro	na	m
x		0			x			0		
<hr/>										
(dhapa)	pa	(mapa)	-	(gaga)	-	-	na	ga	sa	ray
(ka)	ray	bi	0	(nay)	0	0	gu	ru	ba	lay
x		0			x			0		
<hr/>										
ga	pa	-	dha	sa	ni	(dhapa)	-	pa	pa	-
ka	ray	0	pro	na	m	(ka)	ray	bi	mo	n
x		0				x		0		
<hr/>										
-	-	-	pa	pa	pa	dha	sa	sa	sa	-
0	0	0	to	raw	a	li	th	gu	ru	0
x		0			x			0		
<hr/>										
ray	sa	ray	sa	-	-	-	ni	sa	ni	dha dhapa ni
pa	thi	(ka)	gu	ru	0	0	gu	ru	ao	ga na 0
x			0		x			0		x
<hr/>										
aa	sa	aa	aa							
0	0	0	0							
0										

First Intermediary

-	-	pa	ma	ga	ray	ga	pa	-	pa	pa	aay
0	0	gu	ru	jay	(tor)	ba	raw	n	da	la	0
x			0			x			0		
-	-	ga	pa	dha	sa	ni	dha	ni	dha	pa	-
0	0	gu	ru	jay	(tor)	ma	raw	n	ja	la	0
x			0			x			0		
-	-	sa	raysa	ga	ga	ga	ray	sa	ray	sa	sa
0	0	gu	(ru 0)	jay	(tor)	hir	dai	yo	ba	tha	jay
x			0			x			0		
ni	sa	ni	dha	pa	dha	padha	ni	-	-	-	-
jha	ra	yo	du	na	0	yo	0	0	0	0	na
x			0						0		

Plate No. 4



The above picture shows that an artist is presenting
a B₀ul Song with usual instruments.



MARAMI SONG

Bangladesh is a multifarious land of music. Various types of songs are heard in the voice of the people of this country. Among the popular folk songs of Bangladesh Bhaba songs, fakiri songs, marfati songs, murshidi songs, Boul songs, marami songs, etc. are worth mentioning. Most of these songs are very much related to the supernatural world. But in the premises of folk literature marami songs are most popular. From the very ancient time of Bengali literature this song has been developed in the hands of the people of both Hindu and Muslim community. In some cases this song has influenced with the spirit of religion. As such, the Boul lyrics help to awake the religious sentiment in the society of the Hindus. On the other hand the Muslim Fakirs also tried to awake the religious sentiment in the minds of the people of the Muslim community. This song as if the songs of the heart of the people of both rurals and towns of the country.

The word 'Marami' in Bengali is an image to the word 'Mystic' in English and from this the word 'Mysticism' has been introduced in the world of folk literature. In this regard (Chowdhury and Haque, 1983) tried to clarify the word mysticism in this way "the divinely consciousness, feelings of self restraint and perception about the supernatural world, etc. are the instinct propensity of human mind. Only the human soul is the instrument for the development of this perception. Man become unconquerable and immortal with the highest development of this perception".

Over and above through the theological austerities and with the development of soul man can acquire a supernatural power. This theory is called mysticism. In other words the seat of the world creator is not in the heaven but in the minds of devotees means God lives in the mind of the human body. This philosophy of belief is called mysticism. If the events of this mysticism are narrated with tune, annihilation then we called this song as a Marami song.

Thinking and consciousness come from various askings with regard to earth and life. From the very beginning of creation man had an inquisitiveness to find out mysterious things related to birth, death and nature. The human mind which is very thoughtful about the nature and creator of the nature always seeks answers about such abstract things. Those who think are called thoughtful man. This type of men are usually indifferent to worldly interests. Only they have inquisitiveness to know about the external peace and how best they can love the creator through their worldly activities. They feel that only welfare may be obtained through satisfying the creator. For this purpose they offer prayer to God. They classify the methods of prayer in two ways, such as, prayer through divinity and loveliness. Here the creator is not the subject of perceivable. God himself is very much wealthy and lover of his creation. Only the love of God can be obtained through the heartfelt love of man. The content of Marami song is to love God and on the contrary achieve love from God. Mainly the ways

of love between the creator and his creation are the subject matter of this song.

Generally, the devotees of Boul, Marfati, Murshidi etc. songs and who remain thoughtful with regard to mysticism sing these songs. In other words, the village people usually sing these songs. Now a days these songs are sung in radio and T.V. also. But most of the listeners are the village people of the country. The singers of the past used to use ektara, khamak, dutara, gubgubi etc. while they would sing this song. But when this song is sung in radio or T.V. the singers use harmonium, tabla, dugi, behala, dholok, etc. as instrument. Some times the singers sing this song in chorus sitting in a round position. Mainly these pieces of songs performed by a single voice.

The singers wear lungi or dhuti, shirt or banyan. Some of the singers wear a paita in their throat. Specially the Muslim singers use a bunch of tashbih while they sing this song. Tal dadra, kaharba and khemta or some times tal jhap is used in this song. It may be mentioned here that Lalon Shah of the 19th century is the greatest Marami poet in Bengali literature. In his contemporary period there were many Marami poets and devotees of this song both in Bangladesh and in India.

There are various opinions and ways of Marami austere endeavour. But the aims of all are more or less same. Basing on the different theologies these ways have been introduced. Among them the Budhists, austere endeavour Hindus, occult power obtained

through austere religious practices, such as, Yaga, Dehatattya, Mithun tattya etc. are main.

Over and above with the introduction of sufism in Islam the marami austere endeavour developed a lot. One of the important thing of marami austere endeavour is dehatattya. If any one want to perceive the nature of marami then he shall have to know the social role of mankind first. In the soil of Bengal many religions originated, such as Budhya, Hindu and Islam etc. in different times. Men in the society experienced many miraculous events of Budhya and Hindu priests. People became very much astonished experiencing some of the Muslim fakirs or darvishes, Miraculous activities done in their Akhars or in their Khankayes. Many devotees used to come in the Khankayes of the Sufies. Later many devotees achieved spiritual salvation and became profound through austere religious practices. They also encouraged and influenced the man and the society with their ideals and activities. In one side the influences of the sufis and in other side their inherent trends were helpful to develop the marami austere endeavour gradually.

Marami literature is bearing a glorious tradition in Bengali literature. The Budhya marami is an instance of the ancient Bengali literature. The another name of these Marami songs is Charjagiti. The Budhya saints expressed the secret theme of Budhya's speech in a simple language in charjapada. The Baishnab literature, Shaktigit, etc. of medieval period are also Marami literature. Beyond this, the Boul padabali, Murshidi, Marfati,

Bhabagana, Gajhal, etc. completely belong to Marami literature. The root of Marami literature have been expressed through these songs. Here we can see that the heart felt truth is more acceptable than the speech in scripture. We can mention here that poet Lalon Shah has brought a new era for epoch-making revolution in Bengali literature through his Marami songs. Poet Lalon's Marami songs became popular from the beginning of compose by Lalon. Still today Lalon's songs are popular to the devotees of Lalon Shah.

But for various reasons in our present days' restless society the number of good tuned Marami songs are decreasing. In spite of this situation we have some personnels who are dedicated towards this marami songs. Their continuous effort is helping to keep alive this song in our memory. As this is the song of our mind, heart and soul so we should take care for its proper collection, preservation and publicity.

একখানা মরমী গান

সেই দেশের কথা রে মন
 ভুলে গিয়েছ
 উর্ধ্ব পদে হেঁটমুনেই সেই দেশেতে
 বাস করেছ ।

ঝিনু রূপেতে পিতার মসুকে ছিলে
 কাম বশে মাতৃগর্ভে প্রবেশিলে
 শত্রু আর শোনিতে মিলে
 বর্তুলাকার ধরেছ ।

কিঁচি - অপ - তেজ - মরুৎ ব্যোমেতে
 পঞ্চমাসে পঞ্চ প্রাণ ভৌতিক দেহেতে
 সপ্তম মাঘে গুরুর কাছে
 মহা মন্ত্র লাভ করেছ ।

An Example of a Marami Song(Bengali)The Above Song in English

Sai desher katha ray mon

Bhulay giacho

Urdha paday hetmunday jai deshatay

Bash karache

Bindh rupaytay pitar mastakay chillay

Kam basay matrigarvay probashilay

Satru aar sunitay milay

Bartulakar dharaycho

Kheti-apo-taz-marut-bomatay

Panchmasay pancho pran bhoutik dehatay

Saptam masay gurur kachay

Moha mantra lave karaycho.

The Musical Notation of the Above Song

Tal - Karfa

Permanent

-	gama	ga	ga	mapa	pa	pa	maga	gama	gama	raysa	sa	sa	-	-	-
0	sai	ode	sher	sar	ka0	tha	ray	mon	bhu0	lay	gi	ye	cho	0	0
x	0	0	x	0	0	0	0	0	0	0	x	0	0	0	0
-	palha	na	dhapa	papa	dha	nidhapa	pa	maga	maga	raysa	ga	ma	pani	dhap	
0	urdah	Opa	dey	0	het	mun	day	jai	dey	sha	tay	bush	ka	raycho	mo
x	0	0	x	0	0	0	0	x	0	0	x	0	0	0	tu
pa	maga	maga	raysa	ga	ma	pa	maga	gaga	ga	ga	mapa	pa	pa	mapa	
sai	dey	sha	tay	bush	ka	ray	cho	0	sai	dey	sher	ka	tha	ray	mon
x	0	0	x	0	0	0	0	x	0	0	x	0	0	0	0
gama	maga	raysa	say	sa	-	-	-	-	-	-	-	-	-	-	-
bhu	lay	gi	ye	cho	0	0	0	0	0	0	0	0	0	0	0
x	0	0	x	0	0	0	0	0	0	0	0	0	0	0	0
The First Intermediary															
-	ga	garaysa	saray	rayga	raysa	sa	-	ga	gama	pay	maga	-	-	-	-
0	bin	du	ru	pay	pi	tar	0	mos	takey	chi	ley	0	0	0	0
x	0	0	x	0	0	0	x	0	0	x	0	0	0	0	0

-	saga	ga	ga	mapa	pa	pa	maga	gama	maga	rasa	sa	sa	-	-
0	kam	oba	she	mao	tri	gar	veyo	proo	beyo	shio	0	ley	0	0
x	0	0	x	0	0	0	x	0	0	0	x	0	0	0

pa	maga	maga	ray	sa	ga	ma	pa	maga	gaga	ga	ga	mapa	pa	pa	maga
bar	tul	a	kar	dha	ray	choy	00	0	sai	dey	sher	ka	tha	ray	mon
x	0	0	x	0	0	0	x	0	0	0	x	0	0	0	0

gama	maga	ray	sa	sa	-	-	-
bhu	lay	gi	ye	cho	0	0	0
x	0	0	x	0	0	0	0

Second Intermediary

-	gaga	ray	sa	-	gaga	ma	pa	maga	-	-	-	-	-
0	khiti	apo	taj	0	marut	bo	may	tay	0	0	0	0	0
x	0	0	x	0	0	0	x	0	0	x	0	0	0

gaga	ga	gaga	mapa	pa	pa	maga	gama	maga	raysa	sa	sa	-	-
0	pancho	ma	pan	0	pra	na	bhu	tik	dey	hay	tay	0	0
x	0	0	x	0	0	0	x	0	0	x	0	0	0

padha	ni	dhapa	papa	dha	nidhapa	pa	maga	maga	raysa	ga	ma	pani	dhap
0	saptem	ma	say	0	gurur	ka	chay	ma	ha	mon	tra	lav	ka
x	0	0	x	0	0	0	x	0	0	x	0	0	0

pa	maga	maga	raysa	ga	ma	pa	maga	gaga	ga	papa	pa	pa	maga
ma	ha	mon	tra	lov	ka	ray	cho	0	0	sher	ka	tha	ray
x	0	0	x	0	0	0	x	0	0	x	0	0	0

gama	maga	raysa	sa	sa	-	-	-	-	-	-	-	-	-
bhu	lay	gi	ye	cho	0	0	0	0	0	0	0	0	0
x	0	0	x	0	0	0	0	0	0	0	0	0	0

KIRTAN SONG

One of the main branches of our folk literature is folk song. Folk literature does not remain confined in a cricle when it is sung with a tune. Being related with tune and musical measure folk song expresses its differences from folk literature. For this reason folk songs are established with their independent dignity in the stream of folk literature. In such a way Kirtan songs are very much popular in the premises of Bengali Folk songs. From a very far past Kirtan songs achieved its development by the people of Hindu and Muslim community of Bengal. In some cases this Kirtan song has spread its influences on religious sentiment. As the love events of Radha and Krishna, the life history of Gouranga, Haray Krishna Haray and Radha Krishan Govinda etc. When described through Kirtan songs then there we can see some religious sentiment in the minds of the people of Hindu community. Once the people of all categories of the rural areas in Bangladesh were besotted with this Kirtan songs.

According to Goswamy, a well versed in folk literature "the songs with regard the name, virtues and love dedicated to God is called Kirtan" (Goswami, 1985). But only with this definition, all the symptoms of Kirtan can not be expressed. Beyond this song, the qualities of God can be expressed through folk songs. Generally Kirtan songs are composed embracing the love events of Radha-Krishna and biography of Gouranga.

There are five parts in a Kirtan : Katha, Doha, Akhar, Tuk and Chut. Katha means the language of the song. In other words the parts of the Kirtan which are explained are also called Katha. Doha means the style of couplet (i.e. sloke) which are recited by the Kirtanias. Akhar is a worth mentioning dimension of Kirtan. When the Kirtanias make the theme of the Kirtan corporeal with language it is called Akhar. When the couplet is composed with an alliteration, metrically and ended in the way of union is called Tuk. Chut means the part of musical measure of the Kirtan. Beyond these five worth mentioning parts, Kirtan has another part which is called 'Jhumur'. Jhumur is a kind of splendour composition of Kirtan.

In Kirtan it has been traced that there are ten kinds of charms where love charm has been included. Charms are : (1) sentiment relating to sexual union (i.e. sringer), (2) Laughing, (3) Pathetic, (4) Emotion, (5) Heroic, (6) Dangerous, (7) Extremely abominable, (8) Strange and (9) Calmness. (10)

Some of the authors in folk music opined that Bengali songs are mainly poetic songs. The ideals of the music was first established in Baishnab padabali. The speciality of Bengali folk songs which we get also in Kirtan songs. The main solicitations of Kirtan are its theme tune and poetic composition. If we want to make it more clear for understanding then we shall have to look at the Akhar of the Kirtan, which is not only the tune on poetic language but also presents a religious sentiment.

Roy (Goswami, 1985) also a well versed in music expressed his opinion with regard Kirtan that there has a deep sense of dramatic power which is not available in other folk songs.

Tagore, (1985) said that Kirtan is a nice creation with the union of literature and music together. In high thought Kirtan the theme is very complex and mysterious also. Its musical measure is also wide and difficult. There is no dramatic juice present in any other Indian folk songs as Kirtan posses. According to Nath Akhar is the life of Kirtan (Goswami, 1985). Here one of the examples of Akhar may be cited :

Tumi hay amar paran, badhu tumi hay amar paran

Deho mon adi sapaychi kalia, kuloshil jati man (1)

Akhiler nath tumi hay kalia, jogir aradhya dhan

Gope goalini hum auti dima na jani sebe pujan (2)

Sayanay swapanay nidra jagaranay kava na pasori toma

Abalar truty hay sato kuti sakali kario khama (3)

Kalankini bali dakay sab lokay tahatay nahik dukh

Tumar lagia kalanker har golai paritay sukh (4)

Sati ba asati tomatay bidito bhalo mando nahi jani

Kahay chandidas pap pannayo some tuhari charan khani (5)

Akhar may be composed either in poetical form or in prose form. Kirtan songs may be of some types among which the following are worth mentioning :

1. Nam Kirtan or Nam Sankirtan,

2. Lila Kirtan or Roskirtan

3. Nagar Sankirtan
4. Tapkirtan
5. Kirtanay
6. Srikrishna Kirtan
7. Kali Kirtan.

Again among these Kirtans Nam Kirtan and Lila Kirtan are the main.

1. Nam Kirtan or Name Sankirtan : As Haray Krishna Haray Krishna Krishna Krishna Haray Jaray Jaray Ram Ram Haray Ram Ram Ram Haray Haray. To sing these specific sixteen word stanza is called Nam Kirtan. Beyond Haray Krishna Haray "Radhey Krishna Gobinda Madhusudan Ram Narayan Haray or Sri Krishna Chaitanna Lord Nittaya namada Haray Krishna Haray Ram Radhey Gobinda etc. stanzas are also sung as Nam Kirtan. Nam Kirtans are sung unitedly. Rarely it is sung individually.
2. Lila Kirtan : The songs composed basing the love events of Radha and Krishna are known as Lila Kirtan or Ros Kirtan. In Lila Kirtan, the life history of Gouranga is also used as the content. In Lila Kirtan the love events of Radha-Krishna or Gouraunga is sung in different strata, such as, Goshtha, Mun (humour) Mather, Noakabilash, Nimai Samnas, etc. In Lila Kirtan the role of sentiment relating to sexual union or sringer is dominating. Again the sentiment relating to sexual union is divided into two parts, such as,

disappointment or deception and enjoyment. Further disappointment and enjoyment has four divisions each. The divisions of disappointment are : i) amorous attraction felt even before acquaintance with the lover (i.e. purbarug), ii) respect or honour, iii) varieties in the urge of love and v) staying abroad. On the other hand enjoyment has four divisions, such as, brief reclamation, completed and developing. In total eight juices of kirtan again classified into eight classes each. So there are sixty four juices in Kirtan for which this kirtan song is also called the song of sixtyfour juices.

There are five streams for singing Lila Kirtan, such as, Garanhati, Monoharshahi, Ranayti, Mandarin and Jharkhandi. These five streams are the representative of singing style. The singing style of Kirtan was first introduced by Narottam Tagore (Goswami, 1985).

3. Nagarsan Kirtan : This Kirtan is sung with circumambulation in a clockwise manner around the city. Here city means an area. This Kirtan become finished in a particular place from where it was begin for singing. Its another name is Nagar Kirtan.
4. Tapkirtan : A kind of song originated from traditional padabali kirtan. But many characteristics of kirtan have not been followed in Tapkirtan. Though the content of Tap kirtan is the love events of Radha Krishna yet it is indepen-

dent from its style of singing. The stanzas of the Tapkirtans are full of alliteration. It has been known to us that Rupchand Audhikari of Murshadabad district, India, was the first introducer of this Tapkirtan. Breaking up the Monoharshahi stream of Lila Kirtan he introduced this stream. Another initiator of this Tapkirtan was Madhusudan Khan or Madhukan of Jessore district of Bangladesh.

5. Kirtanay : It is a kind of Karnataki song. Its theme is to pray to God and also to explain the mythologies. Its language is very lucid and enrich with poetical virtues.

It was introduced in the middle of fifteenth century and it was further developed in the early part of nineteenth century. Kirtanay is divided into three tuks (i.e. divisions), such as, pallabi, aunipallabi and charanom. Its art of singing is very simple.

6. Sri Krishna Kirtan : Till date it is not known to us that exactly when, how and by whom Sri Krishna Kirtan was first composed. Yet in this regard Sunity Chattarjee supported the opinion of Radha Gobinda and said that Srikrishna Kirtan was composed between 1450 to 1500 years. Srikrishna Kirtan is divided into some parts. Among these parts birth part, tombul part, donation part, boat part, Radha's separation part etc. are worth mentioning. In each of the parts the love story of Radha and Krishna has been described. Each of the parts has been composed like a pala song. Different

palas, such as, Mun (honour), Mather, Boat, Bilas, Donation etc. were transformed by turns of gathering. Again each of the parts have been divided into some articles. As for example there are seven articles in birth part while there are twentysix articles in donation part. Each of the articles has duly a name of mode, musical measure with its little. One of the Baishnab literary person named Mukharjee (Goswami, 1985) cited in his Bengali 'Kirtan and Kirtania' book that the composition of Sri Krishna Kirtan is in the pattern of Mangal poetical work. From fourteenth century to eighteenth century i.e. up to Roy Gunakar Bharat Chandra Roy which is a very long period when a lot of religious based songs were composed. These are called Mangal poetical works. There are two main social or worldly streams in Mangal poetical works. The first stream shows that one tries to bring supporters in his favour from opposition party by giving them sorrows and sufferings. As for an example Chand Saudagar of Mangsha Mangal tried to bring Dhanopati Chandi in his favour by breaking his monastery (i.e. Moth) and kicking on his body. On the other hand the second stream shows that one party declares his victory by killing the devotees of his opposition party. Its example, Lousen of Dharama Mangal Killed the devotees of Isai Ghose and lastly expressed his virtues.

Mukharjee, an eminently versed in Baishnab literature wanted to call Srikrishna Kirtan as Brama Jhombra. According to him Srikrishna Kirtan was originated from Jhombra type essay literature.

7. Kali Kirtan : Kali Kirtan is a kind of pala song with regard to Kali or the goddess of energy. Kali Kirtan was introduced in the folk literature in the pattern of padabali kirtan. In the example of Geetabinda of Joydev, padabali was defined in such way that love story of Krishna and life history of Sree Gouranga were expressed through some songs which are known as padabali. The word Kirtan is very closely related with the word padabali. So padabali is also called padabali kirtan.

Kirtan songs are generally sung by the people of rural areas, such as, farmers and by the day labourers of the towns. These songs are usually sung unitedly. But there remains a chief singer who sings the content of song while the others remain for singing the permanent i.e. first line of the song. The singers usually sitting on a mat sing this song.

Mainly, kartal, juri, mridanga, and khol are used as musical instrument. Among these instruments khol is called the life of these song. He who rings the khol some times dances with the musical measure of the song and shows the different gestures and postures of his body.

There is an originality for the composition of the musical measure of these songs. The singers usually wear dhuti, shirt, while they sing this song. They may also wear trousers or lungi and panjabi for the purpose of singing.

Kirtan the popular ancient song is still bearing its popularity among the people of both rural and town areas, if we want to make enrich the store house of our folk songs then we shall have to encourage those personalities who are involved in singing, collecting, preserving and composing of new kirtan songs in our society. In conclusion, we can say that Kirtan is the deepest song in the realm of our Bengali songs. An example of a Kirtan song in Bengali is given in the next page.

একখানি কীর্তন গান

নারায়ন নম নারায়ন
শংখ চক্ৰগদা কিউরোবন ॥

যখন কৃষ্ণ জন্ম নিলেন দেব কি উদরে
মথুরাতে দেবগণ পুষ্প বৃদ্ধি করে
শংখ ধ্বনি করে বসুদেব দৈব কি হেরী
প্রভু নারায়ন ভয় পেয়ে আরজা হিলা
কবন বন্দন হেমধুসুদন ।

চতুর ভূমি রিয়া যোগী ভয় পাও মনে
আমারে রাখিয়া আইসো নন্দীর ভবনে
শ্রী বন্দাবনে যশোদায় ভদরে জন্ম করেছেন মহামায়া
আমাদের রাখিয়া তুমি তারে আন গিয়া ॥

In English

Narayan namo narayan

Shanka chakragada kioroban

Jakhan krishna janmo milan debo ki udaray

Mathuratay debogano pushpa bridhi karay

Shankha dhani karay bashu daiba ki heri

Prava narayan bhoy paye arangahila

Kabans bandan hay madhusbdana

Chatur bhuyi ria jugi bhay pao manay

Amaray rakhia aiso nandir bhabanay

Sribrindabanay jashodaye udaray janmo karayhen mahamaya

Amaray rakhia tumi taray ano gia.

Musical Notation of the Above Song

Tal - Kaharba

Scale - 4

Permanent

dha	-	sa	sa	ray	ray	ga	ga	ray	sa	sa	sa	-	-	-
na	0	ra	ya	na	0	na	ma	na	0	ra	ya	na	0	na ma
x								x				0		

sa	-	sa	pa	ni	dha	pa	pa	ma	ga	rayma	ga	ray	sa	-
san	0	kha	cha	0	kra	ga	da	ki	u	ro	ba	na	0	0
x				0				x				0		

First Intermediary

-	sa	sa	-	ga	ma	ma	pa	dhan	sa	ni	dha	pa	-
0	0	ja	khan	0	kri	shna	0	ja	nama	0	ni	lay	na 0
x				0			x			0			

-	ga	ma	-	pa	dha	ni	pa	dha	pa	ni	dha	-	pa
0	0	day	ba	0	ki	u	0	da	0	0	ray	0	0
x				0			x				0		

ni	-	ni	ni	ni	ni	ni	pa	dha	pa	pa	pa	ma	ray	-
0	0	ma	thu	0	ra	tay	0	dey	0	ba	0	ga	0	na
x				0			x				0			

-	-	ray	ma	-	pa	dha	ni	ni	dha	dha	pa	pa	-	-	-
0	0	pu	shipa	0	bri	dhi	0	ka	0	0	0	ray	0	0	0
x				0				x				0			
-	-	ga	ga	pa	dha	ni	sa	sa	ni	dha	sa	/	sa	-	-
0	0	shank	ha	0	dha	ni	0	ka	0	0	0	ray	0	0	0
x				0				x				0			
-	-	ray	ray	ray	-	ray	ray	ga	ma	ma	ga	ray	-	-	-
0	0	ba	su	dey	ba	dey	0	ba	0	ki	0	0	ha	ri	0
x				0				x				0			
-	-	ma	ma	dha	pa	pa	dha	ma	pa	ga	ma	ray	ga	-	-
0	0	pra	bhu	0	na	ra	0	ya	0	0	0	na	0	0	0
x				0				x				0			
-	-	ma	-	ma	pa	pa	-	-	-	pa	pa	-	dha	ni	sa
0	0	bha	0	ya	pay	ye	0	0	0	aa	rang	0	hi	0	la
x				0				x				0			

ni	dha	pa	ni	dha	ni	dha	pa	pa	ma	ga	-
0	0	ka	ba	na	0	0	ba	nda	0	0	0
x			0				x			0	

-	-	ga	ga	-	ma	pa	pa	pa	-	-	-
0	0	hay	ma	0	dhu	su	0	da	0	0	0
x			0				x			0	

Tal - Rupak

Scale - 7

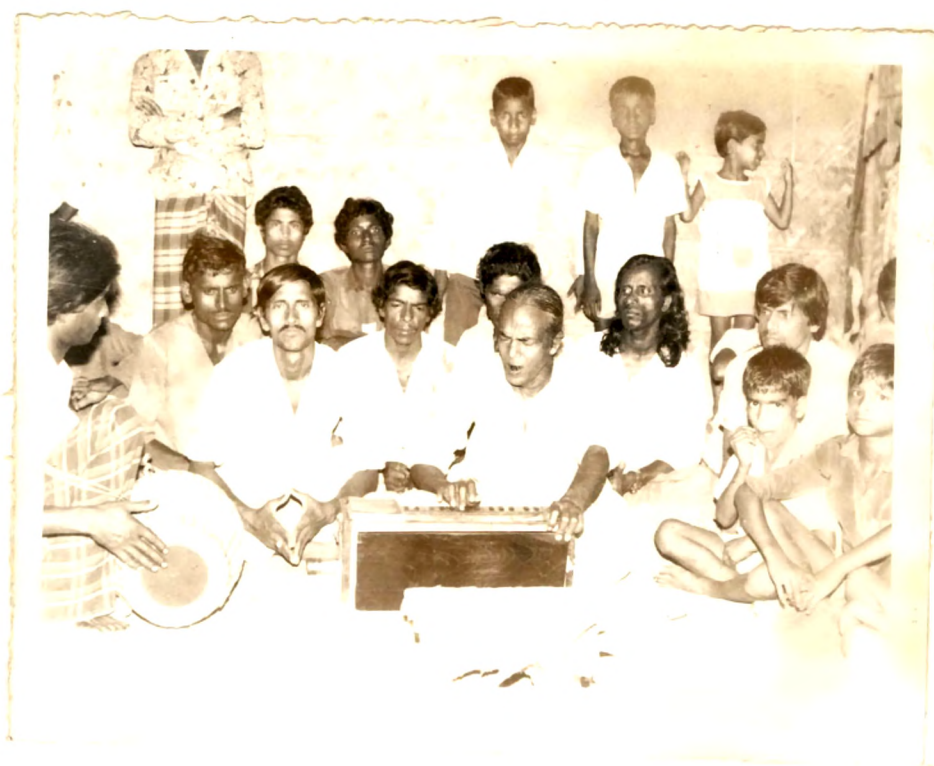
/	sa	ga	ray	sa	as
cha	tu	ra	bhu	yi	0
x			2	3	

/	sa	sa	sa	sa	-
ri	aa	0	ju	gi	0
x			2	3	

/	ni	sa	sa	sa	ray
bha	ya	0	pa	0	0
x			2	3	

ni	sa	-	ni	-	dha	pa
ma	may	0	0	0	0	0
x			2		3	
ga	ga	-	pa	-	pa	-
aa	ma	0	ray	0	ra	0
x			2		3	
dha	dha	-	pa	dha	pa	ma
khi	ya	0	aa	i	so	0
x			2		3	
ma	ma	-	ma	ma	-	pa
na	ndi	0	ra	0	nga	0
x			2		3	

Plate No. 6



The above picture shows that an artist is presenting
a Kirtan Song with usual instruments.

PALA SONG

Once Pala song was very much popular in the compound of Bengali folk songs in Bangladesh. This song has been developed by both the Hindus and Muslims of this country. This song creates a religious consciousness among the people of Hindu community. In the same way, the Muslim fakirs also express the praise of Allah through this song. Once, one and all of the village people of Bengal were enmeshed in illusion with this song.

With regard to draw a definition of Pala song, one of the eminent authors in Bengali literature said, "the pala song is not very far from jatra song, rather we can say that they are complement to each other. In fact, pala song is nothing but a modified form of jatra song. In this song, facts are less while the length of the songs are more".

This song has a long introduction. Hence the pala song is very lengthy with many couplets. In pala song the place of prose is very less. This song has much explanations for its theories.

The poets of the pala songs are called directors. The historical folk songs may be called a pala song. One main singer or Boyati sings this song with other dohars. As this pala song is fact oriented hence it may be sing through conversation. The main singer complets the roles of different characters. Some times the dohars may play an important role while they sing this song. If the ideology of a drama is

followed in pala song then it becomes a jatra song. There is a long tradition of presentation of jatra pala in our country. Pala also bears the meaning of the content of the song.

During the time of hoeing and harvesting, the cultivators of our country sing this song. They get amusement and energy for doing work by singing this song even in the mid part of the sunny days of Baishakh, the first month of the Bangla calender year.

In the past, many village chiefs used to organise a party. The Adhikary with his dohars used to sing this song in the gathering. The people of those days would enjoy this song very much. The singers used some rural instruments like dutara, ektara, juri, khamak etc. in singing this song. Generally tal kaharba, jhumur etc. are used in this song.

Mostly the pala songs are composed basing the events of mythology and folk history. The pala songs which are composed on Krishna and Gouranga are called pala kirtagan. The remarkable pala songs are Manmathura, Noukabilas, Kaliadaman, Nimai-sannas etc. which are based on Krishna. Moreover, Mahua, Malua, Kamala, Dewanbhabna, Deweanmadina, Velua, etc. are the examples of famous pala songs which are still popular in some rural areas of the country.

The pala songs of the past are considered as a rural song in the modern society. So, with the touch of modernization, the pala songs are not getting popularity as before. But for the enrichment of the store house of our folk songs we should take care for its preservation and collection. Its wide publicity may be helpful to keep it alive in the kingdom of our folk songs.

পালো গান

বৈদ্য বলে বিদায় দেও আমারে ॥

পুত্র ফোলে লইয়া মাগো যাও নিজা নয়ে ।

বৈদ্য বলে

এই কথা শুনিয়া রানী হরষিত মত ।

বৈদ্য বলে

যত ছিল ধন রত্ন সকলি আনিল ।

বৈদ্য বলে

প্রীকৃষ্ণের সমান ধন কিছু না হইল ।

বৈদ্য বলে

ললিতায় বলে মাগো শুন মোর কথা ।

বৈদ্য বলে

প্রীরাধার ঘরেতে আছে তুলসীর পাতা ।

বৈদ্য বলে

সেই পাতা দিল আনি কামানে তুলিয়া ।

বৈদ্য বলে

প্রীকৃষ্ণ বসিয়া বৈদ্য গেল যে চলিয়া ॥

বৈদ্য বলে ॥

An Example of a Pala Song(in Bengali)In English

Baidya balay bidai dao amaray
 Putra kolay laiya mago jao nijalaye
 Baidya balayk
 Ai katha sunia rani harshito mato
 Baidya balay
 Jato chilo dhan ratno sakali anilo
 Baidya balay
 Srikrishna balay mago suno mor katha
 Baidya balay bidai dao amaray
 Sri Radhar gharatay achay tulshir pata
 Baidya balay
 Sai pata dilo ani kamanay tulia
 Baidya balay
 Sri Krishna balia baiday galo jay chalia
 Baiday balay

Tal	-	Karfa
Scale	-	4

Permanent

sa	ga	ga	pa	pa	ma	pamaga	sa	ga	mapa	ma
bai	day	ba	lay	bi	0	dai,ao	0	aa	00	ma
x	0	0	x	x	0	0	0	0	x	x

ga	-
ray	0
0	0

pa	pa	dha	nidha	pa	pa	ga	ga	ray	sa
ai	ka	tha	suo	ni	aa	nio	hay	0	raw
x	0	0	x	x	0	0	x	0	0

-	ga	-	ma	pa
si	0	to	to	0
0	si	0	0	0
x	0	0	0	0

ma	ga	-	-	-	-	pa	pa	dha
mo	0	0	n	0	0	pu	tra	ko
x	0	0	x	x	0	x	x	0

nidha,pa	pa	ga	rayga
layo,lai	aa	ma	goo
x	0	0	0

ga	ray	sa	-	ga	-	ma	pa	ma	ga	-	-	-	-
ja	0	00	0	ni	0	ja	0	la	ye	0	0	0	0
x	0	0	0	x	0	0	0	x	0	0	x	0	0

Every Intermediary

pa	pa	dha	nidha	pa	pa	ga	rayga	ga	ray	sa	-	ga	-	ma	pa
ja	ta	chi	lao	dha	na	rat	no	sa	0	ka	0	li	0	aa	0
x	0	0	0	x	0	0	0	x	0	0	0	x	0	0	0

ma	ga	-	-	-	-	-	-	pa	pa	dha	nidha	pa	pa	ga	rayga
ni	la	0	-	0	0	0	0	la	li	ta	ao	ba	lay	m	go
x	0	0	0	x	0	0	0	x	0	0	0	x	0	0	0

ga	ray	sa	-	ga	-	ma	pa	ma	ga	-	-	-	-
su	0	na	0	mo	0	0	raw	ka	tha	0	0	0	0
x	0	0	0	x	0	0	0	x	0	0	x	0	0

pa	pa	dha	nidha	pa	pa	ga	rayga	ga	ray	sa	-	ga	-	m	pa
sri	ra	dha	gha	ray	tay	aa	chay	tu	0	la	0	si	0	raw	0
x	0	0	0	x	0	0	0	x	0	0	0	x	0	0	0

Plate No. 7



The above picture shows that an artist is presenting a Pala Song with usual instruments.

BHAOIYA SONG

Bhaoiya is a kind of folk song which is a holder and carrier of the tradition of our folk culture. In our folk songs it is an invaluable wealth. With regard to the origin of the word "Bhaoiya" Tarkaratna Mhamohopadhyay Jadebaswar (Ahsan, 1980) said that Bhaoiya had been originated with the amorous attraction felt even before acquaintance with the lover. The meaning of the word 'mood' is 'Bhao' i.e. Bhab in Bengali and the song Bhaoiya has been so named in Rajbangsi language. Later the separation events etc. has got their places in this Bhaoiya song like Jatra song. If we do not accept the opinion of Tarkaratna yet we can remember that the meaning of the word 'Bhab' is love everywhere in Bangladesh. On the basis of the word Bhab or love this song has been named Bhaoiya.

About Bhaoiya song (Ahsan, 1980) an eminent scholar in literature said that the paths of the villages are very narrow, zigzag and fearful at night. The deep bamboo hushes, the various kinds of big trees, such as, mangoes, banyans, tamarinds etc. and catkins of river side creates a deep darkness at night. When a passerby walks lonely through village paths specially at night he gets shiver or thrill in the roof of the fur in his body. So those coachmen who drive their carts at night through the village paths they in order to avoid fear sing some sorts of song with a loud and long tune. Keeping pace with the

continuous hashing sound of the cart the coachmen sing these songs. Later these songs has been named Bhaoiya song. So it is called that the cart is the source of Bhaoiya song.

With regard to Bhaoiya song Ashraf Siddique (Ahsan, 1980) an eminent scholar in Bengali literature said that in the districts of Kuchbihar and Jalpaiguri of West Bengal and Rangpur district of Bangladesh where a kind of song used to sing with a long musical measure were known as Bhaoiya song. Unusually this song was used to sing with a dutara. (Dutara is one kind of Folk Instrument).

Bhaoiya song was originated from the voice of ^{the} coachmen of the carts. In our rural areas of North Bengal the main media of trasnport is cart. When a number of coachmen drive their carts towards markets or ports they sing this song to their hearts content. Farmers also sing this song during the time of their sowing seeds and harvesting of ripe crops. Usually the coachmen are called 'Maishal' as they use 'Mahish' i.e. Buffalos or cows to drive their carts. Anybody of the society who drive carts are known as 'Maishal'.

It may be said for many reasons that Bhaoiya song is the own song of the people of aforesaid Rangpur, Kuchbihar and Jalpaiguri districts. The happiness and sorrows of daily life of the people of these areas have been reflected through these songs.

The main characteristics of the Bhaoiya song is that the collision between hope and hopeless, the expectation of joy and happiness, the lamentation of enjoyment and sufferings etc. The feelings of daily life have been picturesqued through this song. This Bhaoiya song is the song of the soil, field, river, corn field, love, seperation, long ways etc. of the people of those aforesaid districts. The solicitation of Bhaoiya songs of Rangpur district is very deep because this is able to conquire the heart of the people with its composition, musical measure, content etc. This song has created a beautiful world in music.

Behind the wording and musical measure of the Bhaoiya songs there is a variety of feelings of human mind which have been expressed in a very splendid manner. Some one has also observed the spiritual spirit in this song. But the love or separation events of men and women have been reflected through these songs very prominently. In other words Bhaoiya song is a song of seperation. The centre of love is the women. Centring them the imperishable and eternal love events have been originated. Specially many Bhaoiya songs have been composed basing the hopeless mode of the female minds. There is a intoxicating property in the musical measure of this song. The main characteristic of the tune of Bhaoiya song is that there remains a breakage in voice of the artist. Generally its tune can create, a besotted situation even breaking the calmness of the mid-night. It can cover the sky or the air with its tune. The listeners also

become besotted with the tune of this song. Though there is a description of love events in this song yet here we do not get love events like Radha Krishna or others like them. The content of this song is mainly concerned with the love events of general people of the society. The ideals of these songs are atheistical, its bases are human life oriented and feelings towards love and separation between men and women. This song is also considered as a regional song for its dialect and events of a particular region of the country.

With regard to the characteristics of Bhaoiya song Samiul Islam (Ahsan, 1980) an eminent author expressed his ideas in the following manner - "the tune and musical measure of this song very nicely suits in the voice of the artists of North Bengal. This has become possible only due to their dialect. In short it may be said that this song has made this earth as a place of love and illusion".

Through the Bhaoiya songs all the art of literary works may be presented before the audience very attractively. According to the folk scientists not only the feasible events but also the imaginary events have encouraged the composers of Bhaoiya songs. Basing the present social as well as political events Bhaoiya songs may be composed.

There is a proverb in Bengali literature that the youth of females develop as the tips of gourd develop. The youth time of the females suffer from the burnings of love. To meet up their

urge of love they search for the lovers. Some one become successful in love and some one remain unsuccessful. Many of the successful lovers may become life partners. But when separation occurs between the lovers then there becomes a very pathetic situation.

The painful separation events have been expressed through the Bhaoliya songs. Even those housewives who could not conquer the minds of their kith and kin in their husbands house they become very much neglected there. Their mother-in-law sister-in-law, brother-in-law, father-in-law and other relatives imposed their tortures on them. The pathetic events of this type of housewives are also expressed through these Bhaoliya songs.

The people of all classes such as, farmers, labourers, officers, clerks, peons, grocers, engineers, doctors etc. of Bangladesh may sing this song. Either in solo or in duet voice both male or female usually sing this song. Generally ektara, dutara, mandira, juri, behala, kartal, tabla, dugi etc. are used as musical instruments while the singers sing these songs. Tal dadra, jhumur (khemta) and kaharba are used in this song.

At present the name of the singers of this song are Hafizur Rahman, Ferdousi Rahman, Mustafa Zaman Abbasi, Ruksana Karim, Haralal Roy, Rathindra Nath Roy, Nina Hamid etc. are worth mentioning.

Bhaoliya songs are of two types, such as, (1) long tune based Bhaoliya song and (2) drowse (quick) tune based Bhaoliya song. From the beginning of long tune based Bhaoliya song we can see that love events have been expressed through this song. On the other hand the daily life events of a husband and a wife, such as, their love, action-reaction, sorrows etc. have been described through this song. The drowse tune based Bhaoliya songs of our North Bengal are very much popular to those persons who are fond of music. There is another type of Bhaoliya songs between the above mentioned two types of songs. The song of this tune is called "Khiral". Both Bhaoliya and Khiral are as if inseparable variable due to their charming long tune. As the content of Bhaoliya is of love, separation etc. so, its content can easily occupy a place specially in the minds of youth women. This is not only true to the youth women of our country but we find it to a far country like America. In this regard the following song in Bengali is comparable to a song of America. Both the songs are cited below in the next pages.

The Song Original in Bengali

Prem janena rashik kalachand aimor jhuria thakay mon

Kato dinay bandhur sanay hobay daroson bandhu hay

O bandhuray nadir oparay tumar bari

Jaoa asha anek deri

Jabo ki rabo ki sadai kari mana

Hatia jaitay nadir pani khallau ki

Khuklang ki khallau khallau kararay

Hai hai paraner bandhuray

O bandhuray ekla suiya thakong palanko uporay

Mon mor abil pil pil karay

Ghorat firtay morar palang

Karrot ki korrot ki karau karau kararay

Hai hai paraneyer bandhuray

O bandhuray tumard ashayed bashia thamong

Bat brikhiyer talay mon mor urau parau karay

Bhador mashi adaoar bari

Tappas ki tap pus ki jhom khomeya parayray

Hai hai paraner bandhuray.

The same pathetic tune of the above Bhaoiya song we find its similarity in the following American song :

Oh, shenan doah,
I long to hear you/away you rolling
river / oh, shenan doah, I long to
hear you/ away, we're bound away, a
cross the wide Missouri / The white
man loved an indian madian / away
you rolling river / with motions his
come was laden / away we're bound away/
cross the wide Missouri / oh, shenan doah,
I loved your daughter / away, you rolling river
I will take her cross the rolling water / away,
we're bound away / cross the wide Missouri/
Oh, shenandoah/ I'm bound to leave
You / away, you rolling river / oh
Shenandoah, I'll not deceive you/
Away we're bound away / cross the
wide Missouri/

In our Bangladesh, the name of voice artist Abbasuddin (of Rangpur) is closely associated with the Bhaoiya song. The popularity of this song highly raised in the minds of the people of both rural and urban areas of Bangladesh due to the sincere effort of Abbasuddin and some other eminent artists of this song. It may be said that Abbasuddin brought a new life of this song with his sweet musical voice. Beyond this, both son and daughter of Abbasuddin named Mustafa Zaman Abbasi and Ferdousi Rahman respectively still trying to keep the popularity of this song with their perseverance of singing. The name of other singers, such as, Rukhasana Karim the niece of Abbasuddin, Haralal Roy and his son Rathindra Nath Roy, Nina Hamid, etc. are worth mentioning for their sweet singing of this song. Their dedication for singing this song raised the popularity of this song.

We may safely say that the song which is already staying in the peak of the popularity then it is needless to recommend for increasing its popularity. An example of a Bhaoiya song (in Bengali) is given in the next page.

একখানি ভাওয়াইয়া

যে জন প্রেমের ভাব জানেনা
তার সঙ্গে নাই লেনা দেনা
খাঁটি সোনা ছাড়িয়া যে নেয় নকল সোনা
সেজন সোনা চেনেনা ॥

খুটা কাটায় মানিক পাইলোরে
অথাল পানিত ফেলিয়া দিলরে
সাত রাজার ধন মানিক হারেয়া
খুটা কাটার মন যে মানেনা ॥
উল্লুকের থাকিতেরে নয়ন
না দেখে সে রবির কিরণ
কি কব দুশ্চকর কথা
সে যে ভাব জানেনা
সে জন মানিক চেনেনা ॥
পিঁপড়া বোঝে চিনির দাম
ও বানিয়ায় চেনে সোনা
মাটির প্রেমের মূল্য কে জানে
ধরায় আছে কয়জন
সেজন মানিক চেনেনা ॥

The Above Song in English

Jay jan praner bhab janena
 Tar sangay nai lena dena
 Khathi sona chariya jay ney nakal sona
 Say jan sona chinena
 Khuta katai manik pailoray
 Athai panitay feleya diloray
 Sat rajar dhan manik hareya
 Khuta kater mon jay manena
 Ulluker thekiteyray nayan
 Na dekhey say rabir kiron
 ki kabo dushker katha
 Say jay bhab janena
 Say jan manik chinena
 pipra bujhay chinie dam
 O baniaye chane sona
 Matir pramer mullya kay janay
 Dharai achey koi jona
 Say jan manik chinena.

The Musical Notation of the Above Bhaoiya Song

Tal - Jhumur (Khemta)

First Intermediary

ma	ma	-	ga	ma	-	pa	dha	-	ni	dha	ni
khu	ta	0	ka	ta	ye	ma	ni	ka	pai	lo	0
x		0				x			0		

<u>padha</u>	pa	-	-	-	-	-	-	-	-	-	-
ray	0	0	0	0	0	0	0	0	0	0	0
x		0				x			0		

pa	pa	ni	dha	pa	-	ma	ma	ma	ma	ga	ma
a	tha	la	pa	ni	ta	fe	le	ya	di	lo	0
x		0				x			0		

<u>rayga</u>	ray	-	-	-	-	ray	-	ray	ma	ga	ma
<u>Ray</u>	0	0	0	0	0	<u>sa</u>	0	<u>Ra</u>	<u>Ray</u>	<u>dh</u>	<u>an</u>
x	<u>Rayga</u>	ge	-	0	<u>Rayga</u>	sa	-	x	<u>Sa</u>	-	0

ma	ni	ka	ha	bray	0	a	0	0	0	0	0
-	-	sa	-	sa	-	saray	-	-	ma	ga	-
0	0	khu	0	ta	0	ka	0	0	0	ta	0
x		0				x			0		

ray	-	ray	ray	ga	-	pa	-	-	dha	pa	-
raw	0	ma	na	jay	0	ma	0	0	nay	0	0
x		0				x			0		

ma	-	-	ga	ga	ma	rayga	ga	-	raysa	sa	-
na	0	0	say	ja	na	ma	ni	ka	chey	nay	0
x		0				x			0		

sa	-	-	-	-	-
na	0	0	0	0	0
x			0		

Second Intermediary

ma	-	ma	ga	ma	-	pa	dha	-	ni	dha	ni
u	i	lu	kay	raw	0	tha	ki	0	tay	raw	0
x			0			x			0		

padha	-	pa	-	-	-	-	-	-	-	pa	-
naw	0	ye	na	0	0	0	0	0	0	na	0
x			0			x			0		

pa	pa	ni	dha	pa	-	ma	ma	-	ma	-	ga
day	khay	0	say	0	0	raw	bi	0	raw	0	0
x			0			x			0		

rayga	-	ray	-	-	-	-	-	-	-	-	-
ki	0	raw	na	0	0	0	0	0	0	0	0
x			0			x			0		

ray	ma	ma	ma	ma	ga	rayga	-	-	rayga	sa	-
ki	0	ka	ba	du	sh	kay	0	0	raw	ka	0
x			0			x			0		

sa	-	-	sa	sa	-	sa	-	ray	ga	ga	-
tha	0	0	say	jay	0	bha	0	ba	ja	nay	0
x			0			x			0		

ma	pa	-	ga	ga	ma	rayga	ga	-	raysa	sa	-
na	0	0	say	jaw	na	ma	ni	ka	chey	nay	0
x			0			x			0		

sa	-	-	-	-	-						
na	0	0	0	0	0						
x			0								

Third Intermediary

sa	ma	ga	ga	ma	-	pa	dha	-	ni	dha	ni
pi	pa	ra	bu	jhe	0	chi	ni	0	raw	0	0
x			0			x			0		

pa	da	0	0	0	0	0	0	0	0	0	0
da	0	0	0	0	0	0	0	0	0	0	0
x			0			x			0		

pa	ni	-	dha	pa	-	ma	-	-	ga	ma	-
ni	aa	ae	oh	ha	ye	cha	0	0	nay	0	0
x			0			x			0		

rayga	-	ray	-	-	-	-	-	-	-	-	-
so	0	0	0	0	0	0	0	0	0	0	0
x			0			x			0		

ray	ray	-	ga	ga	ma	ray	ga	ga	<u>raysa</u>	sa	sa
ma	ti	raw	pra	may	raw	ma	0	lly	kay	ja	0
x			0			x			0		

sa	-	-	sa	sa	-	sa	ray	-	ga	ga	g
nay	0	0	dha	ra	ye	a	chay	0	<u>koi</u>	ja	0
x			0			x			0		

ma	pa	g	ga	ga	ma	<u>rayga</u>	ga	-	<u>rayga</u>	sa	-
na	0	0	say	ja	na	ma	ni	ka	chay	nay	0
x			0			x			0		

sa	-	-	-	-	-
na	0	0	0	0	0
x			0		

Plate No. 8



The above picture shows that an artist is presenting a Bhaoiya Song with usual instruments.

JARI SONG

In the heart of the people of rural areas, it has been born innumerable rhymes, panchali, bratakatha, folktale, lyric poem, kabi, bhatiali, bhaoiya, jari, sari, murshid, bouli, dehatattya and many other folk songs. Among these, we can identify that jari song is one of the best wealth of our folk songs.

In our Bengali literature we find jari song in many poetical works of different poets of medieval period. Only the facts are the content of Jari song. This jari song is a typical Ballad. In this regard it may be cited the following remarks of Gordon Hall Gardold (Bhattacharjee, 1966).

"The ballad is a folk song that tells story whatever may be added to this statement is by way of amplification, to explain and clarify, since the whole of the matter is in it. What we have come to call a ballad is always learned from the lips of others rather than may reading".

About jari song, (Bhattacharjee, 1966) said that jari song is a very compassionate and even popular song to the Muslims. There is no other song in which such a painful tune has been sounded. It has not been fought through other folk songs against the oppressor or cruelty as the jari song. Whatever compassionate may be the content of the jari song, it was composed on the basis of a war tragedy. In the compound of folk songs, jari is very much popular. From the very ancient time this song has been spread into the Muslim community. Jari being a song, it describes

an event and its get up is like a poetry. For these reasons it touches the mind of the people very easily.

In French language the meaning of jari is 'to express mourn'. In this regard Samiul Islam ^{said} (Bhattacharjee, 1966).

"In the rural areas of Bangladesh one sect of the Muslims sing a typical song relating the mournful event of Karbala with a very anguish manner that poetical song is called jari song. In other words it may be said that the jari song of Bengal as if the replica of the Morshia song. This morshia song is sacred as well as popular to the Sia Muslims of India and Pakistan. Really the event which was occurred at Karbala in the month of Muharram was very much pathetic. Taking this event as a source, the compassionate literature which appeared in Bengali is called jari song".

The content of jari song is the event of cruel and heart breaking battle of Karbala which is the store house of heroism as well as pathetic. Here it created a nice contrast between heroism and pathetic juice. If there is any touch of heroism in any folk song that has only in jari song.

Beyond this, the death event of Hazrat Imam Hasan and Hazrat Imam Hussain has become the content of jari song in our country. For this reason jari song has got its popularity to Muslim community.

Mostly jari song is sung in the month of Muharram. Especially from the first day to the tenth day of Muharram jari song is sung by the Muslim community. During this time, there become a

charming excitation among the youths of the rural areas of the country. At the beginning of Muharram they form a squad and prepare a 'Dargah' in a certain place of the village. Many villagers erect an artificial but permanent Dargah of Bibi Fatima (S) for singing the jari song. The name of this Dargah is "Bibi Chhayaban's Dargah". In the past, the rich and the poor of the villages combinedly used to make squad to sing the jari song in the particular days. This squad used to go from house to house since morning to late hours at night and would song this jari song.

The well to do persons of the society used to give a 'Da' or 'Tajia' by this time. The hight of this 'Da' was about sixty to seventy hands from the ground. Here was a ladder inside the 'Da' and one could climb up to the peak with this ladder. Different kinds of pictures were hung in different cells of the 'Da'. There were also many artistry at the outside of the 'Da' which creates strong desire of seeing only and nothing else. Moreover, with its beauty the chest of the people would become fill with joy. When evening candles were given at the peak of this 'Da' which could be seen from the far distant villages. The villagers used to organize a fair around the 'Da' and it could continue for the first ten days of Muharram month. By this time the boys squad would sing and dance near the 'Da'. The 'Da' system is in vogue to Sia and Sunni Muslims. The Sia sect of Muslims has a particular room for celebrating the Muharram function. This room is known as Imambara 'Tajia Khana' or 'Ashura Khana'.

In every rich Sia family has a special room for keeping the Tajia. They do no other works in this room. Reciting 'Sura Fatiha' from the Holy Quran they began the compassionate Muharram function.

Jari song is a mournful song. This song was an instance of Muslim culture before the liberation of Bengal. The muslims first introduce jari song in this country. The content of this song derived from the Muslim episode but the main portion has been originated from the events of Karbala. In some jari song the tale of Chandidas-Rajakini, Nemai Sannas etc. is also sung. It may be done for the satisfaction of the Hindu audiences. In the jari song there are many human qualities like truth, justice, religion etc. which openly invites for self restrained and self sacrificing work for the purification of ones soul. This open invitation creates a great movement in the minds of the audiences.

People of villages and towns sing this song. There is no such specific canons that which category of people should sing this song, people of any class can sign this song.

The jari squad has no orderliness in their dresses. They wear simple dresses. Specially the girls wear coloured dresses. They use dupatta and a handkerchief. They also uses anklets and gughura in their legs. They dance with a special gesture and posture. Their dance and fine voice are very much enjoyable. The main singer describes the theme of the song and the other singers sing is chorus. In the compassionate events when the main singer describes the heroic events then chorus create a

multifariousness juice which become very much enjoyable to the audiences. The singers either by sitting or by standing can sing this song.

Among the instruments, Dholok, Khol, Juri, Kartal etc. are used while the singers sing this song. Tal jhumur and tal kharba are used in this song. This song has similarities with Kobi and Kirttayan song.

The eminent jari singers of the present age are Abdur Rahman Boyati, Taser Ali, Muslim, Abdul Ghani, Kalachand, Gandu Boyati etc.

In the northern part of Bangladesh the jari song which are in practices are as follows - Marchhia, Matom, Nara, Kali, Banga, jatra, jhatakopa, etc.

In the Matom and Marchhia jari, at first the head singer recites a stanza then piles utter the word "a", after that they give three claps and recites the next stanza. Thus these Sari song are sung.

Narajari : At the time of singing Narajari the piles sit in a circle but the Hadi remains in standing position. Hadi shouts 'Beloray bolo' and at that time the piles close their alms. They keep their closed alms on the ground and in that position they keep their heads on their alms. After that Hadi begin singing. By this time the piles raise their heads slowly and open their closed alms. By turns they take their right alms to the left shoulders and left alms to the right shoulders. They do it

repeatedly keeping pace with song. Once Hadi recites one stanza after that the piles recite the same. Thus the jari continues till its end.

Kalijari : In Kalijari there remain six or more Hadis while in other jari there remain only one or two Hadis. The piles remain sitting on hay on the ground. All the Hadis dance and move around the piles. The piles keep one pair of gabgubi in their hands. The Hadis first sing one stanza of the song after that the piles repeat the same and sing the instrument together.

Jabjari : There remain two Hadis for singing the song. After reciting one stanza by the Hadis all the piles together utter the word 'Ae' and give claps. Then they recite the same stanza. After that the Hadis start the next stanza. Thus, the song continues till its end.

Bangajari : During singing this jari the Hadis and piles give one or two claps together after uttering each word.

Rachana jari : In this song the piles do not pull the time. They give only claps and utter the word 'Ae' after each of the stanza recited by the Hadis.

Jari Relating to Religion : In this song the piles pull the talk from the Hadis and its middle they clap and sing the ~~stanza~~ stanzas.

Jari Jatra : In this song there remain actor and actress like jatra song. They decorate themselves with different coloured

dresses while they sing this song. These actors who play the role of Simar and Yeazid use arrows, bows and swords. To play the role of Mymuna and Zainab some of the male members dress up themselves as female and sing this jari song.

It has been observed that every kind of jari has a background of its own. A brief background of some famous jari songs are given below :

1. Pala Jari Song of Karbala : Hazrat Ali (R) appointed Muabia the king of Dumuscus. After getting the appointment Muabia began to lead that state and he used to send the taxes to Madina. But after the death of Muabia his son Yazid became the King. Yazid stopped to send taxes to Madina. At this Hazrat Imam Hasan and Imam Hussain became angry on Yazid. Being invited by Abdullah Zaid Hazrat Imam Hussain started towards Kufa with the members of his family. But due to mistake and also with an irony of fate he forgot the way of Kufa but finally he appeared at the desert of Karbala. Yazid obstructed the banks of Euphrates, His party did not allow to drink even a drop of water to the member of Hussain's family. Hazrat Hussain was bound for the recovery of the Euphrates. He fought against Yazid army but at last he became martyred. This event was the background of pala jari song of Karbala.
2. Pala Jari Song of Hussain Shaheed : At the battle of Karbala the male members of Hazrat Hussain's (R) family

became martyred one after another. But finally Hazrat Hussain (R) fought with a very heroic manner and recovered the banks of Euphrates. For drinking water he got down to the river Euphrates but remembering about the relatives who could not drink water. He gave up the water of his hand and got up from the river. At that time he was too thirsty to die. In this opportunity the soldiers of Yazid surrounded him and shot him with a poisonous arrow. Hazrat Imam Hussain fall fall on the ground with a severe pain of the poisonous arrow. At last, Simar one of the cruel soldiers of Yazid separated the head of Imam Hussain (R) from his body with a knife. Taking this event as a background, this Jari song was composed.

3. Pala Jari Song of Khatnama : In this jari song how the news letter of Jinal Abedin was taken to Abu Hanifa that event has been reflected.
4. Pala Jari Song of King Namrud : Namrud the King of Ballak town was a worshiper of ghosts. He was against the Muslims. He threw Hazrat Ibrahim into a fire pit. But with the blessing of God that fire pit was turned in to a piece of garden where Hazrat Ibrahim Khalilullah met Namrud's daughter. After that event King Namrud declared war against Hazrat Ibrahim Khalilullah. In this war the ever merciful God sent lacs and lacs of mosquito to help Hazrat Ibrahim. All the armies of Namrud were killed with the bitings of mosquitoes. At last Namrud also died by mosquitoes bitings. This was the background of this jari song.

5. Jari Song of Adam : Why Allah has created man? What was the prayer of the devil Eblis to Allah? How Adam and Ebs were terminated from the heaven? These are the contents of this Jari song.
6. Jari Song of Uncle and Nephew : After the death of almost all the members of Hussain family Jainal Abedin the suckling baby prayed to his mother for going to the war field. At first his mother was not agreed to send him. But finally his mother allowed him to go to the war field. Riding on Dul Dul, an extremely spirited horse Jainul appeared at the war field. On the other hand, receiving the newsletter of Jainul his uncle Hanifa also appeared at the war field of Karbala. But both uncle and nephew were unacquainted to each other. In the war field both of them thought that they are enemy to each other. They fought with each other. In the war Jainul being injured and defeated he cried out uttering the name of his uncle Hanifa. Thus they became acquainted with each other. This event is the background of this Jari song.
7. Jari Song of Bara Imam : Bara Imam Hazrat Hasan (R) died of poison. At the sad demise of Hazrat Imam Hasan the members of his family Jainab, Kadbanu, Kashem, Abdullah, Umar, Imam Hussain waited in a compassionate voice which is the content of this song.
8. Jari Song of Mother Mani : Once Hazrat Ali (R) went for hunting. Being tired he sat under a tree for taking rest. He dreamt a dream

while sleeping and in that situation his semen secreted. A deer ate up that semen. After that the deer gave birth a piece of meat Hazrat Fatima (R) was given that piece of meat by Hazrat Ali (R). Hazrat Fatima (R) attended that piece of meat with a great care. One day mother Mani was born from that piece of meat. Mother Mani was a great saint. In her later life she snatched a 'ruh' of a boy from Hazrat Azrail and he made that boy alive. This event has been focused in this jari song.

9. Jari Song of Munsur : Being attracted towards Munsur Hallaj. One Kazi Saheb brought him to his house and proposed to give marry his daughter to him. Mansur wants to suck his daughter's breast milk. Kazi Saheb agreed to his proposal and accordingly he kept his daughter with Mansur in a dark room. Here, Munsur with his miraculous perseverance was born as a son of the daughter of Kazi Saheb. Then he was named Shamsher Parvez. This spiritual event was the content of this jari song.

10. Jari Song of Lakhma Mati : Through this jari song the talk of sin and good works have been expressed. In the day of last judgement Allah will judge every thing of his creation. Those who have done good works in the world, Allah will release them. On the contrary, evil workers will be given punishment. These events are the theme of this jari song.

11. Jari Song of Shahjalal : Hazrat Shahjalal was an ever young bachelor. One day Sekandar Gazi sent a beautiful lady to him and proposed to Shahjalal for marrying her. At this Hazrat Shahjalal said that his love is only for God and that cannot be divided. If love is divided then there remain no real love. Hazrat Shahjalal was a great saint. His supernatural events have been expressed in this jari song.
12. Jari Song of Shaikh Farid : Hazrat Shaikh Farid prayed for long twelve years in hanging position tying his hands and feet in a tree. Allah sent crows to him to examine his faith upon Him. The crow wanted to eat meat from his body. Shaikh Farid allowed the crow to eat meat from his body. But the angel in the guise of crow found no meat in his body. Lastly the crow uprooted one of his eyes from his body. At this, Shaikh Farid came to know something about the superhuman knowledges. After that he went to the touch of Bualipeer and he became the disciple of peer Shaheb. Here another eye of Shaikh Farid was uprooted. He became a great saint in his later life. This events are the content of this jari song.
13. Jari Song of Saddad : Saddad disobeying Allah erected heavens in the world. He snatched a necklace from the throat of a beggar. At this, the beggar complained to Allah against Saddad. His complain was accepted to the darbar of Allah. Saddad himself could not enter into the heaven. He died

before entrance. This event is the background of this jari song.

14. Jari Song of Solaiman Prophet : Hazrat Solaiman was able to understand the language of birds and beasts. Even the giants and fairies were obedient to him. They used to pick up jades and pearls from the bottom of the sea and would give to solaiman prophet to lead his state property. In the last part of his life an eye became blind. In this situation he built a mosque. He survived long one thousand years. Embracing all the events of the life of Hazrat Solaiman these jari songs were composed.
15. Jari Song of Nabih's Kalima : How Hazrat Muhammad (s.m.) introduced his religion in this world this event has been described in this jari song. Beyond this, how he converted his milk-mother to Islam before his birth has also been described.
16. Jari song of Rustom and Sohrab : As a heroic person Rustom was world famous. He used to serve as a Shipah-Salar (General) under king Kankus of Iran. Once Rustom appeared in Shayam Kingdom while hunting. There he married Tahmina the daughter of the King of Shayam. Where he spent few days with his wife. Suddenly a war broke out between Iran and Turan. So Rustom returned to Iran. During his departure from Shayam he handed over a "Kabach" to Tahmina and advised her that if

a son^{is} born then she must tie up this 'Kabach' in his arm. But after the birth of her son, Tahmina thought if she send the news of his son to Rustam then her son may be taken up by Rustom. Tahmina willingly sent a message to Rustom that she got a daughter. At this, Rustom became very sorry and stopped to go to Tahmina. The son was named Sohrab. Sohrab was brought up by Tahmina. He became trained and skilled in war affairs. The king of Turan accepted Sohrab as his soldier. Once a war took place between Rustom and Sohrab as they were the representative general soldier of Iran and Turan respectively. In this war Sohrab was killed by Rustom. But before the death of Sohrab, he was acquainted with Rustom as his son. Rustom became very mournful at the sad demise of his son. These events are content of this jari song.

It is very much difficult to determine the exact time when jari song was originated in Bangladesh. It is known to us that Poet Shaikh Faizullah wrote a Marshia type epic named "Jainab's Choutisha" at the end of sixteenth century. At that time 'Jainab's Choutisha', 'Shakhina's Choutisha', 'Shakina's Lamentation', 'Jainab's Lamentation' etc. were used to recite in the gathering within a pattern of long drawnout record. In the same way some other poetic sayings of jari song were written and these songs were sung in the gathering. Among these, 'Moktal Hossain' by Muhammad Khan, 'Sangram Husan' by poet Hafij 'Janganama' by

Hoyat Mahmud are worth mentioning. People of sixteenth and seventeenth century were influenced with this jari song. They named some jari song, such as, 'Imam Churi', 'Shahider Karbala', 'Shakhinar Bibaha', 'Shakhinar Bilap', 'Muslim Badh', 'Jainal Udhar' etc. These jari songs are still in vogue in many places of Bangladesh. It has been known from indirect proof that at the end of sixteenth century the jari song of Bangladesh originated (Bhattacharjee, 1966).

Joy Narayan (Bhattacharjee, 1966) the one of the writers of nineteenth century wrote in his poetical work that with other folk songs of Bangladesh jari song also used to sing in the gathering or in 'Akhras'. On the other hand some scholars of the country opined that jari song in Bangladesh were in vogue before Shipahi Revolution of 1857. The name of Pagla Kanai is closely associated with jari song of Bangladesh as he was an eminent singer as well as a writer of jari song. His ^{first} advent in jari song was about 1810-15. If we consider this time then it will be clear to us that jari song in Bengal originated at the beginning of the nineteenth century.

The meaning of modern jari song is very wide. This wideness is one of the most important characteristics of jari song. But now a days it has been observed that the jari song is nothing but the description of the Karbala's tragic death and other assorted events. Moreover, other songs which are composed as well as sung in jari style is also called jari song. The Bengali jari song

are tune dominated not by content. Its tune is completely different from other folk songs. Sometimes jari songs are written on rural religious revolution, political disturbances, social calamities etc.

The Chorus (*jar*) is used according to the content of the jari song. The widely introduced jari song of the past is now losing its popularity day by day. If we want make this song popular as it was in the past, then its publicity through radio, T.V. and other media should be increased. Specially, the government of the country may take the benefit in his family planning programme, fish cultivation, agricultural extension programme etc. through jari song which can motivate the public very effectively. For this reason government and other literary organizations should encourage people for the preservation, collection and to write new jari songs. Every year in the month of Muharram this jari song is sung by the Muslims very widely in Bangladesh as well as in West Bengal of India. Hence now a days is considered that jari song is the own song of the Muslims only.

এক খানি জারী গান

হিন্দু গো দুগ্গি পূজা ,
 বেল পাতা তার বোঝা বোঝা বোঝা,
 এক মাগী হিজের পরে,
 অসুরেরই চিফি ধরে,
 গলায় দিছে হাপ-জড়াইয়া,
 বুকে মারছে খোঁচা,
 (আর) দুগ্গি দেখলাম চাচা ।

এক বেটা তুম্বা বদন
 দাঁত দুইডা তার মুলার মতন,
 কান দুইডা আর কুলার মতন,
 মাখাডা নেপা পোঁছা ।
 আছে ডাইনে বায়ে দুইডা দেসরী,
 পইয়া আছে তাহাই শাড়ী

ঘোরতে দেখছি বাড়ী বাড়ী
ঠমক দেহায় ভারী ।
(আবার) আল্লায় যদি হরত দয়া
হরতাম নিশা তারে ।
(আবার) ময়ূরের পরে বইছেন যিনি,
হেনার বড় চিক্‌চিক্‌হানি
গুটি কড়েন কোচা
হিনু গো দুগ্‌গি পূজা
বেলপাতা আর বোঝা বোঝা
আবার চন্মেও খাইয়া দেখলাম
হুদা গাঙের পানি
(আহা) দুগ্‌গি দেখলাম নানী ।

One Jari Song(Original in Bengali Translation to English)

Hindu go duggi puja
 Bel pata tar bojha bojha bojha bojha
 Ask magi ingayer paray
 Aushurer-e-dhikki dharay
 Galai dichay hap jaraiya
 Bikay marchay khocha
 (Aar) duggi dekhlam chacha
 Ask beta tumba badan
 Dat duida tar mulan matan
 Kan duida tar kular matan
 Mathada nepa pocha
 Achay dainay bayea duida chemri
 Paira achay dhahai saree
 Gurtay kdekhochi bari bari
 Thamak dehayae bhari
 (Aar) Allahay jadi harto daya
 Hartam niha taray
 (Abar) mayurer paray baichen jini
 Janar bara chickchihani
 Gutti Kachchen kocha
 Hindu go duggi puja
 Bel pata tar bojha bojha
 Abar channamettya khaiya dekhtam
 Huda gangyer pani
 (Aaha) duggi dekhlam nani.

The Musical Notations of the Above Jari Song

Tal - Dadra

Scale - 6

Permanent

-	-	sa	sa	ray	-	ga	-	ma	pa	pa	-
0	0	<u>hin</u>	du	go	0	du	gi	gi	pu	ja	0
x			0			x			0		
pa	-	dha	ni	dha	-	pa	ma	-	ga	rasa	-
ba	la	pa	ta	ta	raw	bo	jha	0	be	jha	0
x			0			x			0		
/											
sa	-	dha	sa	ray	-	sa	-	ni	dha	pa	-
a	ka	ma	gi	him	ng	gay	0	raw	pa	ray	0
x			0			x			0		
-	-	ni	ni	ni	sa	ni	-	dha	pa	ma	-
0	0	a	su	<u>rayraw</u>	ie	ti	0	khi	dha	ray	0
x			0			x			0		
-	-	ma	pa	ni	dha	pa	-	ma	ga	<u>raysa</u>	-
0	0	ga	<u>laya</u>	di	chay	ha	paw	ja	<u>rai</u>	yao	0
x			0			x			0		
ni	ni	-	sa	ga	-	ray	sa	n	ni	ni	-
bu	kay	0	<u>mar</u>	chay	0	kho	cha	0	0	0	0
x			0			x			0		

ni	-	ni	sa	ga	0	ray	sa	-	-	-	-
du	ga	gi	<u>dekh</u>	la	ma	cha	cha	0	0	0	0
x			0			x			0		

The First Intermediary

-	-	ga	ga	ray	ga	sa	-	sa	sa	sa	-
0	0	<u>aek</u>	ba	ta	0	tu	ma	ba	bo	do	na
x			0			x			0		

-	-	ray	ma	pa	pa	pa	pa	0	pa	pa	-
0	0	<u>dat</u>	<u>dui</u>	da	<u>tar</u>	mu	la	raw	ma	ta	raw
x			0			x			0		

-	-	sa'	sa	sa'	ray	sa	ni	-	dha	pa	-
0	0	<u>ken</u>	dui	da	tar	ku	lar	raw	ma	ta	na
x			0			x			0		

ma	pa	-	ni	dha	-	pa	ma	-	ga	<u>rayna</u>	-
ma	tha	0	da	nay		pa	0	0	p0	cha	0
x			0			x			0		

sa	-	ga	ga	ray	ga	ray	sa	-	-	-	-
du	gaw	gi	<u>dekh</u>	la	ma	cha	cha	0	0	0	0
x			0			x			0		

The Second Intermediary

-	-	-	sa	sa	-	-	-	sa	sa	sa	-
0	0	0	aa	chay	0	0	0	dai	nay	ba	ye
x			0				x		0		
ray	-	ma	ma	pa	-	p	p	sa'	sa'	sa'	ray
du	ie	da	chem	ri	0	0	0	pai	ra	a	chay
x			0				x		0		
sa'	ni	-	dha	pa	-	-	-	ma	pa	pa	pa
dha	ha	ie	sa	ree	0	0	0	gher	tay	dekh	chi
x			0				x		0		
ma	pa	-	dha	pa	-	ma	pa	-	ni	dha	-
ba	ri	0	ba	ri	0	tha	ma	ka	day	ha	ye
x			0				x		0		
pa	ma	ga	ray	sa	-						
bha	ri	0	0	0	0						
x			0								

The Third Intermediary

-	-	-	ni	ni	-	-	-	na	ni	ni	ni
0	0	0	Aa	ba	raw	0	0	al	lay	ja	di
x			0				x		0		

sa	-	sa	ga	ga	-	-	-	pa	a	ga	ray
ha	raw	to	da	ya	0	0	0	har	tan	na	ha
x			0				x		0		
sa	sa	-	-	-	-	-	-	sa	sa	sa	-
ta	ray	0	0	0	0	0	0	<u>maya</u>	<u>re</u>	pa	ray
x			0				x		0		
ray	ma	ma	ma	pa	-	-	/	/	/	/	/
ba	ie	<u>chen</u>	ji	ni	0	0	0	ha	<u>nar</u>	ba	raw
x			0				x		0		
sa'	sa'	ni	dha	pa	-	-	-	ray	ma	ma	ma
chi	ka	chi	ha	na	0	0	0	gu	ti	ka	<u>chhen</u>
x			0				x		0		
ma	pa	-	pa	pa	-	ma	-	pa	dha	pa	-
ko	cha	0	aa	ha	0	dug	ga	gi	<u>dekh</u>	lam	0
x			0			x			0		
ma	ma	-	ga	ray'	sa'	-	-	ni	ni	ni	ni
cha	cha	0	aa	ba	raw	0	0	cha	nna	ma	tta
x			0			x			0		
sa	-	sa	ga	ga	-	-	-	<u>gapa</u>	ma	ga	ray
kha	ie	ya	<u>dekh</u>	la	ma	0	0	hue	da	gan	ga
x			0			x			0		

sa	sa	-	dha	ri	-	sa	-	ga	ga	ray	ga
pa	ni	0	as	ha	0	du	ga	gi	dek	la	ma
x			0			x			0		

ray	sa	-	-	-	-
ma	ni	0	0	0	0
x			0		



The above pictures show that artists are presenting Jari Song with usual instruments.

GAMBHIRA SONG

Gambhira song has a remarkable and an especial place in folk song. The main introducer and patron of this song are the Muslims of Maldah district of West Bengal. Only 30 years ago the splendid development of this song was done by the Hindus and Muslims of Maldah district and Nawabganj of Rajshahi district respectively. Once upon a time the people of both Bengals were besotted with the touch of Gambhira song.

The word Gambhira derived from Sanskrit language means a little cell. This song has been brought into practice in Bangladesh from Jalpaiguri district of West Bengal. Gambhira song is also called the "news of grand father and grand son". The Gambhira song of present days is a mere funny song. It is also called a song of society criticism.

The main content of Gambhira song is a description of a full calender year. The last three days of (Bengal month) Chaitra are celebrated with this song. Sometimes in the month of Baisakh, the beginning month of new year Gambhira song may be celebrated. In this occasion, the worth mentioning events of the full calender year are discussed through this song. But at present there is no fixed days or months for singing this song. This song may be sung through out the year. Mostly it depends on payment of the singer.

The dance which is used in the Gambhira song is called Gambhira dance. In this dance mask is used in some places of West Bengal. This dance is almost absent in the Gambhira song of Rajshahi district which are still in vogue. In the Gambhira song there is no such scope for deep thinking.

Gambhira song is also a song of Siba prayer. But its passion is not limited only within Siba prayer. In the guise to Dev-bandana, very tactfully the social, political and contemporary events relating to local problems have been assembled in this song.

In the past, one type of Siba ascetic (sammasi) used to organize a function of Gambhira dance and song for a period of five days before the beginning of Chaitra Sankranti. This belonged to a religious song.

Now a days, instead of Siba, targeting a local public leader the social problems and different kinds of sufferings of the local people is expressed in an unostentatious language. As this song is dedicated to the god and goddess, hence there is no cause for the public leaders to be embarrassed. On the contrary, the public leaders enjoy the strong criticism which are raised by the singers through their funny Gambhira song. If not through the theme of song but through the conversation and gesture and posture of the grand father and grand son they offer amusement to the audiences.

Mainly the middle class people of the society sing this song. Showing different gesture and posture the singers sing this song with the sequence of the dance. They wear lungi or napkin and shirt while singing this song. This song may be sung either at day or at night. There is no limitation of time for singing this song.

Generally, harmonium, tabla, dugi, juri, kartal, dholok, gubgubi etc. are used in this song. Tal kharba (jhumar) or khemta is used in the gong.

At present, in Bangladesh Kutub-ul-Alam and Raquib Uddin of Rajshahi district are the eminent singer of this song. This song is not very ancient. From the time of division of Bengal this song has not this shape. No old Gambhira song has been found. All most all of the songs are of the present age. There is no relationship of Gambhira song with the other old folk songs in Bengali.

Regarding Gambhira song (Bhattacharjee, 1966) reported that: "The word 'Gambhira' has been widely used in our ancient Bengali literature. Maldah district of West Bengal is the place of origin of this song where it was sung under a pendal constructed on an open field. Some body tried to establish a relationship between Gambhira song and 'Gambhira puja'. But in fact there is no relationship between these two".

Different tribes of our aborigines Indo-Mongoloid man in their annual ritual assembly used to organize a gathering of

Gambhira song and dance through which they used to describe the major events relating to the socio-political affairs of the full calender year. In this regard, the word 'Gambhira' may possibly to the origin of Tibbetan Chainese language. On the other hand the word 'Gambhira, (which is in vogue in Bengali literature) has no fundamental relationship with the word "musical Gambhira" at all.

In the memory of Sun-god, the social festival which is celebrated is known as 'Gajan' or 'Siba-Gajan'. Though the primitive Gambhira song festival of Maldah district has become familiar as Siba-Gajan but actually there is no relationship between Gambhira song and Gajan. It has been observed that there are differences in the form of Gambhira of Maldah, Gajan of Birbhum and Nile of Tripura. But they have similarities in their content.

(Bhattacharjee, 1966) appropriately said that the Gambhira of present age is very juiceless and devoid of quality of literature. In the past, there was a touch of Hinduism in the Gambhira song but at present it is absent. Moreover, in Bengali Gambhira song Gajan and Sibanath have already been avoided. The Gambhira song singers of Bangladesh feel that Sibanath and Bholanath are their close persons. Not only that the primitive Bholanath of Gambhira song has been turned in to "Bholanana". At present, among the Muslim singers he is known as only "Nana".

Expansion of the Gambhira song : The scope of expansion of this song is very limited. Because the conversation and language which are generally used in Gambhira song are Maldah's dialect. Hence the popularity of this song is limited only to that locality.

At last we may say, this song gives us amusement and at the same time it describes the present social problems relating to our daily life situation. For these reasons we should try to popularize this song. Gambhira song is one of the important parts of our folk songs. Its wide publicity through radio, T.V. and other media should be done. Its collection, preservation and composition of new songs should be encouraged.

একখানি গম্ভীরা গান

ধর ধর দিগ্‌না ছাড়া
 নিয়া চলেও সঙ্গে করিয়া
 ওই বুড়াটা দিনেই বড় দুখ হে ।

তুঁই নিড়াতে দেয় না পানি
 ওই বুড়াটা বড়ই শনি
 সদাই রজা করে মোদের সাথে যে ।

ধান বুনিজে দেয়া পানি
 ওই বুড়াটা বড়ই শনি
 সদাই রাখে মোদের প্যাটে তুখ হে ।

দাম্‌ড়ার উপর চড়া বুড়া
 পাড়ায় পাড়ায় ঘুরায়
 ঠাটকুহারা জানেই কত তুফে ।

One Gombhira Song(Original in Bengali)

Dhar dhar disna cherra
 Lia chalek sangay kaira
 Oi burata dilai bar dukha hay.
 Bhui niratay daina pani
 Oi burata barai sani
 Sadai ramga karay moder sathay jay.
 Dhan bunilay daina pani
 Oi burata barai sani
 Sadai rakhay moder patay bhukh hay.
 Damrar upar chaira bura
 Paraye paraye ghura
 Thut Kuhara janai kato tuk hay.

The Musical Notation of the Above Song

Tal - Jhumur or Khemta

Present

-	-	ni	ni	ni	ni	-	sa	-	sa	ray	ray
0	0	dha	raw	dha	raw	di	sa	na	chha	ra	0
x			0			x			0		

-	-	ma	ma	ma	sa	ray	-	ga	ray	ray	ray
0	0	li	a	cha	lek	sa	na	gay	kai	ra	ra
x			0			x			0		

ray	-	ma	ma	ma	ga	ray	ga	maga	ray	sa	-
oi	0	bu	ra	ta	0	di	lay	ie	ba	raw	0
x			0			x			0		

sa	-	sa	sa	sa	-	-	-	-	-	-	-
du	0	kha	hay	0	0	0	0	0	0	0	0
x			0			x			0		

The First Intermediary

sa	-	sa	sa	sa	ray	ni	sa	ni	dha	pa	-
bhi	ie	ni	rai	tay	0	dey	ai	na	pa	ni	0
x			0			x			0		

pa	-	dha	dha	dha	-	pa	pa	dha	pa	ma	-
0	ie	bu	ra	ta	0	ba	raw	ie	sa	ni	0
x			0			x			0		

ma	pa	-	pa	ni	dha	pa	ma	-	ga	(rasa)	-
sa	da	ie	raw	0	ng	ka	ray	0	mā	do	raw
x			0			x			0		

ray	ray	-	ra	-	-	-	-	-	-	-	-
sa	thay	0	ja	0	0	0	0	0	0	0	0
x			0			x			0		

Retorical Accessory

sa	-	sa	sa	sa	ray	ni	sa	ni	dha	pa	-
dha	na	bu	ni	lay	0	dey	ai	na	pa	ni	-
x			0			x			0		

pa	-	dha	dha	dha	-	pa	pa	dha	pa	ma	-
oi	ie	bu	ra	ra	0	ba	raw	ie	sa	ni	0
x			0			x			0		

pa	pa	-	pa	ni	dha	pa	ma	-	ga	(raysa)	-
sa	da	ie	ra	khoy	0	mo	dey	raw	pa	tay	0
x			0			x			0		

ray	-	ray	ray	ray	-	-	-	-	-	-	-
bhu	0	kha	hay	0	0	0	0	0	0	0	0
x			0			x			0		

The Second Intermediary

-	-	(sasa)	sa	sa	ray	ray	(sasa)	ni	-	dha	pa
0	0	(dam)	(rar)	u	(par)	(chai)	ra	0	bu	ra	0
x			0			x			0		

-	-	pa	dha	dha	dha	dha	pa	pa	dha	pa	ma
0	0	pa	(rai)	pa	ra	ba	(rai)	ae	(ghui)	ra	0
x			0			x			0		

ma	ma	pa	ni	dha	-	pa	ma	-	ga	(raysa)	-
tha	tho	ku	ha	ra	0	ja	nay	ie	ka	to	0
x			0			x			0		

ray	-	ray	ray	ray	-	-	-	-	-	-	-
tu	0	ka	hay	0	0	0	0	0	0	0	0
x			0			x			0		

SARI SONG OF BOAT-RACE

Bangladesh is a queerness country. This country has hills, rivers, forests and vast plain green fields. There are six seasons in this country. The variety of the different seasons offers sweetly frolic some on the nature which produces hundreds of emotion as well as self perception in our mind. Thus many poets by nature have been born in this country. As a result many poems, panchali, folktale, lyric poem, Kobigan, Bhatiali, Bhaoiya, Jari, Sari, Murshidi, Boul, Dehatattya and many other songs have been born in the mind of the people of this country. Among these, sari song is worth-mentioning. This song is very much closely associated with the heart of the people of this country. So this song is called 'action song'. We may be dissociated from many songs but it is impossible for us to be dissociated from the sari song. Because sari song has been composed for performing the daily work of the people and this song has also become a companion of full of actions for all.

What type of song the Sari is :

According to (Chowdhury, 1984) "Sari song is a song of boat race. This song is a symbol of behavioural philosophy. This song is sung with a quick annihilation when the boatmen pull their oars. So this song is called the sari song of boat race".

"Where there is work there is sari song" this is the real significance of this song. This means that there is a close relationship of works with this song. During the time of performing works this song brings joy and enthusiasm in the mind and new energy in the body of the man. So, in comparison to other songs, the role of sari song is very important.

The content of sari song is related to Radha-Krishna, Hargouri and Nemaï. This song is also related to social love between male and female. Moreover, some other songs, like cognigent, funny and praiseworthy songs are served through sari song. The sari song is divided into three parts from the beginning of the boat race to its end. The first part deals with a bandana (prayer) before starting the boat race, the second part related to victory and the third one is with regard to returning home.

Sometimes sari song is composed in relation to social and political situation of the country. Beyond this, it is seen that there is some philosophical theories in some sari songs. It is also called 'action song'. Some of the scholars described it as a work song.

Sari songs are mostly composed by the rural poets. The singer of the song with some other companions perform dance and sing on the floor of racing boat. The lasses of the racing

boat wear dresses of red and yellow colour and each of the lasses carry a handkerchief in their hand. Moreover the lasses wear two pair of anklets in their legs. It seems that the waves of the river stop with the musical sounds of anklets while the lasses dance on the floor of the racing boat.

Though Dholok, Mandira and Kartal are used in the song yet the oar men follow the rhythm of the oars. Only one singer (i.e. Boyati) standing on the front of the boat begin to sing and then other oar-men sing the same song again.

The sari songs are also sung during crop harvesting, seeding and act of thrashing roofs of buildings. The farmers also sing sari song while they plough their fields. This type of songs create not only enthusiasm but also create respect and love towards work. After seeding when the rice and jute plants grew a little more, weed out is required.

During the time of weeding the plants the farmers of the villages sing this sari song and work with that musical measure. Some times the farmers sing Baraish, Bhaoiya, Bhatiali even Pala song during the weeding period. With regard to this, Samiul Islam (1985) an eminent author said, "During the noon of summer months (i.e. in Baishakha and Jaishtha) the farmers of the villages work hardly in the field while the people of the town become tired and they pass their time idly sitting under an electric fan even taking a glass of cold sarbat. The

farmers can work even in the sunny noon of the summer as they became tie up with the allusion of the musical sound of sari song.

One of the major characteristics of this song is to give encouragement and amusement towards work of the people. So people of the villages being attracted with the song become very much active and perform a lot of works. Some times sari song is compared with some other solicited songs. But there are some differences between sari song and other solicited songs which may be seen in the following song for weeding of paddy and jute plants :

"Ayre tora bhui niratey jai

Bhui maago ata-pita bhui mor go puth

Bhuir doulatey mor go ashi kotha sukh".

There is no want of such sari songs after each work in our country. The popular sari song of the past is still popular in modern time. Now-a-days this song is not considered simply as a rural song. This song has a popularity even in the educated society of the towns. But day by day we are going to be accustomed with the westernized culture and civilization. Hence we are fulfilling our store house of songs with the modern western songs like pop song, disco song, cinema song, etc. These songs have a great demand to the people of different classes in the society. On the other

hand we should not give up our traditional work enthusiastic sari song.

If we want to enrich our world of folk songs then we shall have to compose more sari songs. In this regard more publicity of this song should done through radio, TV. and other media. Both composers and singers should encouraged by giving proper incentives. We find that sari song very much fascinating for performing works in our real life situation.

একখানি সারি গান

ও আমার দরদী - !

আগে জানলে তোর ভাঙ্গা নৌকায় চড়তাম না ।

এই ভাঙ্গা নৌকায় চড়তাম না, আর দূরের পাড়ি ধরতাম না ॥

আমি নবল্যাম বামিজোর বেসাত এই নায় বোঝাই করতাম না

ছিল সোনার দাঁড় পবনের বৈঠা ময়ূরপংখী নাওখানা

চন্দ্র মুরুঘ গলই তরি । ফুল ছড়াতো জ্যোছনা ॥

সঁও সঁও সঁও সঁও দরিয়াতে ওঠে ঢেউ ,

এই তুফানেতে কেউ আর পাঙ্কি দিও না ।

ওরে বিষম দইরার পানি দেইখ্যা ভয়েতে প্রাণ বাঁচেনা ॥

নবজা নটিকার দেশে যাবার ছিল বাসনা

ওরে মাঝ দরিয়ায় নাও ডুবিল উপায় কি তায় বল না ॥

কল কল ছল ছল করে জল টলমল

আগে চল্ আগে চল নাই বল তবু চল .

ওরে মাঝি তুই কেন হলি আজি বিমনা - ?

ও তোর সামনে নাচে বিজলি ল'য়ে কন্যা সোনার বরণা ॥

One Sari Song of Boat-Race

Oo amar daradi

Agay janlay tor bhanga noukai chartam na

Ai bhanga naukai chartam na, Aar durer pari dhartam na

Ami nabalakh banijer besat ai nai bujhai kartam na

Chilo sonar dar paboneyer baitha mayour pankhi anukhana

Chandra suruj galoi bhari phul charato jochana.

Saio Saio Saio Dariatey uthey dhau,

Ai tufanatey kau gang pari duona.

Orey bisham dairar pani daikha bhoyetey pran bachena

Labanga latikar deshey jabar chilo basona

Orey maji dariaye nau dubilo upaye'ki ar balo na

Kal kal chal chal karay jal tallmal

Agey chal agey chal nai bal tabu chal

Orey majhi tui kano hali aju bimana?

Oo tor sananey nachey bijle laye kannya sanar barana.

The Musical Notation of the Above Sari Song

Tal	=	Kaharba
Scale	=	4
Bot	=	Dhagay nati nak Shin

x

0

Permanent

saga	-	-	-	ma	-	pa	-	pa	dha	ni	pa	dha	pa	ma
00	0	0	0	aa	0	ma	raw	aa	0	raw	0	di	0	aa
x	0	0	0	x	0	0	x	x	0	0	x	0	0	0

ga	-	ga	-	-	-	ga	ga	pa	-	pa	-	ma	pa
2a	n	ley	0	0	0	a	ga	za	n	ley	0	0	0
x	0	0	x	0	0	0	x	0	0	0	x	0	0

The First Intermediary

ga	ma	ma	ga	ray	sa	sa	ray	sani	-	ray	-	sa	-	pa
bhan	0	ga	0	nau	0	kai	a	cha	-	raw	tan	ni	0	a
x	0	0	x	0	0	0	x	0	0	0	x	0	0	0

papa	-	pa	-	na	-	na	-	nisa	-	sa	-	ray	ray
bhan	0	ga	0	nau	0	kai	a	cha	raw	ta	m	na	0
x	0	0	x	0	0	0	x	0	0	0	x	0	0

(sani)	-	n	-	ni	sa	ray	sa	(sani)	-	ni	sa	sa	-	-
u	0	ray	raw	pa	0	ri	0	dha	raw	ta	m	na	0	0
x	0			x	0			x	0	0		x	0	

-	-	-	-	pa	-	ni	ni	ni	ni	ni	ni	ni	sa	ray
0	0	0	0	a	ie	aa	mi	na	ba	la	kha	ba	ni	jja
x	0	0		x		0		x	0	0	x	0		

(nisa)	-	sa	ray	sa	-	ni	-	ni	sa	sa	-	ni	-	dhapa
ba	0	sa	t	a	e	na	a	bo	0	jha	ie	ka	raw	m
x	0			x		0		x	0	0	x	0		

pa	ni	dha	ni	pa	dha	ma	pa	(maga)	-	ga	-	-	ga	ga
na	0	0	0	aa	0	gay	0	(jan)	0	lay	0	0	aa	gay
x	0			x		0		x	0	0	x	0		

The Second Intermediary

pa	pa	na	pa	pa	-	ni	-	ni	-	nisa	-	sa	-	sa	ray
hi	low	so	0	na	raw	da	raw	pa	0	ba	0	nay	raw	ba	0
0		x	0		x			0		x	0	0	x	0	

sa	ni	ni	ni	sa	-	ray	ni	sa	sa	-	sa	-	sa	ray
0	0	ma	yu	raw	pa	ng	kh	na	0	ni	0	0	0	0
x	0	0	x	0	0	0	x	0	0	x	0	0	0	0
<hr/>														
nisa	-	-	-	-	-	ni	ni	-	-	ni	sa	-	sa	ray
00	0	0	0	0	0	00	ray	chan	0	0	draw	su	0	ru ja
x	0	0	x	0	0	0	x	0	0	x	0	0	0	0
<hr/>														
nisa	-	sa	ray	sa	-	ni	-	sa	sa	nisa	ni	dhapa	-	-
go	0	lu	ie	bha	0	ri	0	phu	lo	0	cha	ra	0	to 0
x	0	0	x	0	0	0	x	0	0	x	0	0	0	0
<hr/>														
pa	dha	dha	pa	pani	dhani	pa	ma	ga	-	ga	-	-	ga	ga
jho	cho	cho	0	na	0	oo	aa	gay	ja	na	lay	0	0	aa gay
x	0	0	x	0	0	0	x	0	x	0	x	0	0	0

The Third Intermediary

nisa	-	nisa	-	nisa	-	nisa	-	sa	ray	ga	sa	ray	sa	ni
sai	00	sai	00	sai	00	sai	00	da	ri	aa	tay	00	they	dha uo
x	0	0	x	0	0	0	x	0	x	0	x	0	0	0

sa	ga	ga	ga	ga	ga	-	ga	ma	ma	pa	pa	pa	pa	dh	ha
ai	ie	tu	fa	nay	tay	kay	uo	gan	ga	pa	ri	di	oo	na	0
x	0		x		0		x		0			x		0	

mapa	-	-	-	-	-	ni	ni	ni	-	ni	-	sa	-	ray	sa
0	0	0	0	0	0	oo	ray	bay	0	saw	ma	dai	0	ra	raw
x	0		x		0		x		0			x		0	

nisa	-	sa	ray	sa	-	ni	-	ni	sa	sa	-	nisa	ni	dhapa	pa
pa	0	ni	0	dey	ie	kh	0	bha	0	ya	0	tay	0	aa	gay
x	0		x		0		x		0			x		0	

The Fourth Intermediary

nisa	-	sa	-	sa	-	sa	ray	ray	ga	ga	ga	ga	-
ka	la	ka	law	cha	la	cha	law	ka	ray	ja	law	ta	bu
x	0		x		0		x		0		x		0



The above picture shows that an artist is presenting a Sari Song with usual instruments.

MAIJBHANDARI SONG

Bangladesh is a land of music. Different kinds of song is heard even today in the voice of the people of this country. Among the theological songs Bhabagana, Sabdyagana, Fakirigana, Marfati, Murshidi, Boul etc. are very much popular. The composers and the artists of this song belong to people of special class. They are indifferent to worldly interests. This is why they are known as Fakir. Darbesh, Baishnab, Boul etc. They compose and sing the song regarding the praise of God and about human life. Maijbhandari song is a kind of theological song.

To define the Maijbhandari song Jalil a well versed in music says, this song has been named after Maijbhandar, a village located under Chittagong sadar subdivision (Jalil, 1976). In this place there is a majar (graveyard) of some devout persons of the greatest saint Barapeer Gausul Azam Hazrat Abdul Kader Jilani (1077-1166) of Quadria Tarika. The devout persons of the greatest saint were also oli Allah or great religious austerities. They built up their hermitages in this Maijbhandar village. Every year in a particular day the devout persons of Hazrat Barapeer call for a gettogether and they do Zikir in chorus and sang Ghazals. During this Zikir period the devout persons become so sottish that they hug each other. In such a situation the singers and listeners both cry and weep to get the love of Allah. In this Zikir and ghazals they narrate the glorification of Allah,

Rasul and renowned peer-murshids which is the main content of this Zikir and Ghazals. The special characteristic of this Zikir and ghazals is that during the period of Zikir and ghazal the sottish reaches the extreme, the singers and the listeners loose their worldly senses and acquire a spiritual power by which they can tell about the future fate of the humen of this world as well as about the heavenly world. The devout persons listen to it very astonishingly and believe it in heart. The people of the entire Majlish remain with full if faith.

Pertaining to the nationalism the Bengalees are very much emotional. This song has been originated and developed from this emotionalism. They want to offer their prayer to Allah even through this song. The devout persons of Maijbhandari belong to Quadri Tarika. Being the holder and carrier of Islamic culture they have taken this song as a part of their prayer to Allah. The mental organization, psychological emotion and thinking of a part the Bengalees have been firmly caught in this song. The new edition of Maijbhandari song has been taken a form of most modern pop-song.

Among the composers of Maijbhandari song Ahmed Rahman and Abdullah of Chittagong, Golam Bashir of Comilla, Mansuruddin and Mr. Niamat Hossain of Kushtia are very eminent. Specially, those persons who are indifferent to the worldly interest, such as, Fakir, Darbesh, Baishnab and Boul type people compose and sing this song. But now a days begining from the general class to all sing this song. The most eminent singers of Maijbhandari song of

the present are Firoj Sai and Fakir Alamgir, (1976).

In the past no many musical instruments were used in Maijbhandari song. Even now a days there is no superfluity of instruments in this song. Only dholok is used to keep annihilation of the song. Even today dholok is used in some places of the country. The musical sound of dholok makes the song very succulent.

But in the very recent time behala, sarinda, dutara, banshi, harmonium, ektara, dugi, khol, kartal, accordian, geter, mandolin, electric organ etc. are used in this song. The singers of Maijbhandari song usually do not use any special type of dresses while singing this song. Generally punjabi, trousers, lungi, chaddar, cap etc. are worn by the singers.

In the sub-continent the Muslim Awaliahs introduced Halkaye Zikir and Ghazals among their disciples. Thus the history of origin of Maijbhandari song falls on this system. During Muslim administration, the Muslim sufis and their followers used to Zikir and sing Ghazals in Arabic and Persi language. Later these were translated into Bengali language. It has been observed even in the modern Bengali Maijbhandari song that there is a mixture of Arabic and Persi words. The Baishnab padabali, Boul padabali, Bhabgana, Dhuagana, Zarigana etc. belong to the similar class of Maijbhandari song. Moreover, the Maijbhandari song has some similarities with other folk songs of Bangladesh. Among the various kinds of folk songs the Boul song is eminent. Most of the Baishnab hermits and sufi Darbesh type people sing songs

in Boul tune. Now a days professional music artists also sing Boul songs.

In explaining the literal meaning of 'Boul' we have seen that those persons are called Boul who are out of worldly interests. In the same way, the Maijbhandari devotees are also out of worldly interests. They always keep themselves always busy doing Zikir through which they remember their creator leaving behind their family life as well as other interests of this materialistic world. Really all of them are cognigent and endeavouring to acquire spiritual knowledge.

Here it may be mentioned that the Maijbhandari song is sung in Boul tune. This song may be classified in some divisions, such as the ontological knowledge regarding Creator and His creation, Nabitattya, Dehatattya, etc. We get the description of the nobility of the creator both in Boul and Maijbhandari song. With regard to this, we can cite the following examples :

"Gurutattya Na Janilay

Bhajan Habena Parbiray golay" (Boul of Lalou)

"Abodh Mono ray

Gurur Charan Karo shadhana".

In the above two explains the praise of Guru i.e. Allah has been described. Therefore, it may be concluded that there is a great similarity between Boul song and Maijbhandari song. Beyond this, there are similarities of the Maijbhandari song with Murshidi and Marfati songs.

The main peer of Maijbhandar is Hazrat Abdul Quadir Zillani. He was born in 1077 A.D. in a place named Zillan under Bagdad. He was the founder of Quadri Tarika. After the death of Hazrat Abdul Quadir Zillani his descendants and disciples dedicated themselves for the publicity of Quadria Tarika in different countries of the world. Still to-day there exists many interesting as well as astonishing episodes regarding Hazrat Abdul Quadir's Peership and his spiritual power in the history of Islam. He was given the honourable title "Gausul Azam". means Ali-Allah and 'Azam' means the greatest. Really he was one of the greatest religious austerities.

It may be understood that his followers at Maijbhandar tried to keep his glory and high-mindedness through the talk and tone of Maijbhandari song. There were two eminent Maujbhandari peer in Chittagong district named Moulana Ahmed Ullah Shah and Moulana Gholam Rahman Shah. They themselves during their life time, afterwards their devout persons still today are trying to keep alive this Maijbhandari song.

The popular Maijbhandari song of the past is still popular in the modern society. Its popularity has not yet been diminished rather it is increasing day by day. So we should take care for its development by composing new songs as well as collecting the old ones.

এফখানি মাইজ তানজারী গান

দেখে যারে মাইজ তানজারে আজব রঙের ফুল গো
 ফুলের রূপ দেইখায়ে যারা
 হইয়া গেল মাভোয়ারা
 দুনিয়ার সুখ চায়না তারা চায়না জাতের ফুল ॥

ফুলের সুঘ্রাণ নাকে গেলে
 হৃদয়ে আনন্দ খেলে

যাঁটি মানুষ গইড়া তোলে ঐ ঘরে তাই ফুল ॥

রমেশ কয় এ পাপ নয়নে
 তানজারীর দিদার দেখনাম ভাগ্যের গুণে ॥
 তার বোনাতে ত্রিভুবনে সত্যতে হয় মূল ।

One Maijbhandari Song

Dekhay jare Maijbhandaray Azab ranger phul go

Phuler rup daikhaye jara

Jaiya galo matora

Duniar shukh chayna tara chayna jater phul

Phuler sughran nakay galay

Hridaye ananda khalay

Khati manush gaira tolay Oi gharany bhai kul

Ramesh koy a pap nayane

Bhandarir dider dekhlam bhagger ganay

Tar belatoy tribhubonay satyatoy Hoy mul.

The Musical Notation of the Above Maijbhandari Song

Tal - Jhumur

Scale - 6

sa	ga	khay	ja	ray	ma	pa	ma	ij	dha	pa	ma	ga	ga	ba	ray	sa	ma
0	0	dey	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sa	ray	sani	ma	ma	ga	sa	ga	ga	ma	pa	ma	ga	ga	ba	ray	sa	ma
pha	0	law	00	0	0	0	0	0	dey	khay	ja	ray	ma	ij	bhan	da	ray
ga	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
ma	pa	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
phu	lay	ray	rup	dey	e	kha	0	0	say	0	ja	0	ra	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
pa	ma	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
ra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
ma	pa	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
phu	lay	ray	rup	dey	e	kha	0	0	say	0	ja	0	ra	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
pa	ma	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
ra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
ma	pa	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
phu	lay	ray	rup	dey	e	kha	0	0	say	0	ja	0	ra	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
pa	ma	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
ra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
ma	pa	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
phu	lay	ray	rup	dey	e	kha	0	0	say	0	ja	0	ra	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
pa	ma	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
ra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
ma	pa	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
phu	lay	ray	rup	dey	e	kha	0	0	say	0	ja	0	ra	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
pa	ma	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni	ni
ra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sa	ray	sa	ray	ma	ma	pa	ma	ga	ga	ga	ma	pa	ma	ga	ga	ba	ray
ma	pa	ni	ni</														

sa	-	sa	ga	ray	-	sa	-	-	-	-	-	sa	-	sa	sa	sa	-
kha	0	say	0	ja	0	ra	0	0	0	0	0	haw	e	aa	ga	law	0
x			0		x				0			x			0		

ni	-	ni	-	dha	-	pa	-	-	-	-	-	sa	sa	-	sa	sa	-
ma	0	tu	0	aa	0	ra	0	0	0	0	0	du	ni	0	Aar	su	Khaw
x			0		x				0			x			0		

ni	-	ni	dha	pa	-	maga	-	ga	ma	pa	dha	pa	-	-	-	-	-
chaw	ao	na	ta	ra	-	cha0	ao	na	ja	jay	ray	raa	du	low	low	0	0
x			0		x				0			x			0		

The First Intermediary

ma	pa	-	ni	ni	-	ni	-	sa	-	ni	-	sa	-	-	-	-	-
phu	lay	raw	su	ghra	maw	na	0	kay	0	gay	0	lay	0	0	0	0	0
x			0			x			0			x			0		

-	-	-	-	-	-	sa	sa	-	sa	-	ni	-	ni	-	-	dha	-
0	0	0	0	0	0	Hri	daw	0	Aay	aa	0	naw	0	da	0	khay	0
x			0			x			0			x			0		

pa	-	-	-	-	-	-	-	-	ma	-	pa	-	ni	ni	-
lay	0	0	0	0	0	0	0	0	0	0	phu	lay	raw	su	ghra naw
x		0							x					0	

sa	-	sa	ga	ray	-	sa	-	-	-	-	sa	sa	sa	sa	-
na	0	kay	0	gay	0	lay	0	0	0	0	Hri	da	0	ae	Aa 0
x		0				x				0	x			0	

ni	-	ni	-	dha	-	pa	-	-	-	-	pa	-	pa	pa	-
naw naw	da	0	khay	0	lay	0	0	0	0	0	0	kha	ti	0	ma nu saw
x		0				x				0	x			0	

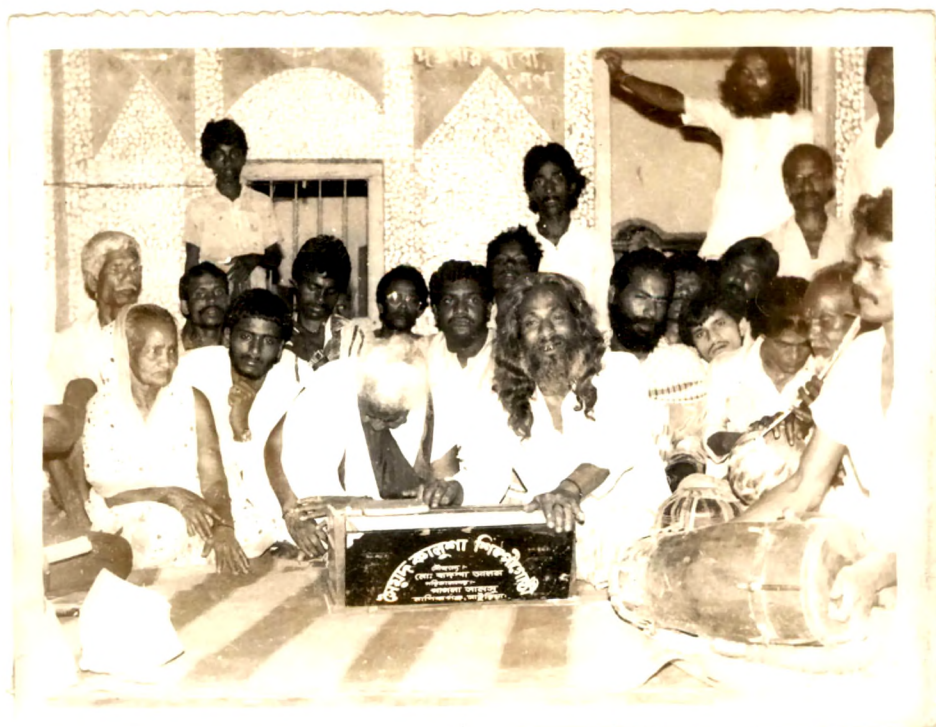
ni	-	ni	dha	pa	-	maga	-	ma	pa	dha	-	pa	-	-	-
gaw e	ra	to	lay	0	Ani	0	0	ghaw ray	bha	e	phu	0	0	0	law
x		0				x			0		x			0	

The Second Intermediary

ma	pa	-	ni	ni	-	ni	-	sa	-	ni	-	sa	-	-	-
raw may	sho	kal	a	e	pa	po	naw	0	aa	0	nay	0	0	0	0
x		0			x				0		x			0	

[illegible]

Plate No. 12



The above picture shows that an artist is presenting
a Rajbhandari Song with usual instruments.

BHATTIALI SONG

Our Bangladesh may be called a vast village. The murmuring sound of its rivers, the murmuring sound of its air, patterning sound of the rain fall the artistic gesture and posture of the young girls in the rivers and streams, the charming scenery of the green gardens the sweet songs of doyel, koyel, kura-kuri etc. have bloomed the bud of sympathy and eternal beauty in the minds of the people of this country. Ultimately the ever flowing time and flating tune sweet songs created an affection and love in the memory of the human beings which may be called the base of our folk songs.

The base of this folk song has been formed with the mixture of different races in different times. The backdrop of our folk songs is the same. The passion of a folk song originated when different types of races mix together. Again from this passion of folk songs it reflects the source of social, mindness. For this reason it may be said that folk song has a sincere thorough manifestation. The application of this manifestation is very deep and captivating to the heart of human beings. The tune of folk songs has a sweetness and it gives a painted portrait of incomparably simple and normal life of the people.

According to the origin of the word "Bhatiali" it means to be mixed up with the downward stream. In this regard (Bhattacharjee, 1957) and eminent literate in Bengali, mentioned that

those songs which are closely associated with love and deep sense of joy and sorrow of the people of East Bengal may be called Bhatiali song (Bhattacharjee, 1957). This song is one of the worth mentioning folk songs in Bengali. Through this song one can expect to meet the creator or any nearness person of this world. Keeping sequence with theme of the song the singer opens out his voice gradually like the waves of the rivers that means the tune of this song sometimes ascends high and sometimes descends below. Both the singers and listeners become thoroughly engrossed with the key note of the song. This song is nothing but a prayer to creator for getting rest after avoiding the activities, greed and lust of the world. The inner significance of this song is many. Sometimes the theme of the Bhatiali song contains the pain of separation of wife from her husband which she expresses to the water of the vast river. The romantic side of the Bhatali song with regard to the quest of dearest person is expressed by the boatmen while they sing this song openly in river towards the ebb-tide.

When the boat men pass their boat from one place to another towards the ebb-tide then they sing this song with a long and mouthful tune. The boat men get relaxation from hard oaring when their boat passes with the downward stream. So they get time easily for singing this song. The life history of the boat men, the charming scenery of the banks of the river, the love and separation events of human life etc. are the main

content of this song. Bhatiali is a solo song.

The long and strong tune of the Bhatiali song makes one's heart more open and make him indifferent to worldly interests. The tune of Bhatiali song also gives tremble to the hearts of people incrores of this country.

The deep intamacy of Bhatiali song with the out nature is a matter of an absolute wonder. One can embrace the sky, the rivers, the forests or the vast green fields through the grapple of the tune of this song. If we consider this side of Bhatiali song then we can understand that its only tune is very natural and attractive. This song has many tunes. But the love-separation tune of Bhatiali song is solo and extraordinary. It seems that there is no other second tune of any kind of song which can attract our mind and heart as the Bhatiali does.

In reconciliation the hearts of male-female lovers united together and that breaks into pieces incase of separation. So love disease is very much serious. The urge of love is both doctor and medicine of this disease. In the Bhatiali song such a vexatious of seperation reflects. The village daughters and daughters-in-law come to the bank of the river to bring water. They listen the tune of Bhatiali song sung by the boatmen. With the waves of the river they feel the topsy-turvy waves in their heart. In such a situation some one, try to remember the memories of their parents' house or some one become egar to reunite with their dear persons who are living abroad. These are also

also
the content of Bhatiali song. It may be said that Bhatiali song is the foundation of all other folk songs. The tune of this song is tied up with the water of the river as well as with open field.

The basic idea of this song is love which is worldly love. But in some cases it has been seen on a shadow of exceptions. We can understand the difference between world and worldly love when we talk about the waves of the river. From this source we can also understand with regard to beginning and ending of life which refers to something supernatural power. Yet the songs related to worldly love are the evidence of love of human mind. The root of all the Bhatiali songs is same that means the separation or the breaking of expectation. There is nothing as equal as the pain of separation. Through the Bhatiali song one can express his or her sorrows of separation with a mournful tune. In the beginning of this Bhatiali song there remains a trivial matter. But the entire song depict the clear history of the event.

It has been seen from the characteristics of this song that this song has a close relationship with the river. So it may called a river centred song. In one sense the life of the women of the riverine East Bengal (now Bangladesh) is mostly controlled with the river. Those who live by the sides of the river they do their many works in the river. Mostly in the house young daughter and daughters-in-law remain confined under an administration of their house environment. Their

mind become free when they get a chance to go to the open river side. At that time if they get a companion of love then they do not hesitate to fill up their mind with fun and amusement. For time being they forget the shame and criticism of the society. They try to come in close contact to each other. Some times some become successful and some become unsuccessful to make love in such a situation. Both the male-female lovers do not know the source and aim of the river in the same way they do not think about the ultimate result of their love. Those who do not get love in their real life situation their mind become full of pain and sorrow. Those who were already been promised to be life partner to each other but in the actual situation if hindrances come that means if separation occurs for a long time then as a result the mind of the real lovers break down. Here the real lover shows something extra ordinary devotion towards love. In such a situation one tries to convey message to one's lover or it may be a deception from any side. This type of love story is found in the Bhatiali songs. These are nothing but the talk of the deprivations. Though Bhatiali love song is related to separation, obstacles, mental anguish etc, these are not completely applicable to the worldly love. This song also presents a love to god.

In the past, the boatmen were the main singers of this song. But now a days the labourers of the field or the cowboys

also sing this song during their leisure period in their daily work. Moreover people of all classes either sing or listen to this song. Generally in the fields, in villages in towns, in radios, in televisions or in cinemas. Among the instruments, tabla, dugi, ektara, dutara, behala, sarinda, juri, kartal, khemta, kharba and dadra are used in this song.

At present, the eminent Bhatiali singers of Bangladesh are Hafizur Rahman, Ferdousi Rahman, Mustafa Zaman Abbasi, Rathindra Nath Roy etc.

Among the composers of this song, the name of world famous poet Rabindra Nath Tagore, the rebel Poet Kazi Nazrul Islam and poet Jasim Uddin is worth mentioning(Bhattacharjee, 1957).

Among the folk songs which is the oldest ? In this regard many men have many minds. So it has become a debatable issue. But there is no doubt that Bhatiali song is a very ancient folk song in Bengali literature. Suresh Chakraborty, (1963) an eminent scholar in music made an attempt to determine the ancientness of the folk songs. In this connection he said, "It blooms the beauty of love and respect, happiness or sufferings of the illiterate farmers and boatmen through folk songs. Through the folk songs it has been expressed about the life of the common people in the society. Though the old theories in Boul epic is of high thought. Yet we can say it easily that the happiness and sufferings of the human beings are more ancient than those of theories relating to spiritual knowledge

in Boul song. It requires ancientness of mind of express the spiritual knowledge. Keeping it in mind, I can say that the origin of Bhatiali is more ancient than Boul" (Bhattacharjee, 1957).

According to some expert in music, "Rabindra Nath was very much influenced with this Bhatiali song". It is known to all that the Dhoppa song of Bengali has come from outside of this country. But its tune is of this country. This song has not been sung with its original tune. This change has been occurred with the influence of Bengali Bhatiali song. (Bhattacharjee, 1957).

The ancient Bhatiali song is still in vogue very widely in our country. Even in the age of this modern civilization this song has not been able to go out of our mind. This song is very much popular in our country. This song is also popular in West Bengal of India. Even in the international level, this song has much popularity in different countries.

This song is publicized through radio, T.V. Cinema and other media. Very recently, the musical notation of this song has been made to keep it alive. Bhatiali is a very much valuable wealth in our folk songs. Bhatiali songs are pride and glory.

একখানি ভাটিয়ালী গান

ওরে ও রঞ্জিনা নায়ের মাঝি
এই ঘাটে লাগায়ারে নাও
নিগুম কথা ক'য়ে যাও শূনি ।

তোমার ভাইটাল সুরের সাথে সাথে
কান্দে গাজের পানি,

ও তার ঢেউ লাগিয়া যায় ভাসিয়া
কাজের কলস খানি ॥

ওরে পূবালী বাতাসে তোমার
নাওয়ার বাদাম ওড়ে

ওরে আমার শাড়ীর অক্ষত
ঐশ্বর্য না ধরে

ওরে আমার শাড়ীর অক্ষত
খলমল করে ॥

তোমার নি পয়ান রে মাঝি
হরিয়াছে কেউ

ওরে কলসী তাসায়ে জ্বলে
শুইনাছনি ঢেউ ॥

One Bhatiali Folk Song(Original in Bengali)

Oray O rangila nayer majhi
 Ae ghatay lagayaray nau
 Nigun katha kaye jao suni
 Tumar bhaital surer sathay sathay
 Kanday gangayer pani
 O tar dhau lagia jaye bhashia
 Kankhyer kalas khani
 Oray pubali batashay tumar
 Nauyer badam uray
 Oray amar sarir anchal
 Dhairas na dharay
 Oray amar sarir anchal
 Jhalmal karay.
 Tumar ni paran ray majhi
 Hariachay kau
 Oray kabsi bhashaye jalay
 Sunnacho ni dhan.

The Musical Notation of the Above Song

Tal - Kaharba
 Scale - 4
 Bol - Dhagay nati nauk dhin.

10-11-1964

pa	pa	pāda	-	-	-	-	-	-	-	-	-	dhasa	ni	dha	pa
0	ray	(00)	0	0	0	0	0	0	0	0	0	00	0	ra	ng
0		x	0	0	x							x		o	

pa	dha	pa	-	ma	-	ga	ma	ray	ga	ga	-	-	ga	ga
gi	o	la	o	na	o	ye	raw	ma	o	hhi	o	o	o	tu mi
x		o		x		o		x		o		x		o

sa	da	0	ga	ga	0	ga	ma	ma	pa	pa	pa	pa	ma
ai	e	0	gha	tay	0	la	0	ga	0	ya	ray	na	0
x	0	0	x	x	0	0	x	0	x	0	0	0	0

ma	-	ga	0	ma	-	pa	-	padha	pa	ma	ga	ray	-	sa	0	ray	-
ni	o	gu	ma	ka	0	tha	0	ka	0	ye	0	ja	0	0	0	su	0
x		0	x	x	0	0		x		0		x		0		x	

03

010



The First Intermediary

-	pa	pa	-	m-	p-	-	na	na	-	ni	sa'	sa'	0
0	0	tu	(mar)	0	0	(bhai)	ta	law	su	ray	raw	sa	0
x	0	0	x	0	x	0	0	0	0	x	0	0	0
/	sa'	ga'	ray'	sa'	ni'	ni	ni	sa'	sa'	ray	ni	sa'	sa'
sa	0	they	0	0	0	(kan)	doy	0	gan	gan	raw	pa	0
x	0	0	0	0	0	0	x	0	0	0	x	0	0
-	ray	ga	(saray)	sa	-	-	-	ni	ni	ni	sa'	-	sa'
0	0	0	0	0	0	0	0	0	0	(tar)	dha	u	0
x	0	0	x	0	0	x	0	0	0	x	0	0	0
/	sa	sa	ray	sa	sa	ray	sa	ni	ni	ni	sa	sa	-
gi	0	ya	0	ja	ya	bha	0	si	0	ya	0	ka	ng
x	0	0	x	0	0	0	x	0	0	0	x	0	0
ni	-	dha	pa	pa	dha	dha	-	(dhasa)	ni	dha	pa	pa	-
ka	0	la	saw	kha	0	ni	0	00	0	0	ra	ng	0
x	0	0	x	0	0	0	x	0	0	0	x	0	0

ma	-	ga	ma	ray	ga	-	-	ga	ray
na	0	ye	raw	ma	0	jhi	0	0	tu mi
x	0	0	x	0	0	x	0	0	0

The Second Intermediary

pa	pa	-	ma	pa	-	ni	ni	-	ni	sa	-	sa	0	ga	ay
0	ray	0	0	pu	ba	0	li	ba	0	ta	0	say	0	tu	0 ma 0
0	x	0	0	x	0	0	0	0	x	0	0	0	x	0	0

sa'	ni	ni	ni	-	sa'	sa'	ray	ni	sa	sa	-	-	ray	ga	
0	raw	nau	ye	raw	ba	da	ma	0	0	ray	0	0	0	0	0
x	0	0	x	0	0	0	x	0	0	0	x	0	0	0	0

saray	sa	-	-	-	ni	ni	ni	ni	ni	sa	sa	-	sa'	ray	
00	0	0	0	0	0	0	ray	aa	0	ma	0	raw	0	sha	0
x	0	0	x	0	0	0	x	0	0	0	x	0	0	0	0

sa	-	sa	ray	saray	sa	ni	-	nisa	-	sa	-	ni	dha	pa	-
re	0	raw	0	ao	na	chal	0	chai	0	raw	0	saw	0	na	0
x	0	0	x	0	0	0	x	0	0	0	x	0	0	0	0

pa	dha	-	-	ni	ni	ni	ni	ni	-	sa	-	sa	ray
dhaw	0	ray	0	0	0	ray	aa	0	ma	0	raw	0	sha 0 0
x	0	0	x	0	0	0	x	0	0	0	x	0	0

nisa	-	sa	ray	sa	-	ni	-	nisa	-	sa	-	ni	dha	pa
re	0	raw	0	an	0	chal	0	jhe	0	mal	0	jhal	0	mal 0
x	0	0	x	0	0	0	x	0	0	0	0	x	0	0

pa	dha	-	-	dhasa	ni	dha	-	pa	dha	pa	-	ma	-	ga	ma
ka	0	ray	0	00	0	ra	ng	gi	0	la	0	na	0	ye	raw
x	0	0	x	0	0	0	x	0	0	0	x	0	0	0	0

raw	ga	ga	-	-	sa	sa
ma	0	jhi	0	0	0	tu mi
x	0	0	x	0	0	0

The Third Intermediary

-	-	pa	pa	-	ni	ni	-	ni	sa	sa	sa	sa	-	ga	ray
0	ray	0	0	tu	ma	raw	ni	po	0	0	ra	0	na	ray	ma 0 jhi 0
0	x	0	0	0	x	0	0	0	0	0	x	0	x	0	0

sa	ni	ni	ni	ni	sa	sa	ray	ni	sa	-	-	-	ra	ga
0	0	ha	re	0	0	aa	chay	0	ka	u	0	0	0	0
x	0	0	x	0	0	0	0	x	x	0	0	x	0	0
<hr/>														
saray	sa	-	-	-	ni	ni	ni	ni	sa	sa	0	sa	-	sa ray
00	0	0	0	0	0	0	ray	ka	0	la	0	see	0	bha 0
x	0	0	x	0	0	0	0	x	0	0	0	x	0	0
<hr/>														
nisa	-	sa	ray	sa	-	ni	0	ni	sa	sa	-	ni	-	dha pa
sa	0	ye	0	ja	0	lay	0	su	ie	na	0	cho	0	ni 0
x	0	0	x	x	0	0	0	x	0	0	0	x	0	0
<hr/>														
pa	dha	-	-	dhasa	ni	dha	-	pa	dha	pa	-	ma	-	ga ma
dha	u	0	0	0	00	0	ran	ga	gi	0	la	0	na	0 ye raw
x	0	0	x	x	0	0	0	x	x	0	0	x	0	0
<hr/>														
ray	ga	ga	-	-	-	ga	ga	sa	ga	-	ga	ga	-	ga -
ma	0	jhi	0	0	0	tu	mi	a	ie	0	gha	ta	0	la 0
x	0	0	x	x	0	0	0	x	0	0	0	x	0	0

Plate No. 13



The above picture shows that an artist is presenting a Bhatiali Song with usual instruments.

MURSHIDI SONG

The tradition of theological song in our rural society is very ancient. Many isms regarding religious prayer were born from the beginning of Budhya, Shahzia in our society and these were brought up and developed in the soil of Bengal.

The only reason of this is that the cultural language which have been used in these religious songs, only the Guru or Murshid is capable to find out its mystery. The hidden meaning of the songs like Boul, Marfati, Dehatattya, Nabitattya etc. available in the 'Charjapad' the oldest Bengali epic is clearly understandable to the people in general. In this regard Guru i.e. Murshid is the only resort to know its mystery.

'Murshid' is an Arabic word means Guru. To define Murshidi song Jashim Uddin an eminent poet in Bengali literature says, "In the songs where the praise of Guru is present and which arracts the heart of devout person is called Murshidi song". (Jashimuddin, 1977).

In this song, Murshid, Sai, Rasul, Gosai etc. are used as synonym of Guru i.e. God. Moreover, Dayal Bandhu, Dayal Chan, Sona Bandhu etc. represents Guru. But in all the Murshidi songs the praise of Guru is not present. In man Murshidi songs, boat, river, ghar, etc. are used as the figurative meaning of Guru. In some Murshid songs it is seen that there is a self sacrificing tendency of the devout persons towards Guru.

These songs are also called Murshidi songs.

It is noteworthy that the songs composed on a same matter is named different way according to the regional basis of the country. As we can cite an example the song which is called 'Murshidi' in the eastern region, the same song is called 'Dehatattya' in the northern region of the country and that particular song is called Boul in West Bengal. In Mymensingh district of Bangladesh, the Murshid and Marfati songs are called 'Fakiri song'. But the songs composed by Lalou and his devout persons of Kushtia and Jessor district are known as Bhavagana, Fakiri gana, Sabdyagana etc. Now a days these songs are popularly known as Boul songs. In this regard (Uddin, 1977) a profoundly versed in Bengali literature says, "Boul, Marfati and Murshidi songs are three fruits of a same tree". In Gurupadi songs, 'Murshid' or 'Guru' comes for the sake of theory only. Otherwise the Murshidi song can demand some independence with regard to its temperament, tune and characteristics of the other two songs namely Boul and Marfati. Among the devout persons of Murshidi song the Guruism occupy a supreme place. Because it is heard that the Sufis and the persons engaged in austere worship of God used to offer their prayer imagining the portrait of Guru. (Uddin, 1977) example that Jalal Uddin Rumi used to pray keeping his Guru (Shams Tabriz) in front of him. With regard to this, there was a proverb in the ~~Baishnabs~~ that Guruism exceeded the limit

of general ethical views.

It is extremely difficult to determine at what date in the history of civilization man became interested in Murshidi song. It is also not known to us who first wrote or sang this Murshidi song. In most of the folk song there is a tradition of mentioning the name of the writer or singer at the concluding intermediary of the song. Specially this tradition is completely absent in Murshidi song. As it is really a folk song hence its talk and true become changed with the change of singers of chronological ages. In the ancient time there was a great influence of the Budhists in this Murshidi song. Later, the Hindus and the Muslims altered the outer structure of the songs yet they were unable to give up the internal theology of the Budhists from this song.

Many Hindus who were converted Muslims could not give up totally the influence of Hinduism in the songs composed by them. The main hidden theme of most of the Murshidi songs is that the earth is nothing i.e. momentary, everybody shall have to leave the earth for another earth of eternal peace.

There is an impression of practices of Hindu rites in many of the Murshidi songs. On the other hand it is seen that there are lot of use of Arabic and Persian words which are used by the Muslims in their daily life. These type of words have been composed in the songs very artfully. These songs were very much popular to the Hindus and the Muslims both.



Murshidi songs are sung mostly at night. Some Murshidi Fakirs sing this song together. In the beginning of the song the singers first show their respect and love i.e. they offer a bandana to Allah and Rasul then by turns to the charan of Hazrat Ali, Maa Fatima, Sashankali, Chongai Peer, Sanal Peer, Parents and the assembled listeners. They also mention the name of the renowned peer poygambars of the Muslims and goddess of the Hindus as the devout persons of this song are Hindus and Muslims. This is why the solicitation of this song is equally popular to the Hindus and the Muslims. After bandana the fakir singers use to sing the main theme of the song with regard to the path of righteousness and chastity. The main objective of this song is to purify the heart of the devouts. In the song the singer can also express his own ideas related to his soul and its purification which also attracts the heart of the devouts. In the early time and also now a days Murshidi songs are sung by the singers even for the whole night.

In the past the Murshid Fakirs and the people like farmers used to sing this song. But now a days this song is sung by the people of all classes in the society of the country. No special type of dresses are required for the singers to sing this song and this tradition existed neither in the past nor in the present. Usually loose dresses like pyzama, panjabi, dhuti, lungi etc. are mostly worn by the singers when they sing this song. Some Murshid fakirs use a bunch of tashbih and a

curved lathi (stick) about 5 to 6 feet length which they use to show the recitation of their fakiri mantra i.e. the recitation of a portion of the Quran or Vedas containing sacred hymns.

In ancient time only sarinda and dotara were used to sing this song. But now a days with the popularity of this Murshidi song many modern instruments like harmonium, behala, tabla and other old instruments like ektara, khanjani, gubgubi, kartal, dugi etc. are used. The eminent Murshidi singers of the recent past are Abbas Uddin Ahmed, Abdul Alim and Hafizur Rahman.

At present, of and on a good number of singers sing this song in radio and T.V, among them Abdur Rahman Boyati, Fakir Alamgir, Mustafa Zaman Abbasi's name is worth mentioning.

The eminent as well as ancient composers of this song were Fakir Lalon Shah, Panju Shah, Dudhu Shah, Shitolong Shah, Hasan Raja etc. Among the present composers the name of Abdul Halim Miah, Hafizur Rahman, Abdur Rahman Boyati is worth mentioning.

In conclusion we can say this ancient Murshidi song is still popular that in the present society. Even with the touch of modernization in the educated society this song has not lost its popularity as it was in the past. Though there is a great reflection of modern dhum dharekka songs in the minds of the urban people yet the image of the Murshidi songs has not been perished from their heart. Now, time has come to

give an upliftment of this song to the international stratum by spreading its publicity through radio and T.V. etc. For this encouragement should be given by the government to the collectors, the writers and the singers of this song. Because this song is our proud heritage in our rich folk songs.

একখানা মুগিদী গান

মাইজ ভান্ডারের ভাবের রসিক

বেশ সুখে আছে -

শোনার ময়ূর মোরশেদ বাবা

তাল পেলে নাচে ।

ভাব উরাইল কোন ভাবিনী

না জানি কেমন কামিনী

নাম ধরিলে মানিক জ্বলে

হৃদয় মস্কিরের নীচে ।

এক সাথি উঠায় গাছে

আরেক সাথি টানে পাছে

ফলপাতা মোর দায় ঘটিত

পড়িলাম নীচে ।

এক রঙের দুইটি পাখি

গাছের আগায় কানন্দ দেখি

আকুল্লায় ঘুইরা মরে

সেই পাখির পিছে ।

One Original Murshidi Song

Maij bhandare bhaber rashik

Besh shukhe Achae

Sonar Mayur Murshid baba

Tal palay nachae

Bhab dharilo Kun bhabini

Na jani kamon kamini

Naam dharilay manik jalay

Hridi mondirer nichay

Aek shakhi uthay gachae

Arek shakhi tanay pachay

Falpara mor dai ghatilo

Parilum nichay.

Aek ranger duittee pakhi

Gacher ggay kande dekhi

Abdullay ghaira moray

Sai pakhir pichay.

The Musical Noation of the Above Songs

Tal - Kaharba

Scale - 4

Bo1 - Dhage nati nak dhin

x 0

AN

ray	gapa	pa	pa	dhani	sani	dha	pa	dhapa	maga	raysa	raysa	gaga	ray	sa	"
van	da	0	res	bha	ba	0	Oray	raw	sik	resh	as	0	kha	0	"
x	0			x	x	0	0	x		0		x		0	
"	gagapa	pa	pa	dhasa	sa	sa	sani	dha	dhasa	sa	sani	dhasa	nidha	pama	gama
0	sonar	na	yur	mor	shed	ba	ba	0	tal	pa	0	la	na	0	maji
x	0			x	x	0	0	x		0		x		0	
ray	gapa	pa	pa	dhani	sani	dha	pa	dhapa	maga	raysa	raysa	ra	sa	"	"
bhan	da	0	rer	bha	ba	0	Oray	raw	sik	resh	su	0	kha	0	0
x	0			x	x	0	0	x		0		x		0	

First Intermediary

gapa	pa	pa	dhaga	sa	sa	saray	ray	-	-	-	dhadha	sa	sani
0	bhab	rai	lo	kun	bha	bi	ni	0	0	0	naja	ni	kayO
x	0	0	x	x	0	0	x	0	0	0	x	0	0

dha	dhasa	sa	sani	dha	pa	-	-	gapa	-	pa	papa	dhasa	sa	sasa	sani
mon	ka	0	me	ni	0	0	0	mon	0	dho	riley	maa	0	ja	hridi
x	0	0	x	x	0	0	x	x	0	0	x	x	0	0	0

dha	dhasa	sa	sani	dhasa	nida	pama	gama	ray	gapa	pa	pa	dhani	sani	dha	pa	
mon	di	0	rer	ni	0	chay0	00	00	da	0	rer	bha	ber	Oraw	raw	sik
x		0		x		x		0		0		x		0		0

dhapa	maga	ray	sa	ray	say	-
besi	si	0	khay0	aa	0	0
x		0		x		0

Rhetorical Accessory

gapa	pa	pa	dhasa	say	sa	saryay	ray	-	-	-	dhadha	-	sa	sani
0	Aek	sa	kh	0	thay	ga	chay	0	0	0	Aarek	0	sa	Khio
x		0		x		0		x		0		x		0

dh	dhasa	sa	sani	dha	pa	-	-	-	gapa	papa	pa	dhani	sa	sa	sani
ta	ne	0	pa	0	0	0	0	0	phal	para	mor	daye	gha	ti	lo
x		0		x		0		x		0		x		0	

dha	dhasa	sa	sani	dhasa	nidhi	pama	gama	ray	gapa	pa	pa	dhani	sani	dha	pa
pa	ri	0	Lam	Ni	0	chay0	00	00	da	0	rer	ba	0	raw0	raw
x		0		x		x		0		0		x		0	

dhapa	maga	ray	sa	ray	say	-
besi	su	0	khay0	Aa	0	0
x		0		x		0

Second Intermediary

-	gapa	pa	pa	dhasa	sa	sa	sa	sa	sa	dhadha	sasa	sani
0	Aek	rang	Aa	dui	ti	pa	pa	pa	pa	0	0	gail
x	0	0	x	0	0	0	0	0	0	0	0	0
dha	dhasa	sa	sani	dhaz	pa	pa	pa	pa	pa	dhasa	sa	sani
kan	day	0	day	khi	0	0	0	0	0	lai	ghui	ra
x	0	0	x	0	0	0	0	0	0	0	0	0
dha	dhasa	sa	sani	dhasa	nidha	pama	gama	ray	gapa	pa	pa	dhani
sai	pa	0	khir	pe	chay	0	00	00	da	0	rer	bay
x	0	0	x	0	0	0	0	0	0	0	0	0
dhapa	maga	ray	sa	ray	sa	ray	sa	ray	sa	ray	sa	ray
bes	su	0	khay	0	say	0	0	0	0	0	0	0
x	0	0	x	0	0	0	0	0	0	0	0	0

Plate No. 14



The above picture shows that an artist is presenting a **Murshidi Song** with usual instruments.

BARASAY SONG

Some of the experts in music classified the folk songs into two divisions. One of the divisions is reformation type and the another one is neutral type. Barasay song belongs to the last class.

With regard to Barasay song two eminent experts in music named Chowdhury and Hoque opined that the songs which are sung out of the human habitation are called Barasay song (Chowdhury, Hoque, 1983). We get the symptoms of some indecent intentions, physical humorous love, unsocial activities, etc. in these songs. So these songs are sung outside the homely environment. It was obtained from the field investigations that the farmers sing this song during the weeding period of the jute or paddy fields. They also sing this song during the harvesting time of the crops. The boatmen become besotted with this song while they drive their boats towards the ebb-tide in the river. During the rainy season when water becomes full to the brim in the canals, rivers and fields then the long tune of this song creates a dream land at night. In such a situation the minds of those people who are indifferent to worldly interests become very much absorbed in this song.

From the above discussion it may be seen that there is a relationship between Barasay song and rainy season that means Barasay season. Here Barsha and Barasay are the synonymous words. Moreover the word Barsha (rainy season) in the dialect

of Jessore, Kushtia, Faridpur and Pabna districts of Bangladesh pronounced as Barsay. From this consideration the Barasay song may be called the song of rainy season means the song of Barsha.

With regard to Barasay Song, Lutfur Rahman an eminent scholar in music said, "The worth mentioning characteristics of Barasay song is easiness in its poetical work. In its representation the Barasay song is of rebald type because its theme arouse the indomitable sensual image in men and women both mentally and physically. The plucking of words for Barasay song gives an incomparable loveliness to its poetical work".

Specially, the rural people of Bangladesh has been influenced with the breakage and build up of the rivers. Like the breakage of the rivers so many family lives also breakdown along with love of men and women. Even separation occurs between the lovers. Both the male and female lovers suffer from the pain of separation. Their long separation brings loud lamentation in their minds. But the hope of minds never die. The lovers expect for re-union with each other. The estrangeds wait with patience and think deeply about their past and future life. Thus, we see three things, such as, the river, the women and the mind have been occupied a great place in this songs. Really the people of the river side of the country create and bring up this song. Regarding the origin and nomenclature of this song some scholars mentioned that there is a river named Barasia in Jessore district of Bangladesh after which this song has been so named. The local songs which were once in vogue around the

banks of the river Barasia has been named Barasay song. But later on this spread almost through out the country. Though the actual history of its origin is not known. But its usual origin as indicated above may be considered in the context of folk songs that this song has a back ground embracing the love as well as separation story of men and women and their hearts desire and content which are not controlled by any society or administration. Over and above, this song is a burning example of expressing the heart touching fervidity events which are easily understandable to the laymen or illiterates. Even the love which are condemnable by the society such as, love between aunt and nephew, between sister-in-law and brother-in-law, between a boatmen and a young lady etc. have been expressed in this song. This type of illicit love events has not been focused through any other folk songs. Though this type of love events are found in the actual social life.

There is no want of diversity in terms of illicit love events in the Barasay song. The following few lines of a song is an example of such a Barasay song :

" O dewore oray piritay karitay chao

Charo tumar bap O maa

Tumi ar charo adeshar bashati".

In some Barasay song we can see the influence of love events of Sree Krishna and Radha also. The following song is an example with regard to the love events of Sree Krishna and Radha.

" Par karo par karo hay kanai
 Bela panay chaye
 Kato dai dughdha halo nasta
 Bazar galo baye".

It was seen that in the past the farmers, the boatmen, the labourers, etc. used to sing this song in their respective field of works. Now a days this song is sung by many categories of people in radio and television. Though it is a common matter to use instruments for singing a folk song yet in Barasay song no instruments were used in the past. Mainly this song is a solo type song. Sometimes this song may be sung in chorus also. To keep pace with the musical measure of the song sometimes claps are given by the singers. Beyond this, sometimes these songs are sung in a long tune. But in the recent time ektara, dutara, gubgubi, harmonium, tabla, dugi, khanjani, etc. are used in singing this song.

Dresses are one of the special characteristics for music. Various types of dresses are used in Bhashan song, Gazi's song and in Jatra song. But no special dresses are required for the singers when they sing this Barasay song. This song is not an audience-chamber song.

Though there are differences between Barasay and Bhaoiya songs yet they have some similarities specially in their humorous writing. Beyond this, we get a description with regard to human love affairs both in Bhaoiya and Barasay song. Here we observe the only difference between these two songs that Barasay song is

more juicy interms of erotic description than that of Bhaoiya song. Barasay song has some similarities with Jari song, such as, both the songs can be sung in chorus. But among the differences, the main one is that Barasay songs are not composed basing the religious events while Jari songs are based on religious events.

Both Barasay and Dhua songs have some similarities. Dhua songs have a wider scope as these songs occupied the events with regard to Allah, Rasul, urge of love, time, place, society, life, death and eternal world. The love song like Barasay has many similarities with Dhua song. The following two stanzas of two different songs will provide such similarities :

Barasay : " Zibon jaibon sab diachi
Kuchui baki nie
Tabu bandhur mon palam na
Kari ki upai".

Dhua : " O kaday jubuti nari
Bandhur pramay jibon galo
Bandhu apan hailo na".

Barasay and Bhava songs have both similarities and dissimilarities. Among the similarities, the love events, social description, aloofness etc. are present in both the songs. But from the point of dissimilarities it is indicated that Barasay songs are secular type while Bhava songs are related to religion and hermit tipes of people sing this song. So it can be said that Bhava songs really provide mental peace in the minds of the

pious and devotees while Barasay songs provide erotic sensation as well as worldly interests which are very momentary in human life. The following two stanzas of two different songs will prove the similarities between Bhava and Barsay song :

Bhava Song : "Na janay majo na piritay

Janay sunay karo pirit

Shesh bhalo daraye jatay".

Barasay Song: " Chul dekhi tor ulko bhulko

Piti dekhi dhulo

A heno sonar jaibon

Tao kano fulo".

It is very much difficult to say that which one is the main region for Barasay song in Bangladesh. Because Barasay song is in vogue throughout the country. Yet the Barasay songs of Jessore, Khulna, Kushtia, Pabna, Faridpur and Rajshahi districts are rich in terms of their quality as well as quantity. These songs are our valuable wealth. We can enrich our store house of folk songs by collecting old as well as writing new Barasay songs. Hence encouragement should be provided to the personnels who are involved with this song. An example of a Barasay song is given in the next page.

একখানি বারাসে গান

কত পাষাণ বাঁইখ্যাছ পতি মনেতে

ফাগুন মাসে অধিক জ্বালা

চৈত্রে নারীর বরণ কালা রে

বৈশাখ মাস গেল কন্যার কান্দিতে রে কান্দিতে ॥

জ্যৈষ্ঠ মাসে মিষ্টি ফল

আষাঢ় মাসে নয়া জল রে

শ্রাবণ মাস গেল কন্যার শয়নে শ্রুপনেতে ॥

ভাদ্র মাসে আউলা কেণ

আশ্বিন মাসে বর্ষার শেষ রে

কার্তিক মাসে গেল কন্যার ভাবিতে রে ভাবিতে ॥

অগ্রহায়ণ মাসে হেমন্তি খান

পৌষ মাসে পীতের বান রে

মাম্ব মাস গেল কন্যার উঠিতে রে বসিতে ॥

In English

Kato pashan baindhacho pati monatay

Fagun Mashay adhik jala

Chaitray narir baran kala ray

Baishakh mash galo kannayar kanditay ray kanditay

Jaishtha mashay mishto fal

Ashar mashay naya jal ray

Shaon mash galo kannyar shaynay shapanatay

Bhaddar mashay aula kesh

Ashin mashay barshar shesh ray

Kartik mashey galo kannayar bhabitay ray bhabitay

Aghran mashey hamoti dhan

Poush mashey shiter ban ray

Magh mash galo kannayar uthitay ray bashitay.

The Musical Notation of the Above Song

Tal

.

Dadra

Permanent

sa	ray	ray	ma	ma	=	ma	=	ga	sa	=	ray	ma	ga
ka	to	pa	0	sha	na	bai	e	dha	cha	0	pa	0	ti
		x			0				x			0	

ray	sa	=	sa	saray	
ma	nay	0	tay	ka	0
x			0		

First Intermediary

ma	ma	=	ga	ma	=	pa	pa	=	pa	pa	pa
fa	gu	na	ma	say	0	a	dhi	ka	ja	la	0
x			0			x			0		

pa	dha	=	ni	=	dha	pa	pa	as	padha	padha	=
chai	tray	0	na	ri	raw	ba	raw	na	ka	la	0
x			0			x			0		

ma	=	=	=	=	=
ray	0	0	0	0	0
x			0		

ma	ma	=	ma	ma	=	ga	sa	sa	rema	=	gama
bai	sha	kh	ma	sh	0	ga	lo	0	kan	0	nayar
x			0			x			0		

ga	sa	=	ray	ma	ga	ray	sa	=	ni	=	pa
ka	di	tay	ray	0	0	ka	di	tay	0	0	0
x			0			x			0		

The Second Intermediary

ma	ma	ga	ma	pa	pa	pa	pa	ga
jai	shat	0	ma	shay	0	mi	shta	0
x		0			x			0

pa	dha	ni	cha	pa	pa	padha	padha
aa	sha	raw	ma	shay	0	na	ya
x		0			x		0

ma	sa
ray	0
x	0

ma	ma	ma	ma	ga	sa	rayma	gama
sha	0	na	ma	sh	0	ga	lo
x		0			x		0

ga	sa	ray	ma	ga	ray	sa	ni	pa
sha	ya	nay	sha	pa	0	nay	0	0
x		0			x			0

The tune of the other intermediaries are same as the above intermediaries.

MARFATI SONG

Among the folk songs of Bangladesh, we can say it without hesitation that 'Marfati' song is very much popular. Bangladesh is full of green crops where folk songs are treated as an unlimited resource to meet up our mental peace. From the history of our region we have learnt that many saints from different places came to Chittagong district through the sea-way. Most of the saints settled their habitations there. Still now there are many Majars or Dargahs in Chittagong district. From the field research we can say that Marfati songs were mostly sung in the Majars or in the Dargahs of saints. From this point of view it may be said that the Chittagong and the eastern region of Sylhet district is the place of origin of Marfati songs. From the collected Marfati songs it may also be concluded that the North and the Middle part of Bengal may be nomenclated as the place^{of} origin of Marfati songs. Now let us try to understand that what should be the definition of 'Marfati' song? With regard to the definition of Marfati song an author named Momen Choudhury said, "the word 'Marfati' is regional word which has come from an Arabic word 'Marefat'. The meaning of the word 'Marefat' is spiritual knowledge (Chowdhury, 1982). In this regard, Marfati song is nothing but a kind of rhetorical song of spirutual knowledge. Another meaning of the word 'Marefat' is deep secret. There is a

Our general knowledge. About that miraculous world a description is given

miraculous world which is beyond/through the Marfati songs.

In detail, we can say that the main content of Marfati song deals with the reality of the creator, causes of creation and its aims, and about human life. In other words the theological songs are called 'Marfati songs'. We get a direction through the Marfati songs regarding how to offer prayer to the creator, how to follow the scriptural laws and how to get the way of salvation in this physical world and also in the supernatural world. Beyond these, the explanations of the characteristics of the 'Sariat', 'Tarikat', 'Hakikat' and 'Maretat' are given through the Marfati songs.

The laws of the religion has two divisions. The first one is its external or practical side and the second one is internal or Marefat side. The later one depend on a special type of exercise. Through a general way we achieve peace but we cannot achieve the salvation of our soul. For the reason the way of Marefat is needed. To get this special way one is to overcome some of the strata of the Sariat. The strata of the Sariat are 'Tarikat', 'Hakikat and Marefat'. It was mentioned earlier that the meaning of 'Marefat' is 'Knowledge' or 'to know knowing through to known world one should try to know the creator which is Marefat.

Through the Marfati songs the main principles of Islam have been expressed. It is also called the root principle of the Fakiri austere endeavour. The super human power and miraculous events of our prophet Hazrat Muhammad (sm). have

also been expressed through this song. The theory of creation is one^{of} the most important branch of Marfati songs. Our creator is one. He became wishful to express himself through His vast creation. As per His wish He created this solar world. The theory of creation, the pre-conditions of the creation, the loneliness of the creator, etc. have been expressed through the Marfati songs. The unknown companion of the creator is Noor-e-Muhammad who was the actual root of all creations. For this reason the Marfati austere endeavourers emphasised to know about 'what is Noor'? What are His conditions? How is his appearance? etc. through the Marfati songs. How our prophet (s.m.) achieved his 'Nabuat', how he used pray in the Hira mountain, etc. also have been expressed through this song.

The biotic soul and the supernatural soul are nothing but two forms of expressions of a unique feeling. The explanations of sufism and the love for spiritual feelings are also the content of this song. Though many words from Arabic, Persi, Urdu etc. have been taken in this song yet there is no breakage or unreasonableness found in its proneness or in its musical measure. The Marfati songs certainly deserve a literary value. The tune and the musical measures of these songs are unique. The glory of victor of the world human beings have been reflected through these songs. The attempt of giving an honour to man as a man without discriminating the caste and creed have also been reflected through these songs.

As the business of goods and paramour of women are not expressible things in the same way it is true to the word Marfat. From this event we can understand that all the theme of Marefat is not directly expressible in front of the man. As a result the theme of Marefat is mostly expressed through a figure of speech akin to metaphor and allegory but not directly. The believers of Marefat can sacrifice their life, honour and wealth etc. for the purpose of their creator. In lieu of their sacrifice they deserve the real love of their creator and they also want to get the solvation of their souls. The successful Marfati endeavourers proclaim about their spiritual soul among their disciples. The endeavourers also advise to their disciples regarding the love of their creator and also about the later life after their death. As a result the disciples become besotted with the advice of their peers or gurus. In the Hujra Khana or in a gatherings, the Marfati peers or gurus sing Marfati song through which they advise their disciples. There remain some askings in the songs, as, "who I am?, where I was? "Where I have come? Why I have come? Who has sent me here? and Why? etc." The successful Marfati peers can answer these questions.

People of almost all classes sing these songs. But those people who believe Marefat sing these songs much. The people of the villages as well as towns sing these songs. The singers use ektara, baya, tabla, juri or mandira while they sing these songs. Now a days dutara, sarinda, Kamak, khol, harmonium and nehala etc. are used by the singers.

The tune of Marfati songs is highly attractive to heart. The tune of gazals, kirtan and Boul songs have been imposed on these songs. There is an influence of Islami idealisms on these songs yet sometimes the tune of Bengali Dhua, Jari, Sari, Marfati, Khamta etc. songs are also used in the Marfati songs. The following classifications may be done according to the content of the Marfati songs. These divisions are : 'songs regarding the love, virtues, and kinds of God, songs regarding our prophet', 'the murshidi theology', 'Belayet', 'the think of supernatural world', 'self solvation', 'love affairs of Sri Krishna', etc.

Mostly the Marami endeavourers are the composers of these Marfati songs. Lalon Shah, Panju Shah, Dudhdu Shah, Hasan Raja, Sitolong Shah, Pagla Kanai etc. are the worth mentioning composers of the Bengali Marfati songs.

Marfati songs are very ancient songs of our region. The popularity and publicity of these songs are increasing day by day. These songs are sung through radio, T.V. and also in our villages. These songs are not neglected like other village songs. Through the popularity of modern disco, pop and other cinema songs are increasing in our villages as well as town society yet the popularity of Marfati songs have not been diminishing rather increasing. In the realm of our folk songs Marfati is an unvaluable wealth.

এক খানি যারফতী গান

চিন নি মন তারে তুমি চিন নি মন তারে ,
 যে এন তোমার দিল পিন্ধরে দিবানিশি বিরাজ করে ।
 যখন আল্লাহ পরওয়ারে সৃষ্টি করলেন আদমেরে
 আব - আতশ বাতাস দিয়ে খাগে মিলন করে ,
 হুকুম করলেন তবে রুহু যাও ফল পুরে
 যখন আন্কারিয়া ঘর দেখিয়া কানছে রুহু কাতর সুরে ॥

তখন হান্না পুনে বনছেন খোদা আমি নহী তোমায় জুদা
 যথায় তুমি তথায় আমি ভয় কর মন ফারে ,
 হাওয়া রূপ ধরিয়ে খোদা বসিলেন বাম পাশে
 তখন দেখে আদম ভেঁে হরদম ঝলক মারে ধরিবারে ॥

The Example of a Marfati Song is Given Below

The Bengali Version of the Song

The above song in English pronunciation :

Chinoni mon taray tumi chinoni mon taray

Jay jan tumar dil pinjaray dibanishi biraj karay

Kahan Allah parwaray srishiti Karlen adamayray

Aub-atas batas diye khagay milon karay;

Hukum karlen tabay ruha jao kalpa puray

Takhan Andharia ghat dekhia kanchay ruhu katar sharay

Takhan kanna sunay balchen khoda ami nahi tumar juda

Jathai tumi tathai ami bhai kara mon karay;

Haways rup dhariye khoda basilen bam pasay

Takhan dekhey adam bhajay bardam jhalok maray dharibaray.

The Musical Notations of the Above Marfati Song

Tal - Dhadra

Scale - 6

Peramanent

ga	ma	ga	ray	sa	ray	ni	sa	ni	dha	dha	ni
chi	na	0	ni	ma	na	ta	ray	0	0	tu	mi
x			0			x			0		

sa	ga	ga	ray	sa	ray	ni					
chi	na	0	ni	ma	na	ta	ray	0	0	0	0
x			0			x			0		

		sa	sa	sa	sa	ray	ma	ma	pa		
0	0	jay	jan	tu	mar	di	la	pin	ja	ray	0
x			0			x			0		

		sa	ni	dha	ma	ma	ga		ma	pa	
0	0	di	ba	ni	shi	bi	ray	ja	ka	ray	0
x			0			x			0		

The First Intermediary

		sa	ma	ma	ma	ma	ma	ma	ma	pama	ga
0	0	ja	khan	al	la	pa	raw	wa	ray	00	0
x			0			x			0		

		ga	ga	ma	pa	ga	ma	ga	ray	sa	
0	0	(srish)	ti	(kar)	len	a	da	0	may	ray	0
x			0			x			0		

		dha	dha	dha	ni	sa	ga		ma	pa	
0	0	ab	a	ta	sh	ba	ta	sa	di	ye	0
x			0			x			0		

ma	ma	ga	ray	sa	ray	ni	sa				
kha	gay	0	ni	la	na	ka	ray	0	0	0	0
x			0			x			0		

		dha	dha	ni	sa	sa	ni	sa	ni	sa	
0	0	hu	kum	kar	len	0	ray	0	ru	hu	0
x			0			x			0		

(nidha)		dha	dha	ni	sa	ni	pa			pa	pa
(00)	0	ja	0	(kal)	paw	pu	ray	0	0	ta	(khan)
x			0			x			0		

ba	sa	sa	sa	sa	ray	sa		ni	dha	pa	0
a	na	dha	ri	ya	0	gha	raw	de	khi	ya	0
x			0			x			0		

pa	ni	ni	dha	pa		ma	ga		ma	pa	
ka	n	chay	ru	hu		ka	ta	raw	sha	ray	0
x			0			x			0		

The Second Intermediary

		sa	ma	ma	ma	ma	ma	ma	ma	pama	ga
0	0	ta	<u>khan</u>	ka	nna	su	nay	<u>bal</u>	<u>chen</u>	00	0
x			0			x			0		

		ga	ga	ma	pa	ga	ma	ga	ray	sa	
0	0	kho	da	a	mi	na	hi	tu	mai	ju	da
x			0			x			0		

		ga	ga	ma	pa	ga	ma	ga	ray	sa	
0	0	ja	<u>thai</u>	tu	mi	ta	tha	ya	a	mi	0
x			0			x			0		

ma	ma	pa	ray	sa	ray	ni	sha				
bha	ye	0	ka	raw	<u>mon</u>	ka	ray	0	0	0	0
x			0			x			0		

		dha	dha	ni	sa	sa	ni	sa	ni	sa	
0	0	ba	wa	ra	pa	dha	ri	ye	khu	da	0
x			0			x			0		

<u>nidha</u>		dha	dha	ni	sa	ni	sa			pa	pa
<u>bashi</u>	lay	na	ba	0	ma	pa	shay	0	0	ta	<u>khan</u>
x			0			x			0		

		sa	sa	ray	sa	ga	ga		dha	pa	pa
0	0	de	khey	a	<u>dam</u>	bha	jay	0	<u>har</u>	da	ma
x			0			x			0		

		ni	ni	dha	pa	ma	ga		ma	pa	
0	0	jha	<u>lak</u>	ma	ray	dha	ri	0	ba	ray	0
x			0			x			0		



Plate No. 16



সঙ্গীতানুষ্ঠান

The above pictures show that artists are presenting Marfati Song with usual instruments.

MAYELI SONG

In the premises of Bengali folk literature the Mayeli song has a popularity from long ago. It has been known that since thirteenth century Mayeli songs have been composed and developed by the people of Hindu and Muslim community. In some cases the Mayeli songs has spread its influences on some religious affairs. Such as, the Mayeli songs basing the love events of Radha and Krishna awaken the religious sentiment in the minds of the people of Hindu society. On the other hand the tragic Marshia songs basing the events of Karbala's martyrs also helps to awake the religious sentiment in the minds of the people of Muslim community. Once the people of every corners of rural areas in Bengal were affected with an illusion of the Mayeli songs.

Mayeli songs are one of the important limbs of our folk literature both in qualities as well as quantities. The women folk of our rural areas are the main introducer and patrons of this Mayeli songs in Bangladesh. Generally the illiterate or half literate rural zenanas are the composers as well as singers of this Mayeli songs. For this reason the secret thoughts, feelings and attitudes of the rural zenanas have been completely reflected through these songs. The hopeful or hopeless mental condition, the love or seperation events, the opression or well behaviour of the persons in their father-in-laws' house, the

simple soft heartedness as well as dependability of the zenanas of our rural society are the content of this Meyeli songs. Beyond these, the Marshia type, the events of Nemai Samnas, the hopes for win the Warfield, and the prides of women mind also been sung through the Mayeli songs. In short it may be said the tradition and the culture of the women folk are found in this songs. The language and the mode of presentation of the songs are very much simple. This is why these songs are mostly sung by the women. The mode, language and the description of this song gives an acquaintance of our real rural life. Mostly the separation events of the daughters from their parents or from other kith and kins at the time of their marriage and the dealings obtained by them in their husbands' house after their marriage are the content of this songs which are really enjoyable when sung. Generally this songs are sung during the time of marriage both in the house of the bride as well as that of the bridegroom. Even the future indication with regard to the new couples' life are found in this songs. So the human solicitation of this songs are undeniable. In the Mayeli songs there is a loving devotion which do not exceed the limitation of the real life situation. The sweet composition of poetical work of this songs may be named as the "life Juice". In one way we can say that the knowledge of facts which we get in Mayeli songs, that gives us the evidences of our personal, social economics and cultural life of different times.

The wide spreadness of this songs has made it more important and mysterious in our society.

From the content of ancient Mayeli songs we find the evidences of their business strategies and also of their ways and means of communication system. How the male personnels used to go to do their trades and commerce with boats or ships, their time of stay abroad, how the women used to pass their time at home in the absence of their beloved persons etc. have been reflected through the Mayeli songs.

In the ancient Mayeli songs the heroes were addressed as 'Sadher', 'Saudagar' or 'Bepari', with regard to the commodities of these heroes the song composers were silent in these songs. But after completing their trades and commerce when the heroes used to come back to their own houses they would bring some articles for their kith and kins. From the following Mayeli song we get the name of some articles :

"Rajar beta seamiray tumi Bajijjitay jao
Kiba farmasaykarboray pran shashur achan gharay
Shashurer jannay dastar bandha huka annoray
Bura shashurir jannay annoray charka aar charki
Choy jayer jannay anworay soami choy jora bolaki
Arr choy jora chulayer jari
Amar jannay annoray soami jari parer shari".

Beyond these, we can see the picture of the social life of our rural people through these songs. Specially the torture

to some women by their cruel husbands or by the people of their husband's house have been reflected through these songs. The bad effect of the multi-marriage of the husband's and the dealings of the co-wives in the family, etc. have been expressed in these songs. From the Mayeli songs we can imagine that the ancient societies were Male-dominating society where the claims of the women were neglected almost in all respects. Even the women were deprived from their legitimate demands in those societies. The Mayeli songs express the events of life situation of the peoples of both Hindu and Muslim community. Some of the Mayeli songs were dedicated to express the cultural and religious life of the peoples of the ancient time. Specially the description of the women-beauty and ornamentation of their body, the decoration of the body of the bride-groom also have been expressed in the Mayeli songs.

With regard to the definition of Mayeli songs Rahman an eminent writer in Bengali literature said, "The songs which are related to the life of women and composed by women and sung in social or family affair functions like marriage occasion are called Mayeli songs" (Rahman, 1984). In the leisure period the women also sing these songs to pass their time. Moreover, during the time of bringing daughters after their marriage from their father-in-law's house and at the time of arrival of new bridegroom to their father-in-law's house the women sing Mayeli songs.

According to the nature of content they Mayeli songs are classified into six divisions, such as (i) reformation type, (ii) regarding marriage, (iii) 'Naiyor' and 'Jamai 'Agomon', (iv) amorous attraction felt even before acquaintance with lover, (v) life as daughter-in-law with sorrow and happiness, (vi) conjugal life. On the contrary, some religiously based Mayeli songs are sung in the puja festivals of the Hindus. Among these songs 'the Vijayas song', 'Bhaiphota's song', 'Kartik's Brata song', 'Poush sankranti's song' etc. are main. It is worth mentioning here that these types of songs are not in very practice now a days.

Beyond the above types of Mayeli songs, there are some other kinds which have been classified as per their nature of events as well as content. Among these kinds, the following are the main, such as, the hunting, agricultural, heroic, mournful etc. Among the Mayeli songs, the marriage songs are very important and very widely used. These songs are also many in number.

As for example an important and funny Mayeli song may be cited which is sung mostly in north Bengal. When the bride wears her marriage day attires then her other girl friends or others sing this song. The song is as follows :

"Gao tolo, gao tolo kannya hay

Pendo biar shari

Ai shari pindia jaiben

Tomar shashur bari
 Gao tolo, gao tolo, kannaya hay,
 Pendo nakeyer ful
 Pata bahar chiruni dia
 Tulia bando chul".

Among the Mayeli songs, the song which is sung at the eve of departure of the kannaya (daughter) from her father's house is very pathetic. This song is sung in various ways and also in various languages. But the theme of these songs are more or less all the same. The following song is an example of this kind :

"Sonar khachaye palilam paira,
 Rupar khachaye adher ray
 Karba laggya palilam paira
 Keba laiya jayeray".

One of the main characteristics of the Mayeli songs is that its language is of very rural type. The rural women with their simple words have expressed their tragic as well as comedic events through these songs. Almost all the Mayeli songs give a description with regard to the real life situational events of the man.

In the past no special instruments were used for singing this song. No specific musical measure, standard, scale etc. are necessary for this song. Some equally aged girls sit together

and sing this song in the ceremony. Many times it has been seen that same song is sung repeatedly. The tone of these songs generally towards low but some songs are sung in a high and a deep tone. Though there is no variety of tones for singing this Mayeli songs sometimes the pathetic events are sung through the Mayeli songs. One of the important characteristics of this Mayeli song is that the specific types of songs are sung in the specific ceremonies. One particular type of song composed for a particular festival is not sung in another type of festival. This type of songs are not sung in the whole calender year. Only in the particular occasions the particular songs are sung. In the out seasons the particular songs for a particular festival are not sung. Very seldom the Mayeli songs are sung by males.

Now a days many sophisticated musical instruments are used for singing these songs. In the films, when the marriage-songs are sung it is seen that tabla, dugi, behala, harmonium, banshi, sanai, etc. are used for singing this song. Generally tal khemta (Jhumur) and kharba are used in this song. Ordinary dresses which are worn by the women in their regions are used by singers. No specific dresses are required for singing these songs. Mostly in the middle class and in the lower class families this songs have popularity.

This popular songs of the past are now considered as a rural song in the modern educated society. Inspite of that this

song has popularity when it is sung in the marriage day functions or in the drama show or in the cinema show. In conclusion it may safely be said that the wide publicity, collection, preservation and the composition of new songs are expected by all those who are fond of folk songs. An example of a Mayeli song is given in the next page.

একখানা বিয়ের গান

হায়রে পিতলের কলসী
 তোরে লইয়া যাব যমুনায়া ।
 যমুনার জন কালো
 পিতলের কলসী ভালো,
 কাপড় দিয়া ফৌবন দেখা যায় ।
 যখন আরে মনে করি
 অমনি গলা জড়িয়ে ধরি
 প্রাণের টানে প্রাণে প্রাণ মিশিয়ে রই ॥

An Example of a Maveli Song in English

"Hairay pitoleyer Kalshi

Toray laiya jabo jamunaye

Jamunar jal kalo

Pitolayer Kalshi bhalo

Kapor dia jaibon dekha jaye

Jakhan taray monay kari

Ammi gala jariye dhari

Pranyer tanay pranay pran mishiye rai".

The Musical Notation of the Above Song

Tal - Kaharba

Scale - 4

Permanent

sa	sa	sa	ni	sa	ray	ray	ray	sarav	ma	ga	ray	ray	ga
0	hai	ray	pi	to	layer	kal	shi	0	0	laiya	ja	bo	0
x	0	0	x	0	0	0	0	0	0	x	0	0	0

ray	sa	sa	ray	ni	sa	ray	ray	ray	ma	ga	ray	ray	ray
na	ye	ray	pi	to	layer	kal	shi	0	0	laiya	ja	bo	0
x	0	0	x	0	0	0	0	0	0	x	0	0	0

ray	sa	na	yo	0	0	0	0	0	0	0	0	0	0
x	0	0	0	0	0	0	0	0	0	0	0	0	0

The First Intermediary

sarav	ma	ma	pa	pa	pa	pa	pa	pa	pa	pa	pa	ma	garav
0	ja	mu	nar	ja	la	ka	lo	lo	layer	ka	la	shi	bha
x	0	0	x	0	0	0	0	0	0	0	x	0	0

ma	ma	ga	ga	ray	sa	sarav	garay	sa	ni	ni	sa	ray	ray
di	ya	jai	bon	do	kha	ja	ye	ray	pi	to	layer	kal	shi
0	x	x	0	0	0	x	0	0	x	x	0	0	0
ma	ma	ga	ray	ray	ga	ray	sa	sa	ray	ni	sa	ray	ray
la	ie	ja	bo	ga	mu	na	ye	ray	pi	to	layer	kal	shi
0	x	0	0	0	0	x	0	0	x	x	0	0	0

The Second Intermediary

ma	ma	pa	pa	pa	pa	mama	ga	dhapa	madha	pa	ma	garay
ta	ray	mo	may	ka	ri	api	ga	la	jari	ye	dha	ri
0	x	0	0	0	0	x	0	0	x	0	0	0

ma	ma	ga	maga	ray	sa	sarav	garay	sa	ni	ni	sa	ray	ray
ta	nay	pra	nay	pran	mi	shaye	rai	pi	to	layer	kal	shi	shi
0	x	0	0	0	0	x	0	0	x	0	0	0	0

ma	ma	ga	ray	ray	ga	ray	sa	sa	ray	ni	sa	ray	ray
lai	ya	ja	be	ga	mu	na	ye	ray	pi	to	layer	kal	shi
0	x	0	0	0	0	x	0	0	x	x	0	0	0

Plate No. 17



The above picture shows that an artist is presenting
a Mayeli Song with usual instruments.

MALSHI SONG

Out of a lot of Bengali folk songs once Malshi song was very much popular among the people of North Bengal. Many days ago, this song was developed by the Zaminder type peoples of both Hindu and Muslim community of the rural areas of Bangladesh. In some cases, this song spread its influences when it was composed on the cognition of religion embracing amatory events of Radha and Krishna and other human amorous oriented events. Once the peoples of Bogra and Rajshahi districts of Northern Bengal were very much besotted with this song.

With regard to its origin and nomenclature it was found that this song was named after the musical mode of Malshree. The devotional shyman songs of Babu Ramprasad were being sung in Malshi musical mode up to the eighteenth century. These songs were also called Malshi song (Rahman, 1957).

With respect to the transformation of time, this Malshi song has been originated with the mixture of Malshree musical mode and modes of some other folk songs.

According to the origin, there are two types of Malshi songs, such as, with regard to Radha Krishna's amorous events in particular and human love events in general. Somebody said that Malshi song has been originated in the guise of Baishnabism.

As a result the hidden influences of Baishnabism has been reflected through the conversations of this song. On the contrary some body opined that Malshi song belong to the equal class of Khemta song. This type of song is nothing but one of the transformed version of the rural professional dancing girls and songs tresses. The dances of professional dancing girls used to meet up the rural Zaminder's earthly pleasure. But their dances used to bear the symbol of high dancing art. The intention and activities of Malshi dances and songs are very premordial as well as humorous. The Ghatto, Alkap or Latto songs are one of forms of Malshi dance music. The main difference between Ghatto, Alkap etc. from Malshi song is that in Ghatto and Alkap the boys dance while in Malshi the girls dance.

We find the existance of regional characteristics in Malshi songs. Because, firstly, the figure of speech akin to metaphor and allegory, the images, the pictures, the places etc. as cited in the song represent particularly the nothern regional part of Bangladesh. Secondly, the dialogue which have been used in the song where the dialect of northern regions reflected.

Malshi song are sung by the people of ordinary classes in the society. The instruments and dresses as used in Gambhira and Alkap song are used in the Malshi song and in the

same way the talks and dances remain in vogue in Malshi song. Most of the devotees of Malshi songs are from the people of Muslim community. But this song was considered as a restricted one by the pious peoples of Muslim community. Now a days these songs are mostly sung by the harlots in their confined area. But at the begining, this song has an ideal characteristic relating to the theological bases. In course of time the theme of the Malshi songs changed and deviated from the ideology of religions. The first enthusiasm of this song was derived from Naishnab Lila. Though after its development in Bengali, its theme and structure were transformed but its originality remained unchanged.

In the past this song was very much favourite to the Zaminders. But now a days this song has lost its popularity in the modern society due to its sensuous erotical dialogue. Its wide publicity is not expected by the responsible citizens of the society. Only for the sake of research and to keep it in the records of folk songs its collection, preservation and to compose new songs may be appreciated. An example of a Malshi song is given in the next page.

একখানি মানসী গান

মনের কৃষি কাশ জানে না ।

এমন মানব জমীন রইলো পতিত,

আবাদ করে ফলত সোনা ।

কালী নামে দাও রে বেড়া, ফসলে তছরূপ হবে না,

সে যে মুক্ত দেশীর পুত্র বেড়া,

তার কাছেতে যম ঘেঁসে না ।

অদ্য কিম্বা শতাব্দে, বাজেয়াপ্ত হবে জান না,

এমন আপন একতারে মনরে,

চুটিয়ে ফসল কেটে নে না ।

গুরুদত্ত বীজ রোপন করে,

ভক্তি ব্যরি সেচে দে না,

একা যদি না পারিস মন,

রাম প্রসাদকে সজো নে না ।

The Above Song in English

Manoray Krishi Kaj janay na

Amon manab jamin railo patit

Abad katlay falto sona

Kali namay adoray bera, fashaloy tashrup habayna

Say jay mukta kashir shakta bera

Tar kachaytay jam ghasay na

Addya kimba satabdyantay, bajayapta hobay jano na

Akhon apon ektaray monoray

Chutiye fashal katay nay na

Vaktibara sachay deyna

Eka jadi na parish mon

Ramprashad kay sangay nay na

The Musical Notation of the Above Song

Tal

Aktal

Permanent

<u>gama</u>	pa	<u>maga</u>	ray	sa	ray	ga	ga	ga	ma	pa	-
mo	na	ray	0	kri	shi	ka	ja	ja	no	na	0
1	x		5	x		9		11			

pa	dha	sa	sa	sa	sa	<u>nisa</u>	sa	sa	sa	ni	dha
ma	no	b	ja	mi	no	ray	i	lo	pa	ti	to
1	x		5	x		9		11			

dha	<u>nisa</u>	ray	ray	sa	ni	dha	dha	pa	ma	pa	-
ab	ba	0	da	ka	llay	ta	lo	to	so	na	0
1	x		5	x		9		11			

First and Third Intermediary

pa	-	pa	dha	dha	dha	sa	sa	sa	ni	dha	pa
0	0	ka	li	na	may	da	0	ray	be	ra	0
0	0	<u>guru</u>	da	<u>tta</u>	<u>jij</u>	ru	pa	na	ka	ray	0
1		x		5		x		9		11	

pa	-	dha	ni	sa	ray	sa	-	sa	sa	sa	sa
0	0	fa	sha	lay	<u>tash</u>	ru	0	pa	ha	bay	na
0	0	bha	kti	ba	ri	say	chay	0	de	na	0
1		x		5		x		9		11	

sa	-	sa	ga	ma	ga	ray	ray	ray	ray	ray	saray	gama
0	0	ka	li	na	may	da	0	ray	be	ra	0	00
0	0	guru	datt	ya	ja	ru	pa	na	ka	ray	0	00
1		x		5		x		9		11		
<hr/>												
garay	sasa	dha	ni	sa	ray	sa	-	sa	sa	sa	sa	sa
00	00	fa	sha	lay	tash	ru	0	pa	ha	bena		sayjay
00	00	bha	kti	ba	rio	say	chay	0	dey	na	0	00
1		x		5		x		9		11		
<hr/>												
pa	-	sa	sa	sa	sa	sa	-	sa	sa	ni	dha	
mu	0	cta	key	shi	raw	sha	0	cta	be	ra	0	
e	ka	0	ja	di	na	pa	ri	sh	mo	na	0	
1		x		5		x		9		11		
<hr/>												
dha	dha	nisa	ray	sa	ni	dha	pa	-	ma	pa	-	
fa	raw	kao	0	chay	tay	ja	ma	ghay	na	0		
ra	mo	pra	0	sa	dakay	sai	ngay	0	nay	na	0	
1		x		5		x		9		11		

Second Intermediary

pa	pa	dha	dha	dha	padha	padha	nisa	ni	dha	pa
0	0	a	day	ki	mba	sha	00	bey	ntay	0
1	x		5		x		9		11	
pa	pa	ni	sa	ray	sa	sa	sa	sa	sa	pa
0	0	ba	jeo	pta	ho	bay	0	ja	na	ekhan
1	x		5		x		9		11	
pa	sa	sa	sa	sa	ni	ni	ni	ni	dha	pa
a	pa	na	ek	ray	mo	na	ray	0	0	0
1	x		5		x		9		11	
dha	dha	nisaray	sa	ni	ni	dha	pa	na	pa	0
chu	ti	ye	fa	la	kay	tay	9	na	na	11
1	x		5		x		9		11	

ALKAP SONG

Once in the past Alkap song was very much popular in the premises of Bengali folk songs. It may not be more than 25 to 30 years this song was developed by both the Hindus and Muslims of the country. This Alkap song is the folk song of northern part of Bangladesh. The eminent Alkap region has been formed with Rajshahi Sadar, Nawabgonj, Natore, Shingra, Baraigram, and Gurudaspur Upazila. The people of this area are very much acquainted with this song and they also get amusement from this song.

The meaning of Alkap specially in Nawabgonj area is to make fun and laugh. As the meaning of Gambhira song bears no depth similarly the Alkap song has no depth in meaning.

Alkap song has two worth mentioning parts, such as, song and rhyme. Through the first part of this song it is expressed the events of Radha Krishna of other Rangpanchali of folk songs. But the second part deals only with Rangpachali in rhyme.

The contemporary joke events become the basic idea of this song. The main objective of this song is to create a temporary sensation in the minds of the people. So, no quality of a good poetical work can be expected from such songs. Its only aim towards fun and joke which ultimately creates evil propensity in the minds of the people. The Gambhira song has a sweetness but it is absent in Alkap song. On the contrary, the Alkap song is full of perverted

taste which turns sensuous pleasure. This song may be called the companion of Khemta song or dance. Most of the times this song becomes unfit to be presented in the gentle society. The Jug songs which are in vogue in the northern part of the country has a characteristic of this Alkap song. It may be mentioned that those songs which are sung by keeping late hours at night are called jug song.

The people of the middle class like ordinary service holders, businessmen, and farmers of the country sing this song. During singing of this song the boys wear the dresses of girls. They dance and sing together. The audiences get much pleasure from this song. Generally, this song is sung under a pendal or in the open field. If the song once started then it continues for a long time. There is no particular time for singing this song. Either at day or at night this song may be sung in the gathering of peoples.

The singers usually use harmonium, kartal, dholok gubgubi, juri, tabla, dugi etc. while they sing this song. Tal Kharba and Khemta (Jhumur) are used in the song.

The eminent music analyser, (Bhattacharjee, 1966) rightly said that Alkap song has no content related to religion. According to him that part of Alkap song which turned to a rhyme was an history with regard to Guru (God). The rhyme below will provide an idea in this regard. The rhymes related to Radha Krishna or Ram-Sita have been composed in the pattern of tarja lateron. Nowadays the Alkap songs are almost on way to obsolescent. This song proclaims

only the rhymes. The rhyme cited by Bhattacharjee is :

Dialogue of Radha :

Ami bhara jannatay par habo kimotay

Basay basay taha bhabhi

Majhihay Ohay majhi

Toma binay bhai par karbar kau nie

Asta jachhay sandha rabi.

Dialogue of Krishna :

Charo kannya, nauka paray haldharib sakta karay

Bhay karona rajar Kumari

Chara baitha baiya joray pouchay dibo aiparay

Balo balo kannya, ki nam tumar hay.

Regarding the origin of this song somebody said that Mia Tansen, the music emperor of Akbar the great was the founder of this song. It may also be estimated that the word 'Alkap' may be derived from Arabic or Persian language. In our Bengali dictionary, there is no meaning of Alkap but there is a word 'Alaahab' means the skull.

In the past the Alkap was closely associated with Hindu mythological events regarding Radha and Krishna. At present, basing a contemporary event Alkap songs are being composed and sung by the people. In the modern society this song is considered as a rural song. As this is a vulgar type song its wide publicity is not expected by dignified personalities of the country. But for the sake of enrichment of our folk songs its collection and preservation may be encouraged.

এক খানি আলফাপ গান

কত রঙ রসে পীরিতি শিখায়ুয়া

নিধুর বন্ধুরে রইলি রে তুই আমারে তুলিয়া

ও-বন্ধুরে - তুই আমারে দিলি ফাঁকি

সোনার ঘোঁবন কেমনে রাখি

মনে আগুন জ্বলে রইয়া রইয়া ।

হায়রে- অবলা সরলা পাইয়া

কি সুখ পালি দুঃখ দিয়া

একবার আসে বন্ধুরে তুই

যানা মোরে কয়া ॥

An Example of an Alkap Song

The Above Song in English

Kato rang rasay piriti shikhaya

Nidhur bandhuray railiray tui amaray bhulia

O 'bhandhuray tui amaray dili faki

Sonar jauban kammay rakhi

Monay agun jalay raiya raiya

Hairay abola sarala paiya

Ki sukh paili dukha dia

Ekbar asay bandhuray tui

Jana moray kaiya.

The Musical Notation of the Above Song

Tel **Dhadra**

The Permanent

sa	-	ray	rayma	-	pa	pa	-	dhani	dha	dha	sa	sa
raw	ng	ga	raw	say	0	pi	ri	0	shi	0	ka	to
x			0		x				ti	0		
pa	pa	pa	ma	-	-	-	-	pa	ma	ga		
kha	ay	na	0	0	0	0	0	ni	thi	raw		
x			0		x			0				
ga	ray	sa	ni	dha	-	-	-	dha	sa	ray	ray	ray
ba	na	dhu	ray	0	0	0	0	rai	li	0	0	0
x			0		x							

ma	ma	ga	ray	sa	-	ray	-	-	sa	-	-
a	ma	0	ray	bhu	0	li	0	0	a	0	0
x			0			x			0		

The Intermediary

-	-	pa	padha	dha	-	sa	-	-	-	-	-
0	0	00	ban	dhu	0	ray	0	0	0	0	0
x			0			x			0		

-	-	-	-	-	-	sa	sa	sa	ray	ray	sa
0	0	0	0	0	0	tu	i	a	ma	ray	0
x			0			x			0		

sa	sa	san	dha	nidha	pa	-	pa	pa	dhani	dha	pa
di	li	00	fa	ki	0	0	so	nar	jau	ba	na
x			0			x			0		

pa	pa	dha	pa	ma	-	ray	-	ma	ma	ma	ma
kay	mo	nay	ra	khi	0	0	0	mo	nayraw	a	gun
x			0			x			0		

pa	pa	-	padha	dhani	-	pa	dha	pa	pa	-	-
ja	lay	0	rai	ya	0	ray	ay	ya	0	0	0
x			0			x			0		

-	-	-	-	ma	ma	ma	ma	dha	dha	dha	dha
0	0	0	0	hai	ray	a	ba	0	la	sa	0
x			0			x			0		

dha	dha	-	dha	nidha	pa	pa	pa	-	dha	dhani	pa
raw	la	0	pai	ya	0	ki	sa	ku	pa	11	0
x			0			x			0		

pa	pa	dha	pa	ma	-	ma	ma	dha	dha	-
du	kh	kh	di	ya	0	a	ka	bar	a	say 0
x			0			x			0	
pa	pa	dha	pa	ma	ma	pa	-	ni	dha	pa -
ba	n	dhu	ray	tu	i	ja	0	na	mo	ray 0
x			0			x			0	
pa	pa	ma	pa	ma	ga	ga	ray	sa	ni	dha -
ka	ay	ya	ni	thu	raw	ba	n	dhu	ray	0 0
x			0			x			0	
	raili	ray	tui	amaray	bhulia					