

CHAPTER - I

INTRODUCTORY

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CHAPTER - I

INTRODUCTORY

1. Introduction :

The history of origin of music is not yet been fully uncovered with any intensive research work. The erudites, historians, philosophers and anthropologists are trying to find out the mystery of exact period of origin of music for the last two centuries. But still today they have not been able to reach in a point of static goal with regard to the origin of music. Their efforts are still staying upon their imaginary conceptions but not in realistic observational events. This means still we do not know the exact time and date that what was the first time of origin of music. In this regard one of the modern writer kept a remark in support of the inability of scholars. Most of the scholars are in one opinion that the scope as well as its spreadness is so vast that its range remains beyond our observational power. Even the excavated ancient civilization which cannot be marked as the centre of origin of our human culture. For the want of historically important as well as reliable data regarding the origin of music the mystery of the coverage of the musics remain folded.

Due to the lack of historically important data, the events of origin of music either of the eastern or of the western countries of the world are still remaining under a mystery.

For this reason an attempt has been taken into consideration basing the man made episodes where they have mentioned that how men first began to sing songs. Men have been believing those events since long ago. The researcher of the present study also has taken an attempt to collect chronological history of the origin of songs from the published man made episodes of different times. In the next section a description has been presented regarding the origin of musics in Bangal-Indo-Pak subcontinent.

2. What is Folk Song :

It is pertinent here to explain and define the word 'folksong' for the better realization of the study. For the purpose, the investigator felt that the following citations from the Encyclopedia Britanica would provide the explanation and a clear defination of folk song. According to the Encyclopedia Britanica :

"Folk song or any art if it is to have life must be able to trace its origin to a fundamental need. Such needs must prompt expression among people even in their most primitive and uncultivated state. To this rule the art of music is no exception; parry has pointed out that the universal law of evolution demands that we should be able to trace even the most elaborate compositions of Beethoven or Wagner back to some primitive germ. This primitive, spontaneous music has been called "Folk Song", a rather awkward translation of the german word "Volkslied". But nevertheless a word which stands

for a very definite fact in the realm of music. It has been said that if we did not know by experience of the existence of folk song we should have to presuppose it theoretically to account for the art of music".

Fortunately theory is borne out by practice. We find that unlettered and untravelled people have both the desire and power to express themselves musically and these attempts at musical expression are not mere clownish nonsense, nor are they, as we are sometimes told, degraded reminiscences of "cultured" music, but are somethings *sui generis*, moreover, among these spontaneous expressions are to be found melodies which are the most treasured possessions of our art - such melodies as "Searching for Lambs" (England), "Ca" the "Yowes" (Scotland). "The Londonderry Air" (Ireland) "Innsbruck Ich Musz dich Lassen" (Germany) "Magali" (Provence), are ample proof of this and these are only a few examples out of hundreds.

Moreover, as we have already seen, the folk song must of necessity bear within it the seed of all the future developments of the art. Such a tune as "The Lady in the Dark", from playford's Dancing master, exhibits in miniature the same ground plan as many a movement from a Beethoven symphony; indeed this tune has been described as a "symphony eight bars long".

Folk music has, of course, its limitations. To start with folk music like all primitive art is an applied art, the vehicle for the declamation of a ballad or the stepping of a

dance, and it is, therefore, bounded by the structure of the stanza or the dance figure. Secondly, folk music (at all events that of the Teutonic and Latin races) is non-harmonic; there is nothing but the melodic line.

But these limitations have their compensating advantages. A tune which is only eight bars long, and which has to be repeated as often as 20 times to accompany a ballad or a dance, must have certain peculiar qualities if it is not to become wearisome; and we find that the best folk tunes only show their true quality after several repetitions.

Again, the purely melodic character of traditional song gives it a wide range of outline, impossible to melodies which are bound by the progressions of underlying harmonies. Melodies of an harmonic nature are almost always in the major or minor modes, but in folk song other modes, chiefly the Dorian or Mixolydian are frequent.

The fact that these modes are also to be found in another great body of purely melodic music, namely the plain song of the Roman Church, has led to the assumption that "Modal" folk songs must be "ancient" or even derived from mediaeval church music. On the propriety of dubbing a folk song "ancient" or "modern" more will be said later; as to the supposed derivation from plain song, surely the simple explanation is that folk song and plain song, being purely melodic, based on the same principles; surely no similarity except that of mode can be traced between such tunes as

"Seventeen come sunday" and "Jesu dulcis memoria".

A further and very important limitation of folk song must be mentioned, namely that it survives by purely oral tradition. By our hypothesis the inventors and disseminators of folk music are unlettered, and are therefore unable to stereotype their inventions by means of reading and writing. It is on this that the whole nature of folk song and all questions of its origin and development depend.

It is sometimes held that the word "folk song" should be used in what is called a "broad" sense so as to include not only genuinely traditional music, but all those songs of a popular character which are habitually sung by the people of a country. But, in fact, the difference between these two classes of music is a real and scientific one which is properly recognized by the Germans in their distinction between a "Volkslied" and a "volks thumlicheslied" what common denominator can be found which will cover, on the one hand, such a song as "Tom Bowling" and, on the other the "larazas" tune in English country songs? In the one case we can judge the date and even guess at the composer. But who can date a folk song? Indeed, a folk song is neither new nor old; it is like a forest tree with its roots deeply buried in the past but which continually puts forth new branches, new leaves new fruit.

Collectors are often asked by would-be intelligent enquirers as to the age of some folk song, as if the question of

age were either important or relevant, others (sceptics) suggest that the traditional singer "made it up himself".

The answer to this, of course, is that quite possibly he did to some extent "Make it up himself", although this in no way adds to, or takes away from its scientific or artistic value. It is not the question of age or authorship that is important in a folk song but that of spontaneity and beauty.

When a collector nowadays hear a song sung by a traditional singer he may be pretty sure that, if the singer is a true artist, he sings. A folk song then is always grafting the new on to the old. This is the answer to the question. "How old is that folk song"? A folk song is neither new nor old because it is continually taking on new life, it is an individual flowering on a common stem.

This brings us to the vexed question of the "Communal Growth" of folk song, and here it may be pointed out that much useless derision has been wasted over a supposed theory of "Communal Origin". No one has ever laid it down as an indisputable proposition that folk song has a communal origin, though even this is not so impossible an idea as some people suppose. No one insists that some individual must have invented every word of our language. Who invented "father" or "plough" or "sun" or any other of the words that belong to primitive life? If we admit communal authorship in our language, is it not even more probable in such an intangible matter as music? However, it is not necessary to prove the communal origin of folk song in order to argue in favour of its

communal growth. It is well known that when a rumoured fact or story becomes spread about it soon is circulated in various altered forms and this in spite of the fact that everyone who repeats the story is anxious to repeat it correctly. How much more than will a song become altered by oral repetition when each new singer is bound only by his artistic predilection? If he thinks he can improve the song why should he not do so? If he finds it too difficult why should he not simplify it? Thus a folk song evolves gradually as it passes through the minds of different men and different generations.

Nor will this gradual change ever be a process of deterioration, because those versions of the tune which are distasteful to others will die a natural death. Here then is a clear case of the survival of the fittest. A tune which has been handed down from father to son through many generations will represent the united imaginations of thousands of men and women through hundreds of years of evolution. This then is the much discussed "communal growth" theory, and it is borne out by the facts. Collectors know well that numerous variants of the same tune have been found in different part of the country and, conversely, that tunes have been found which are quite distinct from each other, but at the same time have features that point to a common stock. Thus Grimm's famous apophthegm "a folk song composes itself" is not, after all, a piece of misty emotionalism but represents the hard common sense fact of the case.

Cowboy Songs - The ballad spirit, common to all peoples and particularly active in European nations and their descendants, survived until recent years and under exceptionally friendly condition in the section of the unitedstates lying west of the Mississippi river. Here a fairly large group of men, almost all of Anglo-Saxon descent, were removed from easy contact not only with printed matter but with entertainment of any sort. Each man spent many hours entirely alone when on night herd or when range riding, engaged frequently in work that absorbed only a part of his attention, and he and his small group, about the chuck wagon or in going up the trail, spent long terms with only such social amusement as they could provide for themselves. Situated thus, the ballad making instinct revived, with the result that there came into being a considerable body of folk songs which have been preserved and perpetuated by oral tradition, and have been designated loosely for present purpose cowboy songs.

These songs are interesting chiefly as human documents, for the light that they throw on the conditions of frontier life, and for their reflection of the old time cattle baron and his crew. The whole cycle of the cow boy's experience - its monotony, its fun, its heroes, its love affairs, its dangers, and the epics of the long drives overland from Texas Montana - is set forth in the songs made and sung by the men themselves. Further, the material offers to students of folk literature a picture of folksongs in the process of manufacture and

transmission. In a strict sense the songs of the cow boys are not ballads, yet, in the method of production, preservation and distribution, they show points of kinship to the accepted ballads of the child collection. For example, the refrain of the ballad form is often present, adapted at times to common cattle cries; there are occasional instances both of simple and incremental repetition. Some songs are introduced by the stereotyped "come all ye". Also, a majority of the songs are without known authorship. Some of them bear indication of communal compositions, probably around the evening camp fires or the large gatherings of the general roundups or in song contests. Where the champion of one ranch "sang down" the champion of another ranch by the process of singing a greater number of songs. Some are adaptations of songs already well known, changed to fit a new environment; all of whatever origin, existed for a number of years in oral literature, each singer feeling the freedom of an author, introducing his personal experiences, amending the phrasing, and giving that breath of real life that is present in true folklore.

During the time of their highest popularity these songs were not in print except in an occasional newspaper, but later a few small books, now out of print, appeared containing the words of some of the songs along with original verse by the local poet sponsoring them.

The best known of the real cow boy songs were widely distributed over the entire western United States, with 30 versions

of the same song coming into the hands of a single collector from locations as far removed from each other as Idaho, California and Texas. In all, some hundreds of genuine cowboy song were current among the frontiers men, springing up as naturally as unobtrusively as did the prairie grass, and destined, except for the interest of scholars, to perish as noiselessly and as completely. As might be expected some of the cowboy's best poetic effort was expended on songs not suitable for publication.

3. Growth and Development of Music
in Bangal-Indo-Pak Subcontinent:

The stream and the form of music which we are experiencing today is the contribution of a thousands of expert musisians and perservering scholars. They are bringing up this wide art for a long transition period. All of them tried to some contribution for its development in any aspect of music. At least five thousand years have already been passed to get the present form of music. But it is a matter wonder that the history of five thousand years is not enriched with the contribution of a single nation or of a human tribe of this sub-continent. Before the arival of the Aryans, so many invader races came to this sub-continent and many of them settled here. They also mixed with the people of this sub-continent. As a result mixed culture has been flourished here. Ultimately their influences have been fallen on the music of this place.

Their influences is not less in any aspect rather their influences kept a very vital role for the transformation as well as development of music of this sub-continent.

From anthropological research it has been known that six types of human races came to this sub-continent. Among the races, short in sizes men originated from the negro race, primitive men from Austra, small headed men from the Mediterranean west coast and the tall men from the north-west of Europe are the main.

According to many of the experts the Indus-Valley civilization is the beginning of our music culture. We get the trace of origin of the music from the antiquities of Indus-Valley civilization. Beyond this, the Persian and the Greek cultural evidences which were found in the body of many temples of southern part of the sub-continent provide us evidences with regard to the origin of music. We get a lot of evidences from the old stored inscriptions, pictures on the dens and the engraving works on the temples, such as, heroes, heroins, different musical instruments. Observing these evidences we can easily imagine about the ancient culture regarding dances, musics, etc. The engraving works on dens and temples which were found in the southern part of India and in the Gandhara region of Pakistan give us a lot of information regarding what kinds of musical instruments they used and what type of gesture and posture they would perform in the presentation of music. Some of the ancient sculptural works which were found

in an engraving form on the body of the mountains, hills and temples in the Deccan give us the evidences of ancient size and shape of Bholaks, flutes of Krishna and other musical instruments. In another place an old statue of Buddha and some engraving pictures of were found which also provide us some ideas about the best history of music of this sub-continent. Many earthen pots which were found during the excavation period of the Indus civilization are also considered as the sources of information regarding the origin of music in the sub-continent. The sketches on these pots give us the idea about many musical instruments of that period. How the people of that age would use those musical instruments had been sketched on so many earthen pots. These evidences are the most important source to get ideas about the origin of music and also a system of presentation of music in the past.

4. The History of Origin of Bengali Folksongs and their Development:

It has been assumed by some of the historians that the first origin of folksongs were in the prehistoric human society. They got the evidences the Neander that men used to exercise folkculture. These types of men kept their evidences by drawing pictures on the walls of their dens in Altamira of France and Neuvahian of Jerman. The pictures express the art of dances. From these pictures it can be assumed that they used to sing song in these days also.

Because dances and songs were originated in the contemporary ages. Songs are considered as the inseparable part of dances. But it is a fact that dances were originated before the songs. In the primitive ages when men had no language, then they would express their ideas through the gesture and posture of their body.

Words and sounds have been originated basing the art of the dance. Gradually the words and sounds have taken a turn towards music with sweet tune. We get its proof from the musics of the aborigines. Their musics were full of prayers to gods and goddesses, and with regard natural calamities. Only to satisfy the supernatural powers the primitive songs were used as a portion of the vedas containing sacred hymns.

The second important source for investigation with regard to the ancient musics are a good number of books in sanskrit language. These books give us information about the beauty of Hindu musics and their philosophy, mode of annihilation and their origin. Among the remarkable books, the "Nattayashastra" of Varat Muni fifth century, the "Brihaddeshi" of Matanga, the "Naradshiksha" of Narad, the "Sangit Makrand" of second Narad "The Sangit Ratnakar" of Sarangodev thirteenth century, "The Rag Tarangini" of Lochon twelfth century, "The Ramcharit" of Sandhakar Nandi are main. Beyond these, the "Geet Govinda" composed by jaydev twelfth century is also a very valuable book which was translated by Edwin Arnold in English. Still its original manuscript written on plant

leaves has been lying in the library of India office in London.

There are many citations which we get with regard to music and musical instruments in the two religious books "Ramayana" and the "Mahabharata". In the "Ramayana" it has been stated in a special act of serving music about the two songs named laba and Kush of Ram and Sheeta. It has been mentioned about Dholaks which were used in the War affairs in Mahabharata. The ancient methods of singing songs which we get in the Budhya and Tamil literature of the sub-continent. We also get very valuable data regarding the methods of singing songs in "Sangit Siromoni" composed by Ibrahim Sah Sarki (1401-1440) the grand father of the last Sultan Husain Shah Sarki of Jaunpur. The other ancient book "Lahjat-i-Shikandar Shahi" which was composed by the order of Shikandar Ludi (1489-1577). This book is considered as the first book of music in Persian language. Most probably the composer of this book is known as Hammadsini Yahia Kabuli. His name and fame is of all India. After the nearest twelve years of the unknown period when music was originated the book which was found in Bengali literature is the "Charjapada". This book is the oldest (from 10th to 12th century) evidences of music in Bengali literature.

The sources of origin of Bengali songs are found in the content of the theme of many songs and in many idioms. The "Bazani" tribe of Budhya used to recite a type of lyrical poem

named "Bazra" the another tribe named "Shahjahani" of Budhya used to sing "Charja" songs with high tune and musical measure. Some musical instruments either with one wire or two or dholoks were used while they would sing this song. Through these songs the Budhya priests expressed about the human worldly sorrows and sufferings. They also expressed their contemporary social, cultural and other manners and customs through these songs. The main objectives of these songs were to search out the true path of spiritual principles. But to explain the abstract idealism to the common people, the composers of the charjagitika took the help of so many figurative meanings and examples. Through the analysis of these songs we can see a vast reflection of the contemporary social life and culture. Though the Budhya scholars were the composer of the Charjapada, yet there are some Baishnabismists who opined in other respect.

It has been mentioned earlier that both 'Bajra' and 'Charja' were the holy religious songs which were composed by the Budhya erudites. The songs were written in the primitive language or in ancient Bengali language. In the later period, with the influence of charjapada the Budhya Shahjia songs, Baishnab padabali, Shakta, Baul etc, songs were originated. But the songs in the 'Charjapada's, Gita-gobinda' of Joydeb and 'Ragarangani' of Pondit Lochan give us the evidences that from a very ancient period in Bangladesh songs were in vogue.

From the history of Paul Kings we can simply say that during their reign songs and dances were performed. But at that time songs were not widely spread among the common people of the society. During the reign of the Sens, specially during the reign of Laxman Sen the dances and songs regarding the nature were in vogue. But yet in the poetical work his royal poet Joydeb tried to reflect the tune and musical measure of his home country in songs as composed in "Gitgobinda". This "Gitgobinda" is called the heir of tune and musical measure of Charjasongs. From this one can realize that in the past, not only the classical songs but also the folk songs were cultured and established in the Royal Court of the past rulers of the country. The next book of lyrical poem "Sri-krishna Kirtan" was also a very well lyrical drama in which different modes and musical measures were used.

Though the introduction of the medieval period began from the thirteenth century centering the Muslim victory, but the influences of the Muslims fall later on the art and culture of this country. It may be mentioned here that Sultan Giasuddin Azam Shah (1393-1410) was very enthusiastic as well as a supporter of music. During his reign, a Chinese traveller Fa-hien described about the dancers and singers of the royal court of Gour. These dancers and singers would perform dances and sing the local folksongs. In the sixteenth century the popularity of kirtan songs increased. The mode and the methods of classical songs are same as Kirtan songs where as the Alhar methods bear the characteristics of folksongs.

At the end of fifteenth century and beginning of the sixteenth century many poetical works were composed basing the Hindu mythology. These poetical works are known as Mangal poetical work. On the otherhand, Kabi, Panchali, Tarja, Pala, Bhatiali, Zari, Sari etc. Folk songs were introduced mainly in the seventeenth and eighteenth century. ?

The contribution of the Muslims in the art of music of the medieval period is incomparable. Before the Muslim era, the art and the music were based on the religion.

These sufis who believe in maramism, though used to consider songs as the part of their austere endeavour yet they also would consider songs as a source of amusement. The muslim emperors of Delhi were the devotees of songs. It may be said that with the influence of the sufism, the peer Murshed, Darvish, Sai, Guru etc. centered songs were composed even in the remote areas of Bangladesh. Lalon Giti, songs of Hason Raja, Monmohon, Jalal Gitika, Maijbhandari, etc. are of this type of songs.

In the sixteenth century the supremacy of the Mughals were established in Bengal. After that, the communication of Bengal began with the north-India. Some of the books on poetical work were found later on. These books were composed with influence of fundamental songs. Poet Alaol of seventeenth century, Kabi Aliraja, Fazil Nasir Muhammad of eighteenth century are worth mentioning.

After that with the introduction of British period, the modern era began in Bangladesh. Since then the influences of western songs fall on our folksongs. As a result the hopes and desires, laughs and cries, sorrows and pains of the people of the greater Bengal which were usually expressed through the folksongs took shelter in the remote place of the country. So, till today we see that the folk songs are mostly sung in the functions of the villagers.

5. The Analysis of Various Aspects
Of Bengali Folksongs :

Regarding the folksongs of Bangladesh. Ashraf Siddique very nicely reported that : "If one is to make an historical survey of music including folksongs, ballads and similar traditional materials of Bangladesh he must be acquainted with the social and ethnic condition of the country".

Formerly, a province of British India, Bengal now forms the state of West Bengal in India and the whole of Bangladesh. It is needless to say that Bengal has a long history and a rich cultural heritage. It was in Bengal that Britishers consolidated their power; Bengal was the headquarter and capital of British India for nearly one hundred years, so that British education and civilization have naturally greatly influenced the development of Bengal. Because the light of English education fell first on Bengal, the people of Bengal naturally took the lead in political social and nationalistic movements, not only in Bengal but throughout

the whole of India. The study and collection of folklore was; undertaken in Bengal both by the British civil servants and missionaries for the purpose of improved administration and also for a better understanding of Indian social structures. Local collectors and scholars imbued with a nationalistic spirit, have enthusiastically collected and studied folklore. In fact, at the present time, active folklore work is going on in both West Bengal and Bangladesh and is making a significant contribution to the advancement of folklore science in Asia.

A study of Bengali folklore is, however, incomplete without an examination of the history and culture of Bengal. The history of Bengal is obscure until the third century B.C, and we can know only that it formed a part of the Mourya Empire of Asoka the great. However, if one analyzed the cultural heritage of present-day Bengal in the areas of tradition, folklore and language, he can easily discover the repertoire of various other primitive or aboriginal cultures.

Among the popular elements ... met with all over India, Bengal has got their largest varieties. This fact cannot but have (a) historical reason behind it. The different races of humanity which entered India in prehistoric times by the North-East of this sub-continent must have had passed through Bengal at one time. It can, however, be easily imagined that they not only passed through this country, but also lived in it until they were driven out of their settlements subsequently

by more powerful invading races, because Bengal has got her natural attraction. In medieval India there was a saying which meant that "there was a way in but no way out of Bengal".

In fact, Bengal was a paradise for food-producing primitive races. As a result, all the races which once settled in pre-historic Bengal made it their permanent residence and in time each developed its respective culture.

The Negrito is considered to be the oldest specimen of the human race existing in the world. People containing Negrito blood are found in South India and Assam; existence of Negrito elements in the tribal population of Assam especially among the Nagas, proves that these people once must have passed through Bengal on their way to Burma, the Malayan Peninsula and the Pacific Islands.

The proto-Australoid who came from the west forms the basic element of the Indo-Bangladesh population. By admixture with other elements, especially with the Negritos, who came before, and with the Mongoloids who came after them, they gave rise to the Kol or Munda type in Bengal and Bihar, and the Mon-Khmer in Assam, Burma and Indo-China. Some aboriginal people of Choto-Nagpur, Orissa and Madhya Pradesh speak Austric languages. A great number of Austric words still prevail in the Bengali language. The Khasi language of Assam, which belong to the Austric group, bears clear testimony of Austric influence in prehistoric centuries. Mongoloid people who settled in Bengal are divided into two sub-groups : one, the Paleo-Mongoloids, who live in Assam, Chittagong Hill Tracts,

and Indo-Burmese frontiers; and, two, the Tibeto-Mongoloids, who are more advanced and probably migrated from Tibet at a comparatively later time.

Then comes the question of the Dravidians. It is an undisputed fact that the Dravidians entered this sub-continent through the north-western part and at one time occupied the whole of the Gangetic and the Indus Valley. A great section of the Dravidians, when driven eastward by the Aryans, must have made Bengal their home for a considerable period of time until they were pushed again towards the south-west as evidenced from the ancient epic, 'Ramayana'.

Along with these primitive races, the Alpine, Dinaric and Armenoid, forming a sub-group of one physical type, probably came from Central Asia. They form the main elements in the present population of Bengal, Orissa, and other parts of Indo-Bangladesh. In addition, it is claimed by some scholars that a "distinct sea-borne race" from the Mediterranean reached the coast of Bengal and established their settlements before the mighty Aryan race came and drove them further east. Ultimately comes the question of the Aryans - the Nordic group who came to India speaking the Aryan language, the earliest specimen of which is preserved in the vedas.

..... It is evident that almost all the races of humanity known to live in the sub-continent ... with the exception of only a few can be imagined to have lived in or passed through Bengal at one or the other period of the pre-

historic times. But as time went on all these diversities were down towards a common ideal, and the last band of unity on this diversity of culture was established by the higher religions of Hinduism on the one hand and the Islam on the other.

It is needless to say that later folklore heritage of Bengal consists of varieties of elements. It may be explained that the word 'Folk-literature' or what we call in Bengali 'loka-sahitya' is not the substitute of the term 'folklore'. In the modern folkloristics folklore is divided into two distinct branches (1) Material Folklore and (2) Formalised Folklore.

Material folklore includes customs, traditions, old architecture, old embroidery, types of houses types of dresses, customary decorations in festivals or rituals and similar other things.

Formalised folklore includes all branches of our folk-literature, e.g., (1) Folktales (2) Fairy tales (3) Riddles (4) Charms (5) Folk-rhymes (6) Game-rhymes (7) Proverbs (8) Superstitions (9) Folksongs (10) Ballads and other oral literature.

Mr. Marius Barbeau, a noted Western folklorist, has coined an excellent definition for folklore. According to him :

Whenever in many callings the knowledge, experiences, wisdom, skill, the habits and practices of the past are handed

down by example or spoken words, by the new generations, without any reference to book, print, or school teacher ... then we have folklore in its own periennial domain at work as ever, alive and shifting, always apt to grasp and assimilate elements in its ways ... (SDFML, P. 398).

Folklore is the knowledge of common people; the folk may be common people, but gifted individuals may be born among them. Folk poets are unlettered rather than illiterate.

6. Conclusion :

The folksongs of Bengal are found in various disguise. Through the folk songs the thoughts and sensations, the laughs and pains, etc. of the common people of the country are expressed. It has vast wideness as well as variety. Its history is full with its own tradition and story. Its scope is so wide which can only be compared with the moving nabulas in the ever beautiful galaxy of the solar world. Its wideness is found not only in its theme but also in its tune, instruments, and in other aspects. In to-days world the need of the universalization is undeniable. The foremost conditions of the universalization are analyses and syntheses. Analyses are inevitable before syntheses. In this context it is expected that the sources of generalizations will be found through the analyses of the various aspects of the folk songs. The present researcher made an effort to analyse the sources of generalizations regarding the folk songs of Bangladesh.

In the next chapter the objectives, importance and the brief out line of the research have been presented.