A Dissertation on

An Eco critical Study of Bengali Folk Culture and Literature

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(English Honors)

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ABSTRACT

The representations of nature and the environment in Bengali literature and folk culture are the focus of this eco critical investigation. This paper examines a variety of Bengali folk tales, songs, and other forms of expression, drawing on eco criticism's principles to investigate the connection between literature and the natural world. The paper demonstrates through this analysis that these cultural expressions have a significant impact on the environmental consciousness of Bengali society and have the potential to inspire a more ecologically responsible approach to the environment. In the end, this paper argues that literature and folk culture from Bengal can be studied to learn more about how society, nature, and culture interact with one another.

Keywords: Eco criticism, Bengali folk culture, Bengali literature, environment, nature, cultural expressions, environmental consciousness, ecologically responsible approach.

I

Affectionately Dedicated to my mother, my father, and my brother.

II

DECLARATION

I declare that the B. A. English (Hons) research entitled Pursuing An Eco critical Study of Bengali Folk Culture and Literature is my own original and bonafide work. This project is being submitted in candidacy for the award of BA Degree in English under the guidance of Dr. Manjiree Vaidya and Dr. Swati Bhise, Assistant Professor, Amity School of Languages, Amity University Mumbai in the month of June 2022. This Dissertation or parts thereof have not been submitted to any other University for any purpose so far.

Date: April, 2023.

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III



CERTIFICATE

This is to certify that Ms.Anushila Jana of BA English Honours 2020-2023 Enrollment No. A70706120010 has satisfactorily completed Dissertation on The Eco Critical Study of Bengali Folk Culture and Literature prescribed by Amity University Mumbai during the Academic year 2020-2023.

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Chapter 1-Introduction

1.1 Introduction-

This Chapter deals with a brief introduction to Bengali Folk Culture(Various forms, music, stories), while briefly tracing the background and branches of the Folk tradition and literature.Discussing in detail about its relation with nature and naturalistic elements(in terms of Literature, music and instruments) and
Understanding its relation to Humanism and philosophy.

1.2 Importance and Relevance

1) To understand the roots of folk culture and its impact.
2) Establishing and consolidating its relation with nature and the deep impact of Romanticism.
3) Proving the statement “Nature Creates Music”
4) Understanding the reasons for folk literature being underrated.

1.3 Justification to the topic

The study of folk culture helps to preserve this heritage and ensures that it is not lost over time.

1. Understanding of society and Nature : Folk culture and literature provide insights into the beliefs, values, and practices of a community. By studying these elements, we can better understand the social, economic, and political structures of a society, as well as its attitudes towards different issues such as gender roles, religion, and social customs.
2. Literature and art: Folk literature is often rich in literary and artistic value, and can provide inspiration for new forms of expression and creativity. By studying folk literature, we can gain insights into the ways in which cultures express themselves and tell their stories.
3. The study of folk culture and literature is important for preserving cultural heritage, understanding society, gaining historical perspectives, appreciating cultural diversity, and inspiring new forms of expression and creativity.

1.4 Research Problem

1. Does Bengali/ Folk culture and literature have direct co-relationship to nature and is it important to understand the cultural significance of these representations in folk literature in terms of environmental degradation?

2. Does Folk Culture and literature have an influence over contemporary literature and modern day art and ecocriticism?

3. Why is Bengali Folk Culture and literature in spite of its old origin and depth still underrated?

1.5 Objectives of the Research

1. To examine the representation of environmental themes and perspectives in folk culture and literature, such as traditional beliefs, myths, and stories, songs, and oral traditions.
2. To explore the cultural significance of these representations and how they shape attitudes and values towards the environment.
3. To analyze the role of folk culture and literature in transmitting environmental knowledge, ethics, and practices from generation to generation.
4. To investigate the ways in which folk culture and literature can inform and inspire contemporary environmental discourse and activism.
5. To contribute to the development of the field of ecocriticism by providing a new perspective on the relationship between culture and the environment.
6. To shed light on the cultural diversity of environmental perspectives and the importance of preserving and promoting cultural heritage for the sustainability of life on Earth.

1.6 Hypothesis

"It is hypothesized that the representation of environmental themes and perspectives in folk culture and literature reflects traditional attitudes and values towards the natural world, and that these attitudes have significant implications for contemporary ecological discourse and practice."

This hypothesis suggests that the study will find evidence of the relationship between folk culture and literature and the environment, and that these representations are meaningful for

understanding contemporary environmental issues and for shaping environmental attitudes and behaviors. The hypothesis implies that the research will uncover a rich cultural heritage of environmental knowledge and values, and that this heritage can inform and inspire contemporary efforts to promote sustainability.

1.7 Scope and Limitations

1.7.1 The study will focus on the representation of environmental themes and perspectives in the Bengali folk culture and literature from a variety of cultural and geographical contexts.

1.7.2 The research will consider both written and oral forms of folk culture and literature, such as myths, stories, songs, and oral traditions.

1.7.3 The study will use a combination of qualitative and Interdisciplinary research methods, including content analysis, interpretive analysis, and semiotic analysis.

Limitations:

1.7.4 The study will be limited to a selection of folk culture (Bengali) and literature, and may not be representative of all cultural traditions.

1.7.5 Poetry and Rhymes-'Chele Ghumalo Para Juralo', 'Bristi pore tapur tupur'

1.7.6 Songs-Funeral and life Musi, Komola' , 'Hrid Majhare Rakhbo','O Amar Daradi Age','Sohag Chand Badani Dhani' [Nirmalendu Choudhury]

1.7.8 Drama and Dance forms-Brita Dance,Gambhira Dance,Chhau Dance, Tusu Dance,Lathi Dance,Baul Dance,Rabindra Sangeet Dance,

1.7.9 Stories- Folk Tales of Bengall by Lal Behari Dey, Thakurmar Jhuli

1.8 Methodology

The research will be a Qualitative Research, with other detailed aspects like-

To study the ecocritical parts of Bengali society writing and culture, an examination procedure consisting of a writing survey, text determination, content investigation, and interpretive examination is important. The writing survey ought to investigate the current examination on ecological subjects and viewpoints in society, culture and writing, as well as on ecocriticism. Following this, a delegate test of society culture and writing texts ought to be chosen, including oral customs like fantasies, stories, and melodies, alongside composed texts. These texts ought to be examined to recognize ecological subjects and points of view and characterized in light of examples and classes. Because the research looks at cultures in addition to literature and art, it requires an interdisciplinary approach. Last but not least, an interpretive analysis ought to be carried out in order to comprehend the cultural significance of the representations of the environment and investigate the attitudes and values regarding the natural world that are expressed in the texts.

1.9 Literature Review

This literature review aims to examine the available current research on An Ecocritical Study of Bengali Folk Culture and Literature.The review provides an overview on current state of knowledge in this field, highlighting the key findings and limitations.The review concludes by discussing the implications of these findings for literature and future research.

This Literature review was done by searching various databases like E-Libraries, critical books and Google scholar and other search engines, the research study was published in english from 2018-2023.The following keywords were used -

Folk Literature, Culture, Ecocriticism , Modern Bengali Literature.

Analysis- The research paper under review were -

I. "Folk literature of Bengal: A study of Purulia district" by Tapan Kumar Das.
II. "The representation of the natural world in Bengali folk literature" by Md. Shariful Islam and Jahidul Alam.
III. "Bengali folk literature and its influence on modern Bengali literature" by Md. Kawsar Ahmed.
IV. "A study of women in Bengali folk literature" by Dr. Shyamal Kumar Ray.

The study or review of the paper reveals the crux of findings that is-

The vast collection of oral and written traditions that have been handed down through generations in the Bengal region is known as Bengali folk literature, or "Lok Sahitya." Songs, myths, legends, and other forms of artistic expression are all included. The beliefs, values, and experiences of the people of Bengal are reflected in Bengali folk literature, which is deeply ingrained in the region's cultural and social fabric.

The purpose of this literature review is to provide an in-depth analysis of Bengali folk literature, including its history, themes, genres, and significance to the culture. It also looks at how Bengali literature and culture as a whole have been influenced by folk literature. Last but not least, it will fill a void in existing research on Bengali folk literature.

Bengali folk literature has been around since ancient times, and its history is long and deep. Dravidians, Aryans, and Mongols are just a few of the many ethnic groups that have lived in the area and contributed to the development of Bengali culture and literature. The "Puranas," a collection of ancient Hindu myths and legends, is the earliest known form of Bengali folk literature.

During the archaic period, Bengali society's writing went through tremendous changes because of the impact of Islamic culture and Persian writing. As a result, "Mangal-Kabya," a popular form of narrative poetry, emerged as a new genre of folk literature.

In the eighteenth and nineteenth hundreds of years, Bengali society writing encountered a resurgence of interest because of the endeavors of researchers and scholars who tried to safeguard and advance it. Numerous previously oral folk songs and tales were eventually collected and published as a result.

Bengali society's writing incorporates a large number of topics, including folklore, legends, social issues, and regular daily existence. Love is one of the most common themes, and it is frequently depicted in romantic ballads and folk songs. Love's joy and sorrow, as well as the social and cultural norms that surround it, are the subjects of these songs.

The natural world and its surroundings are yet another significant themes in Bengali folk literature. While some folk songs and stories highlight the splendor and bounty of the natural world, others warn of the dangers of environmental degradation and deforestation. Bengali folk literature, spiritual and religious themes are also prevalent, particularly in the form of Hinduism, Islam, and Buddhism-related myths and legends. In addition to providing insight into the beliefs and practices of the various religious traditions in the region, these stories frequently impart moral and ethical lessons.

There are many different genres of Bengali folk literature, each with its own characteristics and features. The ballad, or "Baul," is a type of narrative poetry performed by "Bauls," wandering minstrels. It is one of the most popular genres. These ballads are characterized by their use of metaphor and symbolism, simple language, and themes of love, spirituality, and social issues.

"Panchali," a form of narrative poetry that tells stories of heroic deeds and mythical events, is another popular genre in Bengali folk literature. These poems are frequently sung with music and dance at religious festivals and other significant occasions.

In Bengali folk literature, fairy tales and folk tales also play a significant role. These tales, which are frequently told orally, cover a wide range of subjects, including love, ethics, and the supernatural.

An ecocritical investigation of Bengali people's writing is a promising examination point that investigates the connection between nature and culturconcerningto Bengali social and scholarly customs. To give a nitty gritty exploration hole to this point, we want to think about the current writing and grant in the field of ecocriticism, Bengali writing, and people writing.

First, there is a lot of literature in the field of ecocriticism that looks at how literature and the environment interact, but most of it focuses on Western literary traditions. As a result, there is a dearth of research investigating the connection between literature and the environment in non-Western literary traditions like Bengali literature.

Second, there is a substantial body of literature about various themes and aspects of the Bengali literary tradition in Bengali literature. However, there is a lack of literature about exploring the ecological aspects of Bengali literature, particularly in the context of folk literature.

Thirdly, in the field of people writing, there is a lot of writing that has investigated different parts of society writing, yet there is a hole in the writing with regards to investigating the biological parts of society writing, particularly with regards to Bengali society writing.

In this way, there is a huge hole in the writing with regards to investigating the connection among nature and culture with regards to Bengali people writing according to an ecocritical viewpoint. This gap in the literature gives researchers a chance to look into the ecological aspects

of Bengali folk literature, gain a better understanding of the connection between culture and nature in Bengali literature, and expand ecocriticism's scope beyond Western literary traditions.

The finding of these research paper reveals there are the following gaps or limitations. Despite promising findings, the studies or the research paper findings have the following limitations-

1.9.1 Restricted research on the portrayal of the normal world in Bengali society writing: Even though the paper by Md. Shariful Islam and Jahidul Alam touches on this subject, there is still a need for more in-depth research into how Bengali folk literature depicts the natural world and the ecological issues that the region faces.

1.9.2 Ecocritical examinations of Bengali folk literature are lacking: There are few ecocritical studies of Bengali folk literature that focus on environmental themes and issues, despite its significance. Consequently, a review that examinations Bengali society writing through an ecocritical focal point would contribute essentially to the field.

1.9.3 Underrepresented voices in Bengali society writing: Women's voices are frequently underrepresented in Bengali folk literature, as Dr. Shyamal Kumar Ray's research reveals. Women's roles in ecological sustainability and their contributions to environmental discourse in Bengali folk literature could be the subject of an ecocritical analysis.

1.9.4 More research is needed to find out how Bengali folk literature affected Bengal's social and cultural life: Even though Sumitra Das's paper talks about this, more research is needed to find out how Bengali folk literature affects the region's sociocultural and ecological practices. New insights into the ways in which these cultural practices relate to environmental values and sustainability can be gained from an ecocritical analysis of the literature.

In conclusion, the findings of the studies review suggests that These papers look into a variety of aspects of Bengali folk literature, including how it depicts the natural world, how it influenced contemporary Bengali literature, how women are portrayed in folk literature, and how it affected Bengal's social and cultural life.

In "An investigation of Purulia locale" by Tapan Kumar Das, the creator centers around the society writing of the Purulia region in West Bengal, India. The paper looks at the topics and themes present in the society writing of this district and dissect the social and social setting wherein these accounts were made.

Md. Shariful Islam and Jahidul Alam's book "The Representation of the natural world in Bengali folk literature" looks at how Bengali folk literature depicts the natural world. The authors discuss how various works of folk literature, such as songs, tales, and proverbs, reflect human relationships with the environment.

The influence of folk literature on contemporary Bengali literature is examined in Md. Kawsar Ahmed's "Bengali folk literature and its Influence on modern Bengali Literature." The paper examines the manners by which people's writing has affected the topics, themes, and story designs of present-day Bengali writing.

Dr. Shyamal Kumar Ray's "A Study of women in Bengali folk literature" examines how women are portrayed in Bengali folk literature. The author examines how women are depicted in various forms of folk literature and how these works reflect the social and cultural context in which they were written.

At last, "The Effect of Bengali society writing on the Social and social existence of Bengal" by Sumitra Das investigates the more extensive social and social effect of Bengali people's writing. The paper examines how folk literature reflects and shapes the identity of Bengali people and how it has influenced Bengali culture, including its art, music, and religious practices.

However further research is needed to address the limitations and to better understand An Ecocritical Study of Bengali Folk Culture and Literature.

1.10 Conclusion

Folk culture and literature have long served as rich sources of knowledge about the relationship between humans and the natural world, and an ecocritical approach to these forms of expression can provide valuable insights into the ways in which human societies have interacted with and perceived the environment over time. Moreover, given the pressing ecological challenges facing the world today, there is a growing need to understand the cultural and historical roots of our current environmental crisis, and an ecocritical study of folk culture and literature is well positioned to address this need.

1.11 Origin of Folk

“Dust thou art, dust thou returnest”

Loko Sanskriti or Bengali fol,k culture, includes a wide range of elements like myths and legends, religion and magic, customs and traditions, fairs and festivals, oral literature, music, and art. It also incorporates the entire ideal of intimacy between man and nature.

A small, stable, strongly knit, mostly rural community's common heritage of institutions, customs, skills, clothes, and way of life is known as folk culture.

Tools, music, stories, and rituals are dominated by the hand- and homemade. Folk culture is a term used to describe a culture that has been historically practiced by a small, homogeneous rural population that lives in isolation from other communities. It illustrates the "old ways" above novelty and ties to a sense of community historically, having been passed down orally.

A sense of place is frequently present in folk culture.

Understanding the significance and contribution of folk (Bengali) heritage in the fields of art, literature, music, dance, and drama along with its profound connection and reliance on nature is important. With the passing of time, traditions, culture, and literature appear to be engulfed in the tunnels of postmodernism.

Opposite to folk culture, popular culture (material culture), usually referred to as international culture, is present in broad, diverse populations that share certain behaviors despite variations in other personal qualities. Folk culture emerges as a result of unique physical, social, and economic traits that the group encounters, whereas popular culture is based on how simple it is to engage with people around the world thanks to quick communications and transportation. The survival of the folk culture is in jeopardy due to the tendency towards urbanization and the emergence of satellite communication. Moreover, popular culture might not represent a particular physical landscape as much but instead, be more likely to alter it to suit global values.

In contrast to folk cultures, which are restricted to a small area, popular culture is broadly prevalent. Although the date and creator of folk culture are uncertain, as is the genesis of popular culture, both the West and the East have seen industrialization.

West Bengal, which is endowed with a rich history and alluring beauty, has carved out a special position for itself in Indian history. The state is a paradise for lovers of literature and the arts because it is home to many of our nation's best geniuses, including Rabindranath Tagore, Toru Dutt, Raja Ram Mohan Roy, and many others. Bengal, which is in the east of India and has a lively culture, is arguably the most beautiful region there. The state has been successful in preserving its history and has treated the reminders of its past with great regard. Concerning its rich cultural diversity, West Bengal is arguably the richest state in India. From its exemplary literature to its vibrant and spectacular festivals, the state is the home to numerous intertwined traditions that coexist in perfect harmony with one another. It follows that it is no surprise that Kolkata, the capital of West Bengal, is referred to as India's "Cultural Capital."

West Bengal has three distinct types of physical features, including the Jungle Mahal area, which stretches from western border districts to the Ganga River in the east; the Tarai Region, which stretches from Himalayan foothills to the North Bengal plain; and the Delta Region, which follows the Bhagirathi-Hooghly river until it reaches the Bay of Bengal. Understanding these geographical placements is crucial to understanding the extent of Bengali Folk culture. Several rivers, including the Hooghly, Ajay, Rupnarayan, Subarnarekha, and Damodar, as well as their numerous tributaries, split the entire territory in half.

Due to the immense natural resource reserves that form the foundation of agriculture and the food collecting economy, many racial groups have invaded and resided in various parts of west Bengal throughout history. The natural result of the former group being supplanted by more

powerful invaders was cultural assimilation and dissemination. West Bengal's population is a composite of several ethnic groups that immigrated to this nation at various points during prehistoric and later centuries, rather than being descended from a single parent race. Proto-australoids make up the majority of the people along West Bengal's western border, which includes the districts of Purulia, Bankura, Bardhaman, and Birbhum, as well as the Rajmahal Hills in Jharkhand and the Chotanagpur division.The population along the Ganga valley primarily represents higher social levels and generally belongs to the armenoid group, whereas the population of North Bengal, which includes the districts of Darjeeling, Jalpaiguri, and Cooch Behar, primarily represents diverse groups of the mongoloid group.

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Chapter 2.Tracing the Roots of Bengali Folk Culture

1.1 18th Century Bengal- A Turning Point for Bengali Literature

Between the late 18th and early 20th centuries, the British Raj's Bengal province was the scene of a cultural, social, intellectual, and artistic movement known as the Bengali Renaissance. Bangla Navajagaran is another name for Bengal Renaissance. The "Father of the Bengal Renaissance," Raja Rammohan Roy, is credited with starting the movement with his writings and the British East India Company's victory at the Battle of Plassey in 1757.

Indian culture underwent a major upheaval for nearly two centuries during the Bengal renaissance, and its ideals have been linked to the growth of anticolonialist and nationalist sentiment in India at this time. The movement's distinctive brand of liberalism and modernity served as its philosophical cornerstone. According to Sumit Sarkar, the pioneers and works of this era were venerated and seen with nostalgia throughout the 19th and 20th centuries, but a more critical attitude arose in the 1970s due to a fresh focus on its colonialist origins.

Bengali Hindus, who at the time were more socially and economically prosperous in colonial Bengal and so better situated for higher education as a community, were primarily responsible for leading the Bengali Renaissance.

Bengali Hindus, who at the time were more socially and economically prosperous in colonial Bengal and hence better positioned for higher education as a community, were primarily responsible for leading the Bengali Renaissance. Famous individuals include Satyendra Nath Bose, Rabindranath Tagore, and Raja Rammohan Roy, a social reformer. Members of the Suhrawardy family, Kazi Nazrul Islam, a poet and musician, and Rokeya Sakhawat Hussain, a

writer, are some of the leading Muslims in the movement.A social awakening in the arts, literature, music, philosophy, religion, science, and other disciplines of intellectual enquiry defined the Bengal Renaissance. The movement questioned the role of religion and colonial rule, as well as the established practises and rituals in Indian culture, most notably the caste system and the practice of sati, or idolatry. The Bengal Renaissance, on the other hand, promoted societal reform in line with secularist, humanist, and modernist values. The movement saw the birth of significant figures, such Satyendra Nath Bose and Rabindranath Tagore, whose contributions continue to have an impact on contemporary cultural and intellectual achievements.

1.2 Origins of Bengali Music-

Sanskrit chants and Vaishnav poetry, such as Jayadeva's Gita Govinda, which is still recited in many eastern Hindu temples today, influenced early Bengali music. At the point when the melodic legacy was systematized all through the Medieval times under the support of Kings and Nawabs as well as areas of strength for the baro bhuiyans, there was a combination of Hindu and Islamic styles.

A huge piece of the early group is reflection, for example, in Ramprasad Sen's Hindu reflection melodies. Sen is a bhakta who depicts the Bengali ethos in his lovely, rustic, and euphoric image of Mama Kali, the Hindu goddess of time and obliteration in her maternal manifestation. Another writer of the time was Vidyapati.

This devotional poetry stands out for its earthiness, which blurs the lines between devotional and sensual kinds of love; others perceive parallels with Tantra, which dates back to around the middle of the first century CE.

1.3 Forms of Folk

I. Kotali Gharana

The "Chandraburmankot" that was built there around 315 AD, the remains of which are still present, gave Kotalipara in the Faridpur Zilla of East Bengal (currently Bangladesh) its name. The terms "Kot" and "Ali" denote a fort, "wall and area surrounding the fort," and "para" denotes a settlement or "a neighborhood," respectively. For ages, KotaliPara had been a center of intellectual brilliance, particularly in the fields of music, art, and scholarship.

Sangeetacharya Tarapada Chakraborty, who lived from 1909 to 1975, was the first Pan-Indian Khayaliya from Bengal and the Kotali Gharana's founder. He traveled in the same manner as Ustad Allauddin Khan and arrived in Kolkata from Kotalipara, which is now in Bangladesh, without any money in order to study classical music. Beauty is the foundation of the Kotali Gharana. The raga's style, articulation, verses, and thoughts. The ongoing Kotali style, which consolidates melodic virtue and diversity — the act of drawing motivation for one's thoughts, style, or taste from a wide assortment of sources — came to fruition in Pandit Manas Chakraborty's hands after some time. Today, the Kotali Gharana is represented globally by Vidushi Ruchira Panda.

II.Bishnupur Gharana

The only Classical (Drupad) gharana in Bengal is the Bishnupur Gharana. It was created by the Malla Kings' court musicians in Bishnupur, Bankura. Bishnupur Gharana's father was Bahadur

Khan of Delhi, a Tansen ancestor. Malla King Raghunath Singha II brought Bahadur Khan to Bishnupur.

III.Baul

The Bengal region's mystic minstrels, including Muslim Sufis and Hindu Baishnos, were known as the Bauls (literally, "divinely inspired insanity") and sung largely in the 17th and 18th centuries. Both the Muslim Sufi philosophers and the Hindu tantric group known as the Kartabhajas are said to have had a significant effect on them. In addition to describing "superfluous" contrasts between religions, the Bauls wandered and sung in search of the inward ideal known as Moner Manush (Man of the Heart or the Inner Being). The greatest of all bauls is thought to have been Lalon Fakir, also known as Lalon Shah, who flourished in the 19th century in and near Kushtia.

This essay will explore Baul and its eco-critical component in more detail.

IV. Ramprasadi

Ramprasad Sen, a saint-poet from Bengal who lived in the eighteenth century, is known for his Ramprasadi devotional hymns. Often, they are addressed to the Hindu deity Kali.

V. Lalon Geeti

Lalon Geeti is the name given to the Bengali songs that the saint, philosopher, and social reformer Lalon penned.

VI. Rabindra Sangeet

Tagore was a prolific songwriter who is credited with creating about 2,230 songs. His songs, referred to as rabindrasangit ("Tagore Song"), are seamlessly integrated into his works of literature, the majority of which were lyricized poetry or fragments of novels, stories, or dramas. They were influenced by the thumri style of Hindustani music and covered the entire range of human emotion, from his early dirge-like Brahmo religious hymns to songs that were almost sexual. They changed in how intently they looked like the apparent shade of conventional ragas. A few tunes precisely duplicated the song and mood of a certain raga, while others innovatively joined parts from other ragas. However, only about 90% of his compositions were bhanga gaan, a collection of songs Tagore reworked with "new value" from Western, Hindustani, Bengali folk, and other "external" regional styles. His music is a great example of "kavya-geeti," a compositional technique that was used a lot in the music scenes in Bombay and Calcutta. In 1971, Bangladesh adopted Amar Shonar Bangla as its national anthem.

Ironically, it was written in protest of the racial partition of Bengal in 1905: cutting off the Hindu-overwhelmed West Bengal from the Muslim-greater part East Bengal was to forestall a local butcher. Because he thought the division was a clever attempt to put an end to the independence movement, Tagore wanted to restore Bengali unity and crush communalism. Shadhu-bhasha, a Sanskritized Bengali version, is used in the opening stanza of Tagore's composition for the Brahmo hymn Bharot Bhagyo Bidhata, Jana Gana Mana. It was first performed by the Indian National Congress in Calcutta in 1911, and the Constituent Assembly of the Republic of India selected it as India's national anthem in 1950.

There isn't a cultured home in Bengal where Rabindranath's songs aren't sung or at least attempted to be sung; even illiterate villagers sing his songs, according to the Modern Review,

which noted that the songs' appeal for Bengalis stemmed from the combination of emotive power and beauty described as surpassing even Tagore's poetry.

VII. Nazrul Geeti

Kazi Nazrul Islam's body of work, often known as Nazrul geeti, is another important body of literature. Suprova Sircar, Dhirendra Chandra Mitra, Manabendra Mukhopadhyay, Dr. Anjali Mukhopadhyay, Dhiren Bose, Adhir Bagchi, Purabi Dutta, Firoza Begum, Anup Ghoshal, and Bangladeshi artist Sohrab Hossain are a few well-known Nazrulgeeti singers from India.

VIII. Shyama Sangeet

Shyama Sangeet is a category of Bengali devotional music honouring the Hindu goddess Kali, also known as Shyama, who is a manifestation of the supreme mother goddess Durga or Parvati. It also goes by the names Shaktagiti and Durgastuti. Because it is a musical expression of the mother and child's relationship of enduring and magnificent love and care, Shyama Sangeet is appealing to the general public. It is devoid of both the esoteric Tantric practise and customary worship practises. Pannalal Bhattacharya is a well-known musician.

IX.Prabhat Samgiita

Songs written by Prabhat Ranjan Sarkar are referred to as Prabhát Sagiita, Songs of a New Dawn, and Prabhat Songs. Throughout the eight years between 1982 and 1990, Sarkar wrote 5,018 songs, comprising the lyrics and the music, employing eight distinct languages: Bengali, Hindi, English, Sanskrit, Urdu, Magahi, Maithili, and Angika.

1.4 Early Development of Folk Culture

Society arose as a custom from routine activities that were both for diversion and telling day to day stories. People culture can be separated into four essential classes: performance, material, formalized, and functional The term "material objects" refers to the things that people use every day. They include things like homes, buildings, furniture, utensils, transportation, professional tools, cottage crafts, fancy goods, costumes, cuisines, medicines, and other things. Weavers make cloth, potters make tools, carpenters make furniture, blacksmiths make iron tools, and farmers grow various crops. Professionals employ a wide range of tools, such as washermen, hairdressers, goldsmiths, bell-metal workers, conch-shell craftsmen, confectioners, cobblers, thatchers, and fishers. The majority of people who live in a village make and sell their essential goods themselves.

The formalized stream of folk culture is thought to include oral literature and folk art. Folklore, songs, plays, ballads, mantras, anecdotes, and more can be found in Bangladesh's vibrant folk culture. Society melodies are sung by ranchers, cowherds, boatmen, fakirs, monks, and expert snake charmers. Jari, sari, bhatiyali, bhawaiya, murshidi, marfati, baul, gambhira, kirtan, ghatu, jhumur, bolan, alkap, leto, gajan, baronmasi, dhamali, patua, and sapude khemta are among the close to fifty distinct varieties of folk songs that can be found in Bangladesh.

People workmanship includes various fancy expressions, for example, body painting, ceramics painting, wall painting, and alpana. A housewife's devotional drawing of Alpana fulfills both a religious and artistic need. Alpana is a decorative art form that started out as a way to pray. Currently, it is performed on floors, pillars, walls, winnowing platters, and baskets for Hindu and

Muslim weddings, cultural events, and public holiday celebrations. The religious narratives took shape in the canvases that Patuas painted.

Folk arts and crafts have played a prominent role in Bengal's rural population's daily lives for generations. Traditional story-telling, dancing, singing, celebrations, and ceremonies, along with processions and social gatherings, were extensively practiced despite the considerable variation in customs, beliefs, and rituals.

Quilt embroidery belongs to the stitch craft subcategory. Village women are the only ones who perform it. These quilts are recognised for their aesthetic appeal even by educated people in the country and abroad, despite the fact that they are meant to be used as bed sheets, winter coverings, and pillow covers. These quilts are increasingly being created commercially in cities due to their rising demand.

Jatra, baul, gambhira, and other performing arts are shown through Jatra, baul, gambhira, and other performing arts are displayed through singing, dancing, and play-acting. The jari songs, sari songs, stick plays, khemta songs, and ghatu songs, respectively, are accompanied by the jari dance, sari dance, lathi (stick) dance, khemta dance, and ghatu dance. These songs and dances are enjoyed by all social classes.

The attitudes of women towards life and the world are reflected in the meyeli, saheli, and hudma git. Wedding songs, hudma git, gazi git, and magan git are delivered on the proper occasions along with the required rites. Farmworkers and other workers sing at home and at work for fun and relaxation, while some songs are performed by professional singers known as gayen, bayati, and gidal.

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("The Attitudes of Women Towards Life and the World Are Reflected" 4)

Chapter 3.Types and Forms of Folk Traditions (The origin of Rhyme, Songs, Stories, Dance and Drama)

1.1 The origination and development of Rhymes-

Bengali is an Indo-Aryan language with a rich history of old stories and people writing that has been represented essentially 1,000 years. Folk songs are an important part of this culture. Although their origins are unknown, several Bengali folk rhymes are thought to be very old. Although there is folk rhyming in many languages, it frequently pales in comparison to other forms of folk literature like ballads and folktales. However, in Bengali folk writing, rhyming is just as important as these other genres. In addition to being a toy for children, Bengali folk rhyme possesses most of the essential characteristics of folk tradition, including dynamism, linguistic complexity, and anonymous and collaborative invention. Bengali folk rhyme, which is not only an instrument for the amusement of children but also a subject that merits serious study, possesses the majority of the essential characteristics of folk tradition: There is dynamism, text variation, and social function all present.

The study and compilation of folk literature was sparked by several developments over several centuries: an interest in humanity's literary and cultural heritage, a desire to connect the present with the past, and a worldwide rise in nationalism The collection of folklore material was made easier by the widespread availability of the printing press and the spread of literacy.

Mother Goose's Melody and Tommy Thumb's Pretty Song Book were the first collections of folk songs published in the eighteenth century (CUDDON 1979, p. 456). The German philologist

Jakob Grimm and his sibling Wilhelm distributed the two-volume Kinder-und Hausmärchen, which contained an enormous number of German folktales, in 1812-1814, resuscitating the interest in old stories (VREDENBURW 1917, 8). Since they were a piece of the unwritten oral custom that was passed down from one age to another through verbal, most of these stories were assembled straightforwardly from the proletariat. The Grimms collection was studied by researchers interested in folk literature from all over the world. It additionally motivated individuals from the scholarly people in different social orders to safeguard the local society culture of their own territories, especially the more seasoned age of laborers whose information on life had not yet been changed by urbanization.

In order to gain a deeper understanding of the people they governed, many colonial administrators, Anglican missionaries, and Victorian English travelers were keeping records of native practices around the same time (DORSON 1963, 4). These collections were later translated into English, with the original texts sometimes Romanized.

These changes had an impact on the collection of Bengali folk rhymes as well. From the eighteenth century the area of Bengal was involved by the English East India Association, whose advancement ministrative workforce and Christian evangelists went about as associations be-tween Western human headway and the supreme of the making city of Calcutta. These people are credited with creating the first few collections of Bengali society writing. Four accumulations of Bengali aphorisms were appropriated some place in the scope of 1832 and 1872 by the educators William Mortan and James Long, and folktale arrangements were given by Sir George

Griarson in 1873 and Reverend Lalbihary Dey in 1883. These collections included folk rhymes because the authors mistook them for the genres they were researching.

In various parts of the world, legends social orders were established at the turn of the 20th century, and various diaries were made available for fables research. This gave the folk literature collection new life and made it possible to organize research in a useful way. Another element was the rising soul of patriotism and autonomy in pilgrim nations. Many of the native elite were inspired by this to look for their cultural roots and try new ways to bring their culture back to life. Folk literature collection was one method by which this occurred. Sufficiently fascinating, this work was driven essentially in Bengal by Calcutta's English-taught residents, whom the English needed to make "English in taste, in feelings, in ethics, and in mind" (THOMPSON and GARRET 1934, 315).8 Right now, Bengal's Nobel laureate Rabindranath Tagore was the essential supporter of the accumulation of society rhymes. His meticulous and conscientious work in the final ten years of the nineteenth century resulted in two articles containing approximately one hundred Bengali folk rhymes (TAGORE 1958). In a very short amount of time, this collection became a classic and motivated many others to follow in Tagore's footsteps.

Around the same time that Tagore was compiling these rhymes, the Bengal Literary Council, also known as the Bangio Sahitya Parishad, was established in Calcutta. The majority of literature-related research and writing centered on this council. Bengali people melodies started to show up in the diary of the gathering; It published approximately 300 rhymes in serial form, compiled by experts from various parts of the then-undivided Bengal, from 1896 to 1905 (DAS 1971, pp. 71-102). The first book of Bengali folk rhymes was published in Calcutta in 1899.

Yogindranath Sarkar compiled it and published it under the title "Rhymes for Kids" (SARKAR, 1899). This collection had a unique character and became a long-lasting hotspot for scientists working in this field.

Folk rhymes were still published in journals throughout the first half of the 20th century. Following the end of British rule in India in 1947, Bengal10 was divided and Bengali cultural and literary studies were concentrated in Calcutta and Dhaka. During the 1950s and the middle of the 1960s, eminent researchers like Sukumar Sen and Ashutosh Bhattacharya conducted research on people rhymes in Calcutta. In two volumes (BHATTACHA-RYA 1957, 1962), more than 600 rhymes were assembled and distributed by Ashutosh Bhattacharya alone. In the last part of the 1960s and mid 1970s, more youthful analysts like Kamalkumar Majumdar, Bhabataran Dutt, and Nirmalendu Bhoumik joined this development. The 1970 compilation by DUTT contains approximately one thousand rhymes, whereas BHOUMIK's has more than five hundred.

The College of Dhaka, specifically its Bengali department, was fundamentally associated with the flood of Bengali society rhymes centered on Dhaka, the common capital of what was then East Pakistan. Muhammad Shahidullah and Muhammad Abdul Hye conducted research on folk rhymes as part of a UNESCO project on the region's traditional culture (SHAHIDUL- LAH 1963).

Another interest in the starting points of Bengali culture and writing arose because of the ascent of Bengali patriotism in East Pakistan toward the start of the 1950s. Urdu became the official

language of both parts of Pakistan after its creation in 1947. This upended the Bengali-speaking 56% of Pakistanis, who launched a campaign to make Bengali the official language. On February 21, 1952, the development came to an end when a number of understudies were shot and killed. by soldiers during a street protest in Dhaka. The outcome was a moral failure for the Pakistani government, which was forced to provide institutional support for the development of Bengali culture and craftsmanship. One of the results was the Bangla Academy, which was established in 1955 to work in the field of Bengali literature. In the 1960s, the academy gathered folk literature from many villages. Around thirty scientists recorded roughly 5,000 rhymes. The foundation gave out about a third of these in the 1960s, 1970s, and 1980s, but a lot of them still don't seem to be on paper (SHAHED 1988, 50-52). Despite these major composed tries, a little anyway reliable wellspring of rhymes has been given by journals and papers bar lished in both Bangladesh and West Bengal.

Fundamental Qualities

Society rhyme might be fundamentally characterized as that portion of people writing or oral practice that comprises of rhyming refrain, typically recounted or sung. However, a few additional characteristics are also looked for. These consist of:

a. Short verses with almost always rhymed lines;

b. A sound foundation, sometimes accompanied by a musical context;

C. A structure made up of a series of images rather than a logical idea, story, or event continuity;

d. Simple meter and language in the composition;

The majority are free of didacticism and idealism, and they are marked by nonsense, fantasy, absurdity, and other such characteristics.

Several Bengali folk literature rhyming forms that do not exhibit all of the essential characteristics of folk rhyme are excluded from this definition; these structures incorporate mantras,11 mystical rhymes, sayings, questions, and adages (the most well known of which are those of Khona and Dak). The following can serve as genuine examples of folk rhymes.

I. Lullaby and cradle songs

1. Ay ay chad mama tip diye

Come uncle moon! Give a tip

Give a tip on the moon's [baby's] forehead, O moon!

za, Chader kopale chad tip diye za.

Machh katle muṛu debɔ,

Dhan vangle kuru debɔ,

Kalo görur dudh debɔ,

Dudh khabar bati debo

Chader kopale chad tip diye za.

2. Dol dol dulɔni Ranga mathay chiruni,

Bor asbe ekhoni

When I cut a fish I shall give you the head,

When I husk the paddy I shall give you the chaff,

I shall give you the milk of a black cow,23

I shall give you a pot for drinking the milk,

Give a tip on the moon's fore- head, O moon!

Swing, cradle, swing

A comb in the color[fully de- corated bride's head,

The bridegroom will come right

II. Feminine rhymes of marriage and other domestic functions

1. Alta pɔra pa'go Jamai ante ja'go,

O lac-dyed feet, Go and bring the bridegroom,

Jamai ana emni nɔy It is not so easy to bring the

bridegroom, It would cost taka 24 three.

Tinti taka khərəchh həy.

III. Rhymes used in rituals and folk-religious ceremonies

1. Helencha kələmi lɔklɔk kɔre Rajar beta pokkhi mare, Maren pakhi Sukɔr bil

Sonar kouta rupar khil.

Watercresses are dangling, The prince is hunting birds,

Hunting birds in the Sukor marsh,

The container is made of gold, the bolt of silver.

Fighter! O Fighter-haloi, 26

Riding on an elephant's back,

The elephant goes to Karimpur, Back with some Champak How-

2. Laria re laṛia-haloi Hatir pithe charia Hati gelɔ Kɔrimpur Peye elɔ Chompaphul.

IV. Rhymes used in games and leisure

Royal kabadi Brindabon,

1. Shai kabadi Brindabonts Ghori haje thanthɔn. Ghərir kopale phota,"

Moish mare gota gota.

2. Lal ranga ghuri ayna uri Nil ranga ghuri ayna uri, Korchhe kemon gata Porli tobe tui kata.

V. Rhymes on weather, nature, and animals

1. Khajur pata holdi, Megh nam joldi. Ek bira pan, Jhupjhupaya nam.

2. Chad uthechhe phul phu- thechhe

Kodom talay ke?

Hati nachhe ghora nachhe Ramshaliker be.

The clock sounds tthontthon. A round-mark in the clock's fore- head, Kills whole buffaloes. O red kite! Let us fly, O blue kite! Let us fly, Are you stricken with nausea? Then you are cleaved.

The date leaf has yellowed, O rain, come quickly!

One bida30 of betel leaf, Fall splashingly!

The moon has risen, the flower

has bloomed, Who is there under the kodom tree?

Elephants and horses are dancing At Ramshalik's wedding.

VI. Historical rhymes

1. Sa-re-ga-ma-pa-dha-ni³2 Bom phelechhe Japani,

Bomar maidhe keuṭe sap British bole bapre-bap.

Sa-re-ga-ma-pa-dha-ni,

The Japanese have dropped bombs,

There is a cobra in the bombs.

The British shout, bapre-bap.33

VII. Work songs and counting rhymes

1. O buṛi o buṛi suta kat Kail biane Olir hat,

O old lady! spin some thread.

The Olir-bazaar is tomorrow morning,

Olir hatət zabi ni? Chorka bandha dibi ni?

Would you go to the Olir-bazaar?

Would you mortgage the spinning wheel?

VIII. Rhymes used in folktales, fairy tales, etc.

1. Amar kothati phuralo Note gachhti murlo, Keno re nɔte murli?

Goru keno ghas khay?

Kenɔre goru ghas khas?

Rakhal kenɔ choray. na?

Thus my story ends The Natia-thorn withers,

Why do you wither, Natia?

Why does the cow eat grass?

Why do you eat grass, cow?

Why does the cowboy not let me graze?

Folk rhyme is an integral and significant component of Bengal's treasure trove of folk literature, with its own universe and notable quality and quantity. In numerous dialects and societies society rhymes are of optional significance in correlation with folktales, songs, and so forth., But rhyme is just as important as these other forms in Bengali folk literature. Bengali folk rhyme is more than just a way for kids to have fun; it's a subject that deserves serious study because it has most of the essential characteristics of folk tradition: dynamism, textual variation, social function, and anonymous and collective creation, among other things BUNGI 1977, 101-103). These rhymes are heavily influenced by folklore and local culture in their composition and variation.

The majority of Bengali folk rhymes have unknown origins, but they are widely believed to be very old, possibly dating back as far as the Bengali language's own 2,000-year history. Even though some hypotheses have been advanced, the rhymes' classification is difficult and still in a fluid stage. The systematic collection and compilation of Bengali folk rhymes dates back a century. It was sparked by, on the one hand, the worldwide fascination with folklore collections and, on the other, the rise of Bengali nationalism and cultural consciousness. Before the study of folklore took on any organized or institutional form in Bengal, the initial collection of rhymes may be mentioned. A couple of scholarly diaries and a modest bunch of dedicated researchers

merit the recognition for this early work. Therefore, collection came first, followed by discussion.

Throughout its history, the collection of Bengali folk rhymes was also inextricably linked to social and political shifts in Bengal. Many of the recorded rhymes remain unpublished as the collection process continues. The creation of a comprehensive Bengali folk rhymes anthology, handbook, or dictionary is still a project for the future

1.2 Evolution of Folk Stories

A significant subfield of folk literature, folklore is the hallmark of any nation or society. such as oral history; as proverbs or jokes, as well as traditional folk beliefs, diverse customs, and material culture. Bengali folklore is amazing and full of detail.

However, it is determined to continue existing in the womb of time.

One of Bengali literature's strongest and most successful subgenres is folklore. Legends, proverbs, myths, riddles, superstitions, and rituals that have been passed down from one generation to the next make up folklore. Folklore from Bangladesh can reveal a lot about the country's social and ethnic history, people's attitudes, and the values, traditions, and logic of its past. The collection of Bengali Folk literature contains a significant amount of Bengali folklore. Despite being created by illiterate communities and handed down orally from generation to generation, Bengali folk literature continues to exist. Folklore has developed into a communal representation of values, beliefs, emotions, and customs. In the early third century, Muslims, Mouryas, Guptas, Palas, and Senas fought for control of

the region. Consequently, the inhabitants were influenced by their cultural characteristics and way of life. After that, ships from England, Portugal, and France landed in Bengal harbor. Not only have they abandoned their possessions, but also their heritage. Every ethnicity has left not just a physical yet additionally a social engraving, which was then, at that point, consolidated to frame the premise of contemporary culture. Since fables are fundamentally oral, it frequently includes memory abilities with language and expressive examples. Legends, proverbs, myths, riddles, superstitions, and rituals are all included in Bengali folklore and are practiced by all members of the Bengali community, educated or not. Folklore in Bangladesh has been significantly influenced by a number of nations. Consequently, several characteristics of Bangladeshi folklore can be partially explained by historical circumstances. Folk tales and religious legends are contained in the antique books known as puthis, which are produced in rural Bangladesh. For both entertainment and education, these writings were read aloud in public by educated individuals. Munshis wrote the Puthis in Bangla and Songskrit.

Almost every type of folk tale is referred to as English Folk Tales. The story of a fairy's characteristics, such as beauty, magic, highness, and so on, serves as the basis for fairy tales. However, not all fairy tales will likely feature her. Exhibition of courage by the sovereign or ruler by going to the new city, attaining unimaginable achievements,

salvage and marriage of princesses or princesses of various nations, mysterious powers, divine assistance,and so on. are the characteristics. In German, such a story is called Marchen. Dakshinaranjan Mitra Majumdar edited the Bengali words and other similar expressions. a collection of stories like this.

There is another type of lengthy folktale, whose events are just as amazing and thrilling as those of fairy tales, but frequently share geographical and historical resemblances with the events and characters' names. Stories of or, for instance, Arabic novels, Persian novels, and so on.

Both the imaginary Ruler Solomon and the genuine Caliph Harun-al-Rashid of Arabic writing are verifiable figures. In Bengali, these extended accounts are alluded to as "kissa" and "novella" in English. In Bengali literature, tales like "kissa" demonstrate the convergence of thrillers and fairy tales. Stories with an animal theme are also known as "panchatantra." Also, all animal tales that have been used as proverbs or advice are referred to as fables in English. In addition, in Bengali, it is pronounced "golpo." These sorts of tales are all around exemplified underway of Aesop in English, which may be spelled "story."

the instructive stories of people like preceptors, gods, prophets, monks, and saints, among others. which goes by the name "bani." The English pronouns "folktale" and "legend" are also used in Folk Tales. "Jonaki Jibon" by Jasimuddin, "Thakurmar Jhuli" by Upendrakishore Roy Chowdhury, and "Toontoony and Other Tales" by Ashraf Siddiqui are all excellent examples.

Some stories only existed once and were told by others. These are known as "local stories" or "local bani." For example, in "Purbo Banglar Lok Katha," composed by Subodh Ghosh, "Lokkhi Chele," composed by Ashraf Siddiqui, "Ora Dalal," composed by the East Bengal Lyricist, and so on. These stories existed, but very few were compiled.

Other kinds of folktales, like "jahajer kahini," "boner kahini," or about a specific tree, river, or the reason and method by which the constellation was created, etc., are referred to as "upokatha" in local dialect; In English, it is known as Etiological Tale and Nature Sage.

"Accounts of lying in English" is a kind of Bengali story called "chhoya bani." "Garland of Trees" (Gachher Mala), "Thorns of Trees" (Gachher Kanta), or "(those who bite with palm trees and banyan trees, dry the water of the pond with a single kiss)" are common titles for these stories. These are just a few of the many names given to these kinds of tales. One more sort of Bengali account is the "chhobiwala" puzzle story, which was composed to test the mental fortitude of new ladies, child parents in law, or illustrious court workers.

The term "Chain Tale" refers to a type of story that is told in rhyme and centers on a series of occurrences. Tuntuni's books, such as "ঢুঁটুহি ও াহপত্", "াহপত্ ও শগৃ া", and "াক খকলট িরিু খপিাম," are examples of these types of stories. Bengali folktales

commonly feature characters such as unhappy ducks, poor crows, chatty Tuntuni birds, foolish tigers, and animals and birds that speak like humans.

It epitomizes the villa inhabitants' creativity and Advancement. A parable that laments social class disparities is the poor crow who jumped into the fire to make a sparrow for his companion. The lesson of the story is to be content with what you have.



These stories are "true" because they frequently contain "truth" or "wisdom," not because they took place.

1.3 The Ancient value of Bengali Folktales

Some of us are familiar with old Bengali fairy tales and folklore. However, characterizing precisely where and when a story was created is exceptionally difficult. By comparing the Mayanamati and Gorakshavijay tales to similar ones found in the northern and southern parts of India, we can determine how old the tales are. However, there is also a subset of Bengali folktales that were first told orally and were not written down until the middle of the 16th century. These include stories like Bratakatha, which are told by men and women as part of home rituals to address a particular god, and fairy tales, which were probably written to entertain village listeners rather than just children. Even though sea-voyaging to that extent was completely unacceptable during the Puranic period, some stories about Bengali traders traveling by sea or earning social respect in a manner resembling that of a king point to an earlier origin.

Mangalkavyas gives a detailed account of sea voyages. Post-13th-century literature seems to be a recollection because it only contains fantasies about ocean life and no historical information. In contrast to the tales we are discussing, the language used in Bengali literature after the 13th century is quite contemporary and fine.

The post-puranic ethical standard does not apply to these morality lessons. The characters' ultimate goals may sometimes be more social than personal. Do these stories show a Bengali society in the past where the needs of the community were more important than one's own? Assuming the tales were composed with sincere goals, that is a social advantage for what characters, especially ladies, give their lives. These individuals talk about a society that is completely patriarchal, but women are in charge of maintaining that social structure. A group of women sometimes works together to accomplish a common goal. Prior to being gathered and recorded by researchers of middle age Bengal, these stories might have been told orally and saved as oral sonnets for years and years. These stories show that human nature does not adapt to changes in the pattern of civilization, which is an eternal truth. Sentiments those blend us the most these days, moved people same way long haul back.

The Bengali worldview underwent a significant shift during the Puranic era; The societal norms, rituals, and philosophy of the pre- and post-puranic periods are fundamentally distinct. In the post-puranic period, the social climate and strict idea found in Charyapada and even Goraksha writing disappear. Surya, the sun god, was supposed to wed Gauri in the pre-puranic era, and Shiva, the romantic deity, is depicted rather than our familiar puranic Bholenath. Even more

fascinating is the fact that this Shiva, not our familiar lover Krishna, takes a boat ride with 16,000 female followers. Puranic deities like Ram, Krishna, Ganapati, and others did not gain popularity at this time in Bengal's history. According to Bengali folklore, even powerful Vedic gods like Agni, Indra, and Varun had little effect compared to Thua, Bhadali, Dhata (Dharmathakur), and other common deities. There, Bidhatapurush and his messengers enter the infant's space to write the child's destiny on its forehead or to change the written destiny when a ruler's situation changes. This text mentions Surya, but his regional form is different from the one in the Vedas. Stories like Surya, Thua and Bhadali, and Dakshinaranjan Mitra-Mazumdar's collection of stories like Shankhamala are examples. We think back to the Maynamati Goda-yama, or Yama who isn't Yama, the puranic god of death. At the point when we analyze the divine beings in these accounts all the more intently, we can see that, similar to the divine beings in Maynamati tunes, Dharmathakur, who seems to be a Hindu form of a Buddhist god, is venerated as a huge god in these classic stories. What's more, these stories have no likeness to the Bhakti development that cleared Bengal in the fifteenth 100 years, nor do they have any similarity to the Ramayana, Mahabharata, Puran, or Bhagavata, which proceeded to impact all resulting works of writing. The assertion that the story of Madhumala and Malanchamala refers to 12 Vedas and 8 Puranas is shocking to those of us who are familiar with Hindu historical and conventional beliefs of four Vedas and 18 Puranas. Are the narratives from the Vedas and Puranas written at a time when they did not follow the same structure as they do today? We are able to clearly see that these stories did not have any connection to mainstream (Brahmin) literature, which we now consider to be the most prevalent genre in Indian literature. However, we do not have any specific evidence at this time.

The majority of these stories may have been written between the end of the Buddhist literary period and the beginning of the Puranic literary period, according to linguistic and stylistic analysis. The sanscritized writing's standards are not trailed by the analogies and metaphors. Like Indian old style writing, these accounts never portray the legend and champion from head to toe, so we never see generalizations like the female hero's sesame-like nose. Her shockingly long black hair is the only thing mentioned. This is remarkable considering that even modest poets in the post-puranic era were unable to avoid stereotyping human body parts by comparing female breasts to pomegranates, thighs to banana stems, and faces to the moon and lotus flower. The ravishing woman's gems is likewise portrayed such that isn't dull. She is dressed in a flame-colored saree and jute silk. Yes, jute-silk was lucky in ancient Bengal. However, it was also expensive and in style, so only the wealthy could afford it once. Even at the beginning of the 20th century, jute-silk clothing was worn for auspicious ceremonies by many orthodox Bengalis, not just Banarasi.

Take a few lines from Shankhamala's story, which are strikingly similar to the Mayanmati song. I recall hearing the Shankha trader's sister say that a woman can't keep her youth while living abroad for a long time. Remember that merchants had to stay abroad for years due to professional pressure, and their young wives had to wait for their husbands to come home. "Neither (the youth) is something that I can preserve in the barn, nor is this vermillion powder that I purchased from a trader that I can preserve in a casket," she asserts.

In Maynamati songs, Gopichand's wife expresses the same grief, albeit less elaborately:

"My youth is not like rice, paddy, or clothes that I can store in a warehouse.

I cannot provide this ration to the king's forces on the battlefield.

This is not a letter that I can stamp like an emperor's excisemen; neither are there flowers in the gardener's house that I can use to make a youth garland, nor is there oil in the oilman's house that I can sell on the market.

The loom also does not contain this thread, whose color can be altered.

If you're listening, tell me how I can preserve my rebellious youth. Give me an answer, my voyageur. From the Maynamati song, the tales of Shankhamala, Puspamala, and Malanchamala originated in this nation's ancient urban or rural areas. Here, the concepts of purity, love, and moral feelings are all different. These are written in blend of composition and verses. These stories combine the enchantment of rural life, the gurgling of childhood delight, the vitality of enchanted youth, the love of pure women, the renunciation of saints, and the devotion of martyrs. In comparison to subsequent expressions of feminine ideas, the manner in which they are depicted differs significantly. It goes without saying that this woman's femininity is not in line with contemporary feminism. Malanchamala's strong determination strengthens her character, Kanchanmala's devotion to the well-being of her husband becomes her strength, and Rupalal's regret at rejecting a true wife brings back some long-forgotten regional values. Comparing Madhumala's and Malanchamala's stories to contemporary feminist concepts and even puranic feminism may make them appear awkward. This reminds us of the power of extreme penance, which is a Buddhist and Jain tradition: Malanchamala becomes a goddess by giving herself up. We are reminded of Mara's attack on the mediator Buddha by the manner in which ghosts, evil spirits, and supernatural elements appear on her funeral pyre to pose a threat to her and by the courageous manner in which she repels them. She is only comparable to an Indian yogi due to

her endurance. In the one hand glint of riches and on the other, festival of the actual soul of renunciation — this pith of Indian devout customs of Buddhist and Jain way of thinking shows obviously in the story.

The depiction of a trading economy-based society in these Bengali folktales, of which Bratakatha is a significant branch, is significant evidence of their ancient origin. Portrayals of ocean journey found in later Mangalkavya's formed in 15th\16th century appear to be fake contrasting with depiction in these legends. Our source for historical reconstruction is the way eight temple towers (Ashtachud-tchl) were properly decorated and arrangements were made for god's food during their absence, how women made patterns with rice-paste in their courtyards to ask God for help in ensuring the safe passage of those close to them, how wives opened their hair to clean their husbands' feet before setting out, and how sailors inquired of traders about whether all of their family members as well as the gods had given them permission The sailors used to use vermillion-oil paste to mark their boats. They also decorated the fleet's main boat, set up lamps that burned continuously, hung canopies covered in jewels, and waved a flag with the trader's name on it at the front. Additionally, some lines collected in Thakurdadar jhuli vividly depict the dishonesty of market traders.

"Some merchants substitute poisonous wood for cinnamon.Some people sell cheap things for a lot of money. Others put useless stones in nice caskets under the pretense that they have precious things in them."

These stories describe a time when strong social discrimination was not defined by caste. The trader's son and the prince share the same royal treatment. Likewise while wedding is commended, the position of the lady of the hour and lucky man isn't referenced however the luxury is described exhaustively. The fact that these stories do not feature Brahmins is yet another intriguing aspect. Brahmin appears in a few places, but only as an unimportant astrologer or teacher. In contrast, the trader's mother in Shankhamala tells her son: You are neither a flower merchant nor a fisherman. Are you aware that you are a retailer?— The merchant community takes great pride in their social standing, as we can see. This story definitely does not take place in a feudal society where the Warrior clan and Brahmins receive the most attention. We are aware of a high worth of business class just in Buddhist\Jain impacted period, much before recognizable Puranas acquired power. When the merchant class is in charge, it is common for famous people to be named after valuable assets like gold, silver, gemstones, and conch shells. During a Brahmin-dominated era when poverty and spiritual wealth became matters of pride, it was impossible for these stories to associate pride with diamonds and precious gemstones. We can place stories from the puranic era, when caste-identity was not a concern, in which wealth defined social status more than caste.

Numerous idiomatic expressions adorn this category of folktales, the meanings of which are often obscure in modern times. Many of them appear to be riddles designed to boost the power of the story. During the same period, independent idioms and phrases like "Khanar Bachan" and "Daker Bachan" presumably emerged as well. Idioms cannot be translated into another language. In the subsequent episodes, we will endeavor to provide a comprehensive discussion of these stories.

1.4 Lal Behari Dey- A Prominent Figure in the Inception of Folktales, also Serving as an ode to Motherhood and Femininity.

"One is not born, but rather becomes, a woman," Simone de Beauvoir wrote.

Making a woman a "good" mother or an "obedient" wife is what is meant by "making a woman." Through movies, poems, folk tales, and rhymes, motherhood has been celebrated, practiced, and worshiped in India throughout history. The concept of motherhood and the typical characteristics of a mother have been constructed and nurtured by these Indian cultural productions. By uttering phrases such as *"Mere pass maa hai"* (Mother is by me) in opposition to wealth, riches, and power, a mother can sometimes be made into an object. A patriarchal society, on the other hand, physically and psychologically tortures a woman by juxtaposing motherhood with her. As Adrien Rich suggests, a woman loses her freedom and courage to develop her career. Again, it is believed that a family's happiness is dependent on its female members' ability to reproduce, but in a patrilineal family, mothers are not considered to be the guardians. Women who are unable to conceive a child or who give birth too soon due to gynecological issues are forced to kill themselves after being humiliated, subjected to mental and physical abuse, and forced to answer a variety of unwelcome questions. These women face untouchability and are referred to as witches, child murderers, or, in Bengali, "Rakhasis," as Lady Macbeth is referred to for her lack of children. However, society has constructed this conception of motherhood for a long time. Due to the frequent association of the terms "woman" and "motherhood," it has been a very unconscious desire and expectation of a woman's relatives, who also view it as their duty to fulfill. This is also reflected in the folk tales that our forefathers told us in Bengali. The current part means to zero in on how parenthood has been built and acclaimed in some Bengali classic stories gathered by Fire up. Lal Behari Day in his popular compilation entitled Classic stories of

Bengal distributed in 1883 It is said that women who do not fulfill the socially attributed roles of mother and child rearer are evil or malicious. The concepts of marriage, family, the home, children, and work are all associated with women, as are the terms "woman" and "mother." This cultural construction of motherhood does not occur within two weeks. Instead, the various cultural texts of a given society play a significant role in the formation of this unconscious suppression of women. The field of folk tales and fairy tales, to which children are always drawn, is one such text. In the majority of Bengali folk tales, motherhood is celebrated, and women without children are referred to as Rakahasis because they are unblessed and unclean. The purpose of this chapter is to look at how the words used in Lal Behari Day's collection of folk tales, Folk Tales of Bengal (1883), unintentionally shape children's views on patriarchy. Lal Behari Day wrote at the request of Captain R. C. Temples, the son of Sir Richard Temple, of the Bengal Staff Corps. Day compiled this collection of folk tales as a contribution to "that daily increasing literature of folklore and comparative mythology." He was familiar with the Mahrchen of the Brothers Griham, Dasent's Norse Tales, Powell's translation of Arnason's Icelandic Stories, Campbell's Highland Stories, and other fairy tales.

The implications of ordinary exercises are socially built in the accompanying manner as seen by Michael P. Johnson in his article "Male centric Psychological oppression and Normal Couple Brutality: There are two types of violence against women: “. . . People interact with one another in an already-constructed, meaningful, and intersubjective life world. This "paramount reality" for humans calls for research into how people interact with this everyday life world. In everyday life, it is taken for granted that other people exist. Typifications are used by people to guide themselves which allows for meaningful interaction to occur. The social construction of motherhood's meaning and value In India, ladies are revered as mother goddesses and the idea

has been addressed by Joyce Burkhalter Flueckiger, teacher of religion in her book When the World Becomes Female: A South Indian Goddess's Advice (2013): Where do we get the idea that women will be treated better because of goddesses? It's a major supposition about the connection among human and heavenly universes". In her article titled "Feminism for goddesses:," Leila Passah also lends her support to this idea. Does goddess worship give girls more power? The following is a quote from Usha Vishwakarma, the leader of the Red Brigade in Lucknow, India: Goddesses are revered only as a custom yet truly, ladies are for the most part never seen as their natural portrayals," she says. " We don't look for motivation or inspiration. Sheer disappointment from being abused by men and unsympathetic reactions from family drive us to renegade and improve conditions for ourselves."

Women in patriarchal societies are rewarded for adhering to socially and culturally constructed "female behaviors," such as sexual behavior, appearance, marital status, and motherhood. However, Simon de Beauvoir, a well-known French intellectual, existentialist philosopher, political activist, feminist, and social theorist, believes that motherhood makes a woman biologically and psychologically inferior to a man. He believes that pregnancy, childbirth, and breastfeeding all harm a woman's health and even put her life in danger: The process of giving birth itself is both painful and risky. Additionally, nursing is an exhausting job. The nursing mother uses her own strength to feed the newborn. qt. Moi: 2008) According to Beauvoir, the prevalent motherhood ideology prevents women from expressing their individuality and creativity.

With the rhymes they make up or the stories they listen to in every language, children are constantly reminded of motherhood's importance and sacredness. There are numerous rhymes in the Bengali language, such as "O Uncle Moon!" and "Aunties Who Put Us to Sleep." Come and

Touch),also known as "Jay, My Love" and stories about motherhood that are geared specifically toward children. After comprehending the symbolic nature of the language used in the stories and rhymes, the children who listen to them do so from their unconsciousness and ideology. The well-known French feminist Julia Kristeva asserts that in the symbolic domain of language, words function and are assigned meanings, according to the distinction. According to the stories told by "Sambhu's mother" to Lal Behari Dey and other children, the meaning of motherhood and the obligation of a woman to be a mother have also been constructed unknowingly through the folk tales we have heard from our elders.

In the absolute first story "Life's Confidential", the character of ladies as a mother has been esteemed in excess of a spouse. The Suo queen is the more beloved of the two queens—the Duo queen and the Suo queen—because she has a son named Dalim. However, a mendicant humiliates and mentally tortures the Suo queen at the very beginning of the story. The mendicant was informed that the Suo queen had not given birth to a child and “refused to take alms, as the hands of a woman unblessed with a child are regarded as ceremonially unclean.” The "holy" but ironic mendicant blessed the queen for having a son. As a result, Dalim, the queen's son, was born, making her eligible for husband love. The story "The Boy whom Seven Mothers Suckled" describes the disastrous lives of seven queens of a king, each of whom was "barren" because they were unable to conceive a child. As a result, the king became extremely depressed and got married to a new woman who, according to his description, is "not a human being, but a Rakshasi." At her request, the eyes of the seven queens were taken out of their sockets.

According to the story "The Man Who wished to be Perfect," at the beginning of which a mendicant also came to a king and told him, "As you are anxious to have a son, I can give

to the queen a drug, by swallowing which she will give birth to twin sons...," the happiness of a family is thought to be dependent on the ability of the female members to bear a son. Stories like "The Story of Brahmaditya," in which the Brahman is shown to have lived "happily for many years, begetting sons and grandson," have valued this idea and shown that it is true. "A Ghostly Wife," in which the Brahman and his wife are happily married and have many children; The Story of Hiraman," in which the king and his lady have many happy years together while having children; and "The Origin of Rubies," which tells how the prince and his two wives live happily and have children together. Unfortunately, however, as Nancy Tuana explains in her 1995 book Feminism and Philosophy: The Identity of an Offspring, the identity of an offspring is formed with the father, as it is typically found in society. According to Essential Readings in Theory, Reinterpretation, and Application, "since gender is one of the bases of social organization," patriarchal society "depends upon the proper engendering of persons." Under these social circumstances, male identity necessitates the son's rejection of his mother and a shift in libido and identification from her to the father. 218) This evasion of moms in the tales reflects likewise the act of the patrilineal custom of Indian culture. Additionally, the mothers instruct their daughters in social and sexual behaviors that are considered normal and acceptable. In a typical, conservative Indian society, women's power and position depend on having sons. Madhu Kishwar went into detail about how the idealized notion of mother-son syndrome is deeply ingrained in Indian families and how a woman becomes less important as a wife than as a mother.

Again, the poor half-witted Brahman's wife is called a "good woman" in "The Story of Rakshasas" because she can give birth to a son and cares for both the Rakhasi's son, "the

Thousand-Branched," and the Brahman woman's son, "Champa Dal," which is a branch of a champaka tree. Then again, one more lady has been named as Rakahsi who deals with the children. According to the storyteller, "this woman was not a woman;" the ideas and activities associated with Rakhasis and women, particularly mothers, have been used to illustrate the distinction between the two groups. She was "a woman of immense activity and energy," making her a Rakshasi. The term "Rakhasi" is used a lot in the majority of the stories in the collection, and rather than being stereotyped as incapable of reproduction and lacking the characteristics of a mother by society, she is portrayed as cruel, violent, and capable of devouring animals, humans, and even her own children and siblings. In his article, "Collocations and Social Meanings of Well known Words" (1995) Stubbs contends how the philosophical message of many youngsters' rudimentary perusing books is really conveyed by the regular and continuous relationship of numerous descriptors with a thing. In "The Story of Swet-Basanta," Swet's wife is also depicted as a good woman in contrast to her "wicked" stepmother, who is not actually a mother because she has not given birth to a child but rather a son because of her ability to beget a son. The "matchless beauty, grace, and loveliness" of the damsel is well matched with her becoming the mother of two sons, Swet and Basant Because none of his previous six wives "bore children," the minister in "The Boy with the Moon on his Forehead" suggested that the king get married to a seventh woman. Numerous drugs were used, including those prescribed by mendicants, doctors, and holy sages, but all of them were ineffective. However, toward the end of the story, when the heavily bribed midwife offered the king two pups as the offspring of the poor old woman's daughter, the seventh queen, who had previously been the king's favorite because of the six wives' treachery,

the king became extremely enraged and enraged and acted in the following manner toward the seventh queen: He ordered that the seventh queen should be expelled from the palace, that she should be dressed in leather, and that she should She was driven out of the palace, stripped of her fine robes, dressed in leather, and set to scare away the crows of the marketplace, barely able to move.

The "barren" six queens are also depicted as treacherous and wicked, and as a result, they were "buried alive in the ground" in the same story. The fact that Sambhu's mother, the subject of Lal Behari Dey's stories, tells them from the perspective of a woman who idealizes the qualities of a mother and a wife throughout the collection is very interesting. She is both legalizing and moralizing the patriarchal norms that are enforced against women. As a moral educator, she is also teaching the children to accept and follow these socially constructed gender roles.

1.5 Folk Music Forms

Folk music is passed down through oral traditions. It was created and is for the most part polished by rustic, uninformed ranchers, wage workers, and different individuals from the lower classes. After closely observing a folk music performance, we are surrounded by an unfamiliar natural world. People music holds its creativity as the melody of mother earth since the entertainers are novices and lack the capacity to deal with training amidst their occupied and tumultuous day to day plans.

The common people tune classes make up the West Bengali society music, which is an entire tree all by itself. The fundamental and direct verses of society tunes express the perspectives and

sensations of the ordinary citizens, their difficulties and hardships, their distress and sharpness, their tortures and fury. Common musical instruments include the Dhak, Khol, and Dhol drums, the Ektara, Dotara, and the idiophones Kansar and Kartals.

In relation to music, the character of each instrument is made up of one or more of its components, such as shells, wood, and so on.

I. **Baul/ Fakir**-Baul and the "Baul songs' ' have a very distinctive position in West Bengal's history of folk culture. According to Bengali grammar, the word "Baul " itself descended from the Arabic word "Aul"; both"Aul " and"Baul " are widely used by Bengal's commoners. The main focus of Baul is on the romantic side of life. ―Dehotawa‖ which signify _human body and soul' are the main elements of the songs. The primary goal of art was to make one's soul and mind visible. Beginning in the 16th century, the Baul philosophy developed and thrived. The social and political life of the average person was severely affected after the demise of the Mughal empire. The Bauls rose to prominence as a humanist religious messiah.

Lalan Fakir, the traditional guru of the baul culture, propagated the idea of creating a society devoid of caste and creed divisions and promoting love and peace. The sri chaitanya bhagavata makes reference to the term "baul" during the medieval era. In the Arabic language, "ba" means "self" and "ul" means "explorer," hence "baul" refers to a person who explores themselves. A baul, according to Duddu Shah, looks for god inside a man. Several sociologists think that baul is an old religion. The word baul's etymology contains a number of contradictions. Some claim that baul is a derivative of the word batul, which signifies mad. Both the Muslim and Hindu major groups of Bengal are represented among baul's followers.They leave their personal faith behind when they enter this area and adopt the baul religion, which promotes worldwide brotherhood

without regard for caste or creed. In general, Muslim converts are referred to as fakirs and Hindu converts as baul. They accept the mendicant's way of life and reject the material world. They reside in tiny settlements in an area known as akhara that has no resemblance to civilization.Purna Chandra Das Baul is a well-known figure in the modern era all across the globe.Baul songs had a big impact on Rabindranath Tagore.

"The monsoon minstrel strikes his lute,

The torrent is on, out pours on and on.

He dances round and round -

Around the trees and the fields.

Gloomy sky rolls like his tangled hair,

Tingling anklets or it is pattering leaves!

The pathetic tune, pulling everyone out,

Renders the eastern breeze dispossessed."

(Badal Baul Bajay-Tagore)

**Personification of Nature.*

The name BAUL is derived from the Sanskrit word "Batul," which means the atmosphere around one or the atmosphere of crazy. the environment of freedom and purity. The air that inspires freedom, the air that bestows life and the knowledge necessary to live it. the air that unites a person with themselves and allows them to breathe in the calmness of nature. the atmosphere that is rich in natural beauty, earthy aromas, and the calming and uplifting effects of nature. The opposite meaning of "BAUL" is crazy or eccentricity, as in the case of someone who gives up worldly comforts and things in order to become one with The Divine One.

The eccentricity of someone who gives up material pleasures and riches to become one with The Divine One. The eccentricity that ignites fire, the passion that moves the Baul to dance and sing the songs of life, songs that are woven with the threads of a deep, hidden wisdom, truth, and humanity. It also contains a feeling of restlessness and agitation, derived from the word "Vyakula," which may be one of the sources of the word "Baul," restless Oond disturbed in his pursuit of the Supreme Being, the Divine Truth.

Baul is a teacher of the ways of life and the learning that comes from Nature and basic, understandable objects of daily life, even though he is not a worldly person in the sense of gaining wealth and property, which he willingly renounces. Though the Baul faces skywards and lifts his arms in devotion singing of Divine Love he is not tied to the boundaries of a single religious way. The beauty of Baul's devotion is that it transcends social censure and restricted ideologies. Like the air around the Baul his Divinity covers all religions in its openness and broadmindedness.The majority of orthodox Indian communities were dominated by men and viewed women as less valuable than men, but the Baul always accorded the women in his life, who frequently joined him in song, equal position and respect. Bauls were well ahead of their time and age in that regard. They still lack modern man's basic comprehension of the unchanging rules of nature and life.

The Baul sings about dipping in the water without allowing the hair get wet in another song.

“Ansar jyamen beni terumi robe Chooi blejabo na”

The guiding principle is to avoid becoming sucked by the world's flimsy allures while enjoying its material pleasures. One song discusses the difficulties of making the wrong love decision, which can have terrible results. It has been compared to the difficult-to-get-rid-of, sticky sap of the jackfruit.

"Pirati kanthaler athha Ekbar ladley party chharbe na"

The Book makes a comparison between human existence with fruit ripening on a tree and explores the paradox of why some fruits fall to the ground before they are fully ripe while others remain on the branches until they are fully developed. The various religious routes of life are compared to the tree's bunches.

The ability of the Baul to adapt to the extremes of nature is the other facet of his life. The Baul, who is by nature a traveler or a Fakir, must learn to have enormous patience and tolerance as well as to be grateful for everything that comes his way because he never knows when or where his next meal or place to sleep will be. This quality of a sincere follower of God, someone who is well connected to nature, is essentially what makes the Baul insane. To amass wealth or pursue anything materialistic goes against the nature of the Baul. Only the bare necessities for a Baul's survival and existence are accepted.

II. **Bhawaiya-**Goalpara in Assam, Cooch Behar-Jalpaiguri-North Dinajpur in West Bengal, and Rangpur-Dinajpur in Bangladesh are all home to the musical genre known as bhawaiya. The coachman sings songs of this genre. When operating their cow-drawn cart, they sing this tune. The "baudia" are the bhawaiya singers. The songs express grief, suffering, love, separation, and even natural disasters. There are several different kinds of bhawaiya songs, including Khirol bhawaiya, Gadan bhawaiya, Chitan bhawaiya, Chatka bhawaiya, and Maishal bondhur gaan.

Bhawaiya melodies fundamentally highlight female voices, and this should be grasped in the more extensive setting of its social turn of events. Bhawaiya is thought to have come from pala songs, a type of theatrical musical that used to be the mainstay of rural entertainment and is still

performed in some areas. Other pala forms pay homage to local matriarchal deities and associated practices, including bishohora, which addresses the goddess Manasha and ritual songs dedicated to Shaitol, Teestaburi, which deifies the river Teesta as a goddess, and Hudumdeo, which involves ancient female fertility rites. However, historical, scriptural, and mythological themes are prevalent in some major forms, such as the dotora pala and kushan songs. The rich regular magnificence that sustains the social and financial presence of individuals of North Bengal is one more significant hotspot for the expressive substance of bhawaiya. The various waterways and streams, including the Teesta, Torsha, Jaldhaka, Raidak, Kaljani, Korotoa, and Gadadhar, that start in the Himalayas wash through these North Bengal and Assam regions. The topography, which is a distinct landscape of forested but frequently flooded rolling, undulating plains, has historically had an impact on the locals. This geography has additionally normally affected their music. People's ways of life and their surrounding environments are frequently described in Bengali folk music, but frequently as metaphors for the songs' actual subjects, as can be seen from the numerous Baul songs that use natural settings like forests, rivers, hunting, fishing, and other natural settings to speak in codes about spiritual and physical practices. In any case, in bhawaiya, nature doesn't simply appear to offer similarities for articulation; It also appears to be given room to develop and seamlessly blend into the discussion.

The riverine scenery is used in some songs to convey the intensity of a woman's nearly erotic sense of loss while also serving as the physical manifestation of her loved one's absence and a wild, palpable presence in and of itself:

‘“Torsha nodi uthal pathal

Kar ba chole nao

Sona bondhur bade re mor

Kemon kore gao”

The river Torsha keeps tossing and turning

Whose boat can sail through these waters

My thoughts are of my beloved

And I can’t describe how my body feels

*Translation by Soumik Datta

Here, nature is neither a discursive cliche nor is it incorporated into a broader spiritual framework. The late folk singer and collector Hemanga Biswas once said, "The folk songs of North Bengal are far more attuned to everyday reality than those of East Bengal." Dr. Barma quotes him in this connection. There, the Torsha River has not changed to the Yamuna, the settlement of Chilmari has not changed to Vrindavana, and no such subjection to the rules of normative cultural control has occurred.Bhawaiya songs frequently reference ways of life that have all but disappeared today despite the fact that urbanization and development have altered the environment of these areas. These songs are primarily about the mortal love between a man and a woman, as well as the unfathomable longing and agonies of separation that must accompany such love, more so for the woman than the man. The male lead in these songs is frequently a moishal (buffalo keeper), gariyal (cart driver), or mahout (elephant minder), guys whose occupations required them to move around frequently.

III. **Bhadu and Tusu**- Several festivities are held during the rainy season in west Bengal's western area, where rain is extremely infrequent. One such celebration is known as the worship of Bhadu, and the music performed at this time are called Bhadu songs, which

literally translates to mean songs of the month of Bhadra. On each night of the month, the single girls sing them and write the extempore music themselves. Songs are perhaps the best vehicles for expressing the finest, earthiest of feelings, but they are often forgotten the next morning. A folk ceremony, however, is practiced by the ladies of the community in the Purulia district and its surrounding area during the Bengali months of paus following the harvest.Tusu, an unconventional harvest goddess, is the subject of this practice. This is the most significant regional festival in the area, and songs are sung on this occasion that focus more on various realistic aspects of domestic life than on the divinity of Tusu. These songs are among the finest examples of Bengali folk songs, and occasionally they express incredibly tender human sentiments that are enhanced by a touch of pathetic experience of life.

IV. **Jhumur**-A type of folk song from the old tradition is called the Jhumur Song. Jhumur, in particular among the Santals, was once the indigenous populations' song (Santhals). They continue to find it to be quite appealing. A group of people performs the Jhumur dance and song. When the Karam festival comes around, the Santals perform jhumur dance and song. Jhumur song has gained popularity among the locals due to its love-themed appeal and catchy tune. The well-known jhumur and dhamali melodies had an impact on Baru Chandidas' love tale of Shri Krishna-kirtan as well. As in the Shri Krishna-kirtan, where Radha and Krishana have dialogues, one of the traits of jhumur songs is the establishment of a bond between two characters before setting up talks between them.

Many songs by Rabindranath Tagore and Kazi Nazrul Islam were written in the style and manner of jhumur songs. Jhumur music originally came from West Bengal, and it eventually expanded to

Bangladesh's border region. In the Bangladeshi districts of Chapai Nawabganj, Rajshahi, and Faridpur, this song is very common.

Traditional jhumur songs, which are performed through dancing and singing, focus on the earthly love of Radha and Krishna. The dramatic impact of a Jhumur song with speech is significant. Jhumur songs that tell stories are typically thought of as folk theater. Party or Chhut (leisure) jhumur is often presented by one person. A little bit more than four lines makeup Chhut Jhumur.

The main subjects of jhumur songs range from poverty to natural disasters to love songs. Jhumur is classified into five primary groupings according to the themes, including laukik prem, radha-krishna prem, pauranik, samajik, and prahelika.

V. **Keertan**-The Sanskrit word "kirtana," which can also be spelled "kirtan," implies "narrating, reciting, recounting, or describing" of a thought or a piece of literature. It also describes a type of religious performance art, namely a musical form of storytelling or group recitation of spiritual or religious concepts that originated on the Indian subcontinent.

A kirtan is a call-and-response song or chant that has its origins in the Vedic anukirtana tradition. During it, numerous singers repeat or explain a legend, express their love and devotion to a god, or converse about spiritual concepts.

Dancing or the vocalist directly expressing their bhavas (emotional states) are also possible. Many kirtan performances are designed to involve the audience by having them either repeat the chant or respond to the singer's request.

Kirt is the basis for kirtan. The root is mentioned in the Vedic literature, including the Samhitas, Brahmanas, and other works, as well as the Vedanga and Sutras. Monier-Williams defines kirt as

"to mention, make note of, tell, name, call, recite, repeat, narrate, announce, communicate, commemorate, celebrate, praise, glorify" in context.

The religious performance art form of kirtan, also known as sankirtana (roughly, "collective performance"), is a call-and-response chanting or musical discourse that originated in India's bhakti devotional traditions.

Kirtan includes dancing to the sounds of musical instruments such the Mridanga (a unique sort of drum) and Mandira (cymbals). It is customary to do Mridanga worship using sandalwood paste and a floral garland before starting Kirtan. After the Arati of Mridanga (also known as Khol) and Mandira in the state of Manipur, where Vaishnavism is popular, Kirtan begins (generally known as Kartal). Before the event begins, the Kirtania or Kirtan singer is also garlanded. The Gourachandrika is performed by the Kirtan singer, his group, and the entire audience while everyone is standing. After that, everyone sits down and the remaining Kirtan is played while seated. Uddanda Kirtan is the name given to a Kirtan when both the singer and the listeners begin to dance hypnotically.Kirtan is taught at five different schools: 1. The one named "Garanhati " was first described by Narottamdas, a renowned Vaishnava Bhakta who lived in Khetri, a Pargana in Rajshahi. 2. From Manoharsahi Pargana, which was established by Jnandas and Balramdas, two Narottamdas' contemporaries, "Manoharsahi " arrived in the Burdwan district. It was introduced by Acharya Srinivas. 3. Coming from Ranihati, also in the Burdwan district, is "Reneti," which was also presented by Acharya Srinivas and afterwards made well-known by the Vaishnavas and Uddhavas. 4. "Mandarini " originates in Mandarin, a neighborhood in Midnapore. 5. Jharkhand, which is also in Midnapore, is where the term "Jharkhandi" originates.

Kirtan styles such as the Mandarini, Reneti, and Jharkhandi are mostly obsolete today. Currently, Brajamadhuri Sangha is reviving Garanhati School. Most people these days are wearing Manoharsahi.

VI. **Kavigan**-In this type of folk art, poets known as kobiwals recite their poetry as songs. It features a verbal fight between two poets who dispute and debate about a specific topic using logical justification. The performance includes both pre-written tunes and original compositions.This mystic minstrels performance, which resembles a verbal brawl between poets, was a popular rural folk form in Bengal, which covers Bangladesh and the Indian state of West Bengal, in the nineteenth century. Kobi Gaan frequently made use of legendary motifs found in both Hindu and Muslim religious scriptures. Two groups typically sing Kavigan. Every gang has a kaviyal or sarkar in charge. Dohars, the accompanist singers, frequently reiterate the leader's words. Bandana (evocation) or gurudever geet are the opening segments of a kavigan programme (song of the sect patron). According to what a particular kaviyal deems appropriate, the bandana might be addressed to or be in praise of Saraswati, Ganesh, people, and the audience. A hymn relating to Radha and Krishna, known as agamani, comes next.Afterwards, songs about four different topics—sakhi sambad, biraha, lahar, and kheur—are sung. Radha-Krishna-related love songs are the subject of Sakhi Sambad. The deathly pain of human separation is the subject of Biraha. While mostly focused on gods and goddesses, kheur frequently uses minor slang. The competitive portion finally begins. It mostly consists of the Lahar, in which the combatants verbally and musically attack one another.

In kavigan, also known as kabir larai, two lyricists and composers simultaneously respond to each other through songs.

"Kavigan was born out of a synthesis of various art forms prevalent in different parts of Bengal at different times having peculiar names such as tarja, panchali, kheur, akhrai, half-akhrai, full-akhrai, danra kavigan, basa kavigan, dhap kirtan, tappa, Krishna jatra, tukkagiti, etc.," said Sajani Kanta Das. Several literary scholars, like Ishwar Chandra Gupta and Dr. Harekrishna Mukhopadhyay, have elaborated on the kavigan's history and development.

There was a trend to depart from the traditional Vaishnava poetry as Bengali poetry's religious and ritualistic elements grew stale, but the printing press' invention in the middle of the 18th century was when Bengali poetry truly broke through. The new panchali and kavi poetry dominated the Kolkata region from the end of the 18th century for more than 50 years and nearly swept off all other forms of writing. Although Kavigan was no longer in charge in Kolkata, it still had sway in rural Bengal. The mug from Mymensingh is superior to the kai fish from Khulna; the pataksir from Dhaka is superior to the yogurt from Bankura;Kobigaan was a debate between two minstrels (Kobiaal | the poets of the Kobi Gaan genre) and their troupes (Dohars) in Bengali verse, accompanied by some regionally specific musical instruments. There were both erotic and mythological themes used. When mythological elements were employed in Kobi Gaan, it was referred to as Torja; this type of Kobi Gaan was old and conventional. Erotic motifs like Radha and Krishna were figuratively exploited in the second style of Kobi Gaan, known as the Kheyur. Under the support of Raja Krishna Chandra of the Nadia District, the Kheyur first appeared in Krishnanagar. The major musical instruments utilized in Kobi Gaan were the drum, the Dhaak, the Harmonium, the Kansi, and the Mandira. On a modest scale, the Kobi Gaan is still performed in Bengali villages.It is a debate between two Kabiyaals who create their lyrics

and rhythm onstage, covering a wide range of issues. Through educating viewers about science, the environment, and health, Kabigaan helps to build societal harmony, peace, and development. The popularity of this folk tune peaked between 1760 and 1830. Legendary Kabiyaals during those years included Bhola Moira, Antony Phiringhee, Haru Thakur, Netai Bairagi, and Bhabani Bene.

VII. **Bhatiyali -**These songs shared a trait with many others that were later added to the list: rivers, undoubtedly, but also something more. A calmness, a plea, and some thought. The beauty of this lone inquiry down the river was spoiled by the lack of a chorus. Beginning with initial high notes and declining and meandering into low notes, on which the songs were based, the notes were muted.This was Bhatiyali, the river's hymn as performed by her boatmen. River is included in the name Bhatiyali. "Bhati " refers to the downward.

Then there was the mesmerizing song "O Majhi Tor Naam Janina" (Oh Boatman, I Do Not Know Your Name) from Ritwik Ghatak's legendary Meghe Dhaka Tara. The song's meaning was later roughly translated for me by singer-scholar Rongili Biswas as follows:

“I cried my heart out, by the river of the mundane

Who is there to help you cross over, o my mind.

I spent my good days

And now I have come to the river

O boatman, I do not know your name

Who would I call?

I do not know your name.”

Bhatiyali is performed solo, with little to no accompaniment, a stringed dotara rarely. Like much folk music, it defies categorization into ragas despite resemblances to Pahari-Jhinjhoti-Behag and Bilawal. The Bhatiyali's entire structure has been molded by the river. The sound of the water introduces a lilting unevenness in the structure of Bhatiyali, as Rongili Biswas, daughter of the folk and Bhatiyali master Hemango Biswas, put it. The boatman has existential pain due to the stark landscape and the size of the river in front of him. Bhatiyali frequently combines with dehatattwa, a musical style that emphasizes the philosophy of the body. In these, the river is frequently compared to life itself.

"Bhatiyali is precious to me," SD remarked. Like many of Tagore's poems, Bhatiali's sound patterns, color contrasts, melancholy, and humor conjure images of the Bengal Rivers.

Bhatiyali has something in common with folk music in that it is so thoroughly a song of the river. According to singer and tribal music expert Prachi Dublay, "Folk music or tribal music is shaped, influenced, and in constant interaction with its environment. It is a reaction to the environment that people live in and a result of that environment. In contrast to the music of the deep jungles like Bastar, where tribes sing in much lower, suppressed notes and soft rhythm, the music of the High Hills, for instance, has higher, melodic sounds. Akin to a babbling river, Bhatiyali begins at a high pitch and gradually descends into low tones. It is not intended for any audience, in contrast to contemporary music.Bhatiyali's lyrics describe the boatman's lone trek down the wide, never-ending river. The tunes have an odd personality. They are not necessarily full of praise for the river, unlike traditional shlokas or paeans, because they are born on a live river with all of her moods. They are sincere and authentic. Also, they discuss the arduous voyage, the perilous river, and its storms and floods. The metaphor of the river and the need for guidance, kinara/"Kul," is endless.

1.6 Folk Dance Forms

The vibrant cultural heritage of West Bengal is reflected in the folk dances of the region. The fervor and beauty of this state's many folk dances are well-known.

West Bengal's various regions each have something unique to show. The tribal way of life includes dance.

Classical dance is not the same as folk dance. The rhythm, speed, and gesture of these two dancing styles vary. The dance of the general populace is called folk dance. Generation after generation passes it on. The actors are given a lot of freedom to improvise, yet the performance's core remains the same. Folk dances are more impromptu and unstructured. On the other hand, traditional dance styles are difficult and require a lot of practise to become flawless.

Every state or region has its own distinct folk dances, however West Bengal and Bangladesh, India's neighbor, share a few of these styles. Kirtan dance, Lathi dance, Jari dance, Baul dance, and Fakir dance are a few of the most well-liked Bengali folk dance styles.Folk dance is a reflection of West Bengal's rich culture, legacy, and tradition.

Here are a few well-known folk dancing styles that we'll talk about later. The discussion of Bengali folk dance forms would be lacking without knowing more about them.

> The Chhau Dance is one of West Bengal's most well-known folk dances. It is primarily practised in the district of Purulia. Masks that are large, vibrant, and captivating are a crucial component of Chhau dance. Men dance this traditional dance. The Ramayana and Mahabharata stories from Hindu mythology are at the centre of it.

Chhau dance consists of vigorous martial arts, athletic, and stunt motions. It is a component of West Bengal's Sun Festival.

West Bengal's rich cultural legacy, tradition, and folk dance styles are reflected in them. Kirtan Dancing is a 500-year-old Bengali folk dance. The Bhakti cult incorporates this dance style into its rituals. The primary focus of the Kirtan dance is on Lord Krishna's mischievous antics. Participants move in a circle formation with their hands up while singing hymns to Lord Krishna. It can be tangentially related to the musical drama subgenre.

The Bauls are a group of spiritual minstrels who perform throughout West Bengal. The Baul culture includes the songs and dances.

A crucial component of the Baul dance is the Harp. Typically, Bauls play the musical instrument Nikita while holding it in their right hand.

This kind of dance is by nature very mystical and spiritual.

Dhali dance is a popular folk dance in several Indian states and localities that depicts battle scenes and the warrior spirit of the clan. The Dhali dance is one example of this kind of dance. It is presented in several regions of West Bengal. In the Dhali dance, two groups of dancers (warriors) engage in combat while brandishing canes as shields and bamboo sticks as swords. It is a vibrant traditional dance from Bengali culture that displays the community's fighting spirit. Gambhira dance is a traditional folk dance from West Bengal that dates back centuries. This style of dance was presented to honour West Bengal's festivities, history, and vibrancy. Gambhira was first performed for agricultural

celebrations and thereafter for devotional purposes.Two men dress up and take on the roles of a grandfather and granddaughter in this type of dancing. It engages in rhythmic dancing and dialogue to address many social and economic issues.

Fakir dance is a type of traditional dance from Bengal that is equally as spiritual as Baul and Kirtan dance. It is carried out by Fakirs or Madar Pir's devotees. They place a higher value on spirituality than on religious practises. Over a fire that they start to burn the offerings for Madar Pir, the Fakirs perform a collective dance.The performers typically dress in long, baggy clothing with ankle bells.

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Chapter 4- Folk Culture and Nature: Examining the Eco critical Aspects of Traditional folk

1.1 Nature and Folk Literature

The literary works that are orally passed down from one generation to the next and are rooted in the Bengali people's traditional culture are referred to as "Bengali folk literature." The Bengali-speaking regions of South Asia, which include Bangladesh, India, and a portion of Myanmar, are home to these literary works.

There are four broad categories that can be applied to Bengali folk literature: proverbs, folktales, ballads, and riddles Let's take a closer look at each of these subgenres:

Folktales: Stories passed down through generations, Bengali folktales frequently take place in a mythological or supernatural setting. Animals, ghosts, gods, and demons are typically featured in these tales, which frequently conclude with a moral lesson. "Thakurmar Jhuli," "Dakshinaranjan Mitra Majumdar's Keltar," and "Gopal Bhar" are three well-known Bengali folktales.

Ballads: The narrative poems known as Bengali ballads are typically sung or recited. Music is frequently used to accompany these poems, which frequently focus on heroic figures. A portion of the famous numbers in Bengali writing incorporate "Jasimuddin's Bauls of Bengal," "Lalon Shah's melodies," and "Mangal-kavya."

Proverbs: Proverbs are short sayings in Bengali that give insight or advice. These proverbs have become a part of the Bengali language and are frequently used in everyday conversation. "Jibon shesh holo shesh na," which means "Life is not over until it's over," and "Bhoy korle hoy na kaj," which means "Fear won't get the job done," are two popular proverbs found in Bengali literature.

Riddles: The puzzles known as Bengali riddles typically take the form of a question or a statement. The answers to these riddles are to be found through observation and critical thinking. "What is it that goes on four legs in the morning, two legs at noon, and three legs in the evening?" is one of the well-known riddles in Bengali literature. A human being is the response.

Bengali folk literature has a long and varied history and has been influenced by a variety of cultures over time. The region's political and sociocultural context has influenced the literature's development over time. Bengali folk literature is still a significant part of the Bengali people's cultural heritage and is celebrated in a variety of artistic mediums, including music, theater, and film.

Folk culture and nature have a close and intricate relationship that can be explored through an ecocritical lens. Ecocriticism is a critical approach that examines the relationship between literature and the environment, with a particular focus on the ways in which cultural practices and texts contribute to ecological awareness or degradation.Traditional folk culture, which includes oral storytelling, music, dance,and other forms of artistic expression, often reflects the cultural values and beliefs of the communities that create and sustain them. These traditions are often closely tied to the natural world, with stories, songs, and rituals that celebrate or explain natural phenomena such as seasons, weather patterns, and the cycles of life and death.Through an ecocritical lens, traditional folk culture can be seen as a way of connecting people to their environment and creating a sense of ecological awareness and stewardship. For example, many folk traditions feature stories and myths that teach respect for the natural world and the importance of living in harmony with it. Folk music and dance often incorporate elements of the natural world, such as the rhythms of the seasons, the sounds of birds and animals, and the movements of plants and trees.At the same time, however, traditional folk culture can also

contribute to environmental degradation and the exploitation of natural resources. For example, certain folk practices, such as the hunting of endangered animals or the use of certain herbs and plants for medicinal or spiritual purposes, can have a negative impact on the environment and its inhabitants. Overall, the relationship between folk culture and nature is complex and multifaceted. By examining the ecocritical aspects of traditional folk, we can gain a deeper understanding of the ways in which cultural practices and texts shape our relationship with the natural world, and the role that they can play in promoting ecological awareness and sustainability.

Environment- The term "environment" can be interpreted in a variety of ways, taking into account any and all factors that directly or indirectly influence a person's natural surroundings. Additionally, the association of the living and non-living with their environment is what the German zoologist Ernst Haeckel meant when he coined the term ecology.

Eco criticism-"Eco" comes from the Greek root "oikos," and that signifies "family" or "earth," and "logy" comes from "logos," and that signifies "coherent talk."

Cheryll Glotfelty says that ec criticism is the study of literature and the environment: "The study of the relationship between literature and the physical environment," to put it simply, is ecocriticism.

Literature is analyzed through the lens of ecology in ecocriticism. Ecocritics look at academic works from the perspective of whether or not they have a positive or negative effect on the environment.

William Rueckert first coined the term eco-criticism in Literature and Ecology: In 1978, the Experiment in Ecocriticism was established. Ecocriticism emerged as a movement or school of criticism in the 1990s. Among the well-known ecocritics are Cheryll Glotfelty, Harold Fromm, Lawrence Buell, Jonathan Bate, Greg Garrard, and William Rueckert.1.2 Relationship between the environment and Folklore.

Environment and folklore are inextricably linked. According to Selim (2018), folkloric tales, legends, myths, sayings, songs, ballads, dances, music, and poetry can significantly shed light on the relationship between man and nature.

Not only do folktales teach specific environmental knowledge and the religious perspective on the environment, but they are also educational; these two elements of the folktales are profoundly interrelated. According to Vellerman, "A story does more than just recount events; It recounts events in a way that makes them understandable, conveying not only knowledge but also comprehension. Numerous fundamental scientific ideas and policies regarding nature are frequently derived from folklore and legends. There is widespread agreement that the cognitive and experiential aspects of folkloric tradition can teach us a variety of important lessons about conserving natural resources and ensuring the sustainable development of communities in particular and humanity as a whole. Telling stories that evoke positive feelings toward the environment is one of the most effective methods for instilling ecological values and ethics. The moral groundwork of various asset use furthermore, preservation methodologies took on by the crude individuals can just be imparted putting accentuation on the need of reviving those qualities in current circumstance with the assistance of these oral customs. By instilling a sense of care and concern for the non-human creatures that live in their surroundings, folktales from indigenous communities may fulfill this storytelling function.

1.3 Nature and Baul

Songs and folklore from Bengal are deeply ingrained in the region's cultural and natural heritage. The songs and folklore of the Bengali people are a reflection of their long history of living close to nature. The beauty of nature and its elements, as well as human interaction with nature, are frequently the subjects of these songs.

The connection between humans and nature is one of the most prominent themes in Bengali folk songs. From farming and fishing to hunting and gathering, many of these songs show how people interact with the natural world in different ways. These melodies frequently praise the delights and difficulties of these exercises, and feature the significance of keeping a nearby association with the land.

The cycle of life is another common theme in Bengali folk songs. The shifting seasons and the ways in which they affect human life are the subject of many of these songs. For instance, there are a lot of songs that mark the beginning of spring, when the fields are covered in greenery and the air is filled with the sweet scent of flowers that are about to bloom. Other songs are about the harvest season, when people gather and celebrate the land's produce.

The regular components themselves are in many cases celebrated in Bengali society melodies. Songs that express the beauty and power of the sun, moon, stars, and rivers are all unique. Additionally, many of these songs are regarded as a means of connecting with the divine and have a spiritual or mystical dimension.

The Baul tradition, which began in the Bengal region in the 17th century, is one of the most well-known forms of Bengali folk song. The emphasis on spiritual love and the search for one's own inner truth distinguishes Baul songs. A significant number of these tunes utilize regular symbolism to pass on their message, like the stream as an illustration for the progression of life and the seasons as an image of the repetitive idea of presence.

All in all, Bengali people custom and melodies are profoundly associated with the regular world and its components. These songs emphasize the significance of maintaining a close relationship with the land, as well as the beauty of nature and the ways in which humans interact with it. These songs are seen as a means of connecting with the divine through the natural world, and the natural world is more than just a setting for them. Instead, it is a central character in its own right.

Ecocriticism is a critical method that looks at literature in relation to its cultural and natural surroundings. When this method is applied to Bengali folk literature, it becomes clear that the literary tradition places a significant emphasis on nature. Literature from the Bengali people shows how closely they have interacted with nature throughout their long history.

The emphasis placed on life's cyclical nature in Bengali folk literature is one of its key characteristics. The changing seasons, which are depicted as a natural cycle of birth, growth, decay, and renewal, are the focus of many of these works. The rhythms of nature are closely associated with this cyclical view of life, and numerous songs and stories extol the splendor and power of the natural world.

The natural world is frequently personified and infused with spiritual or mystical qualities in Bengali folk literature. Animals, rivers, mountains, and trees all have a voice and are regarded as

powerful and intelligent beings. For instance, the life-giving Ganges River is adored and frequently depicted as a goddess.

The relationship between humans and nature is a central theme in Bengali folk literature, and it frequently reflects a deep respect for the elements of nature. The close connection that humans have with the natural world is celebrated in many of the songs and stories, as is the significance of preserving and protecting the environment. Folklore, for instance, is full of stories that warn against deforestation and habitat destruction.

In this context, Baul music, a type of Bengali folk music, is especially significant. Baul music is well-known for its emphasis on love and spirituality, and it frequently makes use of imagery from the natural world to convey its message. Images of nature, such as rivers, trees, and mountains, are used as metaphors for the soul's journey in the lyrics of Baul songs.

In general, Bengali folk literature presents a rich and complex perspective on the significance of nature to human life. The writing accentuates the recurrent idea of life, the profound and magical characteristics of nature, and the significance of safeguarding and safeguarding the climate. In addition, the works offer a unique perspective on the relationship between humans and nature and demonstrate a profound respect for the natural world.

1.4 Embedded References of Nature

Bengali folk music is a genre that has a strong connection to the natural world. Many of the styles of music are closely related to particular aspects of the natural world. Here is a more critical glance at how the components of nature are noticeable in probably the most conspicuous

types of Bengali people music, Many of the songs in Bengali folk music depict the various forms and beauty of nature. Bengali folk music is deeply rooted in nature. The following are a few examples of nature-themed Bengali folk songs:

In Baul music: The emphasis on love and spirituality that Baul music places is what sets it apart, as is the frequent use of nature imagery to convey its message. Images of nature, such as rivers, trees, and mountains, are used as metaphors for the soul's journey in the lyrics of Baul songs. Water, earth, and the sky are the most prominent natural elements in Baul music.

আমি নদীর তীরে বসি, কাঁদি সারি হাসি।

সামনে দেখি নীল আকাশ, ঘুমিয়ে নেমেছি পাখি।।

Translation:

I am smiling and crying as I sit by the riverbank.

I can make out the sleeping and flying birds in the blue sky ahead.

This verse depicts the magnificence of nature close to a riverbank and the serenity that accompanies it. The singer is both happy and sad as she looks at the birds and the blue sky.

The Baul Song: The song "Amar Golar Har" by Baul Shah Abdul Karim celebrates the rural beauty of Bengal. The lyrics talk about green fields, rolling hills, and rivers that run through them. The lives of the farmers who work in the fields, the women who make their clothes, and the simple pleasures of living in the country are also discussed in the song.

Music of Jhumur: The lyrics and instrumentation of jhumur music, which is closely associated with the tea gardens of West Bengal and Jharkhand, celebrate the beauty of nature. Percussive instruments mimic the sounds of nature, such as the rhythm of rain or the rustling of leaves, and the songs frequently feature images of trees, flowers, and the natural landscape.

The Jhumur Song: Bhaba Pagla's Jhumur Piriti is a song about the beauty of Bengal's rivers and mountains. The lyrics talk about the mountains that tower over the rivers and their crystal-clear waters. The song also talks about the lives and relationships of the people who live near these natural wonders.

Music from Bhatiali: Bhatiali music celebrates the beauty and power of rivers and is associated with the riverine regions of Bangladesh and West Bengal. The lyrics of Bhatiali songs frequently describe the lives of fishermen and their relationship with the river, and the dotara, a traditional stringed instrument from Bengal, is frequently used to produce the sound of flowing water.

Song by Bhatiali: "Nao Chariye De" by Abbas Uddin Ahmed

This tune praises the magnificence of the streams and the oceans of Bengal. The verses depict the recurring pattern of the tides, the immeasurability of the oceans, and the existence of the anglers who make their living on the waters. The song also discusses the spiritual significance of the seas and rivers to the Bengali people's lives.

Music from Bhawaiya: The Rajbongshi people of North Bengal are linked to the music of Bhawaiya, which celebrates the changing of the seasons and the natural world. The use of the dhol, a traditional Bengali drum, creates a rhythm that mimics the sounds of nature, and the songs frequently feature images of birds, flowers, and the natural landscape.Song by Bhawaiya: " Prahlad Nandi's "Sariya Bouthan" is a song about the natural beauty of forests and the wildlife that lives there. The song's lyrics sing about the beauty of peacocks dancing in the forest, birds chirping, and wind rustling the leaves. The melody likewise addresses the existences of the timberland tenants and their relationship with nature.

Kirtan music: Bengali kirtan music is a type of devotional music that often celebrates the natural world and its components. A large number of the melodies are devoted to the different divine beings and goddesses related with nature, and the utilization of conventional Bengali instruments, for example, the kartal and the mridanga make a musicality that imitates the hints of nature.

In general, Bengali folk music is a style that celebrates the elements of nature. Whether it is the use of water imagery in Bhatiali music or the use of percussive instruments to imitate the sounds of nature in Jhumur music, the various musical styles each have their own distinct relationship with nature. A central component of Bengali folk music is the use of natural elements, which help to establish a connection between the music and the natural world.

In general, the various forms and beauty of nature are depicted in a profound and poetic manner in Bengali folk songs. They commend the normal world and relationship with the existences of individuals occupy it.The Song of Baul: The tune 'Amar Golar Har' by Baul Shah Abdul Karim commends the country magnificence of Bengal. The verses discuss green fields, moving slopes,

and streams that go through them. The song also talks about the lives of farmers who work in the fields, women who make clothes, and the simple pleasures of living in the country. Bhawaiya's song: Sariya Bouthan, a song by Prahlad Nandi, is about the wildlife and natural beauty of forests. The lyrics of the song talk about how beautiful it is to see peacocks dancing in the forest, birds chirping, and leaves being rubbed by the wind. The timberland tenants' lives and relationships with nature are also discussed in the melody. The Jhumur Tune: ' Bhaba Pagla's song "Jhumur Piriti" is about the beauty of Bengal's rivers and mountains. The mountains that rise above the rivers and their crystal-clear waters are mentioned in the lyrics. The lives and relationships of the people who live near these natural wonders are also discussed in the song. Bhatiali's song: Abbas Uddin Ahmed's Mineral Nothing Doriya. This tune commends the superbness of the streams and the expanses of Bengal. The stanzas portray the repetitive example of the tides, the immensity of the seas, and the presence of the fishers who make their living on the waters. The Bengali people's spiritual connection to the seas and rivers is also discussed in the song. In general, Bengali folk songs depict nature's many forms and beauty in a profound and poetic way. They praise the normal world and its relationship to the lives of those who inhabit it.

1.5 Ecocritical Approach to Lal Behari Dey’s folktales

The folk tales of Lal Behari Dey provide a rich foundation for ecocritical investigation. Ecocriticism is a scholarly and social hypothesis that looks at the connections between people and the common habitat. On account of Dey's stories, we can analyze how the regular habitat is addressed in the tales, how it shapes the characters' lives and encounters, and what the characters' activities mean for the climate.

The relationship between humans and animals is one of Dey's main themes. Animals are frequently portrayed as the main characters in the stories, and they are shown to be intelligent and to have their own agency. In the story "The Cat and the Mice," for instance, the mice manage to outwit the cat and get away from danger. This depiction of animals suggests a more egalitarian relationship between humans and animals, challenging the conventional hierarchical relationship.

The relationship between humans and the natural world is another important theme in Dey's stories. The stories frequently emphasize the significance of living in harmony with nature as well as the harmful effects of exploiting or harming the environment. In the tale "The Monkey and the Crocodile," for instance, the crocodile's avarice results in the devastation of the river and the deaths of numerous animals. This tale suggests that selfishness and greed on the part of humans can have devastating effects on the natural world.

The concept of environmental justice is also explored in Dey's stories. The stories frequently focus on underrepresented groups that are disproportionately affected by environmental degradation or whose livelihoods are heavily dependent on the natural environment. In the tale "The Jackal and the Drum," for instance, the jackal's actions result in the destruction of the forest, which has a significant impact on the animals that live in the forest's ecosystem. This story features the significance of thinking about the effect of human activities on minimized networks and proposes the requirement for a more even handed dissemination of ecological assets.

In general, the folk tales written by Lal Behari Dey provide a rich foundation for ecocritical analysis, which can focus on topics like the relationship between humans and animals, the significance of living in harmony with nature, and the need for environmental justice. Dey

emphasizes the significance of comprehending the interconnectedness of human and natural systems, as well as the requirement for a relationship that is both more sustainable and equitable, through these stories.

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Chapter 5. Nature Makes Music: Dissecting the Types of Instruments used and Analysis of songs

1.1 Types of Instruments in use

Folk music has a lot to do with nature, and many of the instruments used in Bengali folk songs were inspired by things found in nature. A closer look at the instruments used in folk songs and how they are connected to nature can be found here:



Instruments with strings: The dotara, ektara, and tar shehnai are just a few of the stringed instruments in Bengali folk music that are made of natural materials like wood and animal skin. The ektara, which is used in Baul music, has a simple design that is meant to reflect the simplicity of nature, while the dotara, which is used frequently in Bhatiali music, has a sound that is meant to resemble the flow of water. *Source- Pinterest

Percussive instruments: In Bengali folk music, percussion instruments like the dhol, dhak, and khol are frequently used to create rhythms that resemble the sounds of nature. The sound of the dhol, which is used in Bhawaiya music, is deep and resonant, meant to sound like thunder, while the sound of the khol, which is used in Kirtan music, is softer and meant to sound like leaves rustling.

Instruments for wind: In Bengali folk music, wind instruments like the bansuri and shehnai are frequently used to create melodies that mimic the sounds of nature. The shehnai, which is used in

Kirtan music, has a bright, energetic sound that is meant to evoke the vibrancy of the natural world, whereas the bansuri, which is used in Baul music, has a gentle, calming sound that is meant to evoke the tranquility of nature.

In general, the instruments used in Bengali folk music were designed to imitate the sounds and rhythms of nature and were influenced by the natural world. The close connection between Bengali folk music and the natural world is further emphasized by the instruments' use of natural materials like wood and animal skin. A sense of harmony and unity between the music and the natural world is helped to be created by the use of these instruments and the naturalistic elements in the songs' lyrics.

1.2 Impact of Naturalistic elements on the Instruments

Bengali society instruments are frequently profoundly associated with the regular habitat, and their development and sound have been affected by the normal world around them. Here are a few instances of what nature has meant for probably the most well known Bengali people instruments:

Ektara: The one-stringed ektara is frequently associated with Baul music. The string is typically made from the hair of a horse or cow, and the gourd is the material used to make it. The instrument's sound can be affected by the shape and size of the gourd, with larger gourds producing a deeper, fuller sound. The close connection that the Baul musicians have with the natural world can be seen in the use of natural materials like gourds and animal hair.The significance of nature in Bengali folk culture is reflected in these instruments' symbolic

meanings in addition to the materials used. For instance, the ektara is frequently connected with the Baul custom, a gathering of meandering performers who sing tunes about adoration and otherworldliness. The Bauls' emphasis on life's essentials and rejection of materialism are reflected in the ektara's minimalist design.

Dotara: Additionally associated with Baul music is the two-stringed dotara. The instrument's body is made of wood, usually from the jackfruit or neem tree, two common trees in the area. The strings are produced using steel or metal, however at times, they may likewise be produced using creature stomach. The wood that is used to construct the dotara's body has an impact on the instrument's sound; various kinds of wood produce distinct tones.

Bansuri: In South Asia, the bansuri, a type of bamboo flute, is used in a variety of musical styles, including Bengali folk music. The density and quality of the bamboo used to make the bansuri, as well as the size and shape of the holes carved into the instrument, influence the instrument's sound.

Dhol: The dhol is a double-headed drum that is frequently played in Bengali folk music as well as Bhangra music. The drum's skins are made of goat or cowhide, and the drum's body is typically made of wood. The thickness and quality of the drumheads, in addition to the kind of wood used, have an impact on the dhol's sound.

Shehnai: In Bengali folk music, a wind instrument, is also made of natural materials. It has a brass or copper mouthpiece and is constructed from a hollowed-out wooden tube, which is

frequently made of bamboo. The use of bamboo shows how sustainable it is as a natural resource and how abundant it is in the area.

In general, the close connection between musicians and the natural world can be seen in the influence that nature has had on Bengali folk instruments. Bengali folk music has a distinctive sound due to the careful selection of wood and other natural materials and the use of natural materials.

1.3 Nature's Influence on Art Creation

Nature assumes a critical part in the craftsmanship devices used to make workmanship and canvases in conventional Bengali people craftsmanship. The use of natural materials and patterns demonstrates a profound connection between humans and the natural world and the significance of nature in the regional cultural traditions.

Natural pigments are one way that nature plays a role in traditional Bengali folk art tools. In the region, natural pigments, which are made from minerals, plants, and other natural materials, have been used to make art for centuries. For instance, lamp soot is used to make the black pigment in traditional Bengali scroll paintings, while the bark of the kusum tree is used to make the red pigment. The utilization of regular shades mirrors the accessibility of these materials in the locale, as well as the social worth put on involving normal assets in a feasible manner.



*Source- Pinterest

The use of natural brushes is yet another illustration. Brushes made of natural materials like bamboo, reed, and goat hair are frequently used by traditional Bengali folk artists. The use of these materials demonstrates the significance of sustainability and the abundance of natural resources in the region.

Traditional Bengali folk art's motifs and themes also emphasize the significance of nature, in addition to the materials used. For instance, the well-known art of patachitra consists of intricate paintings on paper or cloth that frequently depict scenes from Hindu mythology or folk tales. These compositions frequently incorporate portrayals of nature, like creatures, trees, and waterways, and mirror the significance of nature in the area's social practices.

Likewise, the artistic expression of alpana, which includes making many-sided plans utilizing rice flour and normal colors on the floors and walls of homes, frequently includes themes propelled naturally, like blossoms, leaves, and creatures. The connection between humans and the natural world and the significance of living in harmony with nature are reflected in the use of natural materials and designs.

In general, the use of natural materials and designs in traditional tools for folk art in Bengal shows how important nature is to the culture of the area. These craftsmanship devices are apparatuses for making workmanship, but at the same time are an impression of the connection among people and the regular world and the significance of supportability and living together as one with nature.

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Chapter 6. Preserving Folk literature today

1.1 Ecological Need of Folk Literature

The environment, or ecology, is a topic of a lot of discussion in the modern era of scientific advancement and technological advancement. In particular, in the twenty-first century the climate is being consistently contaminated because of worldwide warming, ozone depleting substance impacts, populace blast, tainting of water, air and soil contamination, broad abuse of regular assets, atomic radiation, and so on. The end result of such ecological deprivations is the destruction of environmental equilibrium and ecological balance. The majority of the damage to the global environment can be attributed to human activities brought on by rapidly shifting socioeconomic patterns brought on by technological advancement.

Human life cannot exist without the natural environment because humans and their environment are inextricably linked to one another.

As a result, there is a serious threat to both the environment and the people who live there, as evidenced by the growing problems. Under these circumstances, the global need to restore ecological equilibrium and protect the environment is pressing. Literature plays a crucial role in reestablishing equilibrium in the environment. This association among writing and the climate is made sense of by ecocriticism. Folklore, particularly oral literature, can make a significant contribution to environmental preservation by facilitating a deeper comprehension of the ecosystem as a form of literature. The purpose of this paper is to investigate the possibilities of environmental conservation practices by explaining the close connection between ecology and human folkloric beliefs and practices. Mankind cannot alter nature. Nature shapes man, who in turn shapes nature: "Human culture is connected to the physical world, affecting it, and affecting it by it," says Grotfelty (1996). Consequently, ecological equilibrium has been disrupted as a

result of rapid industrialization during the modern era of technological advancement. According to Jonathan Bate, "It is profoundly unhelpful to say ‘There is no nature' at a time when our most urgent need is to address and redress the consequences of human civilization’s insatiable desire to consume the products of the earth" (Bate, 1991), the current debilitating ecological conditions—such as tsunamis, earthquakes, floods, deforestation, desertification, seasonal disorder, melting of polar ice, loss of biodiversity, sanitation issues, loss of soil and Everyone has a fundamental responsibility to improve the natural environment, including forests, lakes, rivers, and wild life, as well as to show compassion for living things. In addition to scientists, politicians, and social workers, literary figures ought to play a significant role in this crucial task of preserving environmental equilibrium. Writing assumes a critical part in this course of reestablishing environmental balance. Ecocritics investigate this link between the environment and literature.

As a form of literature, folklore—especially oral literature—has a significant impact on environmental issues and attitudes, making it an outstanding resource for ecological conservation efforts. Environmental communicators have recognized for a long time the significance and preeminence of traditional belief and folklore, such as songs, tales, drama, puppetry, and proverbs, among other forms. to spread environmental messages to the general public. Traditional media, which are closer to local cultures and frequently more interactive and participatory than standard forms of mass media, continue to attract a large number of people even today, despite technologically advanced forms of mass media. By providing an ecocritical explanation of the connection between folkloric beliefs and ecology, this paper aims to draw attention to the significant role that folkloric practices and beliefs play in environmental preservation.

The lost connection between human life and the natural environment must be restored for modern man. Folklore can assist in examining the inherent relationship between humans and the natural world. By studying the interaction between human culture and nature in conventional folklore, one can develop a nature consciousness and feel responsible for the planet. Because folklore is so important in changing people's mindset from being centered on anthropology to being centered on the environment or biosphere, storytelling may be a good way to start environmental education. This paper thus explains, through an ecocritical analysis of folkloric beliefs and practices, how folklore conveys an important message of environmental conservation as part of either oral or written literature. Ecocritics' ultimate goal is to defend nature and establish a harmonious balance between humans and the physical environment.

1.2 Prominent Figures and their Contribution

Bengali people music has a rich and different history, with numerous noticeable figures who have contributed essentially to the class. Here are probably the most prominent figures and their commitments:

Abdul Karim Baul Shah: One of the most well-known figures in Bengali folk music is Karim. As a Baul singer and spiritual leader, he wrote numerous songs about love, spirituality, and nature. His songs, like "Amar Golar Har" and "Ekbar Biday De Ma Ghure Ashi," are still well-liked by Bengali listeners today.

Ahmed Abbas Uddin: As the founder of contemporary Bhatiali music, Ahmed is widely regarded as a singer and composer. He wrote a lot of songs about boats, rivers, and the lives of fishermen.

One of his most well-known songs, "Ore Nil Doriya," is still one of the most well-known Bengali folk songs ever.

Dutta Radha Romon: Dutta was a Bhawaiya music composer, poet, and lyricist who made significant contributions to the genre. He wrote numerous songs about love, rural life, and nature. His pieces, for example, "Nao Banailo Re" and "Kabir Sumaner Gan," keep on being famous among Bhawaiya music sweethearts.

Pagla Bhaba: Pagla was a folk singer and composer who made significant contributions to Jhumur music. He wrote numerous songs about love, rural life, and nature. In the Jhumur music genre, his compositions, like "Jhumur Piriti" and "Mare Zamindar," are regarded as classics.

Nandi Prahlad: Nandi was a singer and composer who made significant contributions to the genre of Bhawaiya music. He wrote numerous songs about spirituality, rural life, and nature. His structures, for example, "Sariya Bouthan" and "Moi Eti Jajabor," are viewed as works of art in the Bhawaiya music classification.

As a whole, all of these figures have played a significant role in the growth and popularity of Bengali folk music. They continue to inspire and entertain audiences throughout Bengal and beyond by showcasing the region's extensive cultural heritage through their compositions.

1.3 Rabindranath Tagore and Baul

Rabindranath Tagore was a well-known Indian poet, philosopher, and musician. In 1913, for his collection of poems titled "Gitanjali," he became the first non-European to receive the Nobel Prize in Literature. The Bengali Baul tradition, which had a significant impact on Tagore's artistic vision, had a significant influence on his works.

The Bauls are an otherworldly gathering of singers and meandering writers who follow a syncretic type of Sufi and Vaishnavite reasoning. They are well-known for their spiritual poems and songs that praise humanity's and divinity's unity. Their music and verse center around the singular's quest for the heavenly and greatness of common connections. Tagore was profoundly affected by the Baul reasoning and integrated it into his artistic works.

Tagore's childhood is where he first encountered Baul philosophy. Debendranath Tagore, his father, was a close friend of the Baul poet Lalan Fakir. Tagore's trips to Lalan's ashram and interactions with the Bauls had a big effect on how he thought and thought up new ideas. Throughout his life, Tagore was exposed to the Baul tradition and remained profoundly influenced by their philosophy.

Tagore's works mirror the Baul reasoning in more ways than one. Themes of love, nature, and spirituality are woven throughout his plays, songs, and poetry. The Baul reasoning accentuates the solidarity of every living being and praises the heavenly presence in all things. Poetry by Tagore often depicts nature as a living being infused with divine energy, reflecting this philosophy. "Who are you, reader, reading my poems a hundred years later?/ I cannot send you one single flower from this wealth of the spring, one single streak of gold from yonder clouds./ Open your doors and look abroad./ From your blossoming garden gather fragrant memories of the vanished flowers of an hundred years before," Tagore writes in his poem "The Gardener."

Tagore's plays, like his poetry, show how the Baul philosophy influenced him. Morality, spirituality, and interpersonal relationships are common themes in his plays. Tagore emphasizes the significance of human connections in life and presents death as a spiritual journey in his play

"The Post Office." The Baul reasoning accentuates the significance of human connections and their job in profound development. This philosophy is reflected in Tagore's plays, which frequently emphasize the significance of human connections in life.

Tagore's melodic sytheses are additionally intensely impacted by the Baul custom. The joy of life, the beauty of nature, and the search for God are all celebrated in his songs. The Baul music stresses the significance of the human voice and the otherworldly association between the vocalist and the crowd. This philosophy is reflected in Tagore's songs, which frequently feature straightforward melodies and lyrics that elicit feelings of joy and transcendence. "If no one responds to your call, then go your own way alone./ If they turn away from you, then turn your face towards the infinite sky./ With a heart full of faith, take the first step towards the unknown," Tagore sings in his song "Ekla Chalo Re."

Here are some specific examples of how the Baul tradition influenced Rabindranath Tagore's works:

I. In Tagore's poem "The Gardener," he writes:

"Who are you, reader, reading my poems a hundred years hence?/ I cannot send you one single flower from this wealth of the spring, one single streak of gold from yonder clouds./ Open your doors and look abroad./ From your blossoming garden gather fragrant memories of the vanished flowers of an hundred years before."

1.3.1 This poem reflects the Baul philosophy's emphasis on the unity of all living beings and the divine presence in nature. Tagore's portrayal of nature as a living entity imbued with divine energy is a common theme in Baul poetry.

1.3.2 In Tagore's play "The Post Office," he portrays the theme of death as a spiritual journey and highlights the importance of human connections in life. The Baul philosophy emphasizes the importance of human relationships and their role in spiritual growth. Tagore's plays reflect this philosophy and often portray the significance of human connections in life.

1.3.3 Tagore's song *"Ekla Chalo Re"* reflects the Baul philosophy's emphasis on the individual's search for the divine and the importance of human connections in life. The lyrics encourage the listener to take the first step towards the unknown with a heart full of faith and to continue on their journey even if they are alone.

In conclusion, the Bengali Baul tradition had a significant impact on Rabindranath Tagore's writings. The Baul reasoning, with its accentuation on the solidarity of every single living being, otherworldliness, and the significance of human connections, assumed a critical part in molding Tagore's creative vision. The beauty of life, nature, and the search for the divine are celebrated in his poetry, plays, and songs, which reflect this influence.

Rabindranath Tagore's writings were influenced in a number of ways by the Baul tradition, including his depiction of nature as a living entity infused with divine energy and the significance of human connections in life. Tagore's poetry, plays, and songs reflect love, nature, and spirituality from the Baul philosophy.

Tagore's poem "Where the Mind is Without Fear" is another example of how the Baul tradition influenced his work. Tagore conveys his vision of a free and united India in this poem. The Baul philosophy's emphasis on the unity of all living things is reflected in the poem's opening lines:

"Where there is no fear in the mind and the head is held high; where knowledge is free; where the world has not been broken up into pieces; where narrow domestic walls have not divided it into pieces."

The Baul philosophy's vision of a world in which all beings are united in their search for the divine is reflected in Tagore's depiction of a world without fear, where knowledge is free, and where the world is not divided.

Notwithstanding the subjects and thoughts reflected in his works, Tagore's melodic creations were additionally vigorously affected by the Baul custom. The joy of life, the beauty of nature, and the search for God are all celebrated in his songs. The spiritual connection that exists between the singer and the audience is emphasized in Baul music. Tagore's tunes mirror this way of thinking and frequently consolidate basic songs and verses that bring out a feeling of bliss and greatness.

By and large, the impact of the Baul custom on Rabindranath Tagore's works is obvious in the subjects, thoughts, and melodic arrangements he made all through his life. Tagore's openness to the Baul reasoning during his experience growing up and his proceeded with cooperations with the Bauls all through his life assumed a critical part in forming his creative vision and articulation.

1.4 Contemporary Influence

Modern Bengali literature and art have been profoundly influenced by Bengali folk music. Here are a few instances of its impact:

Music: Folk music has been incorporated into the works of numerous contemporary Bengali musicians. For instance, the well-known Bengali band Fakira combines elements of rock and pop with Baul and Jhumur music. In a similar vein, the well-known Bengali singer-songwriter Anupam Roy frequently incorporates elements of Baul and Bhawaiya music into the compositions that he makes.

Literature: Contemporary Bengali literature is also influenced by Bengali folk music. Folk songs and stories have been used as inspiration by many writers to write new fiction. Mahasweta Devi, a well-known Bengali author, frequently incorporated tribal folklore into her stories. In a similar vein, the author Nabarun Bhattacharya drew inspiration for his novel "Kangal Malshat" from the themes of Baul music.

Film: The Bengali film industry has also been significantly influenced by Bengali folk music. Numerous Bengali movies have integrated society tunes into their soundtracks, and some have even been founded on cultural stories. For instance, the soundtrack to the movie "Moner Manush," which is based on the life of Baul singer Lalon Fakir and features numerous Baul songs,

By and large, Bengali society music significantly affects contemporary craftsmanship and writing in Bengal. Its subjects of affection, otherworldliness, and provincial life keep on moving craftsmen and journalists, and its songs and rhythms keep on enrapturing crowds across the locale.

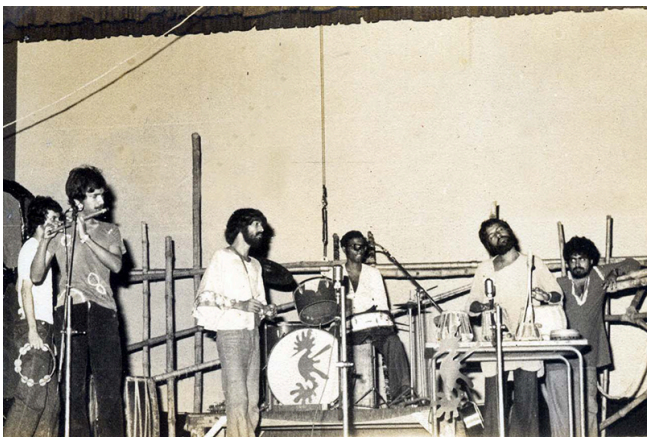
1.5 The birth of Baul Jazz or Baul Rock

Subgenres like Baul Jazz and Baul Rock have emerged as a result of Baul music's evolution and diversification over time.

Baul Jazz is a blend of jazz and Baul music. It blends traditional Bengali Baul music with jazz techniques like improvisation, swing, and syncopation. Combining Western instruments like the saxophone, trumpet, and piano with traditional Baul instruments like the dotara, ektara, and dhol, Baul Jazz is distinguished by its intricate melodies and harmonies.

Baul Rock is another sub-classification of Baul music that integrates components of awesome music. The heavy percussion, loud guitars, and high energy of Baul Rock are what set it apart. The boldness and candor of Baul Rock's lyrics, which frequently address social and political issues, are well-known. A relatively new subgenre of Baul music, Baul Rock is still in the process of evolving.

Examples of how Baul music has evolved and changed over time include Baul Jazz and Baul Rock. These subgenres combine elements of contemporary Western music with traditional Baul music to produce a distinct sound that is both familiar and novel. They also show that Baul music is still relevant and important in the modern world.



*Source-Madras Courier

1.6 Influence of Folk over Rock music

Rock music in South Asia has been significantly influenced by Bengali folk music, particularly in Bangladesh and West Bengal, India. There are many different styles of Bengali folk music, including Baul, Jhumur, and Bhawaiya, among others. These styles have had a significant impact on rock music and contributed to the development of a distinctive sound that draws influences from both contemporary Western rock and traditional Bengali music.

The Baul Rock subgenre is one of the most well-known examples of how rock was influenced by Bengali folk music. Bengali folk music known as "baul" is characterized by its straightforward melodies, rhythmic patterns, and spiritual lyrics. Baul Rock is a blend of rock and other Western musical styles with Baul music. The 1970s Baul Rock subgenre is frequently credited to Bangladeshi musician Azam Khan. Khan's rock arrangements frequently included traditional Baul instruments like the ektara and dotara, which were heavily influenced by Baul music.

Rock music by other Bengali bands and musicians has also been influenced by folk music. For instance, the Indian band Indian Ocean has incorporated dotara and other traditional Bengali instruments from Bengali folk music into their music. In a similar vein, the rock arrangements of the Bangladeshi band LRB (Love Runs Blind) have been known to incorporate elements of Bhawaiya and Jhumur music.

In general, the influence of Bengali folk music on rock has contributed to the development of a rich and varied musical landscape in South Asia. This landscape includes a sound that combines traditional Bengali musical forms with contemporary Western rock.

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I. "Bangladesh's Azam Khan, founder of rock band Uchharon, dies at 72" (Al Jazeera, 2011) - This article discusses Azam Khan's role in the Baul Rock subgenre and his use of traditional Baul instruments in his rock music arrangements.

II. "Bengali Folk Music" (Cultural India) - This source provides information on the characteristics of Baul music, including its straightforward melodies, rhythmic patterns, and spiritual lyrics.

III. "10 folk music instruments from Bengal that you may not have heard of" (The Better India, 2017) - This article discusses some of the traditional Bengali instruments used in Baul and other folk music forms, such as the ektara and dotara.

IV. "Indian Ocean: 30 years of taking Indian folk music to the world" (Hindustan Times, 2020) - This source discusses Indian Ocean's use of Bengali folk instruments in their music, including the dotara.

V. "The rock revolution in Bangladesh" (BBC News, 2009) - This article discusses the influence of folk music on rock music in Bangladesh, including the use of Bhawaiya and Jhumur elements in LRB's music.

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Chapter 7. Conclusion

1.1 Importance of Ecocritical Examination

The ecocritical examination of Bengali people's culture and writing offers an exceptional and significant point of view on the connection among people and the normal world. We can gain insight into the ways in which people in the region have interacted with their environment throughout history by studying Bengali folk music, instruments, and literature.

The concept of interconnectedness is one of the main themes that emerge from an ecocritical analysis of Bengali literature and folk culture. Humans are depicted in a lot of folk songs and stories as deeply reliant on the health and well-being of the environment around them for their lives and livelihoods. Traditional instruments like the ektara and dotara, which are made of natural materials and reflect the close relationship between musicians and their surroundings, reflect this point of view in their construction and use.

Another significant topic that rises up out of an ecocritical examination of Bengali society culture and writing is balance. The significance of preserving a balance between human needs and the needs of the natural world is emphasized in numerous folk songs and stories. Sustainable farming methods like crop rotation and the use of natural fertilizers, which have been a part of Bengali farming practices for centuries, reflect this idea.

The concept of conservation is a third theme that emerges from an ecocritical analysis of Bengali literature and folk culture. Numerous society stories and melodies feature the significance of safeguarding and safeguarding normal assets, including woods, waterways, and untamed life. This point of view is reflected in the conservation efforts of contemporary environmental organizations operating in the region as well as in the utilization of traditional fishing and hunting methods that place an emphasis on sustainability.

In general, an ecocritical examination of Bengali literature and folklore provides a useful perspective on the intricate relationship between humans and the natural world. We can gain insight into the ways in which people in the region have interacted with their environment throughout history and how these interactions have shaped the cultural practices and traditions that continue to thrive in the region today by studying folk music, instruments, and literature.

Notwithstanding its social and verifiable importance, an ecocritical investigation of Bengali society culture and writing additionally has significant ramifications for contemporary ecological issues. By featuring the significance of interconnectedness, equilibrium, and preservation, this viewpoint can illuminate endeavors to advance maintainability and safeguard normal assets in the area and then some.

The development of sustainable farming practices is one area where an ecocritical perspective may be particularly useful. We can learn about sustainable farming practices that place an emphasis on soil health, biodiversity, and long-term viability by studying the traditional farming practices of Bengali farmers. These insights may assist in the promotion of environmentally friendly farming methods in the region and around the world.

1.2 Conservation of Nature through Preserving Folk culture

Conservation of natural resources is another area where an ecocritical perspective might be useful. We can learn about sustainable harvesting practices that place an emphasis on the well-being of the local ecosystems by studying the traditional hunting and fishing methods of Bengali communities. The protection of endangered species and the promotion of environmentally responsible methods of resource management in the region and beyond may benefit from these insights.

All in all, an ecocritical examination of Bengali society culture and writing offers a rich and significant point of view on the perplexing connection among people and the normal world. We can gain insight into the ways in which people in the region have interacted with their environment throughout history and how these interactions have shaped the cultural practices and traditions that continue to thrive in the region today by studying folk music, instruments, and literature. This point of view has significant implications for current environmental issues, such as the promotion of environmentally friendly farming methods and the preservation of natural resources. In the end, an ecocritical analysis of Bengali literature and folk culture adds something new and valuable to the ongoing discussion about our relationship with the natural world and our duty to preserve it for future generations.

1.3 Synoptic Summary

Chapter 1

Bengali folk culture, or Loko Sanskriti, is made up of myths, religion, traditions, fairs, festivals, oral literature, music, and art. It is mostly done by small, close-knit rural communities and is a reflection of their history, traditions, and way of life. People culture accentuates hand tailored apparatuses, music, stories, and customs, which have been gone down orally through ages. It frequently reflects a sense of place and is closely associated with nature. Folk culture is threatened by urbanization and the emergence of satellite communication, in contrast to popular culture, which is present in a large number of diverse populations. West Bengal, with its rich social legacy, has safeguarded its past with extraordinary respect and is viewed as India's "Social Capital." The physical features of the area, the history of cultural assimilation, and the variety of ethnic groups all played a role in the growth and richness of Bengali Folk culture.

Chapter 2

The caste system, idolatry, and colonial rule were all challenged by the cultural, social, intellectual, and artistic movement known as the Bengali Renaissance, which took place in the Bengal province of British India between the late 18th and early 20th centuries. The movement was led by Bengali Hindus, who had better social and economic standing. It also included Muslim leaders. Modernity and liberalism were the philosophical underpinnings of the movement. The Bengal Renaissance's effect was critical, with Satyendra Nath Bose and Rabindranath Tagore being two of the noticeable figures whose commitments keep on affecting contemporary social and scholarly accomplishments. Sanskrit chants and Vaishnav poetry had an impact on the early forms of Bengali music. The two main classical music schools in Bengal are

the Kotali and Bishnupur Gharanas. Additionally, Bengal's mystic minstrels, the Bauls, were renowned for their devotional songs that incorporated elements of Hindu and Islamic music.

Chapter 3

The Bengali language has been used for nearly 1,000 years to tell stories and write by people. This culture relies heavily on folk songs, and Bengali folk rhyme possesses the majority of the essential characteristics of folk tradition. The review and gathering of society writing was started by a few improvements north of a few centuries, remembering an interest for mankind's scholarly and social legacy, a longing to interface the present with the past, and an overall ascent in patriotism. Pioneer chairmen, Anglican preachers, and Victorian English explorers tracked local practices, which later prompted assortments being converted into English, including Bengali society rhymes. Bengali folk melodies began to appear in journals from 1896 to 1905, and the English-taught residents of Calcutta were a major contributor to the accumulation of these songs. Adhering to the furthest limit of English guideline in India in 1947, Bengali social and abstract examinations were amassed in Calcutta. In general, Bengali people rhymes have a large portion of the fundamental qualities of society custom, including dynamism, etymological intricacy, and mysterious and cooperative development, and are a toy for kids as well as a subject that merits serious review.

A significant subfield of folk literature, folklore depicts a society or nation's social and ethnic history, attitudes, values, traditions, and customs. Legends, proverbs, myths, riddles, superstitions, and rituals passed down orally from one generation to the next make up the diverse Bengali folklore. Bengali folk literature continues to exist, providing a communal representation of values, beliefs, emotions, and customs despite being created by illiterate communities. Bengali

folklore has been shaped by Muslims, Mouryas, Guptas, Palas, Senas, England, Portugal, and France. Fairy tales, lengthy folktales, tales with an animal theme, instructive tales, local tales, and etiological tales are all part of Bengali folklore. Because of their oral nature, these tales frequently involve memory, language, and expressive patterns. There are a lot of stories that have been collected, like those in "Jonaki Jibon," "Thakurmar Jhuli," and "Toontoony and Other Tales," but there are also stories like "Purbo Banglar Lok Katha," "Lokkhi Chele," and "Ora Dalal" that haven't been widely collected. Stories about specific trees, rivers, constellations, and nature sages known as upokatha are also part of Bengali folklore. Lies are the subject of the Bengali tale known as chhoya bani. The Bengali worldview underwent a significant transformation during the Puranic era, which also altered societal norms, rituals, and philosophy. Post-puranic, there was a change in the social environment and an unwinding of severe thoughts. In the pre-puranic period, Surya, the sun god, should wed Gauri, and Shiva, the heartfelt divinity, was portrayed as opposed to the recognizable puranic Bholenath. During this time, Puranic deities such as Ram, Krishna, and Ganapati did not gain popularity in Bengal, and even Vedic deities had little effect in comparison to Thua, Bhadali, and Dhata. Stories like Surya, Thua, and Bhadali, and Shankhamala are models. These stories had no association with standard (Brahmin) writing. Etymological and complex examination recommends that the greater part of these accounts might have been composed between the finish of the Buddhist artistic period and the start of the Puranic scholarly period. The tales join the charm of rustic life, the excellence of nature, and the sorcery of folklore. They lack the generalizations of post-puranic literature because they are written in verse and composition. The ideas of immaculateness, love, and moral sentiments are different in these accounts, which begin from the country's old metropolitan or provincial regions. In addition, the narrative structure differs from that of the Vedas and Puranas.

a collection of puranic-era folktales written when caste identity was not important. The stories highlight vendors, who were exceptionally regarded in Buddhist\Jain affected periods, and characters are named after important resources. In addition, the stories emphasize idiomatic expressions that can be challenging to comprehend in today's world. The subsequent point is about parenthood and gentility in Indian culture, which has been commended through motion pictures, sonnets, and classic stories. The argument made in the text is that cultural productions have created and nurtured the idea of motherhood as well as the typical characteristics of a mother. Folktales that celebrate motherhood and portray women without children as evil or unclean reinforce the social construction of motherhood, which has resulted in the unconscious suppression of women. The text focuses on the folk tales collected by Lal Behari Day and how they have unintentionally influenced children's perspectives on patriarchy. Day assembled the assortment of classic stories to add to the developing writing of fables and similar folklore. The given text examines two subjects - the depiction of ladies in Lal Behari Dey's accounts and the different types of society music in West Bengal, India. The fact that the six queens who were buried alive in the ground were portrayed as treacherous and wicked in the first topic suggests that the stories of Lal Behari Dey legitimize and moralize patriarchal norms that restrict women's behavior. The storyteller, Sambhu's mother, exemplifies the ideal qualities of a mother and wife and reinforces the gender roles that are imposed on women. In the subsequent subject, the text makes sense of that people music is gone down through oral practices and is made and cleaned by the lower classes of society. The West Bengali people music contains different structures like Baul/Fakir-Baul, which is known for its emphasis on the heartfelt side of life and underlines the human body and soul. Lalan Fakir, the conventional master of the Baul culture, advanced making a general public without any trace of station and belief divisions and advancing affection and

harmony. Rabindranath Tagore was significantly influenced by baul songs. The Sanskrit word "Batul," which means "the atmosphere around one" or "the atmosphere of craze," is used to explain how the word "Bul" came to be. Baul is characterized by the eccentricity of a person who gives up wealth and material pleasures to become one with the Divine. Baul is a teacher of life's ways, learning from nature and simple, comprehensible objects.

In the end, the text looks at how women are portrayed and folk music in West Bengal. Folk music, particularly Baul/Fakir-Baul, promotes the idea of creating a society devoid of caste and creed divisions and places an emphasis on the human body and soul, whereas Lal Behari Dey's stories legitimize patriarchal norms. The Baul culture emphasizes the significance of comprehending and experiencing the natural world in teaching the ways of life and the knowledge that comes from nature.

Chapter 4

The literary works that are orally passed down from one generation to the next and are rooted in the traditional culture of the Bengali people are referred to as "Bengali folk literature." Bengali folk literature can be divided into four broad categories: axioms, folktales, ditties, and enigmas. Stories that have been told for generations are known as folktales. They typically take place in a mythological or supernatural setting. Ballads are narrative poems that are usually sung or read aloud and frequently feature heroic figures. Proverbs are short sayings that offer insight or direction and have become commonplace. Riddles are type of puzzles that have a question or statement at the center and require observation and critical thinking to solve.

Ecocriticism is a critical approach that examines the relationship between literature and the environment, with a particular focus on the ways in which cultural practices and texts contribute to ecological awareness or degradation. Traditional folk culture is closely linked to the natural world. Through an ecocritical lens, it is possible to investigate the close and intricate relationship that exists between folk culture and nature. Conventional society culture should be visible as an approach to interfacing individuals to their current circumstance and making a feeling of natural mindfulness and stewardship. Be that as it may, conventional people culture can likewise add to ecological debasement and the double-dealing of regular assets.

The overall connection between folk culture and nature is multifaceted and complex. We can gain a deeper understanding of the ways in which cultural practices and texts shape our relationship with the natural world and the role that they can play in promoting ecological awareness and sustainability by examining the ecocritical aspects of traditional folk culture.

Bengali literature and folk songs are influenced by the region's cultural and natural heritage and have a strong connection to the natural world. The importance of maintaining a close relationship with the land and human interaction with nature are common themes in Bengali folk songs. The pattern of life is another normal subject, and the changing seasons are the focal point of many works. Animals, rivers, mountains, and trees are portrayed as powerful and intelligent beings in this personification of the natural world. Literature warns against deforestation and habitat destruction because the relationship between humans and nature is central.

Baul music, a type of Bengali society music, is notable for its accentuation on adoration and otherworldliness, and it much of the time utilizes nature symbolism to pass on its message. In the

lyrics of Baul songs, images of nature like rivers, trees, and mountains are used as metaphors for the journey of the soul. Water, earth, and the sky are the most unmistakable regular components in Baul music.

In general, Bengali folk songs and literature convey a profound respect for the natural world and offer a unique perspective on the relationship between humans and nature. The significance of preserving and protecting the environment is emphasized, and nature's beauty and power are celebrated. Literature written by the Bengali people shows how closely they have interacted with nature over the course of their long history and how the natural world is more than just a place where they live.

Chapter 5

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Chapter 6

The paper examines the close connection between ecology and human folkloric environmental conservation practices and beliefs. Human activities are continuously deteriorating the environment, which has upset ecological equilibrium. Oral literature, in particular folklore, has the potential to significantly contribute to ecological restoration and environmental preservation. Ecocriticism can be utilized to make sense of the connection between the climate and writing. The public can be informed about environmental issues through songs, tales, drama, puppetry, and proverbs, among other forms of traditional media. Abdul Karim Baul Shah, Ahmed Abbas Uddin, Dutta Radha Romon, and Pagla Bhaba are among the prominent figures in Bengali folk music who have made significant contributions to the genre. Stories can be a good way to start environmental education, and folklore can help examine the natural connection between humans and the environment. Ecocriticism's ultimate objective is to preserve nature and restore harmony between humans and the natural world.

The Bengali Baul tradition had a significant impact on Indian poet, philosopher, and musician Rabindranath Tagore's artistic output. A group of singers and wandering writers known as the Bauls adhere to a syncretic form of Sufi and Vaishnavite logic. The singular's search for heaven and the greatness of shared connections are the themes of their verse and music. In more than one way, Tagore's works mirror the Baul reasoning. His plays, songs, and poetry all have themes

of love, the natural world, and spirituality. The Baul argument lauds the heavenly presence in all things and emphasizes the unity of all living things. Like his poetry, Tagore's plays demonstrate how the Baul philosophy influenced him. His plays frequently deal with morality, spirituality, and interpersonal relationships. In his play "The Post Office," Tagore emphasizes the significance of human connections in life and presents death as a spiritual journey. The significance of human connections and their role in profound development is emphasized by the Baul reasoning. This way of thinking is reflected in Tagore's plays, which much of the time underscore the meaning of human associations throughout everyday life. Additionally, the Baul tradition has a significant impact on Tagore's melodic compositions. The delight of life, the excellence of nature, and the quest for God are totally celebrated in his melodies. The importance of the human voice and the otherworldly connection between the vocalist and the audience are emphasized in Baul music. Songs by Tagore frequently feature straightforward melodies and lyrics that elicit feelings of joy and transcendence, reflecting this philosophy. In conclusion, Rabindranath Tagore's writings were significantly influenced by the Bengali Baul tradition. His poetry, plays, and songs celebrate the beauty of life, nature, and the search for the divine.

Rock music in South Asia has been vigorously affected by Bengali society music, especially in Bangladesh and West Bengal, India. Baul Rock is a well-known subgenre that combines rock with traditional Baul music. It is characterized by lyrics that are spiritual and straightforward melodies. Other Bengali groups and artists have additionally consolidated conventional instruments from various people styles, like Bhawaiya and Jhumur, into their exciting music. In South Asia, a distinct and diverse musical scene has emerged as a result of this amalgamation of Western rock and Bengali folk music.

1.4 Findings

1.4.1 The natural world and the close relationship between humans and nature are frequently portrayed in Bengali folk literature and music. For instance, numerous folk tales and songs depict people living in harmony with the rhythms of the natural world and describing the splendor and bounty of the forest, rivers, and fields.

1.4.2 In addition, Bengali folk music and literature acknowledge the harmful effects of human activity on the environment. For instance, numerous tales and songs lament the depletion of wildlife and forests, the contamination of waterways and rivers, and the effects of industrialization on rural communities and landscapes.

1.4.3 Bengali folk literature and music offer a unique perspective on environmental issues that is deeply rooted in local knowledge and traditions through their depiction of nature and the environment. Researchers can gain insight into the ways in which Bengali people have understood and interacted with the natural world over time by studying these cultural forms.

1.4.4 At last, an ecocritical investigation of Bengali society writing and music can reveal insight into the potential for social structures to motivate natural activism and social change. By dissecting the messages and subjects of these social structures, specialists can recognize methodologies for advancing ecological mindfulness and preparing networks around natural issues.

1.4.5 The dotara, a two-stringed instrument, the ektara, a one-stringed instrument, the dhol, a cylindrical drum, the dhak, a large drum played with two sticks, and the banshi are all common instruments used to accompany Bengali folk music.

1.4.6 Bengali people melodies frequently mirror the way of life and history of the area, with subjects like love, nature, social issues, and legends. A large number of these tunes are passed down orally from one age to another.

1.4.7 The Bengali folk music genres of Baul, Bhatiali, Jhumur, Kirtan, and Bhawaiya are among the most well-liked. Every one of these structures has its extraordinary style, verses, and instruments.

1.4.8 Baul music is a well known type of Bengali people music that is firmly connected with the Bauls, a gathering of meandering spiritualists and writers. The unique blend of Indian classical music, folk music, and Sufi music that is Baul music is often accompanied by philosophical lyrics.

1.4.9 Bengali folk music known as "bhatiali" is associated with the boatmen of Bengal. It frequently includes verses about the streams and the ocean and is joined by instruments, for example, the dotara, ektara, and dhol.

1.4.10 Bengali folk music known as jhumur is popular in the tribal areas of the country. It frequently includes high speed rhythms and is joined by instruments like the dhak, dhol, and banshi.

1.4.11 In Bengal, devotional music in the form of kirtan is very common. It highlights call-and-reaction singing and is joined by instruments, for example, the mridanga (a twofold headed drum) and kartals (hand cymbals).

1.5 Recommendations

I. "Nature and Identity in Bengali Folk Literature and Song" by Mandakranta Bose

II. "Ecocriticism and South Asian Studies" edited by Siddhartha Biswas and Sreyoshi Sarkar

III. "Baulsphere: Identity, Ethnicity and Performance in Bengali Folk Music" by Suzel Ana Reily

IV. "Rabindranath Tagore and the Ecological Discourse" by Subhas Sarkar

V. "The Green Room: Environment and Ecology in Indian Theatre" edited by Nandi Bhatia and Aparna Dharwadker

VI. "Eco critical Explorations in Literary and Cultural Studies: Fences, Boundaries, and Fields" edited by Patrick D. Murphy and Phyllis M. Martin

1.6 Pedagogical Implications

I. An Eco critical investigation of Bengali people writing and music has a few instructive ramifications, including:

II. Education on the Environment: The study can be used to educate people about environmental issues and raise awareness about them. Students can gain an understanding of the connections that exist between humans and nature as well as the ways in which these connections have developed over time by examining the themes, symbols, and motifs that are present in Bengali folk literature and music.

III. Culturally Diverse Education: Students can gain an understanding of Bengal's history, customs, and culture by studying Bengali folk literature and music. By investigating the various types of people writing and music, understudies can foster an appreciation for variety and multiculturalism.

IV. Music composition and creative writing: Understudies can be urged to compose their own classic stories, tunes, and sonnets in light of the subjects and themes tracked down in

Bengali society writing and music. Their abilities in music composition and creative writing may benefit from this approach.

V. Decisive Reasoning and Examination: Students can improve their ability to think critically and analyze information by looking at the environmental themes and motifs that are prevalent in Bengali folk literature and music. They can figure out how to distinguish abstract and melodic gadgets, and how to decipher them with regards to ecological issues.

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II. "Ecocriticism in South Asian Literature and Culture" edited by Scott Slovic and Vidya Sarveswaran

III. "Bengali Folk Music: A Study in Evolution and Continuity" by Subrata Kumar Dasgupta

IV. "The Flaming Feet and Other Essays: The Dalit Movement in India" by D.R. Nagaraj (for information on the relationship between environment and marginalized communities in India)

V. "The Hungry Tide" by Amitav Ghosh (a novel that explores the relationship between humans and the Sundarbans, a mangrove forest in Bangladesh and India)

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