

**CHAPTER - V****SUMMARY, FINDINGS, RECOMMENDATIONS AND SUGGESTIONS**

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## CHAPTER - V

### SUMMARY, FINDINGS, RECOMMENDATIONS AND SUGGESTIONS

#### 1. Introduction

No doubt folk-song is the song of the masses. We have observed that when a layman sings a song, he knows nothing about the intervals used in it or about its rhythmic structure. To him the intervals and the rhythm occur naturally. But then, folk-song is not the song of a savage. On the other hand, it is a living and integral part of any musical culture, worth the name. Through the force of habit and the tendency towards imitation and unconscious adaptation to the spirit of the particular times, folk-song could preserve its treasures intact and further enrich them by inventing new forms side by side with the great developments in any classical music.

It may be mentioned here that our traditional universities which provide us the only source of higher academic training and discipline in graduate and post-graduate studies do not offer any courses regarding folk-songs. In fact, those of us who work in the field seem to drift it by accident. In a way this can again lead to dangers as such persons may use their knowledge for ends other than healthy ones. It is necessary for the folk-scholars to have a correct training and to have the aptitude for such a discipline.

In this perspective, the present researcher felt that it is necessary that the problems of the collection, preservation, and dissemination of the folk-songs be understood within the social context of our regional cultures. Any superficial study, from either an historical or socio-political point of view, might appear to impair the image of the unity of our Bangladeshi culture. The folk-songs of our region, however, differ markedly from those of another. This difference reveals itself in language, tune and rhythm.

No doubt, it may be said that folk-songs of this study reveals the country-folk in their different moods. Its music touches the heart. Its appeal is enduring. It is for this captivating quality that the indigenous song has universal appeal.

In chapter IV of this study we have discussed on the different aspects of the selected folk-songs. Let us now turn to the major findings of those folk-songs in the next sections.

## 2. Major Findings

The major findings of this study are briefly given in the following sections :

Section - I : Findings regarding the Boul songs are :

1. Boul is a kind of integrated religion. In real sense, the songs which have been composed with regard to the worshippers of this religion is called Boul song.

2. The art of language of this song bears no doubt a little literary value.
3. Through the Boul songs religious prayer may be done.
4. Among the Bouls who possess the quality of leadership behaviour and easy poetical strength usually they composed the Boul songs. The attitudes and the mode of expressions of the different Bouls may differ from each other but there is no different doctrine in their songs.
5. After a critical analysis of a good number of Boul songs it was found that the Boul religion is not confined to any aristocratic race of Bengal. The principal ideologies of this religion is common to the people of all classes, such as, aryan, non-aryans, hindus, budhyas and others.
6. A class of Bouls known as 'tantrik' Bouls seeks salvation through the gratification of the body.

**Section - II : Findings regarding the 'Bhaba songs' are :**

1. Bhaba songs are 'spiritual type' and the theme of this songs is to offer prayer to the creator.
2. Most of the words of the songs bear a special significance related to the perception of truth. Moreover, a lot of instances related to historical, geographical and anthropological aspects are found in Bhaba songs.

3. The composers of Bhaba songs are of two types, such as, the Muslims and the Hindus.
4. Perhaps after the medieval period of Bengali literature Bhaba songs were originated. No doubt it may be said that the Bhaba songs are contemporary to the Kabi songs.
5. As per the considerations of the experts, differences between Boul and Bhaba songs are worth mentioning. Yet some of the researchers advocated that Boul songs were originally called Bhaba songs.
6. Now a days the Bhaba songs are considered as rural songs and these songs are not getting popularity as earlier.

Section - III : This section is concerned with the important findings relating to Bhaoiya songs. The findings are as follows :

1. It may be said that the hasing sound of the cart is called the source of the Bhaoiya songs. In other words, Bhaoiya songs were originated from the voice of the coachmen of the carts.
2. Through the wording and musical measures of the Bhaoiya songs the variety of feelings of human mind which have been expressed in a splendid manner. The base of this song is human life oriented and feelings towards love and separation between men and women.

3. This is also considered as a regional song for its dialect and events are of a particular region of our country.
4. According to the folk scientists, not only the feasible events but also the imaginary events have encouraged the composers of Bhaoiya songs. Basing the present social as well as political events Bhaoiya songs may be composed.
5. The people of all classes of Bangladesh may sing these songs either in solo or in duet voice. Both male or female sing this song.
6. This popular song is the native to the northern districts of Bangladesh that is Rangpur, Dinajpur and Mymensingh and Cooch Bihar and Goalpara of Assam and Jalpaiguri and West Dinajpur of West Bengal.
7. This song portrays the pangs of love and separation in the local dialect.
8. Bhaoiya assumes slightly different forms in different areas. For this reason, there are sub-classes, such as, 'Chitan Bhaoiya', 'Kshiroi Bhaoiya', 'Dhighal-nasha Bhaoiya', 'Karun Bhaoiya' and 'Maishali Bhaoiya'.
9. Prolonged vibrato punctuated with a certain kind of modulation characteristics Bhaoiya. Bhaoiya enjoys a very high degree of popularity.

Section - IV : In this section the major findings of the

Jari song is given :

1. In short it may be said that Jari is a kind of dirge, its theme being the tragic events of Karbala. As Jari combines elements of valour and pathos it is an inexhaustible mine of heroic inspiration and tragic sentiment. One principal singer recounts the main events and a band of lesser singer repeats the refrains.
2. Jari also excels in its elements of manliness and and virility in the entire range of songs of Bangladesh. The performance of Jari not only provides musical entertainment to the villagers, but no less importantly, it satisfies the religious yearning of the muslim community of rural Bangladesh.
3. A critical scrutiny of musical characteristics of Jari reveals that this is a typical product of Bangladesh which has resulted out of fusion and synthesis between Parsian music Middle East music and the traditions Bengali folk music.
4. A study of Jari reveals that all the Islmaic countries from Morocco to Indonesia have the same theme of the story of Karbala in their mourning songs, whose names may be only different.

Section - V : This section deals with the major findings of the Alkap song :

1. It may be said that Alkap is a kind of action-song. Its singing is, therefore, accompanied by dramatic action. A handsome boy is dressed as a girl when it is sung.
2. Alkap song is a combination of song proper and rhymes. Its common themes are current events and problems.
3. The Alkap song is the folk song of northern part of Bangladesh.
4. The Alkap song is full of perverted taste which turns sensuous pleasure. This song may be called the companion of Khemta song or dance.
5. Regarding the origin of Alkap song, somebody said that Mia Tansen, the music emperor of the court of Akbar the great was the founder of this song.
6. No doubt, the Alkap is a vulgartype song hence its wide publicity is not expected by the dignified personalities of the society.

Section - VI : After a critical analysis of the Murshidi songs the following important findings have been emerged :

1. The term murshida has come from the word 'Murshid', which means spiritual guide or preceptor who guides



the disciple through the turbulent sea of every day life to spiritual knowledge and mystic experience.

2. These songs are sung by devoted faquirs and savants, it echoes in the listener's heart.
3. It is noteworthy that the songs composed on a same matter is named different way according to the regional basis of the country.

Section - VII : The major findings of the Marfati songs are :

1. The Marfati song is a kind of religious. This kind of songs are designed to chant the praise of Allah.
2. The word 'Marfati' derived from Arabic word 'Marifat' meaning knowledge or revelation with its variations 'Murshidi', 'Bakiri', 'Zikiri' etc.
3. These songs are sung with Sarinda and Dotara, etc. folk musical instruments.
4. Through the Marfati songs the main principles of Islam have been expressed. In another way these songs may be called the root principle of the Fariri austere endeavour.
5. No doubt the tune of Marfati songs is highly heart attractive. After giving a deep look into this aspect it has been found that the tune of Gazals, Kirtan and Boul songs have been imposed on these songs.

Section - VIII : The major findings regarding the Bhatiali songs are as follows :

1. The kind of folk-song belonging to the low-lying areas of Bangladesh is known as Bhatiali song.
2. Most of the lyrics belonging to this kind are characterised by a feeling of longing of the soul for the eternal. The dominant theme of this song is love and its pangs.
3. Bhatiali song may express simple joys too.
4. This song is very popular in lower Bangladesh.
5. This song is sung solo.

Section - IX : The worthmentioning findings regarding the Maijbhandari songs are mentioned below :

1. This is a kind of devotional song - sung to achieve spiritual elvation. These songs originated at the holy shrine - rather the 'Khanka' of the Pir of Maijbhandar in Chittagong district.
2. In the past, no many musical instruments were used in singing Maijbhandari song. Even dholok makes the song very succulent.
3. It is worthmentioning that the Maijbhandari song is sung in Boul tune. This song may be classified in some divisions, such as, the ontological knowledge regarding creator and His creation, Nabitattya, Dehatattya, etc.

Section - X : This section is concerned with some of the major findings regarding Sari song :

1. Sari song is connected with boats and water. It is so called because oarsmen sit in a line and sing it in chorus as they ply their oars.
2. Sari is really a kind of community song, the helmsman begins it and the oarsmen sitting in lines join in. Its real verve is fully expressed when it is sung as an accompaniment to a boat race.
3. Sari is a functional song. It inspires group spirits and keeps up the morale of the oarsmen and the boat cuts its way through the water at great speed.
4. Sari song has lively and quick rhythm.

Section - XI : The major findings of the Gambhira songs are as follows :

1. Gambhira song is a kind of musical drama which suggests diverse settings or scenes and presents different kinds of conflicts and dramatic actions. In fact, the art of play-acting outstrips the appeal of its music.
2. It may undoubtedly be said that this song was originated in and around Maldah district of West Bengal long ago.
3. Principal singers in its performance are two - a grandfather and his grandson. Their witty dialogue depicts all sorts of social and economic evils. It is full of bitter satire and spares none.

4. Gambhira is quite a popular species of folk-song.

Section - XII : This section is concerned with the major findings of Lalon Geeti:

1. Fakir Lalon Shah, an eminently gifted poet, infused a new spirit into the Boul songs and caused it to develop on a new line. The innermost experiences of human soul have found expression in his songs.
2. Lalon was an idealist and derived his inspiration from his esoteric experiences and formulated and expressed them in simple and lucid language.
3. Lalon's songs are instinct with a profound feeling of resignation to God and are in keeping with the devotional spirit of Bangladesh.
4. The content as well as the rhythm of Lalon's song touch the most sensitive cords in human heart and generate a profound sense of devotion and other worldliness.

Section - XIII : The major findings of Kabi songs are as follows :

1. Kabi song serves as an important medium of imparting education and knowledge. These songs present stories of religious personages and attempt to explain difficult and abstruse philosophical topics, on the one hand and show the native poetic talent of the composers, on the other.

2. The principal singer who is also the composer of this song is called the Kabial. The other members of the troupe are the repeaters and instrumentalists.
3. There is no definite piece of composition handicaps the Kabial, he asks questions on a subject that he thinks likely to capture the interest of his audiences.
4. Whatever be the subject of the one party, the Kabial of the contesting party has to give appropriate answers to the questions and he usually does that. No doubt Kabigan is a highly exciting poetic battle between two Kabials.
5. It has been observed that there is a customary to preface a performance with a few words in honour of the audiences.

Section - XIV : The worthementioning findings regarding the Mayeli songs or the songs of women are given in this section :

1. The village wives, clad in striped or check saris, go to bring water with their pitchers resting on their waists. As they walk their way, their selender bangles and mals ring rhythemically, with these ringing notes join their sweet voice, giving expression to their simple joys and sorrows and depicting their lives.

2. These songs those well up from the depth of the common women's heart.

Section - XV : The important findings of the Kirtan songs are as follows :

1. The theme of Kirtan songs is the amorous sport of Radha and Krishna.
2. The technique used in singing Kirtan songs is ornate. Their rhythmic pattern, too, is quite intricate.
3. Kirtan has assumed several forms; the four principal are (i) Garanhati, (ii) Monoharshahi, (iii) Mandarini and (iv) Reneti.
4. The worthmentioning parts of Kirtan are-katha, doha, akhar, tuk and chut.
5. The most important musical instruments which are used in singing the songs are Kartal, Juri, Mridanga and Khol. Khol is called the life of these songs.

Section - XVI : The notable findings of the Malsi songs have been furnished below :

1. Malsi song is very much popular among the people of North Bengal. Many days ago, this song was developed by the Zaminder type peoples of both Hindu and Muslim Community of the rural areas of Bangladesh.

2. According to the origin, there are two types of Malsi songs, such as, with regard to 'Radha-Krishna's amorous sports in particular and human love events in general.
3. Malsi songs are sung by the people of ordinary classes in the society. Most of the devotees of Malsi songs are from the people of Muslim community. Now a days these songs are mostly sung by the harlots in their confined areas.

Section - XVII : Major findings of the Barasay ~~hax~~ songs have been presented in this section :

1. According to the experts in music, the folk songs are divided into two divisions, such as, one is reformation type and the another is natural tupe. Barasay songs belongs to the last class.
2. It was observed that there is a relation between Barasay song and rainy season that means Barsha season.
3. Regarding the origin and nomenclature of this song some scholars mentioned that there is a river named Barasia in Jessore district of Bangladesh after which this song has been so named.
4. Over and above, this song is a burning example of expressing the heart touching fervidity events which are easily understandable to the laymen or illiterate.

5. In some Barasay song, it has been observed that there is an influence of love events of Sree Krishna and Radha also.
6. Between Barasay and Dhua songs have some similarities.
7. There is no particular region which can be called the place of origin of this song. This song is in vogue throughout the country.

Section - XVIII : This section includes the major findings of the Pala song, such as :

1. Pala song is an elaborate musical piece depicting a series of scenes episodes, these songs have been recognised as invaluable treasures of the folk-literature of the world.
2. In Bengali literature, 'Mahua', 'Malua', and so on are wonderful specimens of this variety of folk-songs.
3. It is said that Bhatiali developed as musical interludes between narrative stretches. Most of the individual Bhatiali songs are, in fact parts abstracted from some pala songs or other.
4. Mostly the pala songs are composed basing the events of mythology and folk history.

Section - XIX : The major findings of the Marami songs are as follows :



1. From the very ancient time of Bengali literature this song has been developed in the hands of the people of both Hindu and Muslim community.
2. It is said that the word 'Marami' in Bengali is an image to the word 'Mystic' in English and from this, the word 'Mysticism' has been introduced in the world of folk literature.
3. Marami literature is bearing a glorious tradition in Bengali literature. The root of Marami literature has been expressed through these songs.
4. The Marami poet Lalon Shah has brought a new era for epicmaking revolution in Bengali literature through his Marami songs.

### 3. Recommendations for Further Studies

A research investigation can hardly be exhaustive and final. It raises problems, queries and issues to be tackled. It is hoped that the present study will encourage further researches in the area of folk-songs, folk-ballads, folk-literatures, folk-musical instruments etc. Efforts have been made in this study to analyse some of the aspects of the selected folk-songs which are most commonly sung in Bangladesh and in West Bengal of India. But still there are a number of gaps to be filled up in the area of folk songs. Researchers interested in folk song may work on the other aspects to fill the

gaps which could not be considered due to certain limitations.

In view of the findings and subsequent discussion the following recommendations have been made for further researches and also for the improvement of collection, preservation and encourage the folksingers :

1. If one is to make a historical survey regarding the folksongs and similar traditional materials of Bangladesh he must be acquainted with the social and ethnic condition of the country. So a study on these aspects of the folksongs may be undertaken.
2. Taking a larger number of folk-songs as sample a study like the present one may be undertaken.
3. In this study, no compare has been done between the folk-songs of Bangladesh with any other country. So a comparative study between the folk-songs of any two countries may be studied.
4. Our universities which provide us the only source of academic training and discipline in graduate and postgraduate studies do not offer any courses for the folklorist. In fact, those of us who work in the field seem to drift into it by accident. In order to eradicate this lacuna a study regarding the "need assessment of introducing courses for the folklorist in our university education" may be undertaken.

5. Folk-instruments are essential for the folk-singers, because in order to deduce essential elements in the music there is no more reliable source than the instruments employed. From this point of view a study on the folk instruments may be undertaken.
6. Over and above, the present study may be replicated with the variation of time.
7. On each of the folk-songs separate intensive research study may be done.
8. It has been observed that there are various kinds of folk instruments which are used in singing folk-songs in different countries. So, a comparative study between folk instruments of the two culturally different countries of the world may be undertaken.
9. It has also been observed that there is a relationship between the folk-songs and the cultural as well as geographical environment of a country. A study showing the impact of folk-songs on cultural and geographical environment of a country may be undertaken.
10. Whether there is any relation between the folk-songs and patients not yet been ascertained through research activities. A study in this regard may be done.

4. Suggestions for Improving the Quality of Folk-songs of Bangladesh :

1. It is important that regional museums be set-up to house the ethnological and folk-song collection of the districts of Bangladesh.
2. To accord the scientific study of folk-songs its legitimate place, such studies should be accepted for post-graduate degrees and doctoral research in our university curriculae. Moreover, aspects of folk-songs should form part of the syllabus for students of such related subjects as sociology, anthropology, literature etc.
3. Efforts should be made to publish and publicise available materials on different aspects of folk-songs.
4. More importance as well as recognition should be given on the folk-songs as a social necessity and it should be promoted through educational and recreational programmes in order to revitalise the life of the common people and become part of their daily life.
5. The Government of the country should be persuaded to give more support to the programmes for the collection and publication of oral folk-songs in the  
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same manner in which they have undertaken the publication of old traditional and historical manuscripts through Bangla Academy.

6. A strong programme for issuing gramophone discs as well as cassetting may be initiated. At least 5-10 records could be processed every month and the money for this purpose may be raised by annual subscriptions from about 200-300 ~~mn~~ subscribers. This project could then be self-supporting. This type of records would be of great value to scholars and experts relating to this field.
7. Recognising the need to give a unified purpose and direction to the study, collection and preservation of folk-songs the Institute of Fine Arts of Dhaka University should set-up a Department of folk-songs and folk-literature which could offer facilities and guide lines to workers in the field and act as a co-ordinating agency for the entire country. It is expected that this would provide a valuable link, act as an integrating force and also help to awaken and promote national interest in the vast treasure we possess through the folk-songs of our country.