

Ethnomusicology and Baul: A Sociological Analysis

সঙ্গীতবিদ্যা ও বাউল: একটি সমাজতাত্ত্বিক বিশ্লেষণ



Thesis Submitted to the **University of Dhaka**
for the **Degree of Doctor of Philosophy**

Sk. Khalid Hassan

Registration Number: 64

Session: 2012-13

Department of Music
University of Dhaka, Bangladesh

June-2021

Declaration by Candidate



This thesis entitled “**Ethnomusicology and Baul: A Sociological Analysis**” is an original work carried out by me under the supervision of Dr. Mohoshina Akter Khanom of the Department of Music, University of Dhaka, Bangladesh. I further declare that this thesis has been completed by myself and no part of it has been submitted anywhere else in any form for any academic degree.

Sk. Khalid Hassan
Candidate for PhD
Registration No: 64
Session: 2012-13
Department of Music
University of Dhaka, Bangladesh

June- 2021

Declaration by the Supervisor



I hereby certify that the present work entitled “**Ethnomusicology and Baul: A Sociological Analysis**” is an original research work being submitted by Sk. Khalid Hassan as a thesis for the award of the Doctorate of Philosophy. He conducted these studies under my close supervision at the Department of Music, University of Dhaka, Bangladesh.

To the best of my knowledge, the work embodied in this thesis or any part thereof has not been submitted anywhere in any form for any academic degree.

Dr. Mohoshina Akter Khanom
(Supervisor)
Associate Professor and Chairperson
Department of Music
University of Dhaka

June- 2021

Dedicated To:

My Father & Mother

Acknowledgement

Firstly, I would like to express my sincere gratitude to my Supervisor Dr. Mohoshina Akter Khanom, Associate Professor, Department of Music, University of Dhaka- for the continuous support of my PhD study and related research, for her patience, motivation, and immense knowledge. Her guidance helped me in all the time of research and writing of this thesis.

I would like to express my sincere gratitude to my Teacher Late Prof. Dr. Mridul Kanti Chakraborty my first Supervisor; he opens my eyes and inspiring me all the time to complete this thesis in the right way.

I would like to acknowledge Professor Rezwana Chowdhury Bannya as the previous supervisor and for her precious support.

I would also like to acknowledge Professor Syed Manzoorul Islam of the Department of English in the University of Dhaka for being my Co-guide.

I would also like to acknowledge Associate Professor Aklima Islam Kuheli of the Department of Music at the University of Dhaka for always inspiring me for the thesis.

I would also like to wholeheartedly thank Md. Rashedul Huq Anu (Architect) for translating my Thesis paper.

I would like to thanks to my friend Dr. Sayeem Rana, Dr. Saimon Zakaria and Dr. Saidur Rahman Lipon has helped many times during my research.

I have received help from innumerable people while doing the research paper. Those whose debts are undeniable are the innumerable Bauls and Fakir of Bangladesh and India who have given me their valuable time and information with very little or no honorarium. To complete this task my nephew Mostafa Ferdous Hassan helped me wholeheartedly to translate the research paper and my nephew Mostafa Mahmudul Hassan helped me to order the songs according to international standards. I am in debt to them. After coming to Dhaka to study Music, my elder brother Sk. Mahmud Hassan, Late Sk. Fayyaz Hassan, Sk. Nadir Hassan, younger brother Sk. Walid Hassan and my sisters Husna Afroz and Late Nahid Afroz did a lot for me, I show my heartiest gratitude towards them today. My first supervisor Dr. Mridul Kanti Chakraborty and after his passing away his wife Joya Chakraborty has inspired me all the time. My nephew Dinar, Ashfaque and niece Simpy helped with different things. My younger brother Shiblee Hassan and his wife Shukti have inspired me the whole time. I am grateful to all of them. My brother-in-law Late A.H.M. Samsuddoha has especially inspired me in my Music life. He is no more; I am remembering him today. My mother was a music lover, she is the reason I could love music from my birth, my father was the silent source of inspiration, I show my respect to them. I am grateful to my uncle Abul Kalam Azad Chisty, he helped me in all my work as well as research by giving his opinion. My uncle Late Sajiruddin Chisty has inspired me. I am grateful to all of them.

In the end this research could not have been completed without the inspiration and reminders of two people. My wife Saima Ahmed Liza and son Mostafa Tarik Anam Hasani Swapnil have helped me every day to complete the task thoroughly and in between the time limit. I am greatly in debt to them.

Above all, all these would be in vain without the help of Almighty Allah. He is the one who has guided me through thick and thin. And my Maternal Grandfather Shah Sufi Khawaja Abul Hasan Chisty was the reason behind my success in this research. Everything that I am today is because of him and his ideology.

Table of Contents

Chapter	Page
Introduction	1
Purpose of Research	2
Research Area	3
Findings of Research	
Part-1	
Ethnomusicology and Baul	5
Origin of Sound	6
Origin of Music	6
Western and Indian Concepts about Music	10
Musicology	14
Ethnomusicology	15
Baul	20
Part-2	
Bengal, Bengali and Cultural History	25
Geographical and Historical background of Bangladesh	26
The Archeological Identity of the Bangali Race	30
Cultural History of Bengal	31
Diversity of Folk Music in Bangladesh	34
Part- 3	
Origin and Development of Baul and Sociology	44
The Origin and Development of the Baul Sect	45
Sociology of Baul	52

Part- 4	
The social life of the Baul and their culture of Music	60
The Social life of the Baul and their culture of Music	61
Akhra	62
Shadhu Shongo	66
Sadhana	68
Guru	68
Body	74
Moner Manush	77
Rupa and Svarupa	81
Mind	89
Observations	99
Fieldwork Data	115
Part- 5	
Sociology of Baul Songs	118
The Sociology of Baul Songs	119
Linguistic Analysis of Baul Songs	123
Baul Songs and Audience	132
Tune of the Baul Songs	135
Commercialization of Baul Songs	141
Baul Song (Language Text, Cultural Text, Musical Text)	145
Fieldwork Data	174
Part- 6	
Interviews	176
Part- 7	
Baul Instruments	190

Part- 8	
Comparative Analysis of Baul, Chinese Taoism and Western Concepts	205
The Tantric practice of Taoism in China and Baul practices	206
The Baul Philosophy and the Western Idea of Moral Freedom	209
The Baul Philosophy and the Western Concept of the Soul and Body	221
French Psychoanalyst Jacques Lacan's (1901-1981) Concepts	237
Part- 9	
Conclusion	244
Part- 10	
Glossary and Short Note	247
Part- 11	
Bibliography	251
Part- 12	
Index	264

Chapter

Chapter

INTRODUCTION:

The human condition today is plagued by an abundance of insatiable desires. The desire for material possessions and even hollow achievements clouds our vision and eludes us from true happiness. The Baul denounces earthly possessions and remains unattached and able to enjoy the boundless happiness of simply being. He has truly mastered the art of being.

The Baul renounces all rituals, the dos and don'ts of institutionalized religions and yet seeks oneness with divinity. Shredded of any identity of cast or creed he is truly free to strive for ultimate moksha. The philosophy of the Baul has its roots in the ancient yogic traditions of the sub-continent and yet he is free to marvel in the rich Sufi tradition. Not bound by any singular religion the Baul embodies the essential spirituality of all religions.

The Baul theory is deeply entrenched in the society, culture and overall philosophy of life of the Bengal. This theory does not come from any inherited religion or community, this theory is the liberal idea that comes from the life struggle of the Bengali speaking people from the delta named Bangla in the southeast corner of India. The Bauls of Bengal has always inspired the mainstream Bengalis to embrace the idea of simple living and high thinking and create a society of religious freedom and tolerance.

Baul songs are our asset. These songs now have become universal leaving the boundary of a specific country. The main themes in these songs of these devotees are not a religion but human, humanity. Ethnomusicology is a special subject of discussion on Musicology. Analyzing music in different Cultural surrounding is the main objective of this branch of study. It is also known as cultural musicology. Not only the tunes and rhythms of music, this branch of the study of music also tries to analyze music in different relations like a specific ethnic race, their social perspective, psychological perspective, occupation etc.

The purpose of this paper is to analyze the reaction of society to the Bauls, Baul Songs and the self-identity of the Bauls according to a Sociological point of view. Here I shall try to present how the songs stay alive within the society of Bauls according to the point of view of Ethnomusicology. I shall also demonstrate the importance of songs in the life of Bauls, the sociology of Baul music, commercialization of Baul music and the occupation of the Bauls.

PURPOSE OF RESEARCH

The religious philosophy and pursuits of the Baul do not fall under any specific religion. So, their thinking and perceptions are not limited by any specific philosophy or way of life, Baul songs are the result of coordinative thinking. Baul songs reflect the main spirit of the ethnicity of the Bengali nation.

Bangladesh is home to Bauls, Fakirs and Vaishnabs. Scripture followers have always disregarded the thoughtful yet neglected people of society. At times they coerced these people in the name of religion as well. Self-forgetful Bauls have endured all that coercion silently. They have taken refuge under Gurus in the hope of getting close to the Creator. Wrote spiritual music dedicated to their pursuit. Even though music is a medium of entertainment to general people, to the spirituals it is a medium of getting close to the Creator. The pursuit of a Baul goes on through songs. The Gurus express the gist of pursuits with an enigma to their disciples through these songs. That way the general people will not understand the true purpose of those songs. In this case, there are certain prohibitions from the Gurus as well because all these different ways of pursuits are secret. All kinds of secret pursuits are dependent on Gurus.

Islam has debated over music even though some religion supports music and instruments. Followers of scriptures believe that music misguides people to the path of descent. On the other hand, the Bauls think that music widens the heart and reminds one about the Creator. So, music is not prohibited according to them. As a result, the Muslim Bauls have continued the practice of music while avoiding the eyes of the Shariah. A huge number of people follow this path. Bengali people have inherited music from their forefathers. That is why, despite the strictness of the scripture, music could not be removed from society if people take music as a medium of pursuit.

The purpose of this study is to understand the social life and music of the Bauls.

RESEARCH AREA

According to the method of Research, The Baul inhabited areas have been identified as the study sites.

BANGLADESH

Kushtia
Meherpur
Chuadanga
Alamdanga
Narshindi

WEST BENGAL

Birbhum
Kenduli Mela
Dhakuriya, Kolkata
Kolkata

Research Area Indication Map



Findings of Research

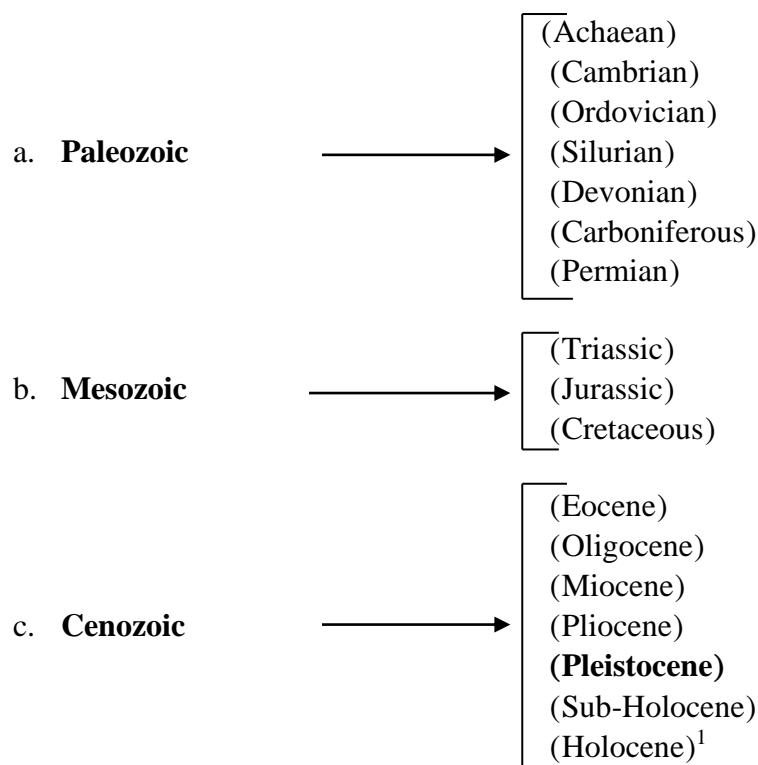
Part- 01

Ethnomusicology and Baul

Part -1

The invention of music took place because of humankind. Approximately how many years ago or in which decade human was created, is not know yet. Archaeologists have decided that the sign of the existence of human lives were seen during the Cainozoic period. And the proof of human existence was found during the sub-decade of the Pleistocene.

According to the geologists, the age of the Earth has been divided into Paleozoic, Mesozoic and Cenozoic, these three periods. Every type is divided into three or more sub-period



It is tough to decide about how long ago music was created or the art became named music. But today there is no doubt that primitive human beings practised music. There are endless debates about when and where music was invented, or which country has the oldest tradition in music.

But the essence of music is indeed the beautiful relationships of sounds.

1. History of Bengali (1st Part): Rakhil Das Bandhapaddhaya, De'J Publishing, Kolkata, Page-1

Origin of sound

Sound is the property of vibrating objects. The objects may be solid, liquid or gas. If there is an elastic medium, i.e., a medium that is capable of being compressed, between the vibrating object and a suitable apparatus such as a microphone or the ear of animals, NOISE or SOUND will be created.

The sound may be produced in a variety of ways, generally as a result of some mechanical disturbance on an object, causing it to vibrate. For example-

- A blow by a hammer on a piece of iron causes the iron (and the hammer) to vibrate for a short while.
- A guitar string can be made to vibrate by plucking, and a violin string vibrates due to the rubbing action of the bow.
- Loudspeakers consist of a cone that vibrates under electrical influences.
- A tightly stretched skin on a drum is set to vibrate when it is struck.
- A reed in the mouthpiece of a clarinet or saxophone is caused to vibrate when the musician blows into the mouthpiece of the instrument.
- Vocal cords vibrate when air from the lungs passes through the larynx.
- An explosion causes the surrounding air to vibrate.²

In all the cases, the vibrations are transmitted to the surrounding medium, typically air, and longitudinal waves are created. This way, the energy of the vibrations may be transmitted over a distance.

Origin of MUSIC

‘Archaeological evidence suggests that primitive men were using bones, drums and flutes long before the last Ice Age.’³

‘Nothing certain is known about the music of the earliest man, but there is no reason to doubt that some kind of music was practised even by the people of the Stone Age. Some ancient people especially those of Egypt, China, Mesopotamia have a tradition of music that can be traced back to almost three thousand years. Ancient times have been preserved by numerous archaeological findings and pictorial representations of instruments from different periods. Those archaeological findings and pictorial representations give evidence of musical activity and development long before the beginning of western music.’⁴

There is a human statue in the Cairo Museum which is made of clay and is five thousand years old; the statue portrays a man who is playing a harp type instrument and three women are singing and clapping along with it. A couple sitting on a throne is listening to the music. This statue was found in a Mummy in Egypt. That means it was buried with the dead body during that era. Geologists believe that in India and other developed civilizations the history of music goes beyond three to five thousand years.

2. Electronic Science Tutor: G R Dilpierre and B T Sewell 1992-2012

3. The Music of Man: Yehudi Menuhin & Curtis W. Davis. Published by CBC 1979, Page 87

4. The Harvard Dictionary of Music, Editor- Don Michael Randel, Harvard University Press, page: 407.

A lot of experts think that music was invented before language. The proof that music existed long before language is the skulls of fossils. According to experts, while singing vocal cords and lungs are the two organs that mainly engage. To speak language human mouth and tongue are also used. Primitive human skeletons prove that the use of mouth and tongue have started only eighty thousand years ago. But the use of vocal cords and lungs have been going on for about five crore years. That is why experts do not doubt the antiquity of music.

On the 25th of May, 2012 BBC News published a piece of unbelievable news, the headline of which was 'Earliest Music Instrument Found'



Science & Environment

Earliest music instruments found

25 May 2012

One of the flutes has been fashioned from mammoth ivory

One of the flutes has been fashioned from ivory of mammoths. Researchers have confirmed that these are the oldest-known musical instruments in the world. The flutes, made from bird bone and mammoth ivory, come from a cave in southern Germany which contains early evidence of modern humans occupying Europe - *Homo sapiens*.

Scientists used carbon dating to show that the flutes were between 42,000 and 43,000 years old.⁵

There are plenty of opinions about the invention of music. The theories or opinions that are mostly conventional can be divided into two schools. The first one is the abstract explanation; it is mainly based on myths and imaginations. The second one is rich with archaeological and geological elements, the real explanation. Below these two schools are discussed in brief-

The Abstract Explanation:

- a. Myth or the scriptures- during the creation of the universe Shiva created the Saptabina being inspired by the ways Parvati sleeps. From the mouth of amused Shiva came out the Pancharaga. From the Dance of Shiva, Harp of Swaraswati, Mridanga played by Vishnu, the Singing of Lakshmi and Clapping of Brahma, music came into being.
- b. According to the Mythology, Brahma created music and gave it to Shiva. Shiva again gave it to Swaraswati. Swaraswati taught it to Narad. Everyone else from Heaven and Earth learnt it from Narad.

5. <http://www.bbc.com/news/science-environment-18196349>

- c. In the Indian scriptures, it is said that music is created by the coordination of seven notes. These seven notes have been taken from the voices of seven different kinds of birds and animals.
- d. According to Naradi and Mandaki teachings, the seven notes needed for the creation of music has been generated from voice, head, nose, thigh, brow, finger joints etc. limbs.
- e. According to the folklore of Arabia, Prophet Musa hit the mountain in front of him with the stick in his hand obeying the command of the Divine, the mountain instantly broke into seven parts creating seven waterfalls in seven notes.

The Realistic Explanation:

- a. According to natural scientists, man has created music by trying to mimick nature's different sounds, voices of birds and animals etc.
- b. According to Biologists, due to the physique of the human, he can create various sounds from very birth. Due to a highly functioning brain the power to create noise turned into the power to create meaningful sounds and music.
- c. The explanation of Herbert Spencer, Hardon etc. is, that the habit of talking on a higher scale from a distance created music.
- d. Philosophers like Robotham, Wasketch, Rabindranath believes that music is created from the emotion and desire o create something. According to this theory, music was created after the creation of language with words.
- e. According to Archaeologists, like a cuckoo in the spring, peacock in the rainy season, frog and other birds and animals, humans too called out loudly for their partners for sexual attraction- and from this came the music.
- f. According to the Evolutionists, in specific phases of the development of human civilization, humans of different societies have biologically created music.
- g. According to the Sociologists, a primitive human living in the forests were hunters and collectors. Before going to hunt, they used to dance in groups with rhythm, made different voices to create excitement in them. This spontaneity of expression gave birth to music.
- h. Primitive human-created music as a part of their magical practice. To chase away the evil powers and make the divine power happy they used to sing and dance- this is how music was born.
- i. According to a section of Sociologists, the relation between a mother and her child is the same in every society. They think the tune of songs mothers used to sing to put their child to sleep was the primary form of music.
- j. It can be said that inspired by different sounds of nature man created sounds too. His physical advantage, the desire for creation and inner emotion inspired him to create music. By the passage of time this art became part of divine belief on one side, and on the other, it became the best of art through the sponsorship of the ruling classes. Music can play an unbelievable role in the formation of society, the revival of body and mind, creation of relations as well as helping to remember God. That is why the creation of music is one of the best achievements of human civilization and culture.

Definition of Music according to **Oxford Dictionary**: Vocal or instrumental sounds (or both) combined in such a way that it creates a form of beauty, harmony and expresses emotion.⁶

According to **Compact Oxford English Dictionary**: The art of combining vocal or instrument sounds in a pleasing way.⁷

According to **Britannica Ready reference Encyclopedia**: **Music**, art concerned with combining vocal or instrumental sounds for a form of beauty or emotional expression, generally following the Cultural standards of rhythm, melody and in most Western music HARMONY. Music often implies sounds with distinct PITCHES that are arranged into melodies and organized into patterns of RHYTHM and METRE. The melody will usually be in a certain KEY or MODE, and in Western music, it will often suggest harmony that may be made finer by accompanying CHORDS or COUNTERPOINT. Music is an art that, in one guise or another, permeates every human society. It is used for varied social purposes such as ritual, worship, coordination of movement, communication and entertainment.⁸

According to the Indian culture, Music is Sangeet. The definition of Sangeet has been mentioned in Sangeet Ratnakar-

*Gitang vadyang tatha nrityang trayang sangeet muchyate.*⁹

In other words, sangeet is the culmination or combination of Vocal music, Instrumental music and also Dance. In reality, it can be said that Geet, Vadya and Nritya are three art forms and those art forms brought together is defined as sangeet.

In some Indian ancient texts, it has been mentioned that between the 3 art forms, Geet is the best form of Art. But according to this definition there are lots of controversies regarding the proper definition of Sangeet. Regardless, Sangeet Ratnakars definition of Sangeet is the most widely accepted as of now.

6. Oxford Advanced Learner's Dictionary

7. Compact Oxford English Dictionary 3rd edition, Oxford University Press. Page 669

8. Britannica Ready reference Encyclopedia, Encyclopedia Britannica Pvt. Ltd, New Delhi, Page 51

9. SangeetRatnakara (Sangītaratnākara), Nishshanka Sarangadeva (1210–1247) Paschimbanga Rajya Sangeet Academy, Kolkata, Page 4

Western and Indian Concept About Music

The meaning of Music is different across Western and Indian school of thoughts, the difference in the view of origin is as follows-

In different books across different countries experts have given different opinions on music, but they all agree on one thing that is musical culture has travelled through a long period of time by capturing memory from countries of ancient civilizations. As a result, in some countries the evolution of music took place along with the evolution of societies. On the other side, in western civilization western music was going through different experiments due to the rapid change in society.

Every expert agrees that the heritage of Indian music is very ancient. Ancient Greece is known as the motherland of European civilization. India was far ahead in civilization when the light of civilization did not even reach Greece properly. That is why proof can be found that ancient Greeks used to follow Hindu musical scriptures. At that time Books on Indian music was a topic of discussion in Persia and Arab.

There is a difference of perception between Western and Indian schools when it comes to the philosophy of music. According to the western view, music is an abstract entertainment to create happiness in the auditory senses.

According to the Western expert R. Murry Schafer, “In the traditional western sense music is an abstract entertainment for the pleasure of the ears alone...”¹⁰

According to western thoughts, the sound used in music does not create meaning. They say every symbol has a meaning, unlike that, music cannot be related with meanings. On this topic John Shepherds says—

“The central problem in understanding the significance of music has been that in their most abstract manifestation the sounds of music do not always attach themselves to the earthly objects, events and linguistically related ideas. In terms of the way in which symbols are commonly understood to have meaning, music emerges either to have ‘no meaning’ or as having a meaning that is quite distinct and apart from all other forms of meaning”¹¹ So, according to the opinions of the western experts there is no meaning of the musical elements in music.

But when it comes to the meaning of music in Indian (North Indian) music, the sound is not thought of as only data because in Indian pursuit sound is very important. It is not just a product of instruments or voices. Its religious and social meaning is also specifically important. Pleasing sounds is known as ‘Nada’ in Indian music. The creation of music took place from Nada. There is no tune or note without Nada-----

10. Music Non-Music and Sound Space (Article): R. Murray Schafer, Page 34

11. Music as Cultural Text (Article): John Shepherd, Page 130-131

“No tunes without Nada, no note without Nada. (ন নাদেন বিনা গীতং ন নাদেন বিনা স্বরঃ)”

Therefore, Nada has special spiritual significance. Nada is again of two types Ahata and Anahata. The anahata nada is not for general people. It can only be heard by saints and sages. Only they can hear the ‘Om’ sound after reaching a special level in yoga. The sound ‘Om’ is the anahata nada. On the other hand, music has come from Ahata nada. We, general people, can hear only the ahata nada. It means the sound is not just noise in the eyes of the Indians. It is considered as the sound of Brahma. So, in the Indian school of thought, it has both lighter as well as a deeper meaning. On the other hand, it is known from the book ‘Sangitmaharnav’ that all the seven notes have their own RASA. For example, ‘SA’ is the main of all the rasa. ‘RE’ is the sad rasa. ‘GA’ is the calm rasa. ‘MA’ is the dangerous rasa. ‘PA’ is the valiant rasa. ‘DHA’ is the pathetic rasa. ‘NI’ is the heroic or valiant rasa. The idea of the birth of rasa is different too. According to ‘Ratnabali’, the rasa SA and RE came from Rig-Veda. MA and DHA came from Yajur-Veda. GA and PA came from Sama-Veda and NI came from Atharva-Veda. The relation of different Vedas with different notes proves that in Indian music these notes have vast cultural meaning.

On a different side, the Tantra scriptures state that there are six Chakras (Shatchakra) in the human body. They are- Muladhara, Shadhasthan, Manipur, Anahata, Bishuddho, Anjan and Sahassro. There are different Padmas in these six chakras. Only Sahassro does not have the Padma. According to the Tantras, the Kulkundalini power stays in the Muladhara Chakra in the form of Nada. The main pursuit of music is to unite as one with Shiva who stays in Sahassro, through the awakening of the power of the Muladhara and breaking the six chakras.

The notes that come from different chakras are- SA from Muladhara, RE from Shadhasthan, GA from Manipur, MA from Anahata, PA from Bishuddho, DHA and NI respectively from Aangan and Sahassro, the whole seven notes along with their sources and rasa are given in the following chart:

Name of the SWAR(Note)	Opinion of Sangeet Maharnab about RASA	Opinion of Ratnabali about the origin of SWAR(Note)	Opinion of Tantric Tradition about the origin of SWAR
SA	Combination of all RASA	Rig-Veda	Muldhara
RE	Karuna	Rig-Veda	Shadhasthan
GA	Shanta	Sama-Veda	Monipur
MA	Bhayanaka	Yajur-Veda	Anahata
PA	Veera	Sama-Veda	Bishuddho
DHA	Karuna	Yajur-Veda	Anjan
NI	Raudra and Veera	Atharva-Veda	Sahassro



Pictures of the VEDA

This is why, in Indian music, SWARs have special meanings. They are an integral part of pursuing God. The Western school of thought may not associate meanings with Do, Re, Mi, Fa, Sol, La, Se used in music, but in Indian music, it is believed that the SWARs have deeper meanings. Not only that, in the folk society of India different sounds, Swar and instruments portray codified meanings. This type of codification of sounds and instruments is an exclusive characteristic of Indian culture. In this case, it must be remembered that the social-cultural meaning of sounds and symbols have special significance to the general people. So, even though the westerners do not have any special meanings for the sounds, it has a special meaning in the Indian school of thoughts.

According to the Christian History: *Do, re, mi* is just one of several ways of naming notes (generically called *sol-feg* or *solfeggio*) to help singers learn a song rapidly, or even sing it at first sight. This system had its origins in a medieval monastery, where an Italian monk (rather than an Austrian nun) was teaching boys to sing. The monk's name was Guido d'Arezzo and he is one of the musical geniuses of the Middle Ages.

The key characteristics of Indian music will be apparent if compared with Western music. There are key contrasts between the two frameworks: the first is based on melody-single notes played in a given order, while the second is harmonic: a group of notes called chords played simultaneously. Rabindranath Tagore who was acquainted with both types of music put it the following way:

“For us, music has a transcendental significance above everything. It detaches the spirit from the happenings of life; it sings of the relationships of the human soul with the soul beyond everything. The world by day is like European music; a flowing concourse of vast harmony, composed of concord and discord but many disconnected fragments. And the night world is our Indian music; one pure, deep and tender raga. They both stir us, yet the two are contradictory in spirit. But that cannot be helped. At the very root, nature is divided into two, day and night, unity and variety, finite and infinity. We men of India live in the realm of the

night; we are overpowered by the sense of One and Infinite. Our music takes the listener beyond the limits of everyday human joys and sorrows and takes us to that solitary region of renunciation which lies at the root of the universe, while European music leads us to a variegated dance through the endless rise and fall of human grief and joy.”¹²

Indian music summons a profound conclusion and creates a longing for self-salvation. Vocal singing is a demonstration of love and not a scholarly show of authority over the procedure of ragas. In the West, the singing of a melody is a common and formal activity, not including dedication or devotion compared to Indian music. The *Guru-shishya Parampara* (Master-disciple) tradition is responsible for the deep attachment and dedication of the student to the teacher. In the West, usually a music teacher is just a person hired for giving lessons and there is no spiritual connection between the teacher and the student. Like Western music the basic is based on melody and rhythm in Indian music as well but it has no foundation of harmony and counterpoint so vital to Western music. Indian music is "modular"- taking into account the relationship between the changeless individual notes called the tonic, with the progressive notes. That is the reason the automation is played out of sight of vocal music to help one to remember the tonic note. The Indian framework is also one note-taking after the other, while the European is vertical-a few notes at once.

Although European notes- Do, Re, Mi, Fa, Sol, La, Se do not have any specific meaning, it has similarity in the number of vibrations with the seven notes used in Indian music.

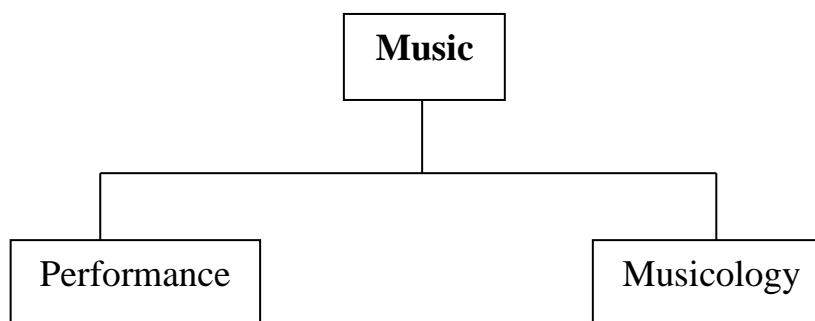
Below is the chart which indicates the connection between Western Scale and the Indian Swar (Note)-

	NOTE ----->																								
	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	
K A	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
E A# (Black Five)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
Y B	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
C	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
C#(Black One)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
D	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
D#(Black Two)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
E	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
F	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
F#(Black Three)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
G	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												
G#(Black Four)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa												

12. Popley, Herbert A. (2013). pp. 132-3. The Music of India. London: Forgotten Books. (Original work published 1921)

Musicology

Besides defining music, the discussion of music points out that music generally has two sides- one theoretical and the other performance-



Music: it is said about the importance of theory and performance that, while studying music, the theoretical ideas as well the ability to perform, both are equally important. Because the song is not theoretical but based on performance. But theoretical knowledge is much needed to understand music. On the contrary, the theories can be brought in form through performance. That is why the relation between theory and performance is deeply rooted. Performance is the biggest aspect of songs. The song is to be sung. Theoretical judgment comes later. This especially applies to folk songs.

Musicology: Mriganko Shekhar Chakrabarty says:

“Musicology is a study of music as a branch of knowledge in the field of research, especially in the historical and theoretical investigation-cum-analysis of specific types of music. It helps us to know the rudimentary elements of music as specified with respect to lands and time.”¹³

Musicology is the structured and methodological analysis of music. We can be informed about the origin story, development and process of music through musicology. The theoretical and intellectual appreciation of music is known as Musicology .¹⁴

According to Britannica Ready Reference Encyclopedia

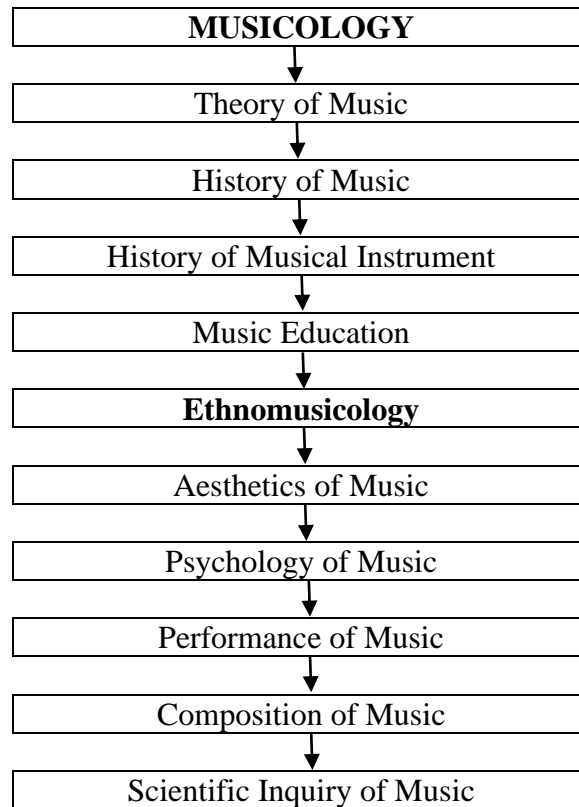
Musicology is the scholarly and scientific study of music. In the late 18th and early 19th centuries, such study was done by amateurs such as LUDWIG VON KOCHEL. As interest in earlier music grew, greater professionalism was required, including the ability to decipher and assess musical manuscripts and historical documents. Musicology’s first great monument was the first edition of JOHANN SEBASTIAN BACH’s complete work (1851-99). The scope of musicology may be summarized by covering the study of the history and phenomena of music, including 1. Form and notation, 2. Biography, 3. The development of musical instruments, 4. Music theory (harmony, melody, modes etc.), and 5. Aesthetics, acoustics and physiology of the voice, ear and hand. In recent decades music theory has become a separate section of specialization again.¹⁵

13. Indian Musicology Melodic Structure: Mrigank Sekhar Chakraborty, Firma KLM Privat Limited, page-1

14. Loko Sangeet Biggayan Tattava o Rupayan: Sheikh Mokbul Haque, Bangiya Sahitya Sangsad, Kolkata, Page-20

15. Britannica Ready Reference Encyclopedia, New Delhi Page: 52

So, the scope of Musicology is:



Combining a lot of sub-branches of different educations, Musicology itself has become a branch of education. From branches of musicology, we know about Ethnomusicology that is defined as:

Ethnomusicology

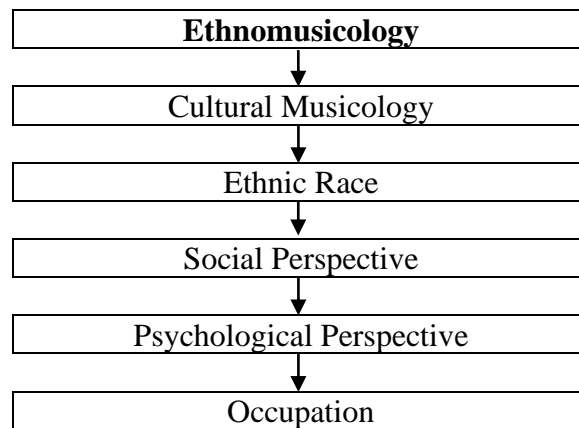
According to Oxford Dictionary: **Ethno**-from ethnic, ethnological [from Greek ethnos ‘Nation’] ¹⁶

Ethnomusicology's definition and proper scope have been debated over the years. Essentially ethnomusicology is looking at music as a part of cultural and social life and looking at the music system itself. Once these basic parameters are set then music can be compared and studied across cultures and time and in other ways as well, such as, how music affects cultures and the people involved and how culture affects music.¹⁷

16. Illustrated Oxford Dictionary, Oxford University Press. Page: 273

17. The Society of Ethnomusicology <http://www.ethnomusicology.org/?page=whatisethnomusicol>

So, the scope of Ethnomusicology is:



Ethnomusicology is a special subject of discussion on Musicology. Analyzing music in different Cultural surrounding is the main objective of this branch of study. It is also known as Cultural musicology. Not only the tunes and rhythms do music, but this branch of music also tries to analyze music in different relations like a specific ethnic race, their social perspective, psychological perspective, occupation etc.

According to Society for Ethnomusicology: Ethnomusicology is the study of music in its cultural context. Ethnomusicologists approach music as a social process to understand not only *what* music is but *why* it is: what music means to its practitioners and audiences, and how those meanings are conveyed.

Ethnomusicology is highly interdisciplinary. Individuals working in the field may have training in music, Cultural anthropology, folklore, performance studies, dance, Cultural studies, gender studies, race or ethnic studies, area studies, or other fields in the humanities and social sciences. Yet all ethnomusicologists share a coherent foundation in the following approaches and methods:

- 1) Taking a global approach to music (regardless of area of origin, style, or genre).
- 2) Understanding music as social practice (viewing music as a human activity that is shaped by its cultural context).
- 3) Engaging in ethnographic fieldwork (participating in and observing the music being studied, frequently gaining facility in another music tradition as a performer or theorist), and historical research.¹⁸

18. The Society of Ethnomusicology <http://www.ethnomusicology.org/?page=whatisethnomusicol>

Another very special thing came to focus after the primary ethnological investigation of music. When the nature of different types of music became very difficult to understand in many cases, the music analysts came forward with their comparative point of view. This is known as Comparative Musicology. This Comparative Musicology later became Ethnomusicology.

It means understanding and evaluating the music of other countries with the knowledge of the music of one's own country through comparative analysis. Comparing another country's music while knowing one country's music, it was difficult for them to understand many expressions, especially of the non-European music. The only way of doing that became the way where the 'That' or Scale of a country's music was investigated to go further ahead in the research.

But the difference between European scales and scales of other country's music is ample. The main problem is if the different nations of the East have any rules regarding their scales. The effect of western music is so far-reaching that after taking the taste of the eight scales in mind it becomes very difficult to understand the music of other countries. The Harmony or Consonance System or 'The Unity of Tunes' cannot be found in other countries. Below is given an integrated chart of the Western and Indian Scale System.

		NOTE ----->																							
		A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#
K	A	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
E	A# (Black Five)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
Y	B	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	C	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	C# (Black One)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	D	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	D# (Black Two)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	E	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	F	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	F# (Black Three)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	G	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											
	G# (Black Four)	Sa	Re	Re	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa											

Most probably Jaap Kunst is the first person to coin the term Ethnomusicology in place of Comparative musicology.

When Jaap Kunst analyzed the definition of ethnomusicology, he said that the pursuit of this branch is to investigate primitive, folk and other types of music. But western music is not included here. Besides its objective is- "Sociological aspect of music, as the phenomena of musical acculturation, the hybridizing influence of alien musical elements, western art and popular (entertainment) music do not belong to this field."¹⁹

19. The Anthropology of music: Alan Merriam, Northwestern University Press Chicago 1964, Page 3

The Harvard Music Dictionary of 1969 says ‘Ethnomusicology is an approach to the study of any music, not in the terms of itself but also in relation to its Cultural context’- written by Mantle Hood. He said that this theory was first applied widely in European Art Music-European primitive or ancient music which is not systematic, and in the music of other countries. Secondly, the topics of discussion of this theory of music are regional or special kinds of music with their symptoms. This means even if the European art music becomes the reason for permanent symptoms in any regions that should also be included in this study.

This means sophisticated music includes any kind of folk songs, conventional music and all kinds of music which is included in the ethnological investigation. The subject of Ethnomusicology should be the form any music has taken in any specific region or country. But the extent of a region or country is most specific. But through this definition, one can go to the wider worlds starting from the smaller ranging topics.

Researcher of Ethnomusicology, Bruno Nettl pointed out the scope, extent and area of this branch and analyzed them after dividing them into three clauses. The three clauses regarding the extent of Ethnomusicology are

- 1) Materials to be studied
- 2) Type of activity
- 3) Ultimate goals

The way he discussed the area of discussion for each clause is discussed below.

Materials to be studied

According to him, the areas of discussion of Ethnomusicology are---

- a) Folk and what used to be called “primitive,”
- b) Non-Western and folk music;
- c) All music outside the investigator’s own culture;
- d) All music of given locality
- e) The music that given population groups regard as their particular property
- f) All contemporary music
- g) All human music. Those that define by type of activity include.

Type of Activity

While talking about the types of activity of ethnomusicology, Nettl said---

- a) A comparative study (of musical systems and cultures);
- b) The study of music in or as culture or perhaps music in its cultural context; and
- c) Historical study of Oriental and “primitive” music.

The Goals of Ethnomusicology

In the end Nettles said about the goals of ethnomusicology---

- a) The search for universals
- b) The description of “all factors which generate the pattern of sound produced by a single composer or society”
- c) The “science of music history, ” aiming at the establishment of laws governing musical development and change. This sampling may provide an idea of the number and variety of definitions and approaches. Beyond these, however, the disciplinary identity is often discussed and called into question.²⁰

From the above discussion, it can be seen that gave us a clear theoretical idea about the topics, activities and objectives of Ethnomusicology.



20. The Study of Ethnomusicology: Bruno Nettles, University of Illinois Press 1993, Page 2-3

BAUL:

The Bauls of Bengal are the wandering minstrels who convey the message of universal truth in their singing lips to the door of the common people with their mystic approach and joyful dance.

Baul is the people of a community or a class. Baul music is the most popular music in Bangladesh & West Bengal India. The use of the word Baul is to indicate a community. Approximately about one thousand years ago the use of the word Baul started to indicate a class or religious community. If anyone seeks a way to differentiate them to a specific class, it can be said that they do not idealize any single religion. They are always in their world, worship of the Gods, Regulations, Allah, Mosque, they do not believe in any of these things, they believe themselves to be beyond these things. Their dress-up, ways to talk, behaviour is different from the general people of the society. Baul Music was declared as Masterpiece of Heritage of Humanity by UNESCO in Paris in November 2005.



Purnadas Baul



Rob Fakir

There is no doubt that the word Baul is a terminological word. The origination of the word Baul is natural as the result of evolution of words related to illusion and societal nexus free, temptation free and effortless.

Professor S.M Lutfur Rahman gave new information about the origin of the name 'Baul' in his book 'Baul Tattaya o Baul Gan. He pointed that in Abahatta writings and Caryagitibajil, bajul, bajir, bajjil etc. words are the previous forms of the word Baul. According to him bojri>bojjir>bajir>bojjil>bajil>bajul>Baul. Again, if it can be imagined that Bajrayani Buddha was called as 'Bajrakul', then it's easier to think that 'Baul' came from 'Bajrakul'. For example, Bajrakul>Bajjaul>bajul>Baul.²¹

21. BaulTattaya o Baul Gan, Dr. S.M Lutfur Rahman, Dharani Sahittya Shanshad, Dhaka. Page 52

About the origin of the Baul philosophy, Dr. Ahmed Sharif said: It is said amongst the Bauls that, Chaitanyadev himself had a way of ordination in the caves. This ordination was about philandering and mating. Roop, Sonaton, Nityanondo, Jeeb etc. Vaishnabs had mates for philandering. Chaitanyadev himself reappeared as Muslim Aul Chand and preached this way of ordination among the general people. Ram Sharan, the son of Aul Chand, his son Dulal Chand is known as the founder of the Kartavaya Community. Probably the follower of Aul Chand, Madhab Bibi and his follower Birvadra or Birchandra, the son of Nityanondo made this ordination theory popular. Aul Chand is well known as 'Fakir Thakur' and also known as the primary preceptor of Kartavaya Theory. Bauls do not have any written scripture, history or philosophy. That is why presumption based decisions have to be taken based on indirect and secondhand information.²²

About Baul the famous Baul researcher Carol Salomon says- The Bauls of Bengal belongs to a heterodox devotional (*bhakti*) tradition which was influenced by all three major religions of the Indian subcontinent-Hinduism, Buddhism, and Islam-and yet is distinctly different from each of them. They *come* primarily from economically and socially marginal groups, and live on the fringes of both Hindu and Muslim society, with the majority of Hindu Bauls residing in the state of West Bengal in northeastern India, and most Muslim Bauls (generally called by the generic term "fakir") in Bangladesh.²³

Bauls travel from place to place, singing their mystic folk songs to the accompaniment of an *ektara*, a one-stringed drone instrument held in one hand, and a *dugi*, a small drum hung on the shoulder and played with the other hand. It is mainly through these songs that they give literary expression to their beliefs and practices; only rarely do they compose any treatises. Baul songs are short compositions consisting of a refrain and three or four verses ending in a signature line (*bhanita*) in which the name of the poet, and often that of his guru, are given.

They are composed in colloquial Bengali, using imagery from daily life activities such as fishing, farming, sailing, trade and even robbery, foreclosure, and litigation-as spiritual metaphors.

22. Bangladesher Lokogeety: Akti Somajatyik Addhayan (1st Part), Abdul Wahab, Bangla Academy, Dhaka Page1561

23. Carol Salomon, Courtesy: Donald S. Lopez (Ed). Princeton University Press, 1995, pp. 187

Another conventional opinion about Baul-The word 'Baul' is an abbreviation of the Sanskrit word 'Byakul' (anxious) or 'Vatul' (frenzied). A similar word 'Ayul' is also used for this wandering tribe of musicians. It is a condensed form of the Sanskrit word 'Akul' (over-anxious or impatient). It is also said that the word 'Ayul' has been derived from the Arabic word 'Awliya' (saint). Both the words indicate anxiousness to meet the beloved to God. The Bauls or the Ayuls are also known as 'khepa' (madcap), and they call themselves so in their songs. The Muslims who join the Baul sect is generally known as the Ayuls.

A Baul can come from any background, but to become a genuine Baul one must love song and dance and possess a sacred heart. The people from different castes and groups are included in the Baul sect, and deficient systems of *Sadhana* have found their way into the Baul sect.

As the ball sect is a combination of the sects of the Sahajiya Vaishnavism, Tantric thoughts, Buddhism and Sufi-ism, which are coming into existence during the earlier part of the seventeenth century, its distinctive feature is secularism.

There is, however, not much difference between the Hindu and the Muslim Bauls as far as their thoughts, philosophy and spiritual beliefs are concerned. Their spiritual life is systematic and diverted into the path of Truth, although they are labelled as frantic being God-intoxicated, in the eyes of the common man. They are strange people in comparison to the social order, having their own peculiar way of life, manners, customs, habits and practices. They are not guided by any sort of canons or convention, whether social or religious.

The Baul sect is unconventional in its approach to eroticism and careless of worldly matters. They are a tribe of wanderers who move from place to place by singing their simple, but mystic songs composed in Bengali, in praise of the Almighty God.

These singers are mostly devoid of any academic education, but they are gifted with poetic talent and melodious voice. A Baul is rarely unable to sing or dance. They sing in a special tune of their own, accompanied by a dance performed in a special style and rhythm. The Baul songs can be categorized as a particular type of rural ballads of medieval Bengal, and they are even today considered as a rich heritage of folk-culture of India. The rural countryside of Bengal is filled with the melodious tunes and mystic compositions of these loveable folk singers.

The Bauls are seldom seen outside Bengal. They lead family life and are generally found to settle in remote corners of villages in cottages built on the bank of a river or somewhere near Nature. They remain satisfied with the minimum requirements of life, not being attracted to so-called worldly luxuries and glamour, though they live among other communities of the society.

The Bauls seek renunciation in a world of attachments. They want to realize that human life is transitory and that one cannot carry anything to the other world at the time of his departure. The Bauls grow from their childhood in a spiritually surcharged air of love and knowledge, music and dance, modesty and sacrifice.

The marriage of the Bauls take place by exchange of a beaded garland (Kanthi-Badal) and such bondage can at any time be dissolved by mutual consent, and of course, with approval of the Guru who plays an important part in a Baul's life. Their conjugal life is celebrated to achieve divine bliss in its purest form.

The Bauls trade with their fellow men in all matters, without forgetting God for a moment. The main elements found to dominate their life are their ritualistic beliefs which are more or less based on the traditional behaviour than on the principles and instruction of the Vedas, the Hindu *Shastras* or other religious disciplines. They discard all religious rituals and social customs. They follow the *yogic* practices to attain the ultimate realization.



Parvathy Baul

Those who took the shelter of the Vaishnav religion through the maintenance of Tantric Buddhism are known as VaishnavSahajia. The ordination of the Radha-Krishna symbol rather than a way to Wisdom might have started in the pre-Chaitanya era, but the development of this community took place in the post-Chaitanya era. Aul Chand was the founder of one of those branches. And the other branch was founded by MadhabBibi. The development of this branch probably took place by of the effort of Birvadra. The common name of this is the 'Baul' community.

Bauls are not householders, they are free of the temptation of wealth, they don't produce children- they sing songs, they describe ways and rules of ordination and worship in their songs. They are beyond the class difference of Hindu, Muslim, Buddhist, Christian. No matter from the Hindu or Muslim community, a person erases the class difference after being committed to the Baul religion.

Baul theory has developed by the combination of different theories. It was created with the reconciliation of Jaina-Buddhism, Hindu-Muslim that is why tolerance to different opinions, cosmopolitanism, acceptance, endurance, diversity of thinking, the extensiveness of mind and generousness is their character.

Nana boron govirevaieki boron dudh,

Jogot voromia dekhilam, ekimayerpoot.

(Meaning)

Different colours on the outside but inside it's the same,

Roamed the whole world and found out we all are the sons of the same mother.

Findings of Research

Part- 02

Bengal, Bengali and Cultural History

PART-2

Geographical and Historical background of Bengal

History of Bangladesh in ancient maps:

Maps are important, not for merely marking locations, but also times, and offering the historian, even the archaeologist, one of the most convincing trails of evidence for ancient civilizations; in other words, what once was, and where, marks and suggests routes to progress. And the history of the land that is now Bangladesh is no exception.



Ptolemy's map of the Ganges delta in detail

Photo- Wikipedia

According to the article by Tim Steel, Bangladesh has only existed since 1971. However, like every other part of the world, it has an ancient history and origins that date back into the misted past. Geologically, it is not hard to estimate its origins. Originating, as what is known as the Indo-Australian Plate, it merged into the Eurasian Plate and folded in the Himalayan barrier as recently as about 10 million years ago. It is still advancing, at a calculated rate of 67mm a year, and over the next, 10 million years will probably advance a further 1,500km into Asia!

Thus, the lands that are now Bangladesh originated far south of its current position, whilst its lands have, since then, continued to be extended annually, but the outflow of seasonal flooding from the world's newest mountains, bearing alluvial soils to add to the sea beds folded up in the original merging of landmasses.

Wikipedia, in its fine "Early World Maps" entry, tells a story of the evolution of these lands dominated by the great rivers originating in the mountains, including both ancient Ganges and Brahmaputra, and the role of those lands in world history.

The oldest known map in the world, marking the progress of the human civilizations that produced such maps, originating in Babylon, around the end of the seventh century BCE, or early sixth century, simply, unsurprisingly, focused on Babylon itself. But it can also be interpreted to identify other lands that neighbour those of the Middle East, also telling us that international travel and trade were already a part of life on the Tigris and Euphrates rivers. Why else would such a map be made?

By the middle of the sixth century, Anaximander, a Greek cartographer from Miletus, in Asia Minor, described the world as circular and comprised of three parts, Europe, Asia, and Africa. A simplistic view perhaps, but in his time, entirely accurate. However, the very existence of such a map raises the question: was the drawing an inspired guess, or was his map based on real, substantial knowledge? It is safe to assume that the knowledge was provided by early travellers, who were almost certainly traders.

Within fifty years, another Miletian, Hecataeus, had improved the contents of Anaximander's outline of the world, marking both a long range of mountains spreading across the Asian block, which can only really be interpreted as the Himalayas and from which a river springs, flowing from the mountain range to the surrounding ocean.

Some might interpret this as the Indus, rising at the end of the Himalayan range closest to Asia Minor; however, a more reasonable interpretation, since it rises towards the end of the range, might also identify it as the Ganges. Whichever, it identifies knowledge of the physical geography of Asia, even if the geopolitical knowledge is very evidently deficient!

However, by the middle of the third century BCE, there is no longer any doubt about identifying the lands of the Ganges delta that are, today, at the heart of Bangladesh.

Eratosthenes, a Greek philosopher based in the great library in Alexandria and assisted by the records of Alexander's campaigns, believed that the north of the Himalayan range was the lands of ancient Scythia i.e., today's Russia. He marks and names it as the Ganges. He also shows the origin of the river in the Himalayas. Only those who had travelled the waters of the great river could have told him that.

By the middle of the second century BCE, another Greek cartographer named Poisonous, based in Rhodes, could boldly mark both Indus and Ganges rivers. Interestingly, he had added east of the Ganges, a land he names as Since that we might reasonably interpret as China, by then under the progressive rule of the Han Dynasty. Travellers had widened and shared the extent of their knowledge from direct experience.

Although the mid-first century AD/CE publication, “Periplus of the Erythraean Sea,” a merchant’s guide to trade suggests the Ganges delta as a place to buy silk, from an “inland city called Thina,” there is other evidence that trade with China had already been carried on between the Ganges and China for more than a century or two.

Strabo, the great Greco Roman cartographer, in writing about trade with the Ganges Delta in his very early first century CE publication, “Geographia” and also references the maps of both Posidonius and Eratosthenes.

However, contemporary with the Periplus, the map made by Pomponius Mela, the earliest Roman cartographer, is very clear that the dominant river of South Asia is the Ganges with many tributaries and an enormous delta system.

It was, however, the greatest of all the cartographers of the early centuries of Roman times, Ptolemy, who left maps of the entire known world. His map of the Ganges delta also marks the Brahmaputra, showing a route that brought its headwaters close to those of the Pearl River system of China. Interestingly, he marks clearly in its correct location midway between Karnaphuli and Naf rivers, a coastal town called Ramcu; there seems little doubt that this is today’s Ramu.

He also clearly marks the territory of Gangaridai, leaving no doubt that the ancient kingdom, much written about by both Greek and Roman historians, was located within the lands of the Ganges delta.

Although for the next couple of centuries historians especially continued to write, often almost lyrically, of the Ganges delta and especially the Kingdom of Gangaridai, the knowledge of the broad triangular shape of the Indian subcontinent, bracketed by the two great rivers Ganges and Indus, seems to have been lost to cartographers.

Maps produced by Saxon, Viking, Arabian and even Chinese cartographers, over the ensuing thousand years, show no sign that the subcontinent was explored or mapped, in detail.

It was not until Vasco da Gama at the end of the fifteenth century, pioneered the Cape route for direct trade, that the modern, identifiable, shape and form of the landmass of the subcontinent, reappears in mapping.

Clearly for a thousand years, following the fall of Rome and the outbreak of civil wars throughout Europe, ended the previously almost thousand years of geographic exploration and mapping, by and for traders who travelled the maritime routes between East Asia and the markets of Europe.

Meanwhile, more local and regional powers had not only traded with the delta lands, but also such as the Pashtun Khilji who were chased out of their Afghan lands by the Mongol hordes, and followed by those great chancers, the Mughals who had seized the rich lands of the delta.

Two hundred years after the Mughals, the British gained control of these most valuable of lands and from that time vastly improved cartography marking the more recent history of what was once, one of the greatest global centres of economic activity. This fact evidenced by two and a half thousand years of cartography.

Maps can indeed, it seems mark the political and cultural time of day, and the place of a people in the world, should the people care to make a check before continuing to set a course towards a future, unknown, and unknowable.

A history in maps means the routes to exploring the history of the people of Bangladesh. Documentary evidence from at least the fourth century BCE and archaeological evidence that can be scientifically dated so far to at least the 7th century BCE describes a society with one of the richest histories in the world.²⁴

24. NEWS: Dhaka Tribune: 27 December 2013

The Archeological Identity of the Bangali Race

The Archeological identity of the Bengali people is quite different. Besides, there has not been full research conducted on this topic. So, taking a decision doubtlessly is impossible. But it can be said that there has been a little too much crossing of blood that took place. Maybe that is the reason for not getting absolute information in the archaeological research. In the Brihaddharmapuran which was compiled approximately in the 13th century, Bengalis were divided into 36 castes. But this division was not archaeological; it was based on occupation impregnated in the society. But in recent days a lot of archaeologists such as Risley, Ramprasad Chanda, and Birajshankar Guha etc. has been and is doing physical judgment. Head-forehead-nose-lips or eyes-hair-skin is the main elements of these kinds of examining system. But the crossing of almost three thousand years kept no one's symptoms unchanged. That is why the problem remains. In an approximation, it can be said that mostly Negrito, Primitive Australian (Veddid) and Mongolian human community was the ones mostly crossed. That is why it is not irrelevant to guess that 60% Australian, 20% Mongolian, 15% Negrito and 5% is the blood of other communities that crossed. Nishad, Kol, Veel, Munda, Shaotal, Shobor, Pulind, Malpahari etc. are the least crossed primitive Australian or Veddid. And Kirat, Rajbongshi, Naga, Coch, Mech, Mijjer, Kooki, Chakma, Arakani etc. are the least crossed Mongolian. Except that, Berachamper and Harinandanpur or Harinarayanpur of the 24 Parganas were mixed with lots and lots of Gaurha, Malab, Chourha, Shok, Hoon, Koolik, Karnat, Laat, (Manahattapali- Mada Paul Dev) Dravid, Muranda, Kooshan, Euch, Arab, Iranian, Habshi, Greek, Turkish, Afghan, Mughal, Portuguese, Olandaj, French and English blood. But it was not much. Pundra, Rarha, Banga, Sukhma were the main in geographical Bangladesh. Kol, Shobor, Pulind, Harhi, Dom, Chandals were among the least important. By looking at the different things discovered in different places through excavation it can be deduced that before the introduction of Jainor Buddhists, three thousand years ago there was a developing community and culture. Some of those places are Panduraja's Dhibi Deganga's Legendary Chandraketu's Garh in the West Bengal, Berachamper and Harinandanpur or Harinarayanpur of 24 Parganas etc. The characteristics of people consisting of these types of blood have been unique.

So, today's strong and united Bengalis have grown up by accepting the scripture-culture, life living style of the foreign nations and their languages. As a result, no matter how different their archaeological identity is, the practical life of the Bengalis came from the North Indian civilization and culture.²⁵

25. Sorif Ahmed, *Bangali o Bangla Shahitto*, Dhaka page 3

Cultural History of Bengal

Bangladesh is a country covering 55 thousand square miles in area with a huge amount of alluvium and surrounded by the feet of the Himalayas in the north, Bay of Bengal in the south, Tripura of India and Myanmar in the east and West Bengal of India in the west. Almost 85% of its 14 crore population resides in the villages, whose main livelihood is agriculture. Again, those who live in cities did not separate their ties from their father's land in the villages. Till now hundreds of thousands of people travel to their villages to enjoy festivals like Eid with their families. On the other hand, being a part of urbanization hundreds of thousands of labourers, workers, rickshaw pullers, slum dwellers come to cities from villages. The thousand years' traditional culture of these illiterate, little or half-literate people of the cities or villages in the folk culture of Bangladesh. What a folk society of a country gets from their forefathers through inheritance and is helpful for livelihood is the folk culture of that country. According to these descriptions of folk culture, it can be said that the root of the folk culture of Bangladesh is attached deep within the people by the thousand years old tradition. The search and measurement of this root can be done through anthropology and sociology.

The ongoing culture of Bangladesh has 3 levels- Urban culture, Folk culture and Aboriginal culture. In the Urban culture, there is the touch of intelligence along with creativity. Internationality is a feature of urban culture. In the folk culture, there is a sign of collective minds, spontaneity and purity as its main feature. Aboriginal culture is mainly a follower of tradition and does not want to change and as a reason, its growth and variety is very little. Folk culture copes with time and keeps its pace and existence through accepting-rejecting and taking different shapes; so folk culture is alive and peaceful even though it is traditional. The folk culture of Bangladesh has grown by grasping and bearing a lot of the elements from the primitive nations in the past, on the other hand, prospered by taking different elements from urban culture. As a result, folk culture is comparatively vaster and diverse in its types and sizes.

From the anthropological identity, we know that the Bengali/Bangladeshi population is mixed. During the 2500 B.C., which means before the arrival of the Aryan race, there lived people from four main bloodlines. They are- Astrid, Drabbed, Mongolian and Negrito. The Aryan people named them as non-Aryan. Aryan civilization did not enter Bangladesh until 500 A.D. all these races had their own culture: some were hunters, some farmers and some nomads or livestock farmers. From the religious point of view, some were materialist, some idolater or worshipper of power. Some societies are patriarchal, some are matriarchal. At the starting of the 13th century, the Muslim reign started. The Muslims came from different regions like Arabia, Iran, Turkistan, different areas of the Middle East etc. The Arabian Muslims are from the Semitic bloodline. They are monotheist in religion and against idolatry. In the middle of the 18th century, the English conquered this country and ruled for almost two hundred years. They are from the Nordic bloodline. The impact of all these different nationalities in the folk culture of Bangladesh can be easily noticed. But the impact of the Muslims and the Hindus is vast and deep. Like the people of Bangladesh, its folk culture is also heterogeneous. Sanskrit, Arabic, Persian and English- these four languages of the ruling

classes affected the mother tongue Bengali of the population but could not defeat it. In the same way, the culture of the ruling classes affected our folk culture but could not fully conquer it. The folk culture of Bangladesh has developed, bloomed and illuminated over decades by inheriting the folk and national culture of its forefathers and mixing it with the elements of foreign cultures.

Earlier it has been said that Hindus and Muslims are the two main streams of this culture. Some places match some places they do not and some places they coordinate. They might not match in the scriptures, but when Banadurga becomes Banabibi and gets worshipped by people from all caste and classes and religions then the nature of coordination can be imagined. The opinion of Rabindranath about the religion and pursuit of the Baul religion: “This is both Hindus’ and Muslims’, became united but did not hurt each other. The voice of Hindus and Muslims have matched in the lyrics of its songs, no rivalry had been seen between the Quran and Puran.” The Hindus and Muslims work together in the fields and farms, do trade in the markets together, there is no separate market known as the Hindus’ or Musliums’ market. The audience from both communities gathers in a crowd in the events of songs, dances or plays without any exception. The Patuas are part Hindu and Part Muslim, in their acts the elements of both Hindu and Muslim culture have taken place without any doubt. The same thing can be said about the Gypsy community. It means their lifestyle and behaviour is of generous types; they do not follow the vague rules of class or caste. In the folk fairs and festivals, people from both religions gather and enjoy. These folk fairs are the biggest areas for the gathering of people from all spheres of life. The art of the Hindus (Alpana) has easily been accepted by the Muslims during their marriage ceremonies. The Muslims can’t live without the Hindu blacksmith, potter, fishermen, barber, goldsmith, brass smith, and weavers; on the other hand, the Hindus can’t live without the Muslims’ farmers, weavers, tailors, oarsman, house makers, woodcutters, moullas etc. There is more unity than difference, more unity than diversity. ‘Unity in diversity- is the main feature of the folk culture of Bangladesh. Due to the coordination, inherence and addition, it has inherited a homogeneous character.

There is a great impact of motherly nature in this culture, especially female characters. In the Hindu society among the Gods, only Shiva is famous, but among the Goddesses Durga, Lakshmi, Saraswati, Mansha, Kali, Shitala everyone is famous and highly praised. Radha has more impact than Krishna. Regardless of being Hindu or Muslim, everyone calls their country ‘Motherland’ and language as ‘Mother language’. Vows and arts, Nakshi Kantha, Shika, Fans, Pitha, Marital customs etc. show the monopolistic impact of women. Our folk culture is mainly tender, decent and aesthetic; because it has the touch of motherly affection, emotion and heartiest love.

The Bengalis are a song loving nation. There is a huge impact of song-dance-play in the culture of Bangladesh. From Charyapada to before the starting of prose writing in the 19th century, a huge impact of music has been seen in the written culture of Bengal. Charyapada, Vaishnavpada, Shaktapada etc. are music-based writings. Mangalakabya, even translated epics like Ramayana-Mahabharata were known as Panchali type poems and were acted out with dance and songs in different events. Even romantic poems written by Muslim poets had

a mixture of music with recitation. Almost fifty names can be found if looking for the types of folk songs of the Bengal. Among them all regional songs like Jari, Sari, Murshidi, Bhatiali can be seen, also region-specific songs like Bhawaiya, Ghatu, Baul, Sampan, Gambhira, Alkap etc. can be seen. Just like the Bengali culture, the development of folk culture took place during primitive and medieval times. The folk saying 'The Bengalis have paddy in their barn and songs in their voice' came from the excessiveness of love towards music.

The firm belief of the Bengalis in fatalism, spiritual thinking, divine power and incantation leads them to believe that, they believe in divine power more than physical power and believe in getting something miraculously rather than earning it with their labour. The soft and fertile land and tender and favourable nature of Bengal have made its general people usually calm in nature, decent in behaviour, idler and introvert.

Overall, the soft alluvium and green nature have made their impact in beautifying the folk culture of Bangladesh. It is true that the environment of nature and available elements have helped in the development of regional cultures, but there are many examples of all regional and universal folk culture. As a result, a specific 'Cultural Area' cannot be found in the case of folk culture. The folk culture of Bangladesh has the quality of fraternity and coordination. The folk culture of Bangladesh is liberal. Our self-identity is rooted in this culture.

Diversity of Folk Music in Bangladesh

The International Folk Music Council in 1954 defined folk music as 'the product of a musical tradition that has been evolved through the process of oral transmission'. The factors that shape the tradition are (a) continuity which links the present with the past (b) variation which arises from the creative impulse of the individual or the group acceptance by the community which determines the form or forms in which the music survives. This definition applies to a piece of music that has been evolved from an elementary beginning by a community without being affected or influenced by art music or to music initially created by an individual but subsequently been accepted by the whole community and absorbed in the unwritten living tradition of that community. The folk song therefore must be founded on certain inflexible principles but constantly subjected to individual variation and general acceptance of that variation by the community. It constantly struggles for synthesis between collective and individual, between tradition and innovation.

Regarding the origin of folk songs, scholars differ as to whether it is the creation of the individual or the community or a group. Some suggest that the peasants are the creators of folk music. Bela Bartok, a scholar on folk music refutes this contention on the ground that 'peasants are not individually dually capable of the invention of absolutely new tunes'. Some German scholars offer the theory that song, like every form of art, evolved among the educated classes and filtered, ward through the layers of society till it comes to the lower classes, where it dwindles on as folk song, which is but the vague and sometimes distorted echo of a once-fashion-able musical and poetic culture. But consensus about the origin of folk song is that the toiling people at the lower strata of society who share the common joy and suffering in a community are the creators of folk songs which reflect in an unpolished manner their small hopes and aspirations, mode of living and moments of ecstasy. As their musical creations travel from the mouth, the songs shed off what is difficult to understand in favour of what is simple and acceptable to all. After long use, it becomes a part of the living tradition of the people.

Most of what we call our folk song these days does not conform to the above conditions in letter and spirit. True, some of the Bengali folk songs are as old as make it difficult to trace out their origin. They have undergone so many changes through oral transmission both in words and tune that none can assuredly say how they began d when. There is no doubt that these songs or their style have fully been absorbed in society to become what may be called the living tradition of our people. Songs are sung during social events, functional songs such as those sung at the time of husking the paddy, cart songs and boat songs are some whose authors are not traceable. The language and tunes are so malleable and ductile that they seemed to have undergone many changes to become part of life. Their language and tune almost sound the heartbeat of the rural folk and therefore intermingle with the daily rounds of our rural mass.

The geophysical conditions of Bangladesh have influenced the demographic pattern and human life. Its subtropical terrain visited by two-period monsoons help people raise bumper crops besides lending a lush green colour to its rich verdure and foliage. Except during occasional calamities, nature is bounteous, mild and helpful. Here the people practically do not know what elsewhere is called struggle with nature.

This softening influence of nature has endowed the people with a lyrical temperament, inherent tenderness and abiding faith in time-consecrated values. Out of twelve-month, the average village folk work on the land for not more than eight months. During the remaining four months they rest and recreate and indulge in activities pertaining to the lighter side of life. The folk songs of nature have endowed the people with an emotional and passionate temperament. This is considered an essential ingredient for folk music. The expansive green fields, ever-flowing rivers and rivulets, lush green verdure and foliage as well as the quick rotation of six seasons with their varying clouds and characteristics have made Bangladesh culture pre-eminently idyllic. The change of each season also has changed the mood of the people. This is manifested in various ways---in festivals, in private and collective life. The flute of the shepherd, the dances or the songs of the village folk express an ancient pastoral tradition that has survived many onslaughts of diverse ideas but has been retained in its pristine beauty and appeal.

The folk traditions of Bangladesh have a perceptible yearning for the eternal happiness hereafter and indestructible beauty of the other world intuitively conceived by the lyrical Bangladeshi mind. The mystical substratum of his consciousness is the essential stuff of his poetry and art. Without understanding these mystical forebodings of Bangladeshi folk songs, it is almost impossible to grasp the potent burdens of these songs.

The folk music of Bangladesh is simple, spontaneous and pastoral. While the intricate grace and melodic beauty of classical music is the product of the hard and disciplined labour of the artists in an environment equivalent to courtly leisure and pomp, the folk music creators are the unlettered village folks who work hard and rest sparingly. Like their simple and unassuming mode of living, their music is also devoid of any ornamentation. These songs communicate the mode of life of the people, their pride and prejudices, their musings and meditation on their hopes and frustrations without any air of pretension. Every folk song finds its echo in a heart either blissful or anguished; with a profession liked or disliked, with a local scene, gay or bleak, or with a social activity, festive or mournful. As they spring from the soil, they resound the beating of the heart and reflect the image of the unsophisticated mind and that is how they have become the living tradition of the people.

The folk songs of Bangladesh may roughly be divided into three categories: --- (1) Religious (2) Secular or Functional and (3) Romantic.

The religious songs have Sufistic or mystic themes and aim at reaching God through love and devotion. This love is not parochial but transcends the mundane bonds by a generous overflow of love for all creatures irrespective of divergence in creed or caste. Without showing any allegiance to rites and rituals as observed in orthodox society, these songs

eulogies the supremacy of the Creator as He ‘exists in His creation. Normally sung to the accompaniment of Ektara (a one-stringed instrument) or Dotara these songs express deep and sincere love and devotion for the Creator. In this category falls Marfati, Murshedi, Kirtan and Baul songs. The origin of Marfati and Murshedi, songs is shrouded in obscurity and they have mystical leanings, expressive of love and devotion for the Creator. The simplicity of their language and lucidity of style have made them popular with the folks and they have been orally transmitted from one generation to the other without sacrificing their intrinsic melodic beauty. The depth of their thought and sweetness of cadence has endeared them to a vast mass of people. Lalan Shah, Hasan Raja, Madan Baul and Shitalong Shah composed such songs of great melodic charm.

Baul songs are common to Hindu Yogis and Muslim saints. The allusions and symbols as used in Baul songs are typically reflective and are designed to ascend the heights of mystic contemplation. Madan Baul, a composer of Baul songs, is the best known and famous composer of these songs.

The greatest of all Bengali folk poets particularly known for enriching the folk songs with mystic bias is Lalan Shah, born in 1774 A. D. It is difficult to find out the religion he belonged to but his mind was the conjunction of many mystical sects--Hindu mysticism, Muslim Sufism and Buddhist nihilism. Lalan Shah expounded the idea that one could get nearer to God with the help of a guide in this world. He had to his credit the greatest number of Marfati and Murshedi songs. He was unlettered but composed songs in lucid and simple Bengali in keeping with his natural genius.

Bangladesh is pre-eminently a reverie land intersected by hundreds of rivers, big or small. River, therefore, plays an important part in the life of Bangladeshi people. Many songs emanated from, and pertain to, rivers. Of them Bhatiali and Shari Gan are important. Etymologically Bhatiali means anything pertaining to the downstream. It expresses a feeling of languor and the longing of the soul, often to meet the Creator or the desired one. In keeping with the theme, the tans are long-drawn and lingering, often identical with the dancing waves of the rivers, sometimes going up, sometimes down. The reverberating tune of the Bhatiali songs has an irresistible charm and transports one into the domain of melody. These songs are of leisure and resignation from this tempestuous world of ours. The themes of these songs are many, sometimes contain words of submission to God and sometimes they fill the atmosphere with the agonizing pangs of separation of the lover from the beloved. The romantic aspects of these songs centre on the meeting of the boatman with the rural belle leading to an exchange of hearts.

The Shari songs are of two kinds, one based on love on boats and another relating to a boat race. The first one by now has become obsolete and the second one is sung in chorus by oarsmen engaged in the boat race. Another type of folk song connected with the boat is the Ghatu song. This is called so because these songs are sung at river ghats (where boat anchor). Ghatu song is led by a small boy in a girl’s attire and his other followers sing in chorus.

Bhawaiya and Chatka are songs that cannot be detached from their way of living. There is no courtly grandeur in them, nor is there any sophistication in the professional sense. They deliver the daily woes and weals of the working people of the northern region of Bangladesh. One can measure the depth of their sorrows and sufferings, aspirations and frustrations from these songs. They intermingle so much with the way of living of the people that one cannot isolate them to form what is called the Cultural aspect of life. They are very much a part of their life, a perennial source of inspiration for the working people who have little scope to stand and stare.

Among the womenfolk, there are certain types of songs in vogue. They may be broadly categorized as Meyeli Gan or women's song sung on different occasions. There are Dhan Bhanar Gan or songs sung at the time of grinding or husking the paddy) the marriage songs are sung at the time of marriage. In the latter, a tender pathos pervades the entire theme which originates from the separation of a bride from her parent family. There is another type of folk song called Jatra. Jatra is an improvised drama of indigenous background mainly composed in poetry. Gazir Gan are songs based on the heroic exploits of Megha Gazi.

The folk songs of Bangladesh are the veritable mirrors of Bangladeshi people's way of living, their mode of thinking and their spiritual and cultural heritage. Bangladesh supremacy in the Cultural field lies in its rich stock in folk music which has a unique appeal. From kitchen to court, from rivers to resorts- there is a song which expresses people's desires in melody and tune, The single tune of a folk song can take one away from the maladies and the stresses and strains of life to a placid and tranquil corner bereft of din and bustle.

To have a thorough understanding of folk culture, one must achieve a thorough acquaintance with the life of the village folk—must achieve a thorough knowledge of their way of life. It is also essential to have a clear idea of the things that mould their life pattern and exert influence on their character, mood and philosophy of life. The only one who knows all these things can understand and appreciate our folk culture. Of all the influences that have moulded our character and philosophy, the influence of nature has been most potent.

According to the opinion of Music Researcher Mr. Mobarak Hossain Khan, the types that the folk-songs of Bangladesh divide into:

Bhawaiya: It is a very popular kind of folk song. It is 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. It portrays the pangs of love and separation in the local dialect. An undercurrent of pathos runs through it—both its words and tune give vent to it. The term *Bhawaiya* is derived from the word *bhab* or sentiment, which indicates that this form is marked by strong feelings—feelings of estrangement. Some scholars, however, hold that the term has come from the word *bhawa* which means a vast stretch of sandy land along a river covered with rushes and reeds. *Bhawaiya* is indeed a kind of song suited to the plain that rolls endlessly to the horizon. When the carter drives his animals pulling the cart with passengers along with rough ground or winding ways, he sings this song and creates an atmosphere of sweet sadness. Its long-drawn-out strain that rise and

fall in unison with the rhythmical steps of the animals pulling the cart is a characteristic feature all its own and gives the listener a feeling of delicate sadness. And the real beauty of the *bhawaiya* consists in its successful transmission of a delicate feeling of sadness from one heart to another by harp some broken notes at intervals.

Bhawaiya assumes slightly different forms in different areas. That is why there are sub-classes such as 'Chitan Bhawaiya', 'Khirol Bhawaiya', 'Dighal-nasha Bhawaiya', 'Karun (melancholy) Bhawaiya and Maishali '(Buffalo-driver's) Bhawaiya'.

Prolonged vibrato punctuated with a certain kind of modulation characterises *bhawaiya*. *Bhawaiya* enjoys a very high degree of popularity.

Bhatiali: *Bhatiali* is native to the *bhati* or low-lying regions. In other words, the kind of folk-song belonging to the low-lying areas of Bangladesh is known as *bhatiali* song. The term *bhatiali* has come from the word *bhati*. Most of the lyrics belonging to this kind are characterized by a feeling of the longing of the soul for the eternal. The dominant theme is love and its pangs. Those songs of the *bhatiali* genre which express the sorrows of separation are poignant in their pathos. *Bhatiali* songs may express simple joys too. As the boat plies along with the current, the vast endless rivers inspire a sense of awe and wonder and the boatman starts singing in full-throated ease, giving expression to his feelings. His voice rises and falls in keeping with the movement of his oar or with the heaving of water. *Bhatiali* is very popular in lower Bangladesh. It is sung solo.

Baul Sangeet: *Baul* song is a kind of mystic song. This kind of song originated with a class of religious devotees, known as *Bauls*. This mystical order has been in existence since time immemorial. An examination of the old *Baul* songs reveals that the 'riddless' in them have a close affinity with those in ancient Buddhist 'dohas' and 'charyapadas'. *Baul* philosophy lays stress on love and devotion as means of communion with God. This love and devotion of the *Baul* finds expression in his song, which sung to the accompaniment of the 'ektara' (a musical instrument with a single string), causes vibration in every heart. The *Baul* seeks the simple path and aims at reaching the height of spiritual experience through music. A class of *Bauls* known as 'tantrik' *Bauls* seeks salvation through the gratification of the body.

Bauls may be divided into several classes: *Tantrik Baul, shadhak bauls derveshi bauls, kavi bauls, kartavaza bauls, baishnava bauls, gaur bauls* and so on. The philosophy of the *bauls* is based mainly on 'Gurubad' (the sect of attaining high mystic experience between one class and another). The appeal of *Baul* songs is irresistible; for they express the consummation of the finite mind's quest for the eternal. The songs by *Lalon Shah* and *Hasan Raja* supreme examples of *Baul* songs; they have attained immortality through their devotional songs.

Lalon Geeti: *Lalon Shah*, a remarkably gifted poet, infused a new spirit into the *Baul* songs and caused them to develop on a new line. The innermost experiences of the human soul have found expression in his songs. *Lalon* was an idealist and derived his inspiration from his esoteric experiences and formulated and expressed them in simple and lucid language. His

songs are instinctive with a profound feeling of resignation to God and are in keeping with the devotional spirit of Bangladesh. Both their contents and rhythm touch the most sensitive cords in the human heart and generate a profound sense of devotion and other-worldly ness.

Hasan Raja's song: Another poet of the purely mystical order was *Dewan Hasan Raja* of Sylhet. Though a zamindar, his avocation—rather a passion—was writing poems and songs. His mind soared high above mundane things and explored the deeper reaches of consciousness, with the result that there flowed from his songs of deep mystical import. Garbed in racy - language and aided by simple imagery, these songs fascinate every listener. Though they were written by a highly cultured personality in time comparatively close to our own, they are in manner and sentiment akin to our folk tradition. Their unadorned beauty and artless dignity link them with our folk culture.

Songs of Shitalong Shah: *Shitalong Shah* was a mystic poet of Sylhet. The dominant strand in his songs is that this worldly life is ephemeral and the life hereafter is eternal. *Shitalong Shah's* songs are patterns of Bengali Words, decorated with designs of Arabic and Persian elements and embroidered with the local elements of Sylhet, with the result that they are full of wonderful rhythms.

Songs of Arkum Shah: The natural setting of Sylhet provided a favourable atmosphere for the activation of spiritualism, with the result that there appeared many mystic poets in this district. *Arkum Shah* was one such mystic poet. His songs enshrine the mystic's characteristic pangs and rapture. They are the expression of that eternal yearning of the human soul to lose itself in the Eternal Being.

Murshida: The term *murshira* has come from the word *murshid*, which means 'spiritual guide'. *Murshira* is, therefore, a kind of devotional song. It is a song in praise of the guide or preceptor who guides the disciple through the turbulent sea of everyday life to spiritual knowledge and mystic experience. Sung by devoted *faqirs* and *savants*, it echoes in the listener's heart.

Marfati Gan: The *Marfati* song is a kind of religious (or devotional) song. These kinds of the song are designed to chant the praise of Allah.

Dehatattva: The songs that deal allegorically with the mortal of the ephemeral human body and the Supreme Being are called *Dehatattva* songs. At some places, they are in popular folk-tunes and at other places, they happen to be in *haul* tune, and in still other places appear to have been greatly influenced by the characteristic tune of the *kirtan*. These songs originated from religious fervour and man's natural preoccupation with his ultimate destiny. At a later stage, the *haul* theories of devotion and worship exerted some influence on the minds of the composers of *dehatattva* songs and led to the evolution of a kind in which are to be found an admixture of *sapjya* and *Tantrik* ideas.

Maijbhandari Gan: This is a kind of devotional song----sung to achieve spiritual elevation. These songs originated at the holy Shrine-----rather the *khanka*-----of the Pir of *Maijbhandar* in Chittagong.

Malaya Sangeet: There is a distinct kind of song in the Brahmanbaria sub-division in the district of Comilla. Maharshi Monomohan Dutta wrote all the songs of this class and *Faqir Aftabuddin Khan*, the yellow-robed saint of Brahmanbaria, set them to tune. The chief idea that runs through all these songs is the unity of man; so their appeal is universal.

Sari: *Sari* song is connected with boats and water. It is so-called because oarsmen sit in a line and sing it in the chorus as they ply their oars. *Sari* is 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. The oarsmen's bodies swing and hands rise and fall with the rhythm of its music. *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. *Sari* song has a lively and quick rhythm.

Jari Gan: *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.

Gambhira: *Gambhira* song is a kind of musical drama, so it suggests diverse settings or scenes and presents different kinds of conflicts and dramatic actions. The art of playacting outstrips the appeal of its music. It is difficult to say how and when this type of folksong originated, but there is no doubt that it originated in and around Maldah long ago. Sheikh Safiur Rahman alias *Sufi Master's* contribution to the evolution of its present form and style is remarkable. 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. *Gambhira* is quite a popular species of folk song.

Alkaf: *Alkaf* 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. *Alkaf* song is a combination of song proper and rhymes. Its common themes are current events and problems.

Chatka: The word *Chatka* has come from *chatul*, which means 'nimble' or 'quick'. It is so-called. Its rhythm is light because it is sung in a light vein and quick rhythm. This kind is found in Dinajpur, Rangpur and Mymensingh. Flippant in tone, it is profound neither in language nor in theme. There is no limit as to the length of this song. Though matters related to love are the theme of *chatka* songs, some of them relate to events and depicts society. There is, however, a lot of humour and sarcasm in this variety. It is a distinctive type of folk song of Bangladesh.

Kavi Gan: *Kavi gan* is another characteristic type of song of rural Bangladesh. It serves as an important medium of imparting education and knowledge. *Kavi* songs present stories of religious personages and attempt to explain different and abstruse philosophical topics, on the one hand, and show the native poetic talent of their composers, on the other. In each troupe, there is one principal singer, who is also the composer. He is called the *Kavial*. The other members of the troupe are the repeaters or refrain-singers and instrumentalists. No definite piece of composition handicaps the *Kavial*; he asks questions on a subject that he thinks likely to capture the interest of his audience. The scope of *Kavi* song has extended to such an extent that every subject under the sun may be its theme. Whatever be the subject of the other party, the *Kavial* of the contesting party has to give appropriate answers to the questions and he usually does that. *Kavi gan* is a highly exciting poetic battle between two poetasters or *Kavials* who compose their verses extempore and show a lot of intelligence, knowledge and wit. It is customary to preface a performance with a few words in honour of the audience.

Pala Gan: *Pala gan* is an elaborate musical piece depicting a series of scenes episodes. *Pala* songs have been recognised as invaluable treasures of the folk literature of the world. Such ballads of Bangladesh as 'Mahua', 'Malua', and so on are wonderful specimens of this variety of folk songs. *Bhatiali* developed as musical interludes between narrative stretches. Most of the individual *Bhatiali* songs are parts abstracted from some *Pala gan* or ballads or other.

Tarja Gan: *Tarja* song is a current type of folk song. Two groups of singers sing it in the form of questions and answers. It is a musical disputation between two *Kavi* about matters found in legends. Both bring in all the wealth of their knowledge and the weight of argument at their disposal and express themselves through words and melody.

Dhua Gan: *Dhua gan* is a species of the regional song. Its themes ring from theology and mysticism to light humour. No musical instrument accompanies its singing. One or more than one person sings the first verse and the other members of the troupe repeat it.

Punthi Path: *Recitation from the Punthi*; after candlelight, the village folk gather together in some house to be entertained with *punthi path* or recitation from the *punthi*. *Punthis* relate stories in verse and are read in a singing voice. The most remarkable characteristic feature of the *punthi* is its simple and lucid language. The kind of literature that gives pleasure to the largest number of people for a long time is the best sort of it—if this be true, *punthi* literature is entitled to a high place in the world of letters. This is also witnessed by the popularity that *punthi* literature has been enjoying since its inception. *Punthi-path* has all along been activated as an art, and it enjoys considerable popularity.

Nuptial song: Bangladesh is a land of festive occasions, and no festivity is complete without a round of musical performance. Each festival has its typical or characteristic music.

The festive occasions fall into two broad groups: religious and social. One of the important social occasions is the wedding. It is always marked by rejoicing and festivity. Nuptial songs are an invariable concomitant of the wedding festivity. They are sung in chorus by village women-folk at different stages of the wedding ceremony. Each stage is marked by a ritual and for each ritual, there is a distinct type of nuptial song. For this reason, there are many types of nuptial songs, such as song at the time applying turmeric paste to the body, song to be sung at the time of dressing up the bride and the bride-groom, songs sung at the time of bidding farewell to the bride and so on.

Nuptial songs are intensely human. These songs are sung in the rhythm of popular rhymes called *Chhara*.

Meyeli Gan (*Songs of women*): The village wives, clad in striped or check saris, go to fetch water with their pitchers resting on the waists. As they walk their way, their slender bangles and *mals* ring rhythmically. With these ringing notes join their sweet voice, giving expression to their simple joys and sorrows and depicting their lives. Such songs that well up from the depth of the common woman's heart are known as *meyeli* songs.

Naila song or invocation for rain: The words *Ai Bristi jhepe, dhan debo mepe*—'come rain, come in the torrent, you will have a good measure of paddy' illustrate the nature and spirit of *Naila* song. The scorching sun of the Bengali months of *Chaitra* and *Baisakh* causes the earth to parch and fields to be full of cracks and fissures, and standing crops wither and perish. Despite the brilliant sun, gloom descends on everyone's face. With benighted minds, everyone yearns for rain. Peasants look up and supplicate God for rain—for a good shower. This fervent appeal for rain finds expression in rhythmic supplication in chorus. This is *naila* song or invocation for rain.

The Snake-Charmer's songs: *Bedes* catch snakes and play with them. Like gipsies, they travel from village to village in boats and entertain people with tricks with snakes. As they play with their snakes, they sing a certain type of song, which is known as snake charmer's song, and which differs from other types of song in contents and rhythm. Some songs of this type deal with certain episodes in the tale of *Behula* and *Laksmindar*, while the others are either incantations or recital of the methods of saving from the venom of the poisonous reptile.

Baromashi Gan: *Baromashi* songs are songs of separation interspersed with descriptions of nature in different seasons. They depict the pangs of separation and resemble *bischedi* sentiment in certain respects. *Baromashi* song is also characterised by light rhythm.

Harvest song: It is a kind of functional song. It is, like *sari*, sung in chorus. The peasants of Bangladesh sing this song as they reap the harvest.

Jatra Gan: *Jatra Gan* or opera originated in the time of the *Ramayana*. At present historical events and devotional matters are usually dealt with within opera. Its songs are all modelled on classical music, that is to say, they are to be presented in *ragas*.

Kirtan Gan: The theme of *kirtan* songs is the amorous sport of *Radha* and *Krishna*. They are presented to the accompaniment of *Shrikhol* (Long drum), cymbal etc. The technique used in signing *Kirtan* songs is ornate. Their rhythmic pattern, too, is quite intricate. *Kirtan* has assumed several forms; the four main forms are (1) *Garanhati* (2) *Manoharshahi* (3) *Man-darini* and (4) *Reneti*.

Panchali: Songs of this class are about political, social and religious themes. This form exhibit a high order of poetical talent. The technique that it employs is also of a high order.

Songs of the Patuas: *Patuas* are essential painters. They paint on the concaves of slightly curved earthen pieces and move from house to house, exhibiting their paintings and singing a certain kind of song. Because they earn a living by singing, their songs are also called money-making songs. These songs reveal the influence of *Punthi* literature.

As has been said, Bangladesh is a land of music. Wherever one goes, one's ear is greeted with strains and music. As Bangladesh is full of people, so is she full of strains and tunes. One has naturally the impression that what constitutes Bangladesh are her people and her music. The kinds of songs that form its vast store of music are beyond reckoning. Some of them are extant and widely current, while others are almost extinct.

I have, however, touched on only a few kinds of folk songs. Besides these, there are, among others, *Bihar*, *Chari*, *Bahaman*, *Badu*, *Tusk*, *Birched*, *Ganja*, *Japan*, *Bashan*, *Jhumor*, *Damail*, *Bolan*, roof beating song, *Sureshwarigan*, palanquin bearers song, labourers' song, wood-cutter's song, *Rakhalia* song, *Jhum* song, *Habo* song, harvesting song, *Khedda* song, *Garo*, *Chikma*, *Manna*, *Manipuri*, *Urao—Urang* and *Murang* songs, carters' songs, fisherman's song, *Kuki*, *Tripura*, *Malo*. *Chaak* and *Phari* song, *Pastir geet*, *Barasia*, *Maisal* song, *Mahipals'* song, *Berag Guru*, *Jag panchali*, *Mul panchali*, *chhara panchali Jag* song, *Bhanjo* song, *Royani* song, songs of the *Shilari*, *Hapu* song, *Huduma* song, *Holbol* song, *Ahira* song, *Krishan* song *Chheclar* song, *Jawa* song etc.

References:

1. Mobarak Hossain khan: Article: Folk Music of Bangladesh
2. Wakil Ahrned: Loka Sanskriti
3. M. N. Mustafa: Folk Songs of East Pakistan: Article published in Pakistan Review 1965
4. Dr. Mohammad Shahidullah : Traditional Culture in East Pakistan, Prof. M.A Hai

Findings of Research

Part-03

Origin and Development of Baul and Sociology

Part-3

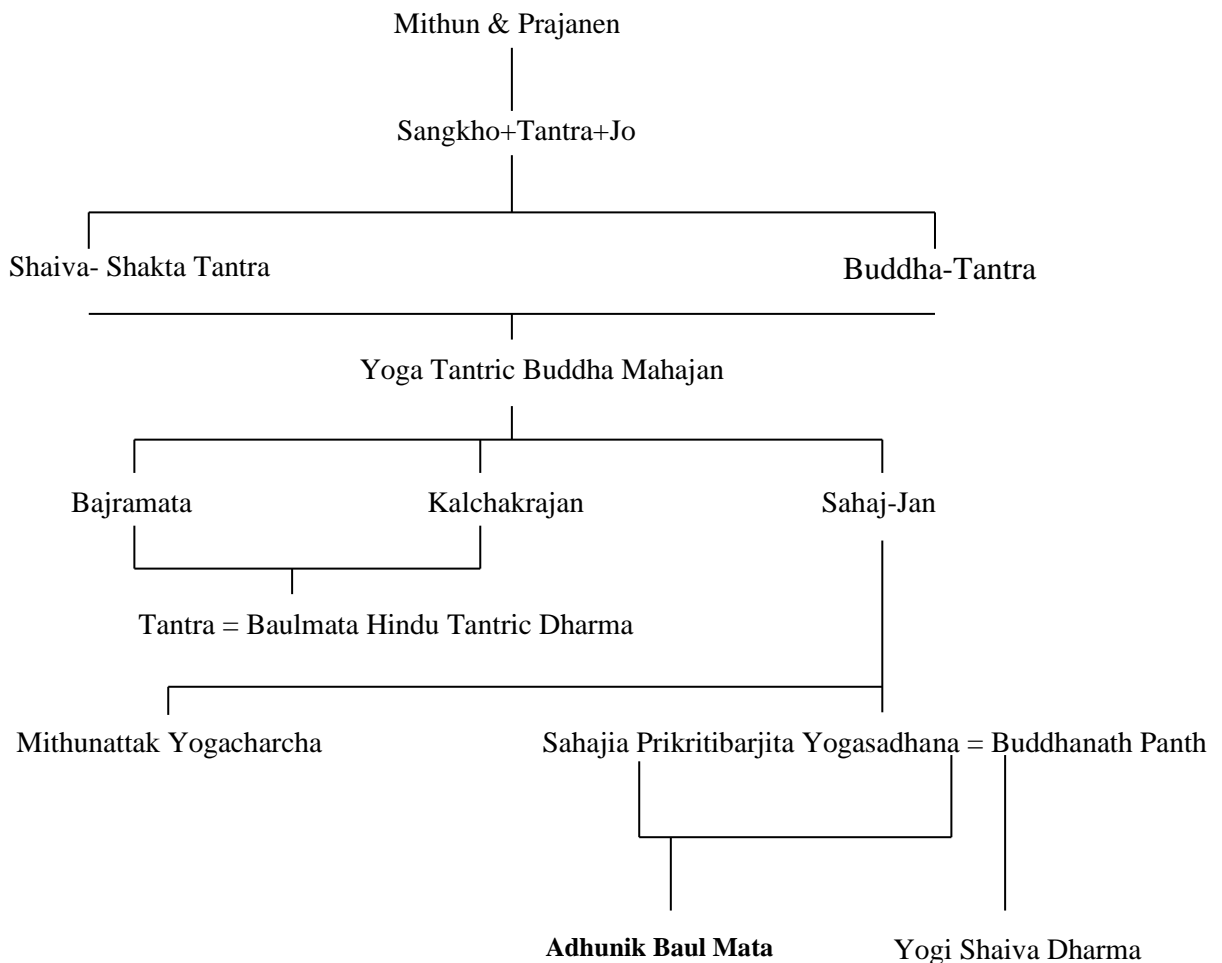
The Origin and Development of the Baul Sect

The Vaishnava Sahajiya sect has considerably influenced the Bauls. The main principle of the Sahajiya sect is eternal love, In Vaishnava philosophy and religion it is the eternal force. The love factor is depicted through the anecdote of Radha and Krishna. The psychological discipline of the Vaishnava Sahajiya sect is based on the philosophy of eternal love between Radha and Krishna in the land of eternity. Radha is the transfiguration of the infinite potency of love for the Ultimate being Krishna.

The influence of Tantric Buddhism is noticed in the Baul sect. In Tantric Buddhism, sex-element and sexual acts under the yogic practices are held as the methods of attainment of the final state of Supreme Bliss. *Bodhichitta* or the extreme state of blessing can be attained through the yogic practices of the union of the semen and the ovum and in the process of production, the *Bodhi-chitta* acquires the nature of the five elements namely, earth, water, fire, air and ether. Thus, it stands as the ultimate substance of the universe; similarly, the Hindu Tantric thought has also found its place in the Baul sect. In Tantric thought, there are two aspects of Absolute Reality. They are the male and the female entities, or Shiva and Shakti. The attainment of realization of the Absolute Reality is the perfect union. Here the human body is also considered as the abode of both male and female entities.

In Sufi-ism the mystical realization reveals that the supreme Bliss or the Absolute is the personal God. The Ultimate Reality or the Absolute can be realized through love. Sufi-ism had also influenced the Baul sect, with its conception of the personal God.

Thus, the beliefs, customs and religious practices of the Baul sect hold to some extent the heritage of Buddhist Sahajiya Sects, Vaishnava Sahajiya sect, Tantricism and Sufi-ism-



According to a leading researcher Upendranath Vattacharya, the rise of a religion named 'Baul' can be imagined around 1625 AD. It happened after the 'Goswamis' preached the religious teachings of 'Gauda' after the death of Chaitannyadev and after the publishing of 'Chaitannyacharitamrita' by Krishnadas Kaviraj. And the introduction of Baul song is around 1650 AD. The analysis of Muhammad Enamul Haque shows that the rise of Baul theory is in the 16th century but it started blooming in the 17th century. In the 18th century the theory of Baul became renowned over other supernaturalism-based philosophies of its kind. In the 16th century, in the Islamic` surrounding and with the effect of Vaishnav and Sufi deep and appealing thinking made its place in the hearts of illiterate people. This is known as 'Baul theory'. Here it must be pointed out that the effect of more than one religious philosophy made the Baul religion more effective rather than the effect of just one specific religious philosophy. Tantric Buddhism, Sibasaktibada, Radhakrishnabada, Vaishnav Sahajia theory, Sufi Philosophy and Gaudia Vaishnav religion gave Baul religion an embracing character.

As the cultures coalesced, enriched and became dynamic, two specifically problematic aspects surfaced in the study and appreciation of Baul Music. Firstly, ancient tracts, treatise and music of Shahajiya, Kartabhajas, Shaheb Dhoni, Balahari, Ponchoshokhi, Nath etc. and

other sub-groups who are thought to be an original stakeholder to Baul practices became rare and are limited today to small pockets in West Bengal, India- quite possibly on the verge of extinction. On the other hand, many traditional musical forms of the time having both Vaishnavite and Sufi tones entered the mainstream by piggy backing on Baul music given its success and wide acceptability. That being the case even Boyatis or practitioners of Kobi Gan or many traditional Kirtan and Bhajan artists as of now claim to be Bauls, which theoretically they are not.

"Baul" initially showed up in Bengali texts around the fifteenth century, and after some time turned into a perceived and popular musical genre. However, it remains a nonexclusive term that has frequently as a matter of course consolidated examples of existing traditional forms of Moromi Gan or 'mystical music' such as Murshidi, Marefoti, Boyati, Jari, Shari etc. These songs continue to influence our culture and are easily identified by the masses. In any case, the force of poesy of the natural troubadours sets the fine art as an epochal point of interest in the social legacy of Bangladesh. It is the general scholarly estimation of the works, the reasoning and otherworldly existence in the remarkable music, together with the Bauls accentuation on living in nearest vicinity with nature's climactic cycles, cosmology, their sustenance propensities, social rituals and customs, the soul of resistance and secularism that makes it one of our most extraordinary social part.

Professor S.M Lutfur Rahman gave new information about the origin of the name 'Baul' in his book 'Baul Tattaya o Baul Gan'. He pointed that in Abahatta writings and Caryagitibajil, bajul, bajir, bajjil etc. words are the previous forms of the word Baul. According to him bojri>bojjir>bajir>bojjil>bajil>bajul>Baul. Again, if it can be imagined that Bajrayani Buddha was called 'Bajrakul', then it is easier to think that 'Baul' came from 'Bajrakul'. For example, Bajrakul>Bajjaul>bajul>Baul.²⁶

There is no doubt that the word Baul is terminological. The origination of the word Baul is natural as the result of the evolution of words related to illusion and societal nexus free, temptation free and effortlessness.

About the origin of the Baul philosophy, Dr. Ahmed Sharif said: It is said amongst the Bauls that, Chaitanyadev himself had a way of ordination in the caves. This ordination was about philandering and mating. Roop, Sonaton, Nityanondo, Jeeb etc. Vaishnabs had mates for philandering.

Chaitanyadev himself reappeared as Muslim Aul Chand and preached this way of ordination among the general people. Ram Sharan, the son of Aul Chand, his son Dulal Chand is known as the founder of the Kartavaya Community. Probably the follower of Aul Chand, Madhab Bibi and his follower Birvadra or Birchandra along with the son of Nityanondo made this ordination theory popular.

26. Baul Tattaya o Baul Gan, Dr. S.M Lutfur Rahman, Dharani Sahittya Shanshad, Dhaka. Page 52

Aul Chand is well known as 'Fakir Thakur' and also known as the primary preceptor of Kartavaya Theory. Bauls do not have any written scripture, history or philosophy. That is why presumption-based decisions have to be taken based on the indirect and secondary information.²⁷

Researcher Dr. Anawarul Karim says- Little is known about when and where the Baul sect originated. According to information available, the term Baul has originated in Persia (present Iran) as one of the Sufi sects. They are descendants of a branch of Sufism called Ba'al/Baul. The word has three meanings: (a) who are wanderers in the desert, (b) a person who is infatuated or in love with, (c) one, who frees himself from any obligation to purgery. In both Arabic and Persian, the word Baul has another meaning. It is also used as husband or consort. Dr. Mom also refers to another Sufi sect known as Buhluliya (Mom, 1978:148). The founder of the sect was Abu Walid Ibn Amre Seirafia Khufi (Kufa in Iraq). He was considered a wise man that lived during the time of the Caliph Harun Ar Rashid. He was also known as 'Buhlul' for blockhead or crazy. He was later condemned for misguiding people and his peculiar approach to life. He died in Kufa in 806 A.D. Votaries of this sect of Sufism in Iran, dating back to the 8th centuries, was fond of music and participated in secret devotional practices. They used to roam about the desert singing. Like other Sufis, they also entered the South Asian subcontinent and spread out in various directions. It inculcates religious syncretism, such as Popular Muslim and Vaishnava view of life, Buddhist Sahajiya faith, Tantra, Taoism etc.

Both Arab and Persia (Iran) were extremely rich in poetical expression. When we talk of Sufism, we think of the enormous poetical output of the Sufis. Hafiz, Omar Khayyaum, Jalaluddin Rumi, and many others exalted in mystic and metaphysical poetry. Early Sufism established a personal relation between Allah and Man, Creator and creature. It was, as put by voluntaristic mysticism, aiming at the complete unification of man's will with the Divine will. It was a period when early Islamic asceticism with its world-detesting and austere outlook, began to turn into love mysticism. And it was initiated by Jafar a Sadiq, the sixth Imam of the Shia sect and his younger contemporary, the Iraqi woman Rabia al Adawiya seems to have taken lead. Sufism soon developed into a social movement. During the ninth and early tenth centuries the institution of Sama, the mystical concert became popular in Baghdad. Mystical verses were recited or sung in connection with music and often whirling dance. Schimmel mentions that it was the starting point for one kind of Sufi poetry (Schimmel A. 1982:17).

27. Bangali O Bangla Shahittaya: Ahmed Sharif, New Age, Dhaka, Page-373

Rabia al Adawiya (d.801) was considered one who used the earliest mystical verses. She took Allah as the husband (Baul) and sang in such a way as one who is madly in love. Rabiya thus sings:

O Beloved of hearts, I have none like unto Thee,
Therefore, have pity this day on the simmer who comes to Thee
O my Hope and my Rest and my Delight
The heart can love none other but Thee (Schimmel A, 1982:18)

Schimmel says- Such lines cannot be called great poetry; the author's feeling is stronger than her art. Rabiya's contemporary Rabiya as Shamyia is also noted as a poetess who expressed her changing mystical states in little verses and the course of the ninth century various forms of mystical verse developed which remained popular in the Arabic-speaking world through the centuries. (Ibid)

It may be pointed out here that Sufi mystical poetry had much diversity during the first seven centuries. It begins with the simple ascetic songs of the early mystics and later it develops into esoteric verses, which speak of the eternal love between man and Allah. In Iran, both the lyrical forms grew and then in Afghanistan and later in the central south in Shiraz, with its influence soon extending to India. Rumi's ghazals are like Sama. His vocabulary is taken from all walks of life and he does not shun crude or obscene words. He also introduced Turkish and Greek expressions, as they were close at hand in the Anatolian city of Konya, where he spent most of his life (Schimmel. A, 1982: 07). In most poetry, the Arabic, the Persian, the feeling of all-embracing love is predominant, as is characteristic of mystical poetry all over the world. In this mystical poetry, the mythical Muhammad (SAW) maintains his characteristics; he is Allah's beloved. Junaid, Hallaj, Dhu'n Nun, Yahya Ibn Muadh and Niffari belong to this category of mystical poets. In India, the Persian Sultans and the Mughal Kings brought about a remarkable change in the musical and Cultural arena. Amir Khusru (1254—1324 A.D) was the key figure in the spread of Muslim or Persian musical feelings and techniques. Khusru composed qawwali's and taranas. It was he who synthesized Persian and Indian music. It was during this period Sufi music and Bhakti sects were merged. The movement pulled down caste barriers and upheld religious syncretism. The age produced Ramananda, Kabir, Dadu, Rajjab, Chaitanya, and Joyadeva. Emperor Akbar's new religion 'Din-i-Ilahi' paved the way for popular religion. Majmaul Bahrain, a book of Sufi mystic philosophy by Prince Dara left a tremendous impact on the mind of man. Radha-Krishna love legend made way to Baul sect. During this period, a good number of noted mystic musicians were born. Swami Haridas, who founded the Han Dasi School of mysticism, was one of them. Kabir was known as 'Baura' similar to Baul.

It is also suggested that Bangladesh came under the political domination of the Gupta Empire during the 4th century and it was at that time that the intellectual influence of the Sanskrit made itself felt. The Aryan domination in Bengal began during this period. The Gupta rule lasted for over two centuries in Bengal. During this period, Vedic thought was rapidly absorbing many non-Aryan elements including folk religion. In the eighth century, the land came under the powerful Buddhist Pala kings. The Palas ruled till the middle of the twelfth century when they were replaced by the Senas. They left a rule of terror and the Buddhist subjects were tortured. Bengali as a non-Aryan language was banned and prohibited by the Senas and Sanskrit was used as an official language. The Muslims conquered the land during 1201 A.D. and toward the close of the thirteenth century, the whole of Bangladesh was in the hands of the Muslims. The Muslim Sufis came with their humanistic approach. The Buddhists and the Hindus accepted the Muslim faith. Tantra and Vaishnava sect was part of Sufi ideals. History speaks that the traders and merchants together with religious mendicants arrived in Bangladesh through Chittagong in the remote past. Later religious personalities like Hazrath Shah Jalal, Hazrath Khan Jahan Ali, Baba Adam Makki, Shah Sultan Balkhi Mahi Sawar, Shah Makhdum, Shah Ismail Gazi, Sheikh Abdul Qader Gilani and many others visited Bangladesh and also settled here. The Sufi ideas were spread in Bangladesh, and as a result Murshidi and Marfati faith became part and parcel of Gurubadi (of Vaishnava—Baul sect) and all these got mixed up with Baul sect. The Sufis in North India used to sing Sama songs. These songs blended with the Sahajjiya sect were named as Marfati songs of Baul group. These again are compared with Deha-Tatva songs. In West Bengal (India) Bauls, who are Vaishnava oriented are known as Karta-bhaja, Shaheb-dhoni, Khushi-Biswasi and Balarami. In Bangladesh, Bauls follow Chistia and Kaderia mystic thoughts. There is another group named Maizbhandari. All these songs of the Baul type are sung to the accompaniment of Ek-Tara, Do-Tara, Sarinda and Khamak, Dugi and Pramjuri. Deha-Tatva is a very important type of song which has points of similarities with the Sufi and Vaishnav Bauls. Deha-Tatva songs also include Tantric and Sahajjiya sect. All these songs are highly imagery and symbols are used to keep their original meaning hidden from general readers. Composers of these songs use symbols of bird, fish and fishing net, tree, sun, moon, river, farm tools necessary for agricultural activities and irrigation, the structure of a hut etc.

By the 14th century, however, the sect had made its appearance as it is evident from the use of the term in Shah Muhammad Sagir's Yusuf Zulekha (Baul, Baur Aul, the meaning of these words is one who is madly in love), Maladhar Basus Srikishnavuaya (Baul, the meaning refers to one who is Sufi mystic and Ghazi (a warrior), Bahram Khan's LAILY-MAJNU, (Baul, Baur, these too refer to one who is madly in love) and Krishnadas Kaviraj's Srichaitan-charitamrita, Chaitanya Bhagavat (Baul for one, who is madly in love or crazy for somebody and Batul for madness or blockheaded).

Like the Ba'al/Baul of Persia who rejects family life and all ties and roams through the desert, singing in search of beloved (Mashuq). The Bauls of Bangladesh to are wanderers about searching for his Maner Manus (the Man of the Heart). The madness of the Baul may be compared to the frenzy or intoxication of the Sufi diwana. Like the Sufi, the Baul searches for the divine beloved and finds him housed in the human body. It may be taken as Atma or Soul (Ruh in Arabic). Bauls in Bangladesh and West Bengal usually call the beloved Sham (Swami in Sanskrit, husband or lord), Goswami, Goshain, Murshid (guide), or Guru (preceptor), and it is in this search that they go 'mad'. It is also suggested that the term derives from the Sanskrit words vatul (mad, devoid of senses) and vyakul (wild, bewildered) which Bauls are often considered with. Another Persian word 'Boul' refers to urine. In Bangladesh, Bauls use urine for the treatment of diseases. Late Moraiji Desai, a former Prime Minister of India used his own urine for maintaining good health. Abdul Wail had an observation. His servant was suffering from intestine cholic and no medicines were affected. But he was cured by Narar Faqir who used urine as medicine (Wail, Abdul 1900: 204). During my long association with the Bauls I found them using urine for curing diseases. The Bauls hold that one should preserve one's body utilizing mercurial preparation of all the four elements of the body and these include earth, water, air and fire. Urine, menstrual blood and semen are the chemical substance of the four elements of the body. The Bauls consider that these mercurial preparations could help make the human body imperishable.²⁸

Baul music has come of age. It has been more than 124 years since the move of the Sage Fakir Lalon Shah (around 1774-1890). On the off chance that the 116 years he is thought to have lived and the 75 years time span in which the corpus of his works was created are utilized as reference focuses, Baul music as we probably are aware of in Bangladesh is nearing 200 years as a musical art form. While Lalon is considered central in the study of Baul music and its associated philosophies, Bauls however predate him by several centuries.

Baul Music was declared as Masterpiece of Heritage of Humanity by UNESCO in Paris in November 2005.

28. Baul Sangeet: Dr. Anawarul Karim, Bangladesh Shilpakala Academy (Copy Right), Dhaka, 2010

Sociology of Baul

In a certain era of time, some specific philosophies affect the social lifestyle of human. Apart from those philosophies, other ways of life exist and continue to make their way by affecting human lifestyle. The 'Baul Community' can be included in the description given above. The purpose of this chapter is to analyze the reaction of society to the Baul religion and the self-identity of the Bauls according to the view of Sociology.

An ascetic community of the Bengali who are adverse to domestic lifestyle is known as Bauls. But sometimes they can be domestic as well. The introduction of the Baul theory came as a mixture of the coordinated style from the thousand year's old folk religions, kind hearted thinking, Buddhism based and the practice of Buddha sahajia, human love from Sufism and Mysticism, the crazy style of love of the Vaishnavasahajia and yoga tantric physiological works of the Nath related. The Bauls are usually known as Spiritual and humanists.

According to the opinion of Researcher and Singer Maqsoodul Haque that the first fusions of faith, belief and music – the Vaishnavites and Sufis: The timing of the Vaishnavite influenced Bhakti movement was unique in our history for it coalesced favourably with the then inroads of Sufi tarikats (orders) that is Qaderiya, Chistiya, Naqbandiya, and Mujadedia from Turkey, Iraq and Persia into India. Both Sufi and Vaishnavite doctrines propounded more or less the same principles of belief. The reasons for Sufi success and acceptance in India were attributed to similarities with those of the Bhakti exponents. The earliest of Muslim invaders to India had made Islam a puritanical, intolerant and highly tyrannical religion, which was challenged, chastised and its influence was already waning. In Bengal by the late 17th century Akhras strengthened and emerged as benign institutions where peace, moderation and Bengals tradition of communal harmony, non-sectarianism, secularism and important humanism were propounded and established firm roots in our culture. Both traditions discovered a lot of similarities in their thoughts, beliefs and practices, which led to easier understanding of the other and cemented the bonds for their assimilation into our cultures. Cohesion and accentuation became the order of the times. For instance what was Akhra for the Vaishnavites was likewise the Khanqah institution for the Sufis, with both insisting on values of discipline and regimentation with music the ultimate 'weapon of choice used in spreading the message of Sages, Saints and Poets. Both traditions established the primacy of a Sage or Saint termed Guru among Vaishnavites, which in the Sufi parlance was Murshid. They were preceptors and able elders who would take pain in guiding seekers and disciples in fomenting peaceful coexistence and to dedicate their lives to toiling humanity. This was also the time that devotional literature, music and various fine arts forms developed very rapidly.

Some great problems are faced to discuss Baul related topic. Firstly, the experts agree that Sufi and Vaishnav religion added the co-coordinating characteristics or the humanistic tune of Baul theory. But the real problem arises when one tries to find the chronology of the effect of different eras in Baul theory. The arrival of the Sufi philosophy in India in the 11th century, the birth of 'Chaitanyadev' is at the end of the 15th century and the age of Tantric Buddhism is more ancient. The interaction between these theories and philosophies are really important in the origination of Baul theory. But the chronological order of their arrival in Baul Theory cannot be decided accurately. Secondly, the theoretical introduction of Baul philosophy is expounded in its songs, it flowed from time to time through the system of preceptor-disciple and by oral legacy. The manifestation of Baul religion is the 17th century. But the writings of poets such as Padmalachan Gosai, Haude Gosai, Chandidash Gosai, Gosai Gopal, Lalon Fakir, Panju Shah etc.. that are found are in between the 18th to 19th century. As a result, Baul songs that are written in the 17th century are not found in today's printed books. Apart from the printed information, information is also found in different places that are from different festivals and dwelling places of different saints. Songs collected from these sources may mention the name of the writer but it doesn't refer to the dates or time of writing. Though there was a centralizing statement of the Baul philosophy from the 17th century to the present time, the elapse of time has surely made a difference between the past and the present Baul lifestyle, statement of the songs and styles of singing. But even then, the poems that help to establish the main statement of the Baul philosophy has been written between the 18th -19th century, not the 17th century. Before that, the Baul Philosophy was found in 'Charyapad' which was written between the 10th to 12th century. Thirdly, the Baul philosophy is not created by a single philosopher, preacher or person. That is why to present the main theme of Baul philosophy, the opinion of more than one person is needed. The opinion of a single preceptor or poet is not enough because every preceptor has created their schools or institutions in different times.

It is needless to say that there was a special social background behind the emersion, development and popularity of the Baul philosophy. The social distance between the upper and lower class of people was taken over the breaking point by the caste discrimination which was based on social stratification, the disgrace of people based on profanity, religious exploitation and social injustice. This negligence and deprivation resulted in the isolation of general people of both Hindu and Muslim community from the mainstream. The Baul community has denied the bookish rules of justice and policy and created a separate lifestyle. That's why according to the Bauls, the meaning of 'Deeksha' is the death of the past life of the Baul who gives his concentration to ordination and to go opposite to the flow of the controlling power of the society. 'Like other hermits of medieval society, these Bauls are also out of the social relation. They completely denied the social demands. However, it is needless to say that there lied or still lays deep shock and ruthless oppression of the societal difference and justice behind this denial.'

The Baul theory is the totalitarian and famous theory of the society and culture overall, of the Bengal lifestyle. This Baul theory did not come from any ancestor's religion or community- this is the liberal and tolerant theory that came from the essence of the struggle of the Bengali

speaking clan of the southeast corner's Bengal Island of the Indian sub-continent. The emergence and augmentation of the Baul theory took place simultaneously from the desirable incentive of the folk religion of the Bengal. The Baul theory situated its strong base as the weapon against the unscriptural oppression, exploitation of the Feudal society and dishonour. That is why it denied the theory of a miraculous God, body for the soul, heavens and beyond and centred him as worldly and body-centred.

The salient feature of the Baul sect is that it is limited to the people who are adhering to the sect only. It has no secret or religious impact on the other people of Bengal.

The Bauls are not guided by social customs and religious rituals. They keep the religious practices secret. The secret yogic practices must be performed under the strict guidance of the preceptor. The subjective pursuit of the realization of the Ultimate Reality depends entirely on one's own spiritual world. The emphasis is given to the realization of the self in the human body.

The philosophy of the Baul sect is that the Divine Being lives in each human body. The individual's body is in itself the temple, in whose inner mystic shrine the Divine being appears before the soul and the key to it has to be found from those who know it. That the abode of the Ultimate Being is not anywhere far away is known to the Guru who can guide a Baul in the proper direction.

The primary effort in a Baul is to see that the human heart is cleaned so that the divine seeds can be sowed there. When the plant grows, it becomes their *maner manush*, the Divine Beloved. They try to crush down the physical barriers in order on establishing the spiritual structure in their mind.

The Bauls believe in cosmic evolution in the spiritual sense. The flower comes from a tree, and the fruit or the seed is born in the flower in order to bring forth a new plant. The leaves on a tree become old, and they wither away with the tide of Time. They fall new leaves then appear on the tree by bringing new life to it. Similarly, the soul that comes from Him is again immersed in Him with the time in the eternal cyclical order of Nature, the soul being a part of the Almighty God.

God is the Creator, Regenerator and Preserver to the Bauls. In their mysticism, they use a special vocabulary of the words like 'win' for devotion, 'sleep' for meditation 'perfume' for divine favour and so on. In their eyes, the gold and the dust appear alike. While their feet are on the earth, their breath is like the flame in the air. Their mind moves swiftly like the wind but when silent, it becomes heavy like a piece of stone.

The Bauls are, by nature, sentimental, philosophical and loving. They plunge into the ocean of darkness until they are able to distinguish the night from the day with the mercy of their own Guru and the Almighty God. He, who has drunk the pure wine of love, can experience his own existence as that of 'One and the Only One.

Thus the Baul philosophy tells us about the immortality of the soul and also about the purpose of existence of the human body, the home of the soul, which is a part of God. The body is a cage or a prison-house, and the soul is sometimes described as the divine bird in their mystic songs.

The term of life in this material world for the soul is the period of its banishment or imprisonment being separated from him. The Bauls believe that the soul when emancipated by devotion is capable of wandering in the regions of the spiritual world, and at length, it becomes united with the Creator, the source from which it came.

The Bauls revolted against the Vedic rites and the Vedic Gods, though their philosophy is initially based on the Vedas. They want to enjoy the innermost cream of the Vedas by eliminating its outward burden. These borrowed concepts gave birth to a belief in a formless God, reflecting the effulgence of *Ananda* (blissful joy) in them. This, *Ananda* guides them to proceed in the path of love of attainment of the Ultimate Divinity. Their song and dance bring forth *Ananda* more and more to them.

Thus the concept of the absolute, borrowed from the Vedanta and also from the Buddhist doctrines created an overall influence on their sect.

The Vaishnavas enjoy *ananda* through the medium of love- the relationship between Radha and Krishna. But the Baul have no such medium. They have accepted the concept of *Brahman* as *ananda*, which is the key to the goal of the world.

It is the joy that only is able to carry one's soul to a higher abode. The Bauls consider the human body as the supreme vessel where heavenly *Ananda* remains. God exists in *ananda*. *Sadhana* divinizes the body with devotional love which is known as *bhava* (ecstasy) in Vaishnavism. This love makes one realize the Supreme Beloved within, by causing amalgamation of the self with Him, when the soul lives in an eternal embrace of love with the eternal Inmate by sharing the celestial *ananda*. Thus the soul attains Godhood.

In the Baul sect, love is an important factor that makes a bridge of the mystic union of God and the self within. This mystic mood finds expression in their songs and dance.

The mysticism of the Bauls is not like that of other similar schools. They give no definite explanation or clear idea about their mysticism. They simply leave their divine state of mind of realization through their songs and dance. All that they give is a discreet hint of such sweet moments of enjoyment. This state of mind is called *bhava* by them. With this *bhava* one is able to attain *samadhi* when it reaches the final stage.

The *samadhi* that the Bauls experience is not like that of other schools. It does not continue for a long time. It is rather momentary. It touches frequently the soul by infusing divinity and then withdraws itself by leaving the object electrified with celestial joy only for a short time. So when the Bauls sing and dance with *bhava*, suddenly they become God-intoxicated with love, for union with the divine soul, by remaining in a state of *samadhi*. This state of mind does not last long. It comes and then goes. And then comes again. In this way, it repeats all through the operation of the song and dance sequence.

Thus the Baul cannot attain complete *samadhi* like the saints who remain silent during the *samadhi* by fixing their mind on God in peaceful meditation, whereas the Bauls are active both mentally and physically through constant movements in their musical and dance performance, and they enjoy *samadhi* only for such a short period. Hence their *samadhi* cannot be called true *samadhi* in the proper sense of the term. It is rather something like *maha-bhava* (deep ecstasy) which brings momentary enjoyment, similar to that of *samadhi* Sri Chaitanya had experienced this *maha-bhava* while he was in Puri, being engaged in singing and dancing in the temple premises with nama-kirtan (singing the holy name of God).

According to the Baul theory both men and women are equal. According to the scriptural society, where women are at the bottom of negligence, humiliation; there Baul theory not only gave women the same dignity as men- but also gave women a special place. According to them, a woman is a mother, they are able to bear and give birth to a child; so they are venerable to their husbands as well, she is endearing as a mother and daughter. In the scriptural society, where women are captive, there in the Baul theory women are free, independent; in the Baul family's daughters are well accepted; teaching music and education; even working side by side to men is self-recognized. So, from the viewpoint of the society, the Baul theory is advanced and positive.

The Baul theory germinated from the package of folk religion from the socio-economic oppression, negligence and the wish of the oppressed. The main theme of the Baul theory is philanthropism, independence of all people, free-thinking, wish of all people, his right to live- does not matter if he is a thief, a robber, a woman or a man, a king or a subject, everyone has the right to live as a human being. The augmentation of Baul theory took place through this philanthropism of folk religion. So, the Baul theory is the kind of theory that always wishes good for the human society, the creation of which is through philanthropist idea, whose main theme is to do good for the society, whose birth is in the yarn house of folk religions. Baul theory did not come from ancestors, it's not scriptural, a person acquires it from society, from the experience of society. Your, mine every one of us has Baul components amongst our heart and mind, when individualism becomes our main goal then Baul philosophy loses its positivity and undemocratic actions, envy and temptation starts growing in the society. Baul philosophy is democratic, it favors independence and men-women are equally free and independent in this theory.

In course of time, the culture of the Baul sect had undergone amalgamation with other similar sects in such a way that their individual identity was about to disappear among their followers. They used to be dressed almost alike, move in the society similarly and sing songs and dance in identical lines of thoughts, though in their own tunes. Soon the Bauls, the Sufis, the Fakirs and others came under a special category of citizens wandering from place to place by embracing the Hindus and the Muslims equally, by ignoring the differences in the name of religion and by capitalizing on the charm of the universal brotherhood.

These tribes believed in the Almighty God as formless, who did neither belong to the Hindus nor the Muslims alone, but the entire human race. This generous faith in God helped the 'madcaps' to remain above all narrowness of the earth.

The Bauls wear loose saffron overalls known as *Alkhallas*. They retain long over-flowing hairs which are tied with a yellow turban on the head. Some of them keep the full-grown beard and moustache. They draw a streak of sandal paste or clean mud on their forehead and the bridge of the nose. The lady Bauls also put similar streaks on their male partners. This mark is called *rasakali* by the Vaishnavas, who also put them almost in the same style.

The lady Bauls also join the party of music and dance with the males and children. The dress of the lady Bauls is saffron-coloured saris and petticoat of the same colour. The dress of the Bauls have a close resemblance with that of the Vaishnavas, and sometimes with that of the Sufis and the Fakirs who are draped in white *lungis* and black overalls and who wear necklaces of beads and multi-coloured stones. Bauls of Bangladesh who are devoted to Fakir Lalan Shah they wear the overall white dress.

Sometimes the Bauls are mistaken for beggars in view of their torn, stitched and shabby dress, although they never ask anyone for anything for their own. By nature, they are modest, reasonable and pious. They roam about and entertain people in holy places like the temple premises, religious festivals, *melas* (fairs) and also in the street corners of the cities and towns, by demonstrating their attractive art of dance and music. They earn their livelihood by singing and dancing, as they are rewarded by, the patrons or listeners on the spot. They sing and dance by opening a door with direct contact with the people's mind.

According to society the Bauls are non-conformist which means they don't follow the society. Every society creates a specific basic personality type for its members and to develop them according to that personality type is the objective of the society because only then the society permitted framework of values remain preserved. The Bauls made their own 'antisocial' and very private lifestyle by breaking the idea of 'social' people's basic personality type. In the 17th century, people were restless by the physical and mental torture of the bookish disciplines and so, they imagined a free independent world in their minds out of social control. Man's secret world was out of the reach of contemporary society, only he had the key to the 'dreamland'. In the Vedic society, where Lord or Brahma was described as beyond words and mind, He was given a place out of specific bodies, there the Bauls searched for HIM inside their own body and in order to do that they followed different techniques of body-ordination. The stand of this opposite lifestyle was not welcomed by the collective thinking based society, rather the society tried different types of social control over these Bauls. The pressure of social rules from one side and the thirst for freedom from the other side- the impact of these two things introduced the self-centred characteristics in the personality of the Bauls which is totally dependent on ordination. In the agricultural society the reproduction power of humans especially women have developed an idea of fertility sect and in these case body is the main source of creative works and thinking. Going against the flow of society, the Baul philosophers have accepted the body-centred thinking of the ancient agricultural society and discovered the universe in their own body structure. Building the independent self inside the body and then search for him, feel the actual form and trying to get integrated, has an indescribably happy feeling. The Bauls search for that feeling and then they continue their lifelong pursuit basing on that feeling.

The person who brought the acceptance of Baul songs to the educated citizens of the 19th century is Kangal Harinath Majumder (1833-96). Dr. Sukumer Sen wrote: ‘at the end of 19th century in Central and West Bengal’s educated society (especially in the new Brahmin society) physiology and spirituality based songs in Baul music was introduced as a fashion. This fashion of Baul songs was introduced by an inmate of Kumarkhali village near Kushtia, Harinath Majumder.’ He was the accomplice of Lalon Fakir and was directly influenced by him. He used to write Baul, physiology-based social and topical songs in ‘Kangal’ and ‘Fikirchand’ style. The inspiration of Harinath’s songs was noticed in the writings of Mir Mosharraf Hossain, Katakabi Rjanikant Sen and many more poets. Even Harinath was not free from the indecisiveness of contemporary society. On one hand strong stand against the exploitation and torture of the native landlords, on the other hand, the loyalty towards the English royalty, there was the variegated coexistence of these two thoughts in his thinking.

Being part of *Swadeshi Jagoron*, Chrankabi Mukundadash (1878-1934) devoted himself to the services of his country. He used *Yatrapala* and agitation creating songs as the medium of the awakening of the mass people. To continue the old rural lifestyle against the commercial invasion, Mukundadash too gave importance to the cooperative lifestyle. Ashwinikumar Datta and his *Swadeshbandhob Samity* was the main source of inspiration for Mukundadash. In this case, the name of Gurusodoy Datta (1881-1941), who was the pioneer of the Bratachari Revolution, can be mentioned. He devoted himself to the restoration of songs-dance-poetry-art as a part of Bangladeshi culture and to build a united life. In many of his Bratachari songs, he used Baul tunes along with different folk tunes.

So, it can be seen that opposition of caste-based Hindu society and Sharia-based Muslim society was present from the very start and development of Baul philosophy. In the 18th-19th century, that form of opposition changed and the social aspect regarding the Bauls became a victim to the turmoil of confusion and negligence-reception. A change of this concept of the educated and intellectual was noticed in the book published in 1946 by Sashibhushan Dasgupta named- *Obscure Religious Sect*. He highlighted a practical truth about the Bauls by basing on the religious point of view. He highlighted that Bauls who were from the Hindu community were *Vaishnav* and those who were from the Muslim community were influenced by Sufism. But in both cases the base of thinking is their ‘mystic conception of divine love. He showed that the Bauls have created an individual lifestyle by denying the morality of the present society. This lifestyle is out of the different of official behaviour and difficulty. Being free of all kinds of stricture is the inspiration for their lifestyle. That’s why in a general sense the identity of Bauls is ‘...somewhat strange people, peculiar in their manners and customs, habits and practices’.²⁹

29. Baul Jiboner Somajattava: Bikash chakraborty, Prograsive publisharse, kolkata, Page-9

The Nobel laureate Rabindranath Tagore, whose thought and writing was substantially influenced by the Bauls, is credited with bringing Baul songs to the attention of middle-class Bengali society. In 1915-1916 he published twenty songs of the great Baul poet Lalan Fakir in the literary journal *Prabasi*. He also had in his private collection two notebooks containing a total of 298 songs by Lalan that are among the oldest and most authoritative sources of Lalan's songs, it was largely Tagore and his associate Ksitimohan Sen who elevated the Bauls to the status of a cultural symbol. This idealization took place at the expense of the Bauls' esoteric aspect, and had a deleterious effect on scholarship, leading scholars to eschew fieldwork and focus exclusively on their humanistic beliefs. As a result, Baul sadhana (religious practice) was given short shrift. Scholars mistakenly characterized the Bauls as practising different sadhanas, united only by a common spirit of extreme unconventional. In 1968, Upendranath Bhattacharya published his ground-breaking study *The Bauls of Bengal and Baul Songs (Banglar Baul o Baul Gan)*, based on many years of fieldwork. In this book, he proved that Bauls, whether Hindu or Muslim, practice more or less the same sexual rites, and that these rights are central to Baul religion and an understanding of their songs. Though subsequent fieldwork done by scholars has corroborated his findings, the old romantic image of the Bauls continues to hold sway today.

The origination and development of Baul theory are with a combination of philanthropic works and the ways to conduct life. The seed of this theory was sown in the Yogatantra which originated from the soil of the Indian sub-continent; its germination took place in the philanthropic enrichment of Buddha Sahajia and the childhood- juvenility- youth-elderly was spent in the Vaishnav Sahajia and Sufism of Bengal. The affection of generous humanity and universal unity of humankind is Bengal's very own and which started from Philanthropic Chandidash to Chaitanya, Lalon- Rabindranath Tagor and completed at Kazi Nazrul Islam.

Findings of Research

Part- 04

Social Life of Baul, Music and Culture

Part- 4

The Social Life of the Bauls and their Culture of Music

Devotion to the Guru, pursuit and Baul songs, these things make the life and culture of Bauls.

The society created by man is an abstract imagination of human psychology. The form of society that is visible to human eyes or the impact that affects life, all these are created through the give and take of relations or interaction. To the Bauls life is song and song is the expression of life. That is why to the Bauls, sociological analysis is not only about song or life but the mixture of life and song.

According to the opinion of Baul Researcher Dr. Anawarul Karim about The Baul of Bangladesh, The Bauls are a kind of popular religious mendicants or Fakir, both male and female, and known for its iconoclasm, disregard of religious scriptures, caste and social formalities. They have, although, Muslim or Hindu names they are neither Hindu nor Muslim. The Muslim Bauls claim that they are Chistiya Fakirs, that is, they are followers of Khawaja Muinuddin Chisti of Ajmeer, India. But they do not perform any Islamic religious rites and rituals. They do not say five times prayer and also do not observe Ramadan fasting, attend Juma prayer or the two Eids. Instead, they have developed their own religious rites, such as special kind of prayers. They take their women partner as Jainamaj or prayer mat. They say prayers two times, one in the morning and the other in the evening. They do not eat the meat of any kind and take fish, vegetables and curd. These people travel from place to place carrying with them the folk musical instruments and a begging bag made of torn and caste away cloth called 'anchla' in Bangla. The Baul costume or dress consists of white lungi or half dhoti and an alkhella or white long loose cloak. Many of the Bauls also use korta and fatua, kinds of dress occasionally used by the Bauls. The male Baul has long loose and curly hair. They also keep beards and put on Tasbi or beads around their neck. They also carry a curved stick and a pot made of dried fruit-cell for food. Women use white saree and tasbi or beads. They use no ornaments. In the Sadhu-Sheba or congregation of the Bauls, the Bauls take food three times a day. Morning meal is called Balya Sheba, Noon and night time meal as Puma Sheba (full meal). Fish and curd are served during this time. They are general vegetarians. They also take ganja or marijuana. They do not beget or rear children. They are treated as jyante mara or living as dead. Women, dedicated to the service of ascetics, are known as shevadasis or female partner, who is always under obligation to serve male partners, in ascetic practice (sadhana). A male Baul can have one or more she vadasis, who are associated with him in the act Of Sadhana (ascetic practices). A shevadasi may leave one Baul and go away with another. In 1976, there were 252 ascetic Bauls in Kushtia District. In 1982-83, the number rose to 905; and in 2000 A.D. the number exceeded 5,000.

The Bauls were at times obscure as a sect because of their different esoteric practices and free-spirited approach to life. They speak of humanism and believe in religious syncretism,

and thus accept men and women of all race and colour. They project universal brotherhood, peace and harmony for all. In many places of Bangladesh, they have shrines and Akhra in the name of Baul Guru. Here they occasionally halt overnight or stay for a short while sharing bed and food and singing devotional Baul songs. They are also found performing in villages for three consecutive days in fulfilling their obligation to the spiritual deity for the cure of diseases or other desires. The villagers arrange food for them and pay handsomely for the songs. In villages, these songs are also known as *bhav-sangeet* or songs of ecstasy. No other songs of Bangladesh, including Bhatiyali (boatmen song), Bhawaiya (a kind of spiritual love song of Northern districts) and Jaari (religious mourning song) have such tremendous impacts on the mind of the people, both rural and urban.

In Bangladesh, there are five Gharanas of Baul songs, devolving from the well-known exponents of this genre: Lalon Shahi, Panju Shahi, Delbar Shahi, Ujal Shahi and Panchu Shahi. Although Baul songs come mainly from the region of Kushtia, singers of other regions bring in different influences particularly in tunes and style. At times even the words vary.

At times Baul songs reflect the influence of Bhatiyali tunes. Majhees (boatmen) also sing these songs while plying their boats in the rivers. Baul songs are not confined to Bauls, as non-Bauls too have adopted them because of their profound themes. During epidemics, villagers ask Bauls to sing and pray, believing that this will cleanse their village of pestilence. There is no doubt that Baul music undoubtedly has a glorious past. Abdul Wali (1855- 1926) in his paper mentioned the names of Lalon Shah, Siraj Shah, Shir Ali and Budhu Shah. Of them, Shir Ali and Budhu Shah belonged to the 24 Parganas. Lalon Shah and Siraj Shah were from Jessore. Wali in his paper said 'The songs of Lalon Shah, Siraj Shah and other Faqirs, sung by boat-men and others were very good in their own way'.³⁰

Akhra

The Baul sect could not produce any outstanding and authentic doctrinal theory of their own beliefs, nor were they able to establish a particular school of thoughts by earmarking their own special teachings. Not even any published book or preserved manuscript can be seen to have been stored for their future generation. Their songs are their unwritten scriptures transferred orally from one mouth to the other, sometimes with variations of words or ideas in later stages.

The Bauls have, however, failed to form any definite school of thoughts, monastery, canons, and written scriptures by outlining the way to salvation, doctrines, rites or rituals of their own, like other religions. They do not maintain any link amongst them. They simply live in small, scattered groups under the command of their respective Gurus with his limitations of their own culture and traditions. The said Gurus wrote and tuned songs and composed dance with their respective stamps for their own groups.

30. The Anthropological Society of Bombay, Vol. V, No 4, page 203-218, 1900]

Each of such groups has its own centre (*akhra*) where the Guru teaches them the details of religious practices and rituals which are secret and which can be taught only by a right Guru.

According to the opinion of Singer and researcher Maqsoodul Haque the Akhra institution and its importance in Baul Music:

The ancient Sanskrit word Akhra denotes ‘regimentation’ or a place of practice with facilities for the board, lodging and education used by religious renunciates. As an institution, it dates back to the 8th century and its purported founder Sage Adi Shankara or Shankaracharya (788–820). The 8th century was significant in other aspects as well. It saw the commencement of the unorthodox Bhakti Movement in Tamil Nadu, India - a spiritual revolt against caste discrimination among Sanatana Hindus which challenged grounded and stern Brahmin doctrines. Bhakti insisted that salvation is achievable by all and does not require advantage of birth as also, that the concept of blood lineage was abusive and exploitative. Bhakti taught people that they could cast aside the heavy burdens of rituals, caste and complexities of philosophies, and simply express their overwhelming love for God in the spirit of humanity.

By the late 14th Century, the movement gained momentum and spread to Bengal with Shri Chaitanya Mahaprabhu (1486–1534) the scion of the Vashnavite movement as well as his disciple and close friend Nityananda (or Nitai) jointly spearheading the spiritual revolt that laid the foundation for aspirations against religious bigotry, dogma, caste, creed, exploitation and subjugation of any kind. The Nadiya district of undivided Bengal in India, of which modern-day Kushtia, Meherpur, Jessore, Chaudanga etc. in Bangladesh were then an integral part, was the epicentre of this cultural renaissance, historically referred to as the “Golden Age” of Bengal.

Music was and still is the forte of Akhras and together with subjective discourses which were just not limited to ‘spiritual education as is the popular misconception; profound subjects such as philosophy, history, social sciences, ethics, aesthetics, mathematics, logics were included. More complex disciplines such as cosmology, ecology, agriculture, pharmacology and in the case of Deho Tattya (discourses on the human body) physiology, psychology even embryology as well as the ancient art of Yoga were taught through music, in what was essentially an oral culture.

The overriding aspect of the Akhra institution is it has traditionally survived on contributions of communities, and unlike Ashrams is informal with no fixed sets of seekers residing for years on end. During those bleak times in our history when villages were the root of our existence and society, by and largely rural and arguably ‘primitive’, Baul Akhras provided a very valuable spiritual and social service. We may therefore credit the Akhras institution as one of the prime and fundamental reasons for Baul music’s survival into the new millennium.

The Informal Akhra Curriculum: Gan and Gyaan-

Baul music is simply not Gan or music, but also a convergence of Gyaan or knowledge. This is 18th century 'rural infotainment' if we may say that has survived until today. During the times of Fakir Lalon Shah an informal Akhra curriculum had advanced which had as its basis 4 specific 'stations' termed Chotur desh, or phases which seekers on the Baul path will encounter.

They are

- a) Sthulo desh – novice, mundane, ordinary, common phases
- b) Proborto desh - transitory, apprentice phases
- c) Shadhok desh - perfected seekers, recognised, practitioner, and the penultimate
- d) Shiddhi desh - one who has reached the height of self-realization.³¹

Within this broad classification of phases, the further subdivision was necessitated for a variety of reasons:

- a) There were 14 different subgroups within each of the original 4 stations, meaning theoretically the works of Lalon could be interpreted into 56 different sub-categories.³²
- b) Lalon, like other Sages of Bengal preceding him, was influenced by enumerations Samkhya philosophy of Sage Kapila (5th to 2nd Century BCE), who advanced 25 Tottyos or discourse principals and
- c) Lalon was conversant with the 4 Sufi Maqaam or stations.
 - i. Shariyat – Origins, base, the path to the well,
 - ii. Haqiqat - Supreme Truth, reality check,
 - iii. Tariqat - Differing ways and orders and
 - iv. Ma'arifat - Gnosis, God realization, the state of extelligence that is beyond intelligence.

So as to make it simpler and accommodate major Vaishnavite, Sufi, Sahajiya Buddhist philosophies, 8 easily identifiable sub-groups or categories were also included into the 4 stations regime.

They are the Tri Tottyobaad which covered Sufi aspects of

- a) Noor Tottyos - discourses on light, enlightenment
- b) Nabi Tottyos - discourses on the Messengers
- c) Rasul Tottyos - discourses on Prophets.

31. Mannan, Abdel – Akhondo Lalon Sangeet - 2013

32. Islam, Rafiqul - Fakir Lalon Shah

Vaishnavite and Sahajiya Buddhist philosophies were grouped under Pancha Leela or five Pandeist courses of willful acceptance that is

- i. Krishna Leela - Lord Krishna's life story
- ii. Goishto Leela - Cowherd's music signifying Krishna's boyhood tryst with Gopis, moral lessons,
- iii. Nimai Leela - Discourses on Chaitanya Mahaprabhu, the reincarnation of Krishna
- iv. Gour Leela - Gaudiya Vaishnavism discourses on Gouranga, another name for Krishna in Puranic scriptures,
- v. Nitai Leela - Discourses on the omnipotent, 'timeless supreme', one who has no birth or death.

Historical records also suggest, there were several significant seats of learning called khadis or ashon for transmission of Baul music and philosophy with their own resident Gurus in geographically defined locales.

They were:

- 1) Pachu Shah in Gholdhari, Chuadanga
- 2) Mochai Shai in Abdalpur, Kushtia,
- 3) Gorib Shah in Sabdalpur, Jessore
- 4) Choudhor Shah in Kodaliya, Meherpur
- 5) Shukur Shah in Alamdanga, Chuadanga,
- 6) Kanai Shah and Bholai Shah in Chotropara, Jhenaidah,
- 7) Ujal Shah in Jhaudia, Jessore
- 8) Iman Shah in Moheshganj, Meherpur
- 9) Shaker Shah in Choraigram, Kushtia
- 10) Tinkori Shah in Bittipara, Kushtia
- 11) Nengta Shah in Nischintapur.³³

The all-inclusive, yet intense curriculums, as well as the existence of transmission centers, indicate the high musical and stringent spiritual standards practised by Bauls since Lalon's time until today. Baul is just not a music form, but an organic sophisticated lifestyle statement that is scientific, and forward-looking. The art form survives until present times due to the seriousness its practitioners emphasize on the esoteric messages of Fakir Lalon Shah for humanity, which has reverberated all across Bengal for centuries and as is evident now, reached a global audience.

33. Mansur, Ahmed – Jukto Bongey Lalon Chorcha

Scriptural discourses set the tone of each Shongo and they can last anywhere from three to seven days, depending on the weather, circumstances or overall socio-political-Cultural situation prevailing at any time. Discourses and singing goes on non-stop, and Bauls irrespective of caste, creed, religion or sex live and eat communally during the period of the Shongo.³⁴

Shadhu Shongo -

The Shadhu Shongo Institutions - Guru- Shishwa interactions and Sheba.

Shadhu Shongo, the second most important institution for Bauls are regular conclaves or assembly of the wise that is masters in music, spirituality as well as day to day social matters of common concern.

It is therefore easy to surmise that up to three Shadu Shongo are held every day somewhere or the other in rural Bangladesh and unlike other ‘cultures’ that are tokenistic or revolves around peripheral ‘Cultural activism’, Baul music and the culture associated is organic that is one that has to be lived and practised as a lifestyle statement. Other than the assembly of various Shadhu Gurus (the eldest Shadhu denoting practitioner, derived from the word Shadhona), these events see different schools of Bauls congregating and passionately discussing tunes and tones of Baul music, as well as the inherent and esoteric meanings of verses which are reverently referred to as pod or kalaam.

The Guru holds very special importance among the Bauls for they are literally considered ‘God heads’ or fountains of knowledge from which spirituality and music flow. Each Guru holds a Shongo every year and in many cases a second one, commemorating the death of his own Guru. It is estimated that at least 1000 small, medium to large Shongo are held every year in Bangladesh, with the one centring Fakir Lalon Shah, held in Seuria, Kushtia in the Bangla month of Choitro (mid-March) and Kartick (mid-October) being the largest by far. It is very rare that a Guru leaves his ashon (assigned seat) during the course of a Shongo so that no shishwa or disciple misses the chance to hear the Gurus speak and their interpretation of verses and scriptures in question. This in essence reinforces Guru-Shishwa parampara, or interaction, which is a continuously evolving non-traditional educational process.

Other than music, spirituality and quest for knowledge, the Shadhu Shongo institute consciously emphasizes on ‘Sheba’ - the rites of food which is a pivotal demonstration of the Baul lifestyle. Nothing is more sacred to the Bauls than food, for ultimately it is a gift from the Creator. ‘Sheba’ as the word denotes a voluntary offering that is, services to humanity and one every human on the planet by providence holds collective responsibility. Food therefore is not ‘eaten’ but shared equally. Sharing food and consuming food are both acts of God – and more profoundly as Bauls believe that God dwells inside each human soul, we feed the ‘God in us’, not necessarily ourselves. Thus why, when and with whom food is shared is in itself a meditative process and one that has survived centuries as the rite of food is so meticulously understood and observed scrupulously.

34. The author’s personal experience in Akhras all over Bangladesh

Bauls have a vegetarian diet and the only ‘meat’ they consume is that of fish. Cooking is done in a communal kitchen with no fossil fuel (kerosene or gas) but firewood. There are three specific Sheba:

- a) Guru Sheba – dinner, which takes place usually post-midnight at the end of a Shongo,
- b) Balya Sheba – breakfast where children are fed first and whatever else is left, is shared by adults
- c) Punyo Sheba – lunch, Shadhu Shongo usually ends after this particular Sheba and everybody leaves the venue in a state of ‘Punyota’, or complete blessing from the Guru.

From the pot to the eating bowl, everything is served fresh, and none is supposed to even taste it (even to check salt) before it is served. Each and every seeker has to squat on the floor while is served equally – yet not eaten right away. It is after a signal from the Shadu Guru that the rite commences and everybody starts eating. At the end of Sheba, hands are washed communally and again, only on the signal from the presiding Guru, does it end and everyone is allowed to leave.



Punyo Sheba (Lunch)



Shadhu Shongo-1



Shadhu Shongo-2

Photo: Khalid



Photo: Khalid

Guru Humayun Sadhu

Sadhana

Guru

The Baul theory is a special type of pursuit of the folk religion of the Bengal. The thousand-year-old societal study, a popular philosophy of coordinated thinking, the philanthropism that flowed from the folklife is the base of the pursuit of the Bauls. This pursuit of the Bauls is preceptor based. They are roaming around or a follower of the path shown by his preceptor. The Baul pursuit is a spiritual pursuit. A class of people has accepted this way of fulfilment as the way of life and universe regardless of what race or religion they belong to. Finding out the ultimate truth by following a unique philosophy and by rejecting the usual societal conduct is the main goal of the pursuit for those people. In order to reach this goal, they have

their own way of pursuit; they have physiological acts, theory as well as philosophy. The Bauls have a separate point of view about life and the universe. These acts, pursuit and chants, its theory and cravings are expressed through their songs. The Bauls think that the activity of the whole universe is organized in the structure and mechanism of the human body.

“Ja ache Bishsho Bhramande
Ta ache deho Bhande.”

And that is why the physical constitution and biological activities of the human body are the goals of pursuit to them. That is why the pursuit of the Bauls is also known as a physique-theological pursuit. In the physiological pursuit of the Bauls, there is an influence of action of Gemini and yoga. The main theme of Baul philosophy is to awaken and control willpower. Through their act of pursuit, they restrain the lust in them. Undoubtedly, it can only be possible through a torturing of the mind and body. So, for this severe pursuit to be pursued, the need for a guru (preceptor) is indispensable.

Guru shubhab daw amer mone
Ranga Choron jano bhulina

Tumi nidoy jar protti
Tar soday ghote kumoti
Tumi mono rother sarothi
Jotha lowo jai shikhane.

Guru tumi montrer montre
Guru tumi tantrer tantre
Guru tumi jontre jontre
Na bajao bajbe kene.

Janmo andho mor nayan
Tumi boidoya sayachatan
Ati binoy kore bolche Lalon
Gayan anjon daw nayone.¹²

TRANSLATE

Make me prudent so that
I don't forget worshipping your feet.

Who you are cruel to
Always he gets inclined to malevolence
You are the charioteer of my heart's desires

I go along with you wherever you take me.

You are the initiator of incantations
You the performer of esoteric charms
You are the finest instrumentalist
Unless you play it, why will it ring?

Congenitally blind I am
You are the healer wide awake
In great modesty, says Lalon
“Give me the light of knowledge in my eyes.”

The Guru or preceptor is held in the highest esteem in Baul *sadhana*. The process of their *sadhana* is intricate and secret, and it cannot be performed without technical instructions and proper training of the Guru. The Guru is placed between man and the Absolute.

He acts as a matchmaker by guiding the disciple how to proceed and unite with the Absolute. The preceptor's position is very important in the life of a Baul, because the *sadhana* involves a process of sexo-yogic practices which cannot be performed without the proper guidance of lightning, is also infused from the Preceptor into the disciples. Thus the perfect knowledge and the self-realization can be attained only with the grace of the Guru.

Guru padaya dube thak re mon
Guru padaya na dubile
Janam jabe awakaran.

Guru shishhawa amoni dhara
Chander kole thake tara
Ayanate lagiya para
Dekha tribhuban.

Shishhawa jodi hoy kayami
Korne day tar montrodani
Nij name how chokkho dani
Noile andho dunayan.

Oi dekha jay anka nohor
Achin manush achin sahar
Siraj shain koy Lalon re tor
Jonom galo okaron.³⁵

The preceptor is repeatedly quoted in the Baul songs as the spiritual guide. His mercy or grace is prayed by the devotees in every step of their life. He is described as the 'Ferryman' in the endless ocean of life, as the 'Musician' without whose instructions no music can be produced, as the 'Director' to the players on the stage of human life, as an 'Eye' for providing sight of the blind (ignorant) soul and so on, in the Baul songs.

35. Lalon Sangeet(1st Vol): Editor:Fokir Anawer Hosan (Montu Shah): Lalon Mazar Sharif and Seba Sadan Comittee, Chauriya, Kushtia. Page: 185

The instructions of the preceptor become useless to a disciple who is devoid of the metaphysical knowledge that is able to bring him self-realization.

The Guru is the leader of a Baul centre (*akhra*) where there lives a group of Bauls under his direct command.

The Bauls inherit their special culture, knowledge, stock of songs and training of dance and music, and also other tribal traditions from their ancestors or the Guru (master).

The tradition of bull folk-lore has always passed from the masters to their disciples or descendants. The doctrines of the teacher (Guru) are taught to the disciples with the essence of faith that they possess. The followers embark upon the ocean of tormented life, piloted superior to all other mortals and deemed a worthy vessel of the most pious and spiritual confidence.

Each Guru composes his own songs from his personal experiences and transfers them to his followers. A true and perfect Guru is most rare in their sect. Who but the jeweler can tell the price of the jewel?

The Bauls greatly depend on their Guru in order to learn how to communicate with the 'Dayal' (the Merciful). A real Guru instructs his disciples how to restore his inward man to his *Maner Manush* (the mate of the heart), the God Himself. To know Him one has to purify his spirit, cleanse his heart, enlighten his head and anoint his Soul.

The Guru acts as the matchmaker in their marriage and also as the judge in case of any dispute or misunderstanding or wrong deeds of the fellowmen. The Guru is the curer of all evils. The Guru being the head of the group to which the Bauls belongs. All the members under his command must abide by his decision, order and guidance. It is the Guru without whose guidance; a Baul is unable to find the path of salvation. The secrecy of their spiritual practices and rituals is kept confined to the right Guru who teaches those technical performances of sexo-yogic practices connected with the severe physiological application.

According to the latest article The Baul Guru:

Extelligence Over Intelligence By Maqsoodul Haque-To understand the Guru is to step back to a time capsule of at least 300 years or more and try to appreciate how life was then. Trapped in our millennium lifestyle of speed, technology with its associated ease, our imaginations simply cannot comprehend a scenario of how things revolved around realities where one had no electricity, no cars, no means of travelling anywhere other than walking, by bullock carts or a country boat that would take days to reach one's destination, and what we see is a bleak picture of rural Bengal. Yet on the flip side, we have been regaled by tales of great men of wisdom or miracles, of teachers, *Murshids*, *Pirs* and yes the Guru.

Keho Koray becha kena / kehoi kanday
Rastai poray dhorbi jodi taray / cholo Murshid er bajaaray

Translation

Some buy and sell, while some sit and cry
If you seek to catch up with him in his path / go look for him in the 'market' of the Murshid

Men and women would traverse the length and breadth of Bengal only to catch a glimpse of these great men, seek their counsel, learn a few prayers, get a talisman or two, or 'pure water' with the 'breathe' of the sages' 'powerful' prayer to rejuvenate themselves or the ailing or dying back home. People went to these seats of learning only to receive 'salvation' of one form or the other, and it is not inappropriate to point out that then, as even today, a society reeking with superstition was prone to exploitation, and those vulnerable, were easy prey.

What set these 'great' men apart from the rest and 'capital' used to conduct their business, was 'intelligence', which they misused to offer solutions for those ailing in 'spiritual', if not physical health. Crudely they had more in common with millennium psychoanalyst or even psychiatrists. The talisman that seemingly exorcised the 'devils' could well have been any inanimate object of no real scientific or spiritual value, and 'pure water' mere placebos that too often worked just by sheer coincidence or by accident – if they worked at all!

In any case, the above observation is not in any way meant to belittle the herbalist or *Kabiraj* or *Ayurveda* specialist of our rich heritage of folklore medicine whose treatment and care of patients was then as is now, based on closely working, scrutinizing, experimenting and applying scientific judgments on patients, which have lived through ages and will continue to live-indeed will grow from strength to strength.

The focus of this chapter in this series of essay is to seek an insight into what it was that sent people thronging to men and women with 'great intelligence' centuries ago when it was the Soul of man that was tormented and needed answers that were not forthcoming? Let us put this across as aptly as we possibly can that the search for one's Soul is never a result of any loss or gain. It is only to rediscover what was always there, and can best be described as a 'rebirth' in one's life, although in extent and purpose it still fails to capture the quest for Bauliana – for as we mentioned earlier it is more about 'shedding' – not acquiring.

The forever-curious Baul looked at 'intelligence' as an internal and selfish quest for knowledge to be used as a weapon for exploitation, for gain. They believed that the 'intelligent' would use their knowledge-base to weaken and not encourage the spirit, by histrionic tales of the omnipotent Maker being a 'fearfully notorious entity', whose advantage was in punishing and avenging the ills of man. Compassion and Mercy were attributes that were ruefully excluded from the Maker.

The 'formula' for appeasement of the Maker, therefore, had to be 'strictly' as prescribed by the TRUTH these ancient scam sters upheld while they imitated Cultural components in the quest of the Bauls, especially in forceful use of Music, which we had mentioned earlier, the natives of Bengal had a natural inclination to appreciate and understand. Let us call this 17th-century infotainment for easier understanding!

For the Baul, intelligence just like any other intangible commodity was again a natural attribute that all Man is blessed with, a gift from nature, and is free till such time Man wishes to doctor it to a farce. It was the Bauls that perhaps raised the demands for free education as a birthright of all Man, and what we now call human rights. 'True work' is in educating and education, and no matter how obscure or ill-defined that may be, the Baul again is no 'educator' - he is a pointer, promoter and a referrer to sources of education readily available in nature; ones that have stood the tests of times, because they contributed to benefit Mankind.

For the application of education to be of any use, the Baul insists on a practical ‘each Man for himself or herself’ approach, tapping into the radiating aura of the Makers ‘light’ that is picked up by our extrasensory organs which are not to be confused with extra sensory perception, for perceptions are never real in the first place, but mirages that we may seek and never find unless they are grounded and relate to verifiable real-life examples.

Real examples are based on agreed and accounted premises of rationales, with irrational quest’s being a time-worn domain of the sect, of abject magicians with words and not deeds. The Baul provided an alternative direction towards the TRUTH if not the complete truth and he insists on picking up external stimuli’s provided by our sources of conscience, deep within every one of us, in our Extelligence, which is a product of sharing.

Sotto bol supothe chol ore amar mon

Speak the truth and take the right direction,

O! My mind.

Lest you should not find Him.

Merchants and shopkeepers
who cheat in weighing goods,

Satan will inflict them
with unbearable pains.

While the honest will earn

God’s blessings.

Your greed for others wealth and wife,
Will deprive you of having heavenly bliss.

As many times as you snatch these things,

Cold death will kiss you.

Lalon says, everything,
which is worldly, is meaningless.

He wanders in all the holy places,
Unwilling to give his mind to anyone,

For not having his chosen one.

The process is like polishing a mirror; no matter how bright they appear, or however we look gazing at it, our urge is always to keep it ever more ‘dazzling’, for in our use of the same over time, we see new ‘fogs’ appearing to disturb and distract us. The Soul in Man is such a ‘commodity that needs constant attention, to keep it sharp, focused, agile and dexterous. Since it is supple in its basic character, it bends at will in distractions that come together with these natural stimuli’s, and sieving of the accumulated residues to leave only the best at the top - is the Bauls ultimate quest.

The Baul Guru therefore, is no Man, but the Maker in each and every Man, and it is how we approach our fasceties associated with cultivating knowledge, is the difference in the Guru that the Baul reveres and ones the charlatans have made a practice to exploit his fellow Man.

The sore bone of contentions that have ravaged the minds and thinking of evolving thought processes in Bengal however continues unabated even among the different schools of thoughts of the Bauls.

To equate the Guru to that of the Maker is Sin in the Baul pantheon, for possibilities of arrogance and subterfuge, have appeared, with damming ramification to Mankind. Let us be reminded of the Pharaohs, long before monotheism came about.

Body

The human body is conceived in the Baul sect as the temple of the Dear One and also as an epitome of the universe. Emphasis is given in the body in all yogic practices, and hence it is considered in high esteem. It is believed that the cycle of life in the world is manifested in the body. Even the Gods are sometimes tempted to incarnate in human form, as it is the best form of a living being. The body is the seat of the Almighty, the mind in the body being the guiding force.

The Bauls have expressed the value of the body in many ways in their songs.

*Hater kache mamla thuya
Kano ghure barao veye
Dhaka shahor Delhi Lahor
Khujle mala ai deha||*

*Moner dhokay jathey jabi
Dhakka kheye hethay firbi
Amni bhabe ghure morbi
Sandhan nap eye||*

*Goya Kasha Mokka Modina
Baire khujle dhanda jay na
Deho roti khujle pabi
Sokol teerther fal tahe||*

*Dekh dekhi mon re amar
Abishshaser dhon prapti hoy kar
Jar bishshaser mon, nikote paya dhon
Lalon Fakir jay koye||*

Translation:

Your case is near at hand
Why do you move else where?
There is no good if you
move to either Delhi, Lahore or Dhaka

Search your body and find Him there.

The more you depend on your bad will
The more you suffer
And you will not find Him anywhere.

You will not get Him if you move to Gaya,
Kashi, and Makka Madina
All resort rests in body
And here is your journey's end.

O mind, a faithless shall never get Him
Lalon says, He who is faithful
he only gets Him.

It has sometimes been described as a cage made of tender bamboo shoots, in view of the fragility, as a human life as moral; it has also been compared with a miracle tree, rootless and flowers full of honey.

The body is also stated to be a mirror-city where the truth is reflected. It is like an engine or instrument made of the five elements earth, fire, water air and ether. The body is also known as land that is activated for growing crops of love. The body is considered not only as a temple or the abode of God but also as the birth-place and the cremation-ground of the Supreme Being.

*Hawadomay dekho taray, tar ashol baina
kay banolo emon rong moholkhana*

Translate

Seek him in the wind and breathe, in advance, in full measures
Who is it that created this colorful abode?

In Baul *sadhana* the human body is the platform for all practices and rituals.

The Bauls have a yogic Philosophy of the body, which is known as *Kauo-Sadhan*, as in the case of the Tantric sect, so the body must be made strong and fit for higher realization through yogic practices.

As their *sadhana* is performed through yogic practices of the body their conception of the location of *chakra* or the wheels and *padmas* or lotuses, must be known by a devotee. The lowest *chakra* is called the *Maladhana Chakra* which remains in the abdominal region between reaction and the male organ. In *Maladhana*, there is coiled serpent power known as

kula-Iaundatana Shakti, a passive female force having the potential form of creation. *Kundalini* is placed at the left. Here three nerves meet. They are *Ira* (left), *Pingala* (right) and *Susumna* (middle). This part is called *Triveni* (the meeting place of the three streams). The highest plexus is the *Sahasnana Chalna*. There are two other *chakras* namely *Mamipuna Chalna*, near the navel with a lotus of ten petals, and *Visuddha Chalora* which is near the throat, with a lotus of sixteen petals in between *Muladhana* and *Ajan Chalna*.

It is said that the 'Man of the Heart' plays in the lotus of two petals.

In Baul songs these *chakras* have been mentioned again and again by quoting the words 'lotus' and the 'petals.' As the body is conceived to be the abode of the Divine Self, the culture of the body is important in the sect. Through the process of yogic rites, the body becomes *pakka* (mature) and *siddhi* (perfect) for *sadhana*.



Photo: Khalid

Nizam Fakir's Bhek Khalafath Programme in Lalon Mazar (1)



Photo: Khalid

Nizam Fakir's Bhok Khalafath Programme in Lalon Mazar (2-3)

Moner Manush

The theory of *Maner Manush* (*Song 11*) or the 'Man of the Heart' and the realization of that *Maner Manush* through devoted love towards him is the distinctive feature of the Baul sect. The 'Man of the Heart' is none but the divine Spirit dwelling within one's body, who is regarded as the Eternal Beloved in relation to the human personality.

11. Milon hobe koto dine
Amar Maner Manusher shone.
Chatak praya aharnishi
Chaya acha kalo shashi
Haba bole charan dashi
O ta hayna kapal gune
Amar Maner Manusher shone.³⁶

36. Lalan Sangeet (2nd Part): Edited by Fakir Anawer Hossain (Montu Shah), Lalan Mazar Sorif and Seba Sadan komity, Chauriya, Kushtia. Page.298

As a sect, the Emphasis is given on the realization of the self which dwells within the body.

'Man of the Heart' is the 'Man' in the man who is infinite. To the Bauls the 'Man' is the God. In their songs they have described 'Man' with different adjectives and similes.

They say the 'jewel-man' dwell in man. The man is sometimes described as a 'flower', 'lamp', the 'nur' (the divine light), the 'moon', a 'fish' and so on.

The *Maner Manush* is the Personal God in the Baul sect, the Ultimate Reality. The Absolute is conceived to be dwelling in the body in the form of 'Man'. In Baul songs, the above said 'Man' has been described with the various name: *Adhar Manush* (the man uncatchable), *Ajana Manush* (the man beloved), *Bhaver Manush* (the man of devotion), *Sonar Manush* (the man of gold), *Atal Manush* (the man immovable), *Manush Batan* (the jewel-man) and *Maner Manush* (the man of the heart) and so on.

Song:

Milon hobey kato diney

When shall I meet
Man of the Heart?
I am like the chatok bird and that longs
For the New moon day and night,
I want to offer myself
a service woman to Him
But luck does not favor me.
As lightning mingles in the cloud and
none gets trace of it
So I lose Him who is of dark complexion as
I enjoy his beauty in dream.
When I recollect the image I experienced,
I do not care for scandal or anything.
Lalon, the most obedient
speaks continuously
One who is in love,
he only understands what it is.

The Divine personality of the Supreme Being who dwells in the human body can be felt, but He cannot be found due to one's illusion, ignorance and imperfect knowledge.

The Supreme Being is void and formless, but He manifests in human beings are the Finite.

In Baul conception, the Divine Personality has been transformed into a Personal God. When the Divine Personality is realized, the individual Personality melts into the Divine Personality to become One and the same. Then love does no more remain as a psychological attitude between two separate entities, but it dissolves its separate existence and passes away into divinity to imply self-realization. Thus 'Man' ultimately becomes a finite-infinite being with true divine nature.

This realization is not attainable through wisdom, intellect and religious rituals. It is the pure love by which the human self melts away in divinity, and this stage is termed by the Bauls as *jyante-mara* (life death). Thus the human self is the finite manifesting of the Infinite Divine self.

Song about *jyante-mara* (death in life):

*Jenda pir age dharo re
Dekhe shamon jak fire//*

*Ayu thakite age mora
Sadhok je tar amni dhara
Premoummade matoara
Se ki bidhir bhoy kore*

*More Jodi bheshe uthe
Se to beray ghate ghate
More dube sreepate
Bidhir adhiker tage re//*

*Hayater age je more
Banche se mouther jore
Dekho re mon hishab kore
Fakir Lalon koy deke re// (Page-124)*

Translation:

Find out the living Peer (spiritual guide)
Satan will not be able to touch you

Be a dead man
when you have hours to live
a sadhaka (worshipper) follows
the similar course of action
Person who is madly
In love does he care anybody?

A dead when gets life
He moves from one place to another
Leave the normal death
Face death spiritually

He who dies before death
He lives through ages
Lalon says to himself
Now count your moments and rest.

About Man of the Heart or Maner Manush, Dr. Anawarul Karim says-The most distinguishing feature of the Baul sect or faith is the use of maner manush or the Man of the Heart. All Bauls hold only this in common that Allah or God is an epitome of major religious faith that speaks of hell and heaven, but the Mashuq of the Sufis, Bajul or Bajil of the Sahajiyas and Maner Manush or the Man of the Heart of the Bauls symbolizes the eternal soul that resides in every human being. ‘Maan Aarafa Nafsahu Faqad Aarafa Rabbahu’ (He who knows himself, knows his Lord of life). This Sufi saying has nothing original, it is traceable from Socrates. The Bauls feel that both temple and mosque and (Christian) church stand across the path to truth because the conventions, castes and rituals as framed by the religious leaders of any organized religion will not help man to find God there. Here they revolted against all these systems. To the Baul, human bodies are the temples—the shrine of the soul, and for this the importance of the human body. The Man of the Heart stands for love of Sufi who sings:

‘Tis the flame of Love that fired me ‘Tis the wine of Love inspired me.
Wouldst thou learn how lovers bleed?
Harkin, hearken to the Reed. (Rumi in the Mathnawi)

The soul that lives within man is the ultimate truth. In Carya song, the saint Saraha remarked, ‘In my wanderings, I have visited shrines and other places of pilgrimage, but I have not seen another shrine as blissful as my body.’ The Baul, it is held, discarded everything that did not suit them, and they developed their own unique belief system and rituals. With this eclectic approach to spirituality, they seek to distil from all religious disciplines the simplest, most natural, and direct approach possible to God who is formless and lives and works through invisible soul in man and is a motion and spirit that impels all thinking things and rolls through all objects of all thoughts, and the Bauls term him as the Man of the Heart. The essence of Baul belief is the longing for the Man of the Heart, his playmate but he is unknown and elusive and therefore is unattainable. He is hidden in the human body, which is taken as the microsm of the universe. The music of the Baul minstrel tries to focus on the importance of the human soul or the maner manush. The Baul sings,

Why do you run after the mirages?
Look within yourself to get your peace.
Peace and tranquillity do not come from outside.
You can’t discover them by owning the world.

There is no beauty truer than the beauty of the Man of the Heart that lives within each human being. The songs of the Bauls are of joy and love, and of their deep longing for mystical union with the Divine within.

The Baul philosophy comes from rural Bangladesh. It represents the peasant mind and peasant philosophy. Their language is simple, and the deepest of their thoughts are clothed in homespun words and metaphors common to the countryside village folk. Yet, amidst the simple language, the songs of the Baul contain an extensive, meaningful philosophy that connects to all of their lives and aspirations. The Bauls have robust simplicity and sincerity of expression. The Bauls are unpretentious, freethinkers seeking their own personal enlightenment through their songs. They do not preach or seek to convert but rather they seek to soothe, share, and provoke thought. The songs they sing and the accompanying dances are spiritually meaningful meditations focused on the soul with this goal in mind.

Rupa and Svarupa

Rupa and *Svarupa* are two important aspects of Band sadhana. *Rupa* means the form, and *Svarupa* means the innate nature. One is manifested existence and the other is metaphysical existence, or the human self and the divine self. The physical form of a human being is described as *Rupa*, while the spiritual nature is known as *Svarupa*.

The *Svarupa* of the Bells is to realize the spiritual existence through the physical existence. *Svarupa* can be realized only through the elevation of *Rupa*.

The Bauls believe that the Divine self creates the form of a human being by the reflection of His image of the mirror of the human heart. In many Baul songs the theory of *Rupa* and *Svarupa* has been mentioned to denote the process of *sadhana*.

In Baul philosophy the divine self is said to dwell in the human self. The feelings, emotions and passions of the human self are the mediums through which the Divine Self can be realized. The knowledge of the true self and the human self can be recognized by differentiation and realized through integration.

A sadhaka has to realize *svarupa* in *rupa* to realize the absolute. The Absolute or the Ultimate Reality is not an abstraction. It is the mystic experience of the metaphysical Being and a philosophical conception of Divine Entity.

Jage uthachay ei roop mohol / na jaani tar roop ti kyamon
This abode of beauty has arisen, wonder what its beauty is like
Shiraj Shai koi nai ray Lalon/ tar tulona
Shiraj Shai tells Lalon, there is no comparison

In Baul *sadhana* love is the prime force to raise the Absolute. *Rupa* signifies the gross existence with gross love, while the *svarupa* signifies the divine existence with purified love. The gross love is the root of divine love. The gross love between a male and a female can be transformed into purified and perfect love. The medium of Baul *sadhana* is the gross love which is elevated to the metaphysical plane in order to attain the purified innate love, and the material knowledge then becomes true knowledge with its metaphysical character.

The physical existence is annihilated and elevated to the metaphysical existence. When the intense, passionate love of the human selves proceeds towards divine love, the innate nature is realized.

The knowledge of the self is the basic principle in Baul *sadhana*. The *sadhana* of the Bauls is for a live-relationship with God who is formless but Omnipresent and Omnipotent. Love, intellect and will constitute this love-relationship which helps in the embrace of the individual soul with the Supreme Being.

The spiritual Guru guides his disciple to initiate the process of canalizing the *chakra* (coiled energy) in his body through the triple nerve-system of *Ira*, *Pingala*, and *Susumna* to the thousand-petaled lotus in the cortex. And then through experience the disciple comes to know about the utility, futility and frailty of the human body.

Ira is the nerve-current situated in the left side of the spine. *Pingala* is the nerve current flowing in the right side of the spine. And *Susumna* is the nerve-current that flows in the centre of the spine.

The *chakras* lead the *sadhaka* to the path to *ananda*. The Bauls have devised their own system of *chakras* by borrowing the ideas from both the Hindu and the Buddhist conceptions.

The first *chakra* is called *Muladhara*; the second *chakra* is *Svadhishthana*; the third *chakra* is *Manipura*; the fourth *chakra* is *Anahata*; the fifth *chakra* is *Visuddha*, and the sixth one is *Ajna*. The highest *chakra* is *Sahasrara* which is at the top of the head. It is the abode of the formless God. Here the union of the Supreme Power and the self takes place.



Near the *Muladhara chakra* of the human body, the three vital nerves are said to meet and the meeting place is called *Triveni*. The three currents of vital energy which passes in a single stream through *Ira*, *Pingala* and *Susumna* are said to carry *Karunya Bari (Nir)*, *Tarunya Bari (Khir)* and *Labanya Bari* (graceful matter), and the current is then pulled back to *Sahasrara*. The *Triveni* is sometimes described as the 'lotus'.

The philosophy of the monistic theory of the Hindus and also the Vedanta concept of the Absolute were adopted and blended by the Bauls with some other concepts of the Tantric sect, and then the Bauls retained what they needed, and shaped that into their own idealism for the frame-work of the Baul philosophy.

All that a Baul is required to do is to find the *Maner Manush* (the Man of the heart) in the garden of paradise, that is, the human body.

This theory of *Kaya-Sadhan* was borrowed by them from the Tantric sect and then shaped to suit their purpose. By this process, one is able to eliminate the amorous elements in the life process.

The natural union of man and woman is not considered as routine sex - act for personal pleasure, but a means to control the lust and passion, and to increase the vital power and harmonize it with the eternal flow in the circuit of the *chakra* for the ultimate gain of *Junan* (knowledge), *Karma* (work) and *Bhakti* (devotion). Thus the mighty sex impulse is transformed into deep religious emotion.

The Bauls depend much on the theory of polarity. When the two forces the positive and the negative, or the products and the receptive or the active and the passive, come in contact with each other, the current flows. It is the *Atman* that enjoys the union of the partners. It identifies itself with the body. This enjoyment is more mental than Physical. If the *atman* withdraw its mind the enjoyment breaks as the machinery of the nerve-system gradually stops working. The body, therefore, has an independent function without the active support of the *Atman* which is the guiding factor in the whole system.

This is the fundamental base of their *Kaya-Sadhan*.

The ultimate joy in human life comes when there are two parties engaged in-game. One is to enjoy, and the other to be enjoyed. The Bauls experience this spiritual enjoyment through a human relationship when the embrace of the Absolute takes place at the *Sahasrara*. There God divides Himself into two parts: the Enjoyer, and the Enjoyed. This ecstatic enjoyment happens in spirit, while the devotee, the human soul, becomes a female partner, and God Himself the male partner. Like the *Radha-bhava* (the feeling of Radha) in Vaishnavism, a similar ecstatic God-intoxication is experienced by a devotee in this spiritual union.

Thus the Baul sadhana divinizes the human body for releasing the ecstatic unification of the Supreme Being.

The distinctive characteristic of the Baul sect is that the *sadhana* is based on sexo-yogic practices. In the process of *sadhana* the participation of the male and the female is essential. Before the *Sadhana* the body must be made strong, and the mind must be made free from all sexual feelings.

Having full command over the breathing system, the *Sadhaka* controls the two courses of vital wind through *Ira* and *Pingala* nerves and makes the said vital wind flow upwards through the middle nerve *Susunma* by the process of *puraka*, *reachaka* and *kumbhaka* respectively. Thus the *Sadhaka* gets complete control over the sexual phenomenon, and he can withdraw or pull back semen at the extreme point of sexual feeling and can make it flow upwards to the *Sahasrara*. Then the *Sadhaka* attains the ultimate reality and realizes the supreme bliss.

The *Sadhaka* must be a *Rasika*, who is versed in *rasa* (the ultimate emotion) as an enjoyer so that he is able to realize the pure love by isolating the gross love, as butter is churned out of milk. The gross love is *Kama* (passion), and the pure love is *Prema* (perfect divine love).

'Nir' (water) and '*Khira*' (a condensed form of milk or cream) is also mentioned in Baul songs. *Nira* denotes the discharged fluid of a female, while *Khira* denotes the discharged semen of a male which is the seed or the basic cause of creation. When *Nira* and *Khira* meet in the process of their sexo-yogic *sadhana*, or the semen meets the ovum, the former instead of being discharged, is to be taken back through *Muladhana*, *Triveni* and *Susunma* to *Sahasrara* so that the realization of *rasa* (purified love) can be attained.

The *sadhana* of the Bauls is a process through which the gross love becomes transformed into purified love and elevated to the metaphysical plane where the Divine Being becomes the Enjoyer and the self the Enjoyed one, with two currents flowing: the gross emotional love and the purified divine love.

It is like *Visamrita* (a mixture of poison and nectar). The *Sadhaka* has to discard poison and drink nectar. He then becomes like an expert snake-charmer who can easily catch the snakes, or an expert jeweler who is able to recognize the real gem at once. Then *Rasa* comes to celebrate him, and the 'man' reveals his charm in *rasa*, to gain that priceless treasure one requires earnestness, and above all, faith in his heart.

In Baul sect the *Purusha-Prakriti* (male-female) theory of the sahajiyas schools is not accepted. In Baul *sadhana* the male and the female are not conceived as 'two' but the one and the same being. The Supreme Being is revealed in each individual self of human being in the form of 'man' which is the real or innate nature of the human self through the gross love of man and woman.

The passionate desire transcends the grossness of love, the lust for flesh and sensuous grossness. It transforms into the impulse of love by emanating the purified and perfect love above all sensuous grossness.

The knowledge of the self cannot be attained unless the mind becomes perfect. The method of realization is conceived as *bhava* (ecstasy of love) which is a mental attitude causing intense emotion of love and leading to a stage of profound abstraction and absorption. The self is realised through *bhava*. It is described in Baul songs as a 'lantern' yielding the glow of light in utter darkness.

In Baul sadhana two lotuses are mentioned in the body: the male and the female. The female is the abode of creative force, and the male the seat of the preceptor. In the process to *sadhana* one lotus takes position with its petals upwards, while the other lotus with its petals downwards in order to perform the sexo-yogic practices.

After the perfect performance, the *Sahasrana Padma* (the lotus of thousand petals) blooms. The *sadhana* is only possible when the right time, the right methods and the right elements are known with the grace of the experienced Guru. In course of *sadhana* the sense organs must be banished so that the ultimate realization can be attained.

In the sexo-yogic practices, the *Sadhaka* and the female consort must be purified by certain secret rituals (which are known to the Guru) and the body must be made fit to endure the austere experiences. The mind also must be controlled and proper command held over it for destroying the inimical passions and sensual feelings

The Sadhaka performs the sexo-yogic act when the feelings and emotions come to the zenith, and he pulls back the semen towards *sahasrara* and experiences the eternal tranquillity with supreme bliss. This period of the psycho-physiological state is believed to be the right moment for the *sadhaka* to realize the 'Man' in the man.

The path Baul sadhana indicates is the unconditional surrender of the human soul to the Almighty God, and in that surrender 'man' plays an important part. It is the sincere love for mankind that can lead a Baul to the path of divinity. The unlimited love for mankind is ultimately converted into divine love.

The essence of Baul sadhana is the spiritual understanding so 'Oneness of the One' in unity and diversity. Man and woman in a union, form a part of their sadhana. The idea is not to waste the vital power in sexual excesses, but to rouse it for higher erotic purposes so that the eternal vigils and search for Him within, is possible.

The Bauls are *sadhakas* in a particular form. They possess innocent heart which is free from natural temptations of the social life. They live with the faith of gaining the mercy of God that can lead them to liberation. It is not that a Baul is not conscious about the good things or the enjoyable objects of the world. They are able to differentiate one from the other by their spiritual choice.

They know that the human body is to be adored, as it is the seat of their sadhana. But at the same time a sense of frustration is felt with the thought that this very body has to be carried for long throughout one's lifetime. This spiritual concept of the human body is often expressed in their songs composed on *dehatattva* (concept of the body), by explaining the spiritual implications of the beautiful body which is the seat of the divine.

The influence of Sahajiya Vaishnavism is prominently noticed in the Bauls. The word 'Sahajiya' came from the word 'Sahaja' which means easily born (Saha jayete iti sahaja). The experience of Sahajiya Vaishnavism is like a chain of life-death-transmigration.

The Bauls learn to understand the mystery of the human body through male-female co-partnership which is known as the union of Purusha-Prakriti as that of Krishna-Radha. They are found to be more or less inspired by the belief of the Sahajiya path of Vaishnavites.

The Bauls originating from Hindu community were greatly influenced by the Sahajiya path of the Vaishnavites, while those of Muslim origin followed mainly the doctrine of sufi-ism.

The Sahajiya sects practise their sadhana to attain the ultimate reality as sahaja (natural way) which is inborn or the quintessence that all the animate and in-animate possess by virtue of their existence. They condemn all kinds of insincerity and artificiality in the process of sadhana in order to make the path easier and truthful.

A continuous Sahajiya movement is noticed in the Bauls in a systematized form with the background and the influences of the schools of Vaishnava sahajiya are similar to the style of composition of many Baul songs. The Guru-vada (acceptance of preceptor) is also common between both of them. As regards the conception of the human body, the Sahajiyas call it microcosm, the epitome of the universe and that the truth which lies within. The Bauls also accept the truth in the same way. Thus both the Sahajiya and the Bauls advocate that the Sahaja nature is the only natural path for the realization of truth.

The Buddhist sahajiya implies a Supreme Being living within. They conceive *sahaja* (natural) path as *mahasukha* (Supreme Bliss) and the Vaishnavite Sahajiyas call it *Mahabhava* in the unity of the duality represented by man and *upaya* and *prajna* with the method of sexo-yogic practice. The Vaishnava Sahajiya, however, believes that the *Vaishnava* love can be realized by the union of Radha and Krishna who reside in man and woman.

The process of *sadhana* is the divinization of human love. Thus human love is considered as divine love with the conception of the man and the woman as incarnations of the eternal Lover and the Beloved. This innermost Beloved is called by the Bauls as *Maner Manush* (the man of the heart). The love conceived by the Bauls is the love between the human personality and the Divine Beloved, the personal existence having been merged in the Beloved who resides within the temple of the human body.

Sufi-ism is an important factor in the movement of the Baul sect. The school of Sufi-ism began to make its way in India in the eleventh century A. D. It influenced the mind of the Indian people and at the same time the Vaishnavite Sahajiya movement offered Sufi-ism a ready field for its natural growth especially in the eastern and northern regions of India till the fourteenth century A. D. During this period Sufi-ism spread its thoughts and spiritual approach dynamically on the Sahajiya groups, including the Bauls.

The out-pouring of the heart through songs is an important religious mode of the Sufis, the Bauls and the Vaishnavites. The Sufistic custom of *Sama* (song and dance) had a tremendous effect on the Bauls, as it helped in passing through the *fana* (passing away of consciousness in mystic union with God).

The traditional *guru-vada* (acceptance of a spiritual preceptor) of the Bauls is similar to the system of *murshid* or *shaikh* or *shaykh* (preceptor) or spiritual guide in Sufi-ism. The Sufis believe that when the *murid* (disciple) is possessed of manners, he occupies a place in the love of the *shaikh's* heart when he gains the vision of God, and God lives with mercy and love in the hearts of His *darvishes* (mates).

The *murshira* songs of the Sufis are generally enriched with the feelings of pathos, groaning and beating of heart due to restlessness of mind and similar other natural experience of the *murid*, caused as a result of separation from the Beloved.

The mystic Bauls are eager to realize the ultimate truth through intellectual pursuits in the *Sahajiya* path through the secret communion of the universe, which is revealed in love. So they discard all superficial rituals and ceremonies. The heart flow can come when all sorts of customs are shed away.

The relation between God and the individual has metaphysically been looked on by the Bauls with a spirit in which the individual is considered as *achintya* (incomprehensible) with the conception of dualism, while their conception of love is ultimately based on non-dualism, and the dualism appears illusory. The love of the Bauls is a bridge between the ultimate reality and the individual, the *sahaja* being gradually transformed into the *Maner Manush* or the Supreme Being as the Personal God.

The love union of the Bauls with the 'man of the heart' means the realization of the Sahajiya, the ultimate nature of the self. Thus the love which is self-love at the beginning gradually passes away from the human into the Divine.

The self-realization which is the fundamental creed of the Bauls is known from the Upanishadic days of ancient India. The Upanishadic mysticism and devotional fervor of the Vaishnavas influenced the evolution of many minor religious sects like the Sahajiyas, the Bauls, the Nathas, the 'Santa' poets and so on. The ideology of the Sufi mystics and the Sufistic conception of divinity and their ideal of love contributed substantially to the devotional movement of the Bauls.

According to the Sufi mysticism, the creation proceeds from God, the Absolute, to His self-manifested attribute, the universe. Before the creation, God loved Himself in absolute unity and through love revealed Him to Himself alone from non-existence. He brought forth an image of Himself endowed with all His attributes and names.

Thus it is believed that the Absolute was alone in the beginning. But since He could not realize alone the infinite potency of love, a dual was created out of His own self, and thus the first pair represents the original lover and the beloved. The whole universe thus proceeds from the love of God. Love is the underlying principle of the cosmic process of the universe. The whole universe is like a mirror where the love and beauty of the Absolute reach perfection in the personality of man. So man is the microcosm in which all attributes of the Absolute are united. Then the Absolute becomes conscious and realizes itself in human nature, and God and man become one in the Perfect Man who thus represents in him a synthesis of the finite and the infinite.

Ami morchi khuje sei dokaner

I am dying for the address of the place,
Where Allah, Han, Ram, Rahim,
and God are sitting together.
Where enkindling the spirit of devotion,
Gour, Ram, Krishna,
Buddha, Nanak and Jesus filter the essence of love;
Where forgiveness and kindness are
valued over traditional religious rituals.
You cannot buy these qualities with worldly possessions.
Fakir Lalon says, You can know the secret of these things
Through meditation.

The conception of a combination of the divine and the human is very well-founded in the conception of the *Paramatman* (divine soul) and *jivatman* (individual soul) of the Upanishads. The Divine within is adored as the dearest of all things. But in the Upanishads the love between the Divine Personality and the individual personality is looked on more or less as metaphorical. It is the melting away of human personality from being merged in the beloved unified in the bond of infinite love.

The Divine personality is the eternal Beloved of the human personality, with whom man becomes one in an ecstasy of love. The vision of the unknown, the call of the Infinite, the secret touch of the Beloved has made the Baul indifferent to the social life on earth. The Baul is absorbed in the holy thought of the Divine Formless One, the Lord Beloved dwelling within all forms by entrapping the heart, and planning the game of self-expression and self-realization as His endless sport through the cosmic process, though *Sri-rupa* (the Divine Beauty) pervades the whole universe.

The love celebrated in the Baul sect is mutual. It induces the Infinite Absolute to find self-expression in the finite.

Though love is the main religious mode of the Bauls, the element of *yoga* is also very important in their *sadhana*.

The Baul sect speaks of intense yearning of the heart for the divine which is in Man, and not in the temple, or scriptures or symbols, as in the case of other sects.

Mind

The mind has a close connection with the body in the Baul sect. In the yogic practices, a strong control over the mind is essential. It is the mind that is able to lead the act of love and erotic practices in the *sadhana* to the climax of metaphysical attainment. In the human body there are six *organs* and six *ripus* (inimical passions) with which this material world is perceived. The mind controls those sense organs. Otherwise, the *sadhana* is not possible.

True knowledge cannot be attained unless the mind is clean and purified. There are two kinds of knowledge: material knowledge and metaphysical knowledge. The material knowledge comes through wisdom, intellect and religious rituals. This path is avoided by the Bauls. They follow the metaphysical knowledge that comes through intuition and self-realization.

Music is the life-blood of the Bauls.

The Bauls live, sing and die, almost unhonoured and unsung by the city-bred or indifferent villagers who enjoy the beauty of their musical and dance performances.

This outstanding group of initiated minstrels lives in an unconventional life almost as the outcasts of the society. Their frenzy and emotional life also discard the social obligations to imbibe divine love.

So a Baul sings:

His world within is framed in order;
He Himself is listless,
He smiles and weeps now and then,
Not knowing, if pure of the impure.

New values and new thoughts of the Baul songs, although they come out of the old ideals, appear fresh and charming. But their basic ideas remain the same.

The new songs appear instantly string and pleasing, but their internal elements do not seem to be original. They are the same old thoughts expressed repeatedly by many composers, which had initially been borrowed from the scores of different religious schools of Bengal.

Bauls are found commonly inside the nation of West Bengal in India and Bangladesh. There are 3 principal groups or lineages (*sampradayas*). The primary is associated with the Birbhum District, which's historically taken into consideration to be the source of the Baul tradition in West Bengal. This community is within the western part of the kingdom, and it inhabits the districts of Birbhum, Burdwan, Bankura, and Midnapore. It suggests many influences, inclusive of Tantric Buddhism and Shaktism (goddess worship). The second network is

known as the Navadvipa sampradaya, which shows strong Bengali Vaishnava influence and is located usually inside the Nadia and Murshidabad districts. The maximum Muslim Bauls or fakir sampradaya found in Bangladesh.

The Bauls and their songs are an important component of Bengali Cultural identity. Yet middle-class urban Bengalis have ambivalent feelings toward the tradition. On the one hand, they often idealize the Bauls, regarding them as almost saintly figures that are free of social conventions, inhibitions, and prejudices. They also highly value their songs for their musical and literary qualities, and consider them one of the main types of Bengali folk songs. But on the other hand, they often condemn or deny their *tantric* sexual rituals.

Although there are many outstanding Baul poets, Lalan Fakir, also known as Lalan Shah, is considered to be the greatest of them all. He lived in the village of Cheuriya, in present-day Kushtia District, Bangladesh (formerly part of Nadiya District, India) where he died in 1890, purportedly at the age of 116. No Baul poet has had such widespread popularity in both West Bengal and Bangladesh and as great an impact on Bengali literature as Lalan.

Not much is known for certain about Lalan's early life, but both Hindus and Muslims lay claim to him. It is clear from several of his songs in which Lalan complains at the outset that people always ask him about his religious affiliation that even his contemporaries were puzzled about it. For example, one such song, "*Sab loke kay lalan kijat sangsare,*" opens with the following verse:

Everyone asks: "Lalan, what's your religion in this world?"

Lalan answers: "How does religion look?"

I've never laid eyes on it.

Some wear malas [Hindu rosaries] around their necks,

some tasbis [Muslim rosaries], and so people say

they've got different religions.

But do you bear the sign of your religion

when you come or when you go?

Many of the Bauls sing the songs composed by their predecessors who were either Gurus or parents. Many of them are being uneducated, have little idea of the inner meaning of such songs. Still, they sing them with utmost devotion and sincerity in their traditional style, and the listeners do not find any lack of interest in appreciating those precious gems.

Although the Baul songs are composed at different times at different places, and their language and the contents varying with local behaviours and traditions, contain the same fundamental emotions, thus maintaining the inner harmony of Baul culture for generations.

The Baul songs are literary expositions of their yogic and mystic experiences. They are enriched with subtle sentiments, devotional feelings and innate emotion of the seekers on the path of Truth.

In Baul literature, the culture and tradition of the Bauls are generally found to deal with the following.

- a) Life in a particular rural atmosphere, depending on the human relationship with God;
- b) Interpretation of sex-symbols as an evolution of love for the realization of the Infinite;
- c) Mind and its philosophical consciousness;
- d) Humanism and sympathy for human races; and
- e) Satire and humour used in songs for making serious matters simplified and acceptable to the common man.

Bauls may additionally live as religious ascetics or as laypeople. The householder Bauls stay as married couples and perform everyday rituals in their homes. The ascetic Bauls take initiation, often as renouncing vows (sannyasa diksha), and may wander through the countryside or live inside the ashram or Akhra (monastery). Those ashrams are regularly supported with the aid of the local villagers. Bauls who wander from village to village may additionally make a contribution from their profits from begging (madhukari) or Singing-

Aj amay koupin de go bharoti Gounshi
Kangal hobo menge khabo raj rajjer ar karjo nai

Amni jodi nahi pari
Bhikkhar chale bolbo hori
Ai bashona mone kori
Bolibo nam thaai athaai

Shadhu shashtre jana gelo
Shukh chaya sowosti bhalo
Khai ba na khai Nishkoloho
Tate jodi Mukti pai

Shopne jamon raj- rajjo paya
Ghum bhangila shob mittha hoy
Amni jano songsarmoy
Lalon fokir kande koy.³⁷

There are first-rate gatherings of Bauls at fairs referred to as *melas* or *mahotsavas*, at which masses of Bauls meet to sing and proportion testimonies. There are huge tents and awnings, incense, fires, and flora.

37. Lalan Shamaggra: Editor- Abul Ahshan Chowdhury, Pathak Shamabesh

A number of the biggest of the gatherings are in Lalon Akhrah Kustia Bangladesh, Birbhum, in Jayadeva-Kenduli, Gopalnagar, Dubrajpur and Bilvamangala in India. Baul singers are usually men, and they play many kinds of instruments to accompany the songs. The most commonplace is the Gopi jantra or Ektara; a one-stringed instrument crafted from a gourd and split bamboo. They may also play the dotara, a two-stringed lute with an extended neck, in addition to various drums, and once in a while small cymbals or a harmonium.

Bauls commonly dress in orange or saffron and white, to reveal their affiliation with spiritual lifestyles. Men put on the alkhalla, a robe of coarse fabric, small bells at the ankles, long hair (often in a topknot), and beards, and on occasion rudraksha beads (sacred to the god Shiva). Girls can also wear simple white or saffron saris and no earrings.

*Zinda dehe murdar boshon
Khelka taj ar dorkopni
Ke tomare ai besh bhushon
Porailo bolo suni*

The Bauls, like other tantric yogic practitioners, conceive of the body as having two forms. There is a material or gross body (*sthu! asarira*) made up of the skeleton, muscles, organs, etc., and having nine or ten openings or "doors." (The ears, nostrils, eyes, mouth, anus, and sexual organ constitute the nine openings; in the Baul tradition, the tenth door may refer to the female sexual organ or the two-petaled lotus located between the eyebrows.) But there is also an invisible subtle body (*suksmasarfra*). The Baul conception of the subtle body for the most part resembles that of the Hindu tantras and other yogic texts, but also reflects the influence of Bengali Sufism and has some idiosyncrasies of its own as well.

Aut(8) kuthuri noy(9) Dorja Aata
Tar Maj khane Sodor Kotha

The Bauls adopted from the Hindu tantras the system of chakras (centres) arranged along the spinal column from the perineum to the top of the head. These chakras are visualized as lotuses of a varying number of petals and are often referred to in Baul songs by the number of petals rather than by name. The seven principal chakras in ascending order are as follows: the Muladhara chakra at the base of the spinal column, with four petals; the svadhisthan chakra in the region of the genitals, with six petals; the Manipura chakra at the level of the navel, with ten petals; the Anahata chakra at the level of the heart, with twelve petals; the visuddha chakra in the region of the throat, with sixteen petals; the ajna chakra between the eyebrows, with two petals; and the sahasrar chakra at the top of the head or above the head, with a thousand petals. Sometimes, however, the Baul conception of the chakras differs somewhat from the usual Hindu tantric view, reflecting Buddhist tantric and Vaisnava Sahajiya influences. For example, the hundred-petaled lotus seems to have been taken from the Vaisnava Sahajiya system. But as in Vaisnava Sahajiya texts, it is variously described; sometimes Baul poets seem to locate it in the heart and other times, in or near the sahasrar.

Muslim Bauls also describe the body in terms of mokams (Arabic *maqamat*), "stations" or "stages." In Indian Sufism there are generally four stations on the path to God: nasut (human nature), malakut (the nature of angels), jabarut (divine power), and lahut (divine nature). Sometimes a fifth, hahut (divine essence) is added. The Sufis of Bengal equate the first four mokams with the muladhar, manipur, ajna, and Anahata chakras, respectively. In addition, the Bauls include another mokam, the la mokam, equivalent to the sahasrar or ajna chakra, giving a total of five or six stations, depending on whether hahut is included. La mokam, literally "no place," is so called because it represents transcendent space where all dualities are reintegrated into the Supreme.

The subtle body contains a network of numerous channels or naps that serve as conduits for breath. As in Hindu and Buddhist tantrism, three naps are of prime importance in sadhana. The Bauls refer to them by the Hindu tantric terms *ira*, *pingala*, and *susumna*: The *ira* is to the left of the spinal column, the *pingala* to the right, and the *susumna* is in the middle. These naps are identified with the holy rivers Ganga, Yamuna, and Sarasvati. The place where they come together in the Muladhara chakra is named the Triveni (see poem 12) after the confluence at these rivers in Prayag (Allahabad), which is a famous Hindu pilgrimage place. The Triveni is an important locus in sadhana.

*Kano somay buje
Bandhal bandhlana
Postabi re bhai mona||*

*Tribenir teer dhare
Meen rupe shain gore fera
Upor upor berao ghure
Govirete dublena||*

*Mash ante moha jog hoy
Nirosh hoite rosh bheshe jay
Shi jogger nirnoy
Meen rupe khela dakhle na||*

*Jogot jora meen avater
Mormo acha sandhir upor
Siraj sain koy lalon tomar
Sandhike chinle na³⁸||*

38. Lalan Shamaggra: Editor- Abul Ahshan Chowdhury, Pathak Shamabesh, Dhaka, page-14

Translation:

You should have set up a barrier
When there was still time for you.
The water would get dried
and the fish would also escape
You would then blame your luck
for not been able to fulfill the task

The Shain in the guise of a fish makes
A game in Triveni (female genital organ)
You move around here and there
And caring not to go into the matter

Every month there comes a particular
occasion when new moon appears
A dry place gets completely saturated
with Rasa (menstrual flow)
You don't make any study how it happens
And thereby could not enjoy the game
that the fish made

Fish in the deity that makes the whole Show
In the universe
One must understand the hinge-joint
and its saturation.
Seraj Shain speaks to Lalon
that his life is a failure
As he could not understand the game.

The Bauls give no credence to heaven or hell or to liberation after death. For them it is only possible to escape from the cycle of death and rebirth and gain liberation while one is still alive and has a human body. They seek to reach a state called "dead while alive" (*jyante mara*), a state in which the adept is dead to the phenomenal world and all consciousness is drawn inward. By experiencing his own death, the Baul defeats Yama, the god of death, who has no power over those already dead. The Baul saying, "Whatever is in the universe is in the receptacle [that is, the body]," sums up the doctrine of *dehatattva*, "the truth in the body." The Bauls, like other tantrics, take this saying literally and locate cities, mountains, rivers, pilgrimage places-virtually everything on the map-in the human body. Lalan Fakir sings ("*Kiba ruper jhalak dicche dvirale*" ["What Beauty Flashes on the Two-petaled Lotus"]): "He has no other worship. The worship of the body is the essential thing. Pilgrimage places and vows-in this body you'll find it all..." And in another song, using Islamic imagery, he sings ("*Ache adi makka ei manab dehe*"): "The original Mecca is in this human body.

Most important of all, the Supreme resides in the human body and can only be reached through it. As Jadubindu puts it in his song-

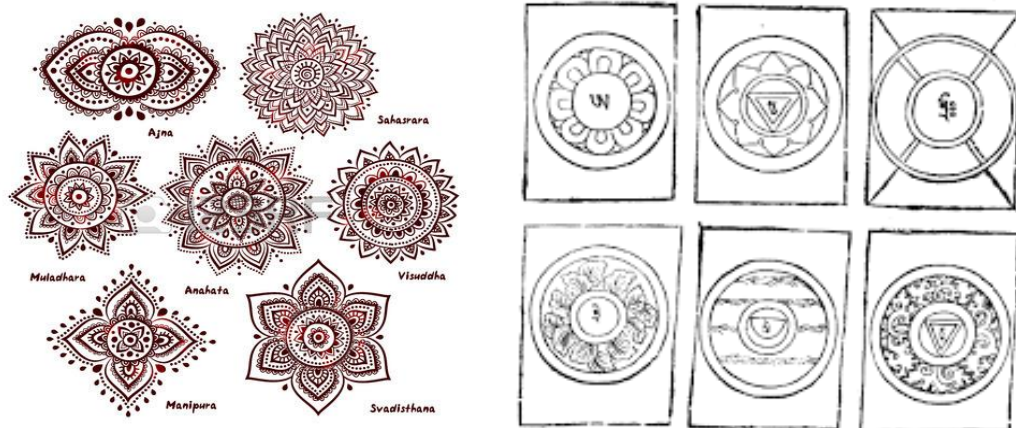
"*Khujle tay mele apan deha mandire*":

Translation

"Search and you'll find him in the temple of your own body.

The father of the world speaks in a sweet, melodious voice..." The Bauls reject worship of a transcendent God because the existence of such a divinity is only a conjecture (*anuman*); it cannot be proven. In contrast, the Supreme who is imminent (*bartaman*) can be directly experienced, or as the Bauls say, "Caught..."

Male and female principles (*purusha* and *prakrti* or *sakti*) are contained within the microcosmic body of each person, mirroring the macrocosm. The male principle, equated with semen, resides at the top of the head in the highest chakra, the sahasrar. Here the Supreme exists in a state of perfect unity without any qualities or form; here he is the atallsva, "motionless Lord." Since in the sahasrar everything is integrated into the motionless Lord, there is no duality between enjoyer and enjoyed, between God and the devotee, and the Baul is unable to feel the bliss of the Lord's presence. The Supreme takes on an effulgent form and sports in the two-petaled lotus, the ajna chakra in the middle of the forehead, where semen is believed to be stored. (Both the sahasrar and the ajnachakra are associated with the storage of semen, but the Bauls place more emphasis on the latter.) It is here that he can be directly experienced by the devotee. A Baul who succeeds in sadhana (religious practice) sees multi-colored lights filling this chakra.



Chakra

Bauls have some system of religious theology and exercise that is characterized by the belief that God exists physically in the world, specifically within the human body. This differs from more conventional Indian spiritual thought (each Vedic and dharmic) that is familiar with the frame as extra distant from the gods and emphasizes the significance of purity and transcendence of the physical world. For Bauls, the frame is natural because the god is

present. The teacher or guru is important due to the fact he can manual the student closer to the imagination and prescient of the god inside (Bhagavata darshan).

Baul religious perception and exercise are expressed in tune, there's no discovered textual content and no single founder, some songs emphasize spontaneity (sahaja) and the states of religious ecstasy and creativity that come in their personal accord, without attempt. Those states are tremendously valued via Bauls. Different songs describe the role of disciplined spiritual practise (sadhana), which seeks to induce the nation of ecstasy (bhava).

Baul practise suggests tantric have an impact on, both the importance of getting a female associate and in its acceptance of Sexuality as a direction to religious experience. The god is associated with creativity and is understood to reside physically inside the sexual fluids of the body. Those fluids meet during sexual Ritual, which takes location when the male and female essences are believed to be strongest. Presently, the male and woman components of the divine are understood to be fully gifted, and the god (often understood to be a divine couple, the god and goddess) can be perceived with the aid of the performers of the ritual.

Song:

Sonar manush bhasche roshe:

The man of gold swims in the elixir of joy
The follower of that route sees everything
With no trouble at all.

There are three hundred and sixty rivers of joy
They rush forward washing away all things
And in the midst of all these happenings
His beauty shines constantly in man's heart.

No one knows where his parents live
His home is in an unknown country

No one knows when he comes and when he goes
His comings and goings are shrouded in mystery.
There shines the moon on the night of no-moon
One who has the desire in his heart can see it.

Says Lalon, Sit all the time

At the confluence of the three streams.³⁹

The female principle, the Sakti or Prakriti, is located at the base of the trunk in the lowest chakra, the Muladhara, and is conceived of as a coiled serpent called *kundalini*. The Sakti is also identified with menstrual (uterine) blood which the Bauls believe to contain the female agent of procreation analogous to the male agent in semen, and which is thought to result in conception when combined with semen. Its appearance in the Muladhara is often described as a flower without roots. Although man and woman each contains both male and female

39. Translation: Baul Sangeet: Bangladesh Shilpakala Academy (Copyright), Dhaka, 2010

principles, the woman is considered to be superior to the man, at least the purpose of sadhana, since it is in her body that the sahajmanus (Natural Man) becomes fully manifest. The male practitioner's success in sadhana is dependent on her help. As the Baul Haure Gosai puts it in his song-

Keno parbi jete premer pathe ("How Will You Be Able to Go on the Path of Love?");

"In that land woman is king." But although women are esteemed for their ritual importance, the sadhana is largely male-oriented; it is described from the male point of view and done mainly for the benefit of the male practitioner.

The body in its unrefined "raw" state is not fit to withstand the rigours of sadhana. For sadhana to be successful it is necessary to bring under control the six enemies (lust, anger, greed, infatuation, vanity, and envy) and the ten sense organs (the five organs of perception and the five organs of action). Unbridled lust (*Kama*) personified by the god Kama (also called Madan) is man's worst enemy.

Song:

Rangmahal Luth kore bhai choyjone|
O mon theko tume shabdhane
Bhokti kopat aate diya, muldhon rakho gopone|
Choy chorete jukti kore beray dhoner sondhane||⁴⁰

-- Deen Panchanan

Lalan, using the stock metaphor of a house for the body, sings "The thief who drove me into exile-I see he's come along. Madan's drum is irresistible. Flames of lust burn the inner rooms of my house." And yet, true love is not possible unless lust is there first. The two are inextricably linked. In order to effect the transformation of lust, Kama, into true love, Prema, the male practitioner imagines himself as a woman. By "becoming a woman," it is felt; his union with a woman will no longer be motivated by the desire for physical pleasure. As a result, he will be able to conquer his lust, thereby preventing the ejaculation of semen.

Song:

Kano somay buje
Bandhal bandhlana
Postabi re bhai mona||

Tribenir teer dhare
Meen rupe shain gore fera
Upor upor berao ghure
Govirete dublena||
Mash ante moha jog hoy

40. Banglar Baul gan: Punnodas Baul, kotha Bharoti, Kolkata, Page-37

*Nirosh hoite rosh bheshe jay
Shi jogger nirnoy
Meen rupe khela dakhle na//*

*Jogot jora meen avater
Mormo acha sandhir upor
Siraj sain koy lalon tomar
Sandhike chinle na//*

Translation:

You should have set up a barrier
When there was still time for you.
The water would get dried
and the fish would also escape
You would then blame your luck
for not been able to fulfill the task

The Shain in the guise of a fish makes
A game in Triveni (female genital organ)
You move around here and there
And caring not to go into the matter

Every month there comes a particular
occasion when new moon appears
A dry place gets completely saturated
with Rasa (menstrual flow)
You don't make any study how it happens
And thereby could not enjoy the game
that the fish made

Fish in the deity that makes the whole Show
In the universe
One must understand the hinge-joint
and its saturation.
Seraj Shain speaks to Lalon
that his life is a failure
As he could not understand the game.⁴¹

Many poetic metaphors are used to describe this system: the union of water and milk, catching the fish at the excessive tide, the piercing of the moons. Whilst the deity is completely happened in the body, the frame is identified as a microcosm of the universe. As a Baul proverb states, "What is not within the frame isn't within the universe."

41. Translation: Baul Sangeet: Bangladesh Shilpakala Academy (Copyright), Dhaka, 2010

Observations

The Baul sect speaks of intense yearning of the heart for the divine which is in Man, and not in the temple, or scriptures or symbols, as in the case of other sects.

The mind has a close connection with the body in the Baul sect. In the yogic practices a strong control over the mind is essential. It is the mind that is able to lead the act of love and erotic practices in the *sadhana* to the climax of metaphysical attainment. In the human body there are six *organs* and six *ripus* (inimical passions) with which this material world is perceived. The mind controls those sense organs. Otherwise, the *sadhana* is not possible. The love celebrated in the Baul sect is mutual. It induces the Infinite Absolute to find self-expression in the finite.

The Bauls are sometimes looked upon by a common man as street-singers than anything else. They are handicapped at times for lack of proper education that they are not able to record their compositions chronologically for use of their descendants. It is only from mouth to mouth that their wisdom, literature, music, culture or tribal traditions lived for ages. The Baul movement did not spread as an acceptable religion, because it lacked flexibility in its ideals and also because the sect did not suggest any personal god or a sure way to salvation to the common man. Their thoughts could not provide any clear vision of the future of mankind.

So they failed to guide the human race to a particular direction or a definite goal. The movement having been framed within a limited group, could not flourish substantially for want of an organized central body to control, propagate and preach the religion, as is done in other religions of the world. Thus the Bauls remain content with living in a small community of their own and they earn their bread by creating a momentary charm on the mind of the music-lovers with their sweet music and dance.

And The Baul movement did not spread another reason is Crime, a major concern in Kushtia, has also greatly affected the Baul musical tradition. Some musicians are afraid to be out on the streets at night. Other people are afraid to open their door to any surprise. One Baul singer once told me that they had been robbed of their money and belongings by muggers as they were returning home. In villages, festivals are generally organized by local people with the help of well-to-do members of the community and these are attended and participated by people from neighbouring villages for three consecutive nights. But at present these are not possible because of the extreme deterioration of law and order in Kushtia villages. Sadhu-Shebas are organized occasionally by the Bauls in the day time. For many years I did not see village-based Baul festivals organized at night times. Lalon Festival at Seuria is a different issue. It is organized by the government people with the help of a local committee and it is held under police protection.

During my recent visits to different rural areas in greater Kushtia districts I experienced how people became fearful of any untoward activity. In the 90s, the crime condition in Kushtia was so bad that many Bauls did not participate in the Lalon festival which the Bauls considered as an obligatory part of their spiritual guru and non-attendance is considered a sin

because it was part of their faith. No invitation and no letter is needed for them to attend Lalon festival which is held twice a year, one in March-April during Dol-Purnima, a festival of the Vaishnavas and Lalon's death anniversary on 1st of Bengali month Kartik corresponding to October 16. Lalon died on 16th October, 1890. During the '90s when the crime in Kushtia-Jhenidah and Chuadanga was rampant, no sadhu-sheba was held in day time. Lalon Academy was also not free from criminal activities. A number of people got killed and assaulted and their belongings were looted out by the terrorists. At that time Seuria people got panicky, so much so, that they did not open doors if anybody called them for fear of being looted out.

Some report of The Daily Star following:

The Daily Star

02:37 PM, July 17, 2016 / LAST MODIFIED: 05:20 PM, July 17, 2016

3 Bauls hacked in Chuadanga



A woman, who along with two other Bauls was hacked by unidentified assailants, is being taken to Jibannagar Upazila Health Complex in Chuadanga on Sunday, July 17, 2016.

Three veteran Bauls (Sufi singers) were hacked in their sleep in Chuadanga's Jibannagar Upazila in the wee hours of today. Doctor says their condition is critical. Injured Rashida Khatun, 60, Abdur Rahim, 65, and Bulu Begum, 50, are now undergoing treatment at a local health complex, our Kushtia correspondent reports.

Several Bauls were sleeping at their Akhra (residing place) at Ektarpur village when about eight to ten assailants attacked around midnight with sharp weapons. The other Bauls managed to flee the spot, said Mukul Hossein, landlord of the Akhra. "It could not be known who or why they attacked the Bauls." All the three injured are in critical stage, Dr Anisur Rahman, a doctor of Chuadanga Sadar Hospital, told The Daily Star. Jibannagar Police Station Officer-in-Charge Humayun Kabir endorsed the facts and said he had sent forces to investigate into the incident. In the past, militant organisations, wielding the names of Islamic

State and al-Qaeda in the Indian Subcontinent murdered several people who belonged to diverse faiths.

August 01, 2016

EDITORIAL

Bauls under attack

The intolerance of tolerance



Photo: DAILY STAR

In yet another cowardly attack in two weeks, two Bauls were assaulted and humiliated and their abode set to fire in a remote village in Chuadanga. We denounce such mindless acts of violence against some of the most non-violent members of society who convey the message of love, harmony and peace through their songs and lifestyle. This is, however, not the first time Bauls, the followers of Lalon, a nineteenth century mystic minstrel revered by ordinary men and women of Bengal as well as great poets in the likes of Tagore, Nazrul and Ginsberg, were under attack. Last year, 'unidentified' criminals killed a Baul fair organiser and a year before; six Bauls were beaten up by a group of people in the same district.

The beauty of Lalon's music is that it a great equalizer that refuses to conform to the conventions of the class-conscious Bangalee society. It is about the brotherhood that transcends politics and religion. It is part of our heritage. No Baul is known to have hurt the sentiments of others, religious or otherwise. Therefore, attacking these peace-loving, plain-living people, we feel, is an evil design by the perpetrators to create religious disharmony.

The Baul community in the area has, reportedly, complained that inaction from the police has emboldened the criminals to carry out the assaults with impunity. The culprits should be caught immediately and punished under the law. But more importantly, resistance against such elements of the society should come from within the society itself.

Bauls attacked again in Chuadanga



Photo: DAILY STAR

Miscreants assault Bauls and set their akhra (den) on fire Gobindapur village in Damurhuda upazila of Chuadanga on Saturday. In yet another incident of attack on Bauls, criminals assaulted Bauls and set their akhra (den) on fire at a remote village in Damurhuda upazila of Chuadanga early today. Amid concerns over the rising threat of militancy, unidentified **assailants attacked another Baul akhra** at Ektarpur area in the same district on July 17, leaving four Bauls, including two women, injured.

This time, unidentified masked criminals stormed into the akhra in Gobindapur village around 1:00am and tied up three of them, including a woman and then cut their hair.

The victims were identified as Baul follower Julmat Shah, 55, his wife Momena Begum, 46, and Guru bhai (senior Baul) Rinupada Halder, 63. Julmat, the mentor of the akhra, told reporters that over 20 youths entered the akhra when they were offering prayers there. Then, the criminals blindfolded him and tied up Momena and Rinupada with tree and cut their hair with a sharp knife, he said adding that they set the tin-shed akhra and his house on fire before leaving the spot. Abu Jihad Fakhru Alam, officer-in-charge of Damurhuda Police Station, said the law enforcers were investigating the incident.

The most of the area of Bangladesh decline of original tune of Baul songs. Including Lalon songs have undergone a tremendous change in regard to its tune and performances. Originally Baul song was a part of Baul faith and their way of life. The singers were initially inducted

into the sect and they maintained their life in accordance with the faith they held as a member of the sect. But at present all performers or singers of Baul song are not members of the sect. They are music artists and performers only. This has greatly affected the song and also the sect. There is no doubt that it is a kind of folk music. Like folk music, it seems to reflect a universal impulse of humanity. It does but it is also a kind of religious music, religious in a different way. It is also metaphysical because of the fact that it has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence. But modern performers of this song have no knowledge of such philosophy and the way these songs are sung. As a result, there is a change in its tune and also in its presentation. Baul music has also suffered a setback due to the unholy influence of urbanization and industrialization. Baul music presently, like the folk music of the west, has also become a saleable commodity. The pattern of urban influence on folk music was intensified to outright destination, as soon as the capitalist economic system had developed to the point that culture could be widely bought and sold. It was around Victorian times that the common people of the Western world were offered music as a commodity that they could purchase. This was happening simultaneously with the later part of the Industrial Revolution, at a time of great change in lifestyle for the great body of the people. The forces of commercialism made sure that the need to buy this commodity; and between these commercial pressures, and the migration of the old agrarian communities to become the new industrial ones, the process of folk creation became lost to the people. The folk and the Baul music have been facing the same fate at the moment. Commercialization began with the introduction of the Gramophone. Gradually Gramophone records became LPs and then CDs; later this gave way to radio, followed by television. The marketplace kept expanding and it generated an industry dedicated to the creation of a musical product by paid elite performers. This is the diametric opposite of 'folk creation'.

In Bangladesh and West Bengal (India) we found some of the educated and enlightened Bauls. They give up their traditional dress, *ektara*, *dubki*, *nupur* and their song and dance, and instead, they wear pants, shirts, shoes etc., like others in the society, and their talent being now utilised in some other fields. Those who still remain as the traditional Bauls are found to present themselves in more sophisticated dresses and manners. Even the types of songs sung by them nowadays are not with the same spirit as before. Their songs have undergone noticeable modification in composition and tune. This brushing up has substantially erased the original flavour and depth of the older songs, many of the modern Bauls are found to have deviated much from the traditional singing style, by adding to them a special colour of their own choice, causing the songs to appear more commercial than melodious and devotional.

In Bangladesh the most of the Baul told me I am not Baul I am Fakir their maximum comes from Muslim family and their occupation is Farmer, Small Businessman, Beggar, Street Singer and Devote.

Indian researcher Manash Roy has researched the Bauls in an anthropological way. His book 'The Bauls of Birbhum' is different from the discussions that are usually known. The reasons for that are he wanted to see the Bauls who lived in Birbhum as a Cultural connective. This way of ideology was introduced by two American anthropologist- Milton Singer and Robert

Redfield. From 1980 to 1988 time span 122 writers have collected data from the Bauls. The nationality-identity of these Bauls is as following-

Bagdi: 19.64%; Brahmin: 2.68%; Dom: 17.85%; Gandhabanik: 6.25%
Harhi: 21.43%; Kayastha: 2.68%; Cobbler: 24.11%; Sadgop: 5.36%

62.50% is illiterate. A lot of people are trying to be Bauls as a means of gaining economic and social advantages. One of them even received a sentence as being guilty of robbery. In the past, the reproduction of children by the Bauls was known to be a reason for their 'fall'. Nowadays a lot of Bauls and their partners want to be the parents of children. Padmabati Dasi says:

I am not doing any sin to bear children. All desires and Sukah (pleasure) of a woman lies in her conceiving. The main aim of our Sadhana is to get Mahasukha. I am a woman. I get Mahasukha in conceiving. Am I doing any sin to the religion?

Nowadays the system of caste is very strong in the Hindu Bauls. Once 'Mukarjee'- Brahmin Bishwanath Baul did not lay his son Gopal's wedding with the daughter of a cobbler. An important decision of the writer:

Under the presence of the situation of fast and large scale interaction with the wider non-Baul world, the Bauls are in a process of secularization giving up the rigours of their traditional secluded ascetic life.

After reading the description that Manash Roy gave about the copulation of Baul 'ascetic' and 'Charichandra Sadhana' it can be only said that 'easy' Baul pursuit is not easy at all.

A lot of the Bauls from Birbhum have gone to Europe and America. Among them there are Baul Joydas, Basudeb Das, Baashyam Das, Purnadas, Gauradas, Tinkari Das, Lakshman Das, Sudhir Das, Subol Das, Kartik Das and (Chatterjee) Debidas. All of them are famous singers of Baul songs.

One thing that is clear from the recent research is the sympathy of the researchers. Baul songs according to Suniti Kumar Chatterjee is an exclusive element of the 'mental and spiritual culture of the Bengal'. There is no wrong or excessiveness in this type of sympathetic assessment. But there is a great lack of judgmental assessment of the Baul religion and religious pursuit. The main reason for the judgmental assessment is not to the jester. The Bauls believe in the worshipping of their master, preceptors. The historical social observation that used to be seen two hundred fifty to three hundred years ago is becoming faded nowadays because of the change in the social-historical situations. But the Bauls mainly follow medieval observation, thinking. Where are the judgmental assessments of the modern researchers about this clear berth of them? Elsewhere the following of preceptors is a backdated thing. Especially if the preceptor is middle-class and included in the higher caste, then there is no end of judgmental assessments about his and his followers thinking and doing.

But the Baul's preceptorism, religious practices are not being subjected to critical discussion. On the other hand Baul's preceptor worshipping, 'Rasher Bhiyan', 'Domer Kaj' and especially 'Charichandraved' are regarded as things beyond questions. The descriptions given and preached by the Bauls about these subjects are followed without any question and as its backup, even some vague beliefs in China's Taoism and religious practice are made parallel. But in modern China the state of Taoism is unknown.

On the other hand in recent researches situations are created where the Bauls seem to be backdated. The Bauls have never harmed us. They sing but don't explain the song. The Bauls-preceptors don't teach ways of pursuit in general. They have a level of religious practice which is exclusively secret. But in some modern researches, all these are exposed and explained. The Bauls have almost been exposed. These types of detailed information can only be seen in anthropological researches. If the deep relation between the humane, liberal, secularist, musical, in one word great culture of the Baul religion and Bauls that motivated poets like Rabindranath and 'Rasher Viyan', 'Atharo Dondo Nisha', 'DomerKaj', 'Jyanto Mora' and 'Charichandraved' is not shown, it cannot be shown, then only researches are the reason by which Bauls are endangered.

In India, it is clear in modern researches that the Bauls did not follow the Brahmin culture. But they are also conservative. Baul preceptors are conservative as well. They do not want to move an inch from the usual heritage of the Baul religion. Despite small disagreements they have a common way of religious practice. This common practice should not be changed. There is no judgmental assessment about this type of conservative behaviour of the Bauls. Even things like these are said, 'Those who wrote songs about the body, those very poor, exploited people... what they had except their body...their body was their only property.' Although the logic behind body-based pursuit is made to stand on these types of generalization, there is no assessment of the conservativeness and keeping the past practice of this type of pursuers because it can become a bit negative. Would it be wrong if it is said that the habitual religious practice of copulation leads to self-satisfaction? Can't be said as well that body-based pursuit stops mental growth? The different subjects of songs of the exploited people, different experience described in folk literature, different and diverse emotions have been described there, and all these are not unknown anymore.

In Bangladesh and West Bengal(India) Many Bauls live in the city these days, perhaps to make their lives easier and their life more comfortable. They are, no doubt, financially better off than before. The devotion, the realisation of self, and the noble attitude of non-attachment are rare in them. They now live like any other common man in the society, except that some of them still retain overflowing hairs tied carefully on their head, and put on white or saffron-coloured *Lungi/dhoti* and cotton *punjabi* (instead of *alkhallas*) like before. They sing and dance, however, with their *ektara*, *dubki*, but the songs are sometimes based on modern topics, though presented in typical Baul tune. The subject matter of such songs may be political, social or any satirical sequence with which the philosophical or religious faith of the Baul sect has no connection at all. It seems that their main object has now become to present

themselves as popular folk singers so that they are able to earn more money by demonstrating their art before the music-lovers.

An Indian researcher told me that Purna Das Baul came to be known as a prominent professional Baul singer after his father's death. He initially imitated the singing and dancing style of his father, Nabani Das (*Khepa* Baul), and sang the same popular songs which used to be sung by his father. But in course of time, he has acquired more stock of songs needed for his professional use. He also composed some songs which were, however, not of a very high order, though the basic Baul elements were present in them. A specimen of his composition is given below:

Oh, I pray to the 'One and One' only:
You may call Him 'Rama' or 'Rahim',
 If you so desire.
He, the only 'One' exists on the land
 In water and everywhere.
The Muslims named Him 'Allah',
And the Hindus call Him 'Bhagawan'.
 All the religions are equal;
But the brothers quarrel on the 'name'.
They live on the same land side by side,
And till the same land for agriculture.
 Then what's the difference?
 God's love is thus betrayed!

The approach of the Baul is here direct. The familiar style of vocabulary jugglery, the depth of emotion or the unique similes as are noticed in songs of the older Bauls, are missing in this song. A hint of communalism in the name of religion is pointed out.

In recent times Baul literature is found to have a tendency to create immediate sparks in the minds of the listeners by using incidents and references of everyday life in modern society. Their familiar expressions and experiences had, however, made some of their songs popular. One of such songs is cited below. The composer's name is not known.

Oh, dear driver,
Drive your car fast,
By turning your steering
To the right or to the left, and
By feeding oil to the engine.
Obey the red and green traffic signals
During the day and the night.
Strangers in coloured dresses,
Become your companions.
When your car will move

By leaving the road of this earth,
You become the passenger in your own car.
Fill the oil-tank, when empty,
From the pump-house on the roadside.
When the engine of the body
Becomes out of order,
The wheel of the soul remains.
But where is the salvation?

In this song the life has been compared with a transport vehicle. The traffic signals symbolize the discipline in life, and also the valuable guidance of the *guru*. 'Oil' stands for devotion. When the body goes, the soul remains. The truth of human life is presented in the verse with a flash of artistic brilliance.

In West Bengal Recently another song sung by the modern Bauls, is quoted below, in which the philosophy which is the beauty of the Baul songs, is absent. The song reports a modern incident, a non-religious theme.

Oh, beloved Chameli,
You better stay here. This evening
I'm going to London by air.
It the pals visit you,
Offer them sweets and your heart ;
Else love might feel insulted.
My body and mind don't permit me
To stay at Calcutta.
The tube rail has eaten up
The life of Calcutta.
Still the pride remains:
The train'll run under the ground.
Some day when I come back,
I'll also get on the tube-rail.
Now I'm going to London by air.

The song is a realistic statement of the bad road condition due to the recent tube-rail installation in the city of Calcutta. This is striking news in the town and the Baul has composed a song on the same. The city roads have been dug for setting up the tube rail lines causing temporary dislocation of road traffic and deterioration of road condition. Hence the Baul likes to leave Calcutta and proceed to London by air. At the same time, he hopes to board the tube rail with pride, when he returns to Calcutta.

The verse and the tune are constructed commercially in order to make it catchy for mass entertainment. But it is hardly acceptable as an authentic Baul song by its character. Thus it can be seen that the aesthetic and the religious attitude of the Bauls is gradually being replaced by Lyrics composed on light social matters which are devoid of any philosophical

thought, the approach of mysticism, devotion or the artistic use of similes and metaphors, all of which were once considered as the precious gems of the Baul songs.

During the post-independence period certain Cultural organisations connected with the promotion of Indian art and culture at home and abroad, have been patronising the folk culture, and a section of the Baul sect gets the opportunity to display their art and music in that field. Some of them have been regularly participating in the programmes of broadcasting, telecasting and recording on disc cassette. They are also being sent abroad by the sponsoring authorities for demonstration of their songs and dance there.

The Bauls who live in the city are also found to keep pace with the modern city life of other professional musicians. But those who live in the rural areas are generally found to still retain their forefathers' age-old tradition. They assemble every year in the Jayadeva's *mela* (fair) from different parts of Bengal. The *mela* is held in the district of Birbhum in Bengal, the birthplace of the famous Vaishnava poet Jaydeva whom the Bauls consider as the 'Master Baul' for the high philosophical and devotional thoughts in his verses. The Bauls demonstrate their songs and dance there and exchange thoughts and culture of one another on that occasion.

Baul sect and Baul songs based on the body is just that and nothing else. Baul songs technically are just Baul songs. In these songs, there is nothing except information and religious practice. There is no answer to the question, why there is so much restriction of body and mind.

In 'Liberal', 'Materialist' Baul religious style, the place of pursuit partner has not been decided. But not Shaktinath Jha thought that, since the Baul theory has been built by the males, so the perspectives of pursuit partners cannot be known. In the course of copulation what is the status of the pursuit partners, do they too become 'Jyante Mora' (Living dead) by the residence of 'Bindu' (Drop) in them, has not been known till to date.

Lina Chaki wrote after on-field investigation that nowadays in the rural areas of the Bengal poor widowed or women deserted by husband become pursuit partners for getting food, clothing and shelter. Mother of Nobason, Goshai told Lina Chaki that:

There is only fornication and perversity among the Bauls.
Leaves one and gets another one.

Lina Chaki also wrote:

I have found out by talking to the lady Bauls about pursuit matters that everything they say or do is by the order of their preceptor. They understand or do only what is taught by their preceptors; outside that they do not have any individuality.

The matter of self-satisfaction of a male Baul does not remain unclear anymore. Nowadays some Bauls don't even like very tough methods of copulation. A Baul said:

Our Sadhana does not give any scope to bear children. It is bad.

The Baul preceptors are also becoming fathers to children. We don't know what will be the fate of the Baul religion by the passage of time. The matter becomes important in the book of Manash Roy.

Baul is being a new form today. New songs in the style of the Bauls are also being composed by many professional composers (other than the Bauls) and suitably tuned for disc-recording and broadcasting by artists, who are not known as Bauls.

Baul activities in Bangladesh

Thus the Baul songs of today have partly become a professional commodity in the market in the hands of the Bauls and also that of the non-Bauls, like any other branch of Bangladesh and Indian folk music.

An observation of a prominent band member in his article about the Baul fusion- "Baul music from 70's to the 90's "that Bangladesh Rock Music (popularly called 'band music') was never lagging in its appreciation and performance of Baul music. Post-1971, among the five legends of Bangla rock that is Azam Khan, Ferdous Waheed, Feroze Shai, Fakir Alamgir and PiluMumtaz the use of folk music motifs interspersed with Baul, Jari, Shari, Kirtan, Maizbhandari, Fakiri, Ma'arefoti and Deho Totty into their repertoire was the usual fare. Yet when it came to the presentation of Fakir Lalon Shah's music – there were negligible efforts among the doyen's of Bangla rock and there are no public records available of the same. There were two clear reasons for their hesitation. One was, the Akhra-new instruments controversy was at its height among academics and intellectuals post the Liberation War and contributed to distance them from Lalon. The other was after the murder of Bangabandhu Sheikh Mujibur Rahman on 15th August 1975, military dictators and their ilk had undertaken a covert 'Islamization' agenda and anything that presented secular aspects of our culture were either trivialized or completely ignored- if not totally banned. Media was at the mercy of our military masters, and Bauls were viewed with suspicion, their lyrics vetted, sometimes replaced with sectarian words, and their performances heavily regulated.

However, there has always been a silver lining in our heavily darkened Cultural cloud. As has happened in various stages of Bangladesh's Cultural history, whenever faced with stiff resistance or repression, exponents of our culture have always stepped back and re-strategized. The Bengali genes of resilience have always activated themselves to carve out newer niches in its creative expression and those in turn has championed newer, more robust and progressive branching out of culture.

By the 1990's the typical cliché understanding of Bauls had to a great extent started to recede, with a newer artist making their presence felt in both Radio and Television as well as live performances. The Government of Bangladesh regardless of whosoever was in power (including ruthless military dictators), never failed to accommodate Baul artist in any

national-level Cultural delegations abroad. Baul music spread to Europe, America, all of the Middle East and South platforms with other musical genres of Bangladesh, they never failed to rock.

All these positive projections saw by early nineties Baul becoming a fashion and accessory statement with the famous international model and fashion designer Bibi Russell (Renown Female Model in World) presenting her gumcha line of dresses to a world audience. Bibi used Baul music during catwalks in international ramps.

What was a matter of great pride was given all that was happening around Baul music and their controversial and unorthodox lifestyle - was a progressive movement among the educated and informed young in major urban centres all across Bangladesh? The important social indicator for this trend was the deepening political divides and the incessant attempts at perforce 'Islamization' that has seen the dangerous rise of religious bigotry at all ends of our socio-political spectrum. Under the circumstances, disenchanting citizens especially the young found their answer and solace in Lalon, and the two-yearly festivals surrounding the great Sage today witnesses hundred upon thousand and an ever-growing number of new seekers from cities converging at his Shrine, with many preferring as in the ancient times - to go under the tutelage of a Baul Guru.

The glorious 90's - revival of rock music and its role in Baul fusion- 10th of December 1990 will go down in the history of Bangladesh as the day that saw the ouster of the hated military dictator Hossain Mohammad Ershad. What has passed many of us by since; Ershad was overthrown by the youth-led mass movement. Fed up with the incessant chicanery of their 'leaders' in their dealings with the dictator of nearly a decade, it was the only time that the youth front of Awami League, BNP and even Jamaat joined hand in an unprecedented display of unity – the rest is history. For the political landscape it was to see the return of semblance of representative democracy after 1975, a wait of almost 15 years. On the Cultural landscape it would usher in a new era, where freedom of expressions, denied and subverted for decades were to be restored and enter the centre stage of popular imagination.

The other historical event was the first-ever open air concert held by Bangladesh Musical Bands Association(BAMBA) on 16th December 1990 at the Mall Square of Dhaka University – the same spot, where over a dozen students were killed in a last-ditch gun battle with the henchman of the dictator. Over 50,000 people thronged the Mall to witness the free concert where more than 15 rock bands celebrated freedom away from the clutches of dictatorship. The momentous concert ended on a heartening note that evening, with an hour long performance by Shahjahan Munshi the visually challenged Baul from Manikgang.

The legendary Hiru Shah the oldest living Baul of the Lalon Shrine at the time and Santosh Baul of Bhanga, Faridpur (both now deceased) were featured in the album, which saw the beginning of a process of Masters joining in urban production. 'Bauliana' was the first Baul fusion album in the history of Bangladesh and was an instant 'crossover hit' endearing the band not only to their existing fan base, but also in rural Bangladesh –

where it also gave listeners a foretaste of the unique and emerging rock music movement .

Current advances and female Bauls- Fakir Lalon Shah in one of his famous verses said ‘‘only Worshipping your mother, will lead you to the address of your father’’ signalling that among Bauls there are no gender biases. Yet as we look back at the evolution of Baul music, there are incredibly no references or names of any female exponents, practitioners or Gurus for that matter. One reason may well have been the entrenched patriarchy in our culture was more malicious in the ages gone by, with women being assigned back seats. The other and more significant aspect could be that on the Sufi paradigm of Bauls and Islamic spirituality, the complex gnosis or Ma’arefat schools of thought, demands that secreties centring spiritual transmission chains are best protected and preserved by women – NOT men.

Over 200 years ago when ‘women’s right’ was unknown in our - or any other part of the world, among Bauls it was a composite part of their belief system. Women hold a commanding position among Baul as even today and are in many case equated above the male for they not only take on the pain of bearing and rearing children, they have traditionally assisted the male in all cumbersome burdens in activities within our agrarian society.

Nonetheless, over times and the historical transformation of Baul music what has stood apart – is for reasons unknown, and despite the dominant male singers in the genre, the female voice has a uniquely compelling ability to convey the pangs, pathos and deep meanings of Baul songs. Although there is no empirical evidence to the same, many a musicologist have argued that Baul music is essentially a female musical form that has been usurped by the male!

Among the notable female Bauls from the Akhra tradition, Aklima Begum whose ancestry can be traced back to the earliest ‘shiri’ or ‘transmission ladder’ of Lalon is noteworthy. Aklima has been a practising Baul as well as a householder and has staked her claim as an outstanding artist and performer since the late 1970s. It was posted the appearance of Farida Parvin in the early 1970s that female Baul performers were getting noticed and other than the quality of their voices, they immediately started receiving rave responses from listeners who earlier had no inclination to listen to Baul music at all.

Between 1980 to the late 1990’s outstanding singers such as Shehnaz Beli from Abdalpur, Kushtia was rocking the Akhras as well as major folk festivals all across Bangladesh, yet their appearance in mainstream Bangladesh Television was limited. This was mainly because of intense competition among Bauls, and also the apathy of the state run institute to embark upon proper research or creating a database of artists. Shehnaz for instance was rarely heard in Bangladesh, yet was well known among the diaspora Bengalis all across the Middle East, Europe and America before her albums back at home finally brought her to media and national limelight – that too after 2000.

Among artists still holding on to Akhra traditions and not known in the mainstream despite their tremendous performance and skills as artists are; Zahura Begum from Harishpur,

Harinakundu, Jhenaidah, Onjoli Durga Ghosh from Bheramara, Kushtia and Kohinoor Akhter Golapi from Seuria, Kushtia are mentionable. There is undoubtedly hundreds more female Baul artist worthy of mention all across the far-flung corners of Bangladesh, who regrettably cannot be mentioned in this series, given space constraints.

The multi-talented vocalist of the band Anusheh Anadil, through her perseverance, created a niche audience comprising Dhaka's educated elite and their English medium school and University going children. She sent waves down rural Bangladesh as well, where for years her association with masters of the Akhra tradition such as Late Fakir Rob Shah and teacher Shafi Mondol among others, gave her rendition of Lalon's song unsurpassed acceptability at the grassroots. Taking Baul music to newer heights, in 2007 Bangla performed with likes of Bono of U2, Bob Geldof and Youssou N'Dour in a concert tour of Germany. Baul music thanks to Anusheh earned the millennium prefix of 'cool' to Baul music!

Following closely on the heel with Bangla is the band Lalon – whose lead vocalist Nigar Sumi set new standards of fusing Baul music with rock. Their performances attract audiences all across Bangladesh, as much as they have toured the UK and elsewhere in Europe, the feather to their cap came during a packed performance at the hallowed precincts of the United Nations Headquarters in New York on 15th June of this year (2014) with the Secretary-General Ban Ki-Moon in rapt attendance.



Abdel Mannan, a devotee of Lalon arranged a remarkable Festival in October 2015

Local and Indian Baul practitioners gathered at the capital's Suhrawardy Udyan on Friday for a three-day convention commemorating the 125th death anniversary of legendary Baul singer Fakir Lalon Shah.

Titled 1st All Bengal Baul Music Conference, the convention has been jointly organised by The Lalon World Society, Lalon International Cultural Institute, Sador Doroja and Nikhil Bango Baul Sammelani.

The loss of folk traditions in favor of commercial culture is though lamented by advocates of folk music; nothing has been done towards the preservation of the original tune. However, this loss clearly was due to choices made freely by members of the community. It also appears that the replacement of folk or Baul tune by commercially-produced music is a very powerful, perhaps even irresistible force.

I assert that the Bauls have become a symbol of national pride because of its mystic and unconventional Sufi music that presents a non-communal, non racial and deep humanistic and universal approach to life. The Baul music and traditions represent the non literate, unsophisticated folk associations of peasant farmers belonging to the lower hierarchy of Bangladesh society and their way of life from time immemorial and have been orally transmitted from generations to generations as a part of national pride and national culture. The Baul music and lyrics reflect Cultural nationalism of the people of Bangladesh both poetically and musically. Although the Baul music has become a symbol of non communal and iconoclastic folk tradition, it has undergone a change following the impact of modernization, urbanization, commercialization, and also of 'rock and roll' musical influence. Paradoxically, our nationalist people consider these forces to be oppositional to their Cultural heritage.

Baul music has experienced tremendous urbanization in the last fifty years. The migration from the countryside to the cities and from the cities to the suburbs has diminished family-centred living patterns. As the economy becomes more centred on the industry, farm fields are lost. When the farm fields are lost you have all that land left unused. What do you do with all of that unused land? You develop it because it is not economically feasible to have it sitting there. So you sell the farm, they make a development; people migrate to those nice concrete developments with nice tile floors. But it breaks up the community that provides the crucible for the development of musical styles or for organizing Baul festivals, which are known as Sadhu-Sheba or Bhav-Sangeet. But it is easier to organize a Baul festival or Sadhu-Sheba where people know each other, where everyone hangs out, and where they have common experiences.

In addition to urbanization, commercialism has affected the Bauls and Baul music in multiple and paradoxical ways. Each year composers and performers release new commercial Eid and Puja albums. These recordings have begun to replace the original Baul singers. The performers are a group of youth belonging to cities; these recordings, however, have been used on car stereos. They replace the musicians and provide an adequate accompaniment for the singing participants. In addition, it has become popular to use these rock and roll music style recordings for family use also.

These ensembles preserve musical traditions by aggressively practising them. There is thus no folk music in the west in the real sense of the term. The decline of folk music in culture can be followed through three stages. The Bengali folk song legacy was probably affected by urban melodies as well as words. The clue here is that folk music in remote rural areas abounds in tunes that employ the pentatonic scale, a scale widely used for folk music. The terminal state of the loss of folk tune can be seen in Bangladesh where except in isolated areas, traditional folk tune no longer survives. In the absence of folk tune, many individuals do not sing. It is possible that non-singers feel intimidated by widespread exposure in recordings and broadcasting to the singing of skilled experts. Another possibility is that they simply cannot sing because they did not sing when they were children when learning of skills takes place most naturally.

There is evidence that the loss of singing ability is continuing rapidly at the present time. Inability to sing is apparently unusual in a traditional society, where the habit of singing the folk song since early childhood gives everyone the practice needed to be able to sing at least reasonably well. The effect of modernization is clearly discernible at Lalon Mela in Seuria village of Kushtia district where Lalon once lived and died. Traditionalism is no more in existence there. The majority of the singers are not Bauls and they do not follow the original Baul tune. There is nothing 'Grameen' or folk in the festival.

Field Work Data

Social Life of Baul, Music and Culture

This survey report has been collected from Kushtia, Meherpur, Chuadanga, Alamdanga Jessore and Narshindi in Bangladesh and Bolpur, Kenduli Mela (Kende), Birvhum, Dhakuria, Kolkata in West Bengal, India.

The following Charts shows 100 Bauls opinion about their social life and culture.

Field Work Data

Qu: Are you a Baul?

Yes	No, I am a Fakir	Trying to be a Baul	No, I am a Lalon devotee	Confused	I am a Baul Fakir	Total
33	21	12	5	6	23	100

Qu: How did you become a Baul?

With Initiation to the Guru	Father was Baul	Listening to Baul Song	Go to the Akhra	Sainjee's Mercy	I am not Baul I sing Baul with Costume	Total
23	21	30	8	8	10	100

Qu: What is your Religion?

Islam	No caste No Religion	Sanatan	Vaishnava Baul	Guru's Guidance is my way	Humanity	Total
20	20	10	6	22	22	100

Qu: What is your Job?

Farmer	Beggar	Hand Craft Maker	Earn from door to door presenting Baul Songs	Boat Man	Small Shopkeeper	Stage Programme as a Baul	Total
21	8	3	20	13	8	27	100

Qu: Do you have Children?

Yes	No	Children can not be taken as Baul	Don't Keep any Seed	Total
62	18	10	10	100

Qu: What do your sons and daughters do?

Studying	Studying and Farming	Farming	Official Job	Vagabond	Total
33	23	28	5	11	100

Qu: How your neighbour treats you?

Respect as a Baul	Do not Respect	Like a Mad Person	As a Devotee, they respect me	Like a fake	As a Singer	Infidel	Total
32	16	03	17	6	19	07	100

This Field Data proved that the social Impacts are more positive on Baul.

Qu: Neighbors invite you to social events?

Yes	No	Sometimes	Total
36	32	32	100

Qu: Are you willing to give your son/daughter to get married to the neighbours?

If he or she respects Baulism	Yes	No	I will give if the boy is good	Not possible to get married out of our society	If my sons & daughters are agreed	Total
20	11	20	13	29	07	100

Qu: Please talk about your past & present situation in society?

Present is Better	Same	Much Better than Past	Torture still goes on	People respect us now	We were good before	Now a lot of people are on our side	Total
42	4	20	16	6	8	4	100

Qu: Have you received any Government Assistance as a Baul?

Yes	No	No need	Received as a Baul Singer	Sometimes	Local People Help us	I just want Guru's Kindness	Total
11	29	3	25	15	10	7	100

Findings of Research

Part-05

Sociology of Baul Songs

Part-5

The Sociology of Baul Songs

The language of the Bauls is the song, and that is the expression of his thoughts. The source of songs is in the Baul philosophy, and that philosophy is expressed through the rhythmic expression of the tunes of the songs.

The beauty of music is based on the beauty of society. Like other arts as the self-building of a person is tangible in a social way, such is music- it is compared to being a part of the society but also different by being individually free from the immediate social needs.

Real lifestyle is built upon the sectors of production. But in the case of sociology of music that cannot be the only base. As a mental subject, there is a place of social mediation in the creation of music. Then again, it is nothing immediate. The only part of the creation of music that can be considered as the producing power, which is spontaneity- is an undividable part of social mediation. In this case, specifically important matters like the economic base of music are involved and through this the materialization of the relation between society and music takes place. The explanation and recreation of music create proximity with the society and that is why it has special importance in the sociology of music. And the main goal of this topic would be economic analysis.

Adorno thinks music impersonates an ideological form when its circumstances for production create precedence over the power of production. Here, two things need special attention- firstly, the things that make music ideological and secondly, ideologies related to music. When the sociology of music considers the ideological content and ideological effect of music, it becomes a part of theoretical critique and the accountability that is created upon it, that is to follow the truth of music. Socially music reflects either right or wrong sensibility, according to sociological point of view that is the main question.

In the caste-based society which was based on the feudal agricultural economy, by overcoming all the physical and mental obstacles, the Baul philosophy was originated in the 17th century. Though in the centre of the creation of Baul philosophy there is a role of the socio-economic base in the process of origination this philosophy earned a relative uniqueness, which played a vital role as the controlling power. In between the seventeenth to the nineteenth century, especially after the arrival of the English, a radical change was brought in the economy of the country. It is noted that at that time this transition could not bring any changes to the basic principles of Baul philosophy. The diversity that is found in the writings of saints and poets of former and later times, that is the result of either the diversity of their circumstances or the difference between personal lifestyle and the process of performing the philosophy. When Lalon writes 'Notun vaab enechhe gora (Translation: New thought is brought by the white British people.)' or when the topic of Ram and Rahim comes into his songs, when Duddu Shah writes 'Jatajati srishti kore varotke smoshane dile (Translation: You killed India by differentiating between nations.)', when Baul songs touch the mind and heart of the listener through topics like daily lifestyles including agricultural

lifestyle, then social circumstances are expressed through the language of music. Denying the pursuit of 'presumption' of the contemporary society when the Bauls established an alternative way of 'Presence' which is body-centred, when they found out 'The meaning of love lies in lust' when they placed their faith in 'Human preceptor' rather than in 'Dummies' when they started doubting 'only if performing Hajj would lessen sins', only then Baul philosophy is not confined in the description and explanation of social circumstances, or its disclosure is not finished only in the musical harmony. Baul philosophy and music gets an ideological dimension, it becomes the critic of the society.

In the sociological analysis, the question that becomes primary is that in the process of becoming a social critic, why did Baul philosophy embrace music as the medium?

Bangladesh has been considered as the ground of music for more than a thousand years. Charyagiti and Bajragiti are considered as the embryonic example of the practice of music where the reference of Ragas like Ramkiri, Vairabi, Kamod, Patamanjari etc. is found. Love for the music of Raja Lakshman Sen is well known and in his court, Natgiti was arranged every evening. Practitioners of Vishnu, Shiva and Kartik kept the tradition of singing and dancing in the respective temples. One of the poets in the court of Laxman Sen named Jayadev's (Twelfth century) 'Gitgovinda' is famous for its style of the songs and its tunes are bound in Bivas, Bashanta, and Malab etc. Ragas. It is said that practitioners used to sing songs from 'Gitgovinda' every day in the Jagannath temple of Puri. During the reign of Gupta, Palaas and Senas almost everywhere in the Bengal, there was a practice of Raga based songs.

Mangalagiti had a special appeal to the people of Bangladesh. The introduction of Gitimangal can be found in the Ramadan, Mahabharata and ancient Sanskrit dramas. From the Thirteenth to Eighteenth-century from Bipradas Pipolai's Mansavijay to Varatchandra's Annadamangal – different types of Mangalgiti or Mangal poems have been written in Bangladesh, which had an own style of singing by themselves. In the Fourteenth and Fifteenth-century, the name of Boru Chandidas and Bidyapati is mentionable, because poems and songs written by them were singing with different moods and raga and rhythm. In the Srikrshnakirtan by Boru Chandidash there is mention of uncountable ragas, such as Kedar, Paharia, Dhanushi, Gujjari, Vairabi, Bivash etc.

The Sixteenth-Seventeenth century created a revolutionary change in the Cultural sphere of Bangladesh. A transformation and Cultural Revolution in education, thinking, music and social management took place because of the Religious revolution of Srichaitannya. Srichaitannya introduced Nam-kirtana and in this case, famous musicians like Swarup Damodor, Roy Ramanand and Murari Gupta were his associates. The musical gathering takes place for eight hours, sixteen hours or twenty-four hours just by uttering 'Harinam', but in this gathering musical appeal is created by the application of Ragas and combinations of percussions like Mridanga-Kartal etc. Usually in the eyes of a devotee 'Harernamoiba Keblam' (Name of God is prayer), but in other ways, the musical value of this music cannot be neglected at all. That is why according to the different times of day and night Vairav-Vairavi in the morning, Bagesri in the noon time, Purabi or Emonkollyan in the evening and

Behag at night etc. Ragas were the tunes of Namgan. The objective behind the application of Ragas was to excite the emotions of devotees according to the time specifications. Comparatively, Lilakirtan is more unique because classical music is its primary priority. In the words of experts, “The beauty of the unique flavour created by the dramatization of the narrative, depth of theoretical knowledge, musical appeal, tunes of songs, the rhythm of dances and spiritual influence is the beautiful property of Lilakirtana.”

A devotee of Srichaitannya Narottam Das introduced a new system of Kirtan songs in the festival of Kheturi. This conference had long preparation behind it. Narottam and his four main associates were expert in Music, Dance and Percussion instruments. Alap-Tunes-Taans which were Raga based were presented by them in the audience. Kirtan introduced by Narotam Das is known as Goranhati Kirtan. Besides, based on the diversity of regional name, tunes and singing style, styles of Kirtan named Manoharshahi, Mandarini, and Jharkhandi etc. are known. In the process of evolution at the end of the Eighteenth century a different type of song was introduced by breaking the tunes of Kirtan which is known as ‘Dhop’ Kirtan. Rupchand Chatyapaddhay (1722-1792) is the father of this type of song and Madhusudan Kinnor (Madhu Kaan) took it to a higher level as a successor. In the book named *Bangalir Gaan*, the examples of *dhopkirtan* have been given 126 times and it seems that among these examples Bivash, Vairabi, Khambaj, Pilu, Lalit etc. Ragas provide the tunes for the songs.

In one word it can be said that through spiritual thought and entertainment the heart of the people of Bangladesh was flown away by the musical flow of Kirtan.

From the musical discussions of the sixteenth and seventeenth century, it can be understood that when the Baul philosophy was first born in the seventeenth century at that time kirtan was a famous and well-known medium of preaching spiritual theories. In the then society music’s successful application in the Vaishnav Bhakti revolution probably inspired the Bauls ascetics. From the point of view of relation, there were some places of similarity between the Baul and Vaishnav philosophy in the society those days- in the society both philosophies were accepted as a protesting voice. Besides, the dominance of Vaishnav philosophy over Baul philosophy was an established truth as well. In this case the importance of confidentiality is of no less either. The difference between the inner and outer meaning of Baul philosophy has been discussed before. For the sake of self-realization, the inner meaning of the theories was known to the ascetics on the other hand in order to survive the importance of hiding that meaning from general people was important as well. The social importance of Baul philosophy was never neglected though. The objective of entertainment has been fulfilled if Baul presented himself in front of the general people through music; people were amazed by the combination of music and rhythm. Then again for using metaphorical languages, the real meaning is unknown to the non-believers. General people did not show much interest in finding out the hidden meaning, but they did not hesitate to provide alms to the Bauls either. The need to introduce oneself and the importance of privacy-musical presentation of Baul theory made a successful combination between both of these two elements. And with this, mingles the in-depth appeal of the tune. Something that cannot be said in normal languages, if that can be said in musical languages, the acceptance is far more increased to theoretical experts as well as general people, and it adds an extra flavor.

In the Baul philosophy there is the precedence of mood and for the expression of that mood finding a substitute to music is very tough.

The history of Bauls as a pacifist, humane and secular movement has traditionally wavered and treaded on the fate and fortune of the existing socio-political climate of Bengal at any given time. It is the consistency of their belief system and their remarkably progressive thoughts while living in the hardship of rural backwaters of Bangladesh that has constantly endeared them to common people regardless of faith, belief or religion. While the Liberation War of Bangladesh in 1971 was a watershed year in our destiny as a nation, it was also an important reference point in assimilation and acceptance of Bauls in our cultural life. When millions of urban Bengalis fled townships and cities to escape brutalities of the Pakistan Army, their shelter was in villages, where for many it was a first time experience to share meals, live on and off with the poorest of the poor – with Bauls being no exception to the rule.

Bauls played a very significant role in inspiring the Mukti Bahini Guerillas in their training camp. Together with songs of Tagore and Kazi Nazrul Islam those of Lalon and hundreds of other rural bards were effectively used for the war efforts and there were good reasons. Almost 85 percent of our valiant freedom fighters were from villages and Baul music and Palli Geeti is an art form they identified with instinctively and perhaps genetically. Other than music, Bauls provided refugees and fighters serious spiritual guidance and psychological counselling in what were very traumatic times.

It was therefore not unusual that many displaced urban residents got their first clear views and understanding about the Bauls during the war, and this in turn assuaged their curiosity and made Baul music not just a culture one could pass by, but importantly learn lessons on how to build a pragmatic, liberal and exploitation free society. As the history of modern Bangladesh will surely attest, Bauls have been at the vanguard of any socio-political upheavals. Their music that has transformed from Akhra is now a new force, and its strength emanates from an ability to adjust to the demands of contemporary times, yet in staying true to the rich tradition they have inherited and still actively live with. Bauls with twentieth-century vision had arrived on the scene and set about dramatic new improvement and improvisations.

Among the outstanding Baul luminaries of the new times, who created waves in preserving, archiving and documenting, the contribution made by Khoda Buksh Shah Jr, is noteworthy. Born in the village of Jahanpur, under Alamdanga in Chuadanga district he developed a keen interest in music at a very young age, joined a Kirtan choir and dropped out of school permanently. He soon became a Baul and went under the tutelage of his famed Guru Shukchand Shah. Discarding his usual attire, he donned the saffron robe of a Vaishnavite Fakir to mark his transformation, taking in the rigours of the Lalon School of thoughts as his main focus of the musical and spiritual discipline. Where he surpassed his contemporaries, he was not only an exponent of Lalon but also held command on the verses of notable '*padakarta*' (lyricist, poets, bards) of the past such as Ramchandra Khyepa, Ramlal Pal, Rabi Shyam, Guruchand Gosai, Gopal Kashem Shah, Ekram Shah,

Mofizuddin Shah – nearly 74 prolific Baul Masters of our times. Other than Shukchand Shah he spent 36 years of his living life under the tutelage of Guru Bihal Shah.

Khoda Buksh Shah Jr is remembered as a Baul poet, writer, philosopher and composer of a very high standard and great acumen, leaving behind an archive of over 800 extraordinary songs written by him to his credit. He served for many years with the Bangladesh Shilpakala Academy as an expert on Lalon Shah's music. In 1983 the Bangla Academy awarded him with a fellowship for his skill and mastery of Lalon music. It was during his stint with the academy that he introduced artist from the Akhra tradition such as Kiron Chandra Roy, Kanonbala Sarkar, Indramohan Rajbangshi, Dil Afroz Reba, Chandana Majumder etc. to the mainstream, Other than that he took initiatives of recording hundreds of songs of all the great masters from Lalon until the 1990s. In 1990 the Government of Bangladesh, posthumously awarded him with the prestigious National Award "Ekushey Padak" for his outstanding contribution to Lalon Music and Philosophy as also his own works, being the first among two traditional Bauls to have received this honor thus far.

Linguistic Analysis of Baul Songs

During the time of Charyapada, a secret system of pursuing one's own body and expressing them through a special type of poem was seen in the Bengali culture. Hiding the actual summary and thorough philosophy in the shell of social metaphor; symbolic and terminological words are the characteristics of the language of these poems. This language is the ancient source of planning; especially in Buddhist tantric books and annotations the discussion of this poetic language is found. In the hidden socialism and its annotations, introduction to poetic language containing metaphorical words, letters, symbols, analogical thoughts, transforming the meaning of words etc is found. The heritage of hidden socialism was later passed on to Baul ascetics and poetic language. There is debate within preceptors and annotators about the meaning of words of this language. Alex Wayman says, "*Their sentences, although relatively simple in language complexity, continually need the gurus' oral expansion and authoritative commentary. The problem is not with the individual words, which indeed mean what they ought, are employed in a range of acceptable usages and then intend other senses in the arbitrary analogical system. Again, the texts are essentially practical, are concerned with doing things such as rites. And recipe books, even on a mundane level, are notorious for requiring a teacher to tell the missing steps.*" Chandrakirti in his Pradipdayatan book said that the usual meaning of these verses was 'neyarth' (open) and the pursuit related meaning was 'nitarth' (hidden). Another name of this poetic language is Sandhya/Sandha language.

In the Hebajratantra (2nd Kalpa, 3rd Patal), the characteristics of Sandhya language has been determined this way: Here, time means the special situation of men and women and the secret time of intercourse. This secret way of pursuit is coded by symbolic words or Sandhya language. The main objective for using this language is to reveal the meaning to those intended and technically hide the actual meaning from general people who are not intended.

Longevity of time span, infinite time, infinite language etc. is the adjectives used in Hebajratantra to describe Sandhya language. In this book meaning of many metaphorical terms such as vehicle of thunder, co-vehicle has been described. Sanskrit and Chinese meanings of Sandhya language have been invented. Harprashad Shastri described 'Sandhya language' as the language of 'light and darkness' in the discussion of Charyapada and Dohakosh. According to Bidhusekhor and many more, this needs to be understood by practically understanding 'Shandhya language.' This language is concoction based. These words mean something normally, but they also have an inner hidden meaning. After analyzing this language's Indian, Nepalese and Chinese source, Bidhusekhor Shastri stated this language as ābhiprāyikaVacana or NeyarthaVacana. This language is secret, hidden. "It is intended to imply or suggest something different from which is expressed by the words."

Mircea Eliade commented considering Sandhya language an 'International Language', "Unlike the metaphysical conceit, its inherent paradoxes cannot be resolved through a breakdown of it into 'unambiguous sentences'. ***SandhaVāsa requires a total hermeneutic of reading; an awareness in fact of the total religious and philosophical structure which infuses it"

Satyendranath Dattya stated the language of his poetry book 'Avro Abir' to be Sandhya language by emphasizing the characteristics of the prosody of this language.

Prabadhchandra Bagchi commented even after finding the Sanskrit and Chinese synonyms of Sandhya language, "I do not however pretend to say that by the substitution of these equivalents we can arrive at a clear meaning, the meaning will remain obscure. The obscurity can be removed only when the text will be interpreted in the light of Vajrāyana doctrines, unfortunately, our knowledge of the Vajrāyana is still very meagre."

The Baul songs are special words dependent and in motive, it has a different significance. Only a glimpse of the unwritten, hidden pursuit is described here. So, to understand it, it has to be linked with the actual pursuit and understand it through the language of the person related to this pursuit.

What Lama Anagarik said about the language of Govinda Sidhacharya can also be said about the language of Baul songs: "In which very often the highest was clothed in the form of lowest, the most sacred in the form of ordinary, the transcendent in the form of most earthly, and the deepest knowledge in the form of most grotesque paradoxes. It was not only a language for initiated, but a kind of shock therapy against the over intellectualization of the religious and the physical life of these times. They revolt against the dogmatism of a privileged priestly class."

The characteristics of the poetic language of Lalon are:

Firstly, since Lalon used the imagination of daily life in a different way, it became unknown and prosodic through its adversity.

Secondly, the use of Lalon's language at times: "Language in which words are on purpose semantically polyvalent."

Thirdly, the metaphorical-symbolic, mythological, historic feel that is born from the initiation and the hidden pursuit after that and traditional preceptor-based knowledge is different from the life experience of general people. In the language of Lalon the experience of the ‘Hidden world’ came to life through the use of language. For example, promise in the womb, Chandichand, Shiva, the loving pursuit of Krishna; Krishna’s problem and the Gauranga theory. The idea of peacock and rain bird.

Fourthly, in the pursuit of Lalon, the use of physical intercourse and humor is important and everywhere it is expressed through symbols and hidden languages.

Fifthly, Lalon embraced the local folk language by rejecting the culture and language of the higher class, the rule of grammar. But he himself is detached from society. His lifestyle and pursuit are special.

Sixthly, the feelings of the heart are expressed through language. But with the help of words the real situation of the heart can be hidden, through the usage of fobs, the real intention can be hidden and a totally erroneous meaning can be indicated.

In one’s own group this society is clear, direct. But a conscious intention of driving the general to an erroneous meaning by using their language can be seen in the language of Lalon.

Even though the Baul poems are song-based culture, lyrics are very important here. The Baul preceptors express their proven present pursuit, thoughts of the rules of pursuit through the help of words. The existing society and their morality become opposite here. This country is different. The ascetics discover the truth from almost the opposite of existing laws and Vedic rules.

Lalon said that a lot of things are said in this language through ‘crazy fobbing’. And because of the creation of intended incoherence this language is tough for general people to understand. He gave the name of this special social language as ‘Sage Language’ (Saad Language).

It means the sub-language of ascetic people the reasons that Lalon showed for this language not being able to be understood by general people are:

1. The things that are talked about in the scripture are brought up here. This language is not indicated toward things- rather based on metaphor and griffin

ke pare makaraullāra makara bujite :||
āhāde śe āhāmada nāma haya jagote :||
āhāmmada nāme khodāya,
mima harophaṭī naphi kaya,
mima oṭāie [uṭhiye] dekho sabāya ki haya tāte :||
ākāre hoe judā, khodāśe bale khodā
dibbu gñāyāna [gñāna] naileke tā pāe jānīte :||

kulho āllā churāya [surāya] tāra,
eśārāya āche bichāra
nālona [Lalon] bale dekha nā ebāra dina thākite :||⁴²

Another song

ālepha lāma mimete:
korāna tāmāma śoda lekheche :|
ālepha āllāji mima mane nabi,
lāmera haya dui māni o tāra
eka māne sarāya prochāra
ār māne mārūphate :||
daramiāne lāma, āche ḍāni bāma
ālepha mima dujone jamana [yemana]
gācha bich amkura ei mata ghura
nā pāri bujhite :|
eśārā [iśārā] likhana, korāne re mana,
hisāba kara dehete,
tabe pabi nālona [Lalon] saba anyaśona [anbeṣaṇa]
ghuriṣane [ghurisa ne] ghora pathe :||⁴³

2. General people cannot identify the real meaning of metonymic and metaphorical terms. Again, general people take the meaning of metonymy as the real meaning. In the case of taking meanings of words, there is a difference between people using general language and ascetics.
3. Because of the difference in sense, intelligence, conscience, socio-economic situation, social people read treatises like Quran/Hadith and make different meaning of them. In the place of understanding, the difference of sense makes difference in the expression of the language. There is a difference in understanding and describing linguistic meaning between general social people and a special class of ascetics.

Keboje mana maolār ālekbāji :|
korche re korāner māni [mane]
jā āse jār maner buji :||

42. Lalan Sangeet(2nd Part): Edited by Fakir Anawer Hossain(Montu Shah), Lalan Mazar Sorif and Seba Sadan komity, Chauriya, Kushtia. Page.114

43. Lalan Shamaggra: Editor- Abul Ahshan Chowdhury, Pathak Shamabesh, Dhaka, page-147

sabe ekoi korān pōra sona
keo maulābi keu maolānā,
dāhire haya kata jonā
se mānenā sarār kaji :||
roj kyāmata bale sabāya
keu bale nā tārikha ninnaya [nirnaya]
hisāba habe ki hacce re sadāya,
kono kathāya mana rākhi rāji
mole [morle] jān illina sījīna raya
jato dina roja hisāba nā haya
keu bale jāna phire jarmāya [janmaya]
tabe illina sījīna kothā āji :||
ārāka bidhāna sanite pāi
ek goro mānāsera [mānuṣera] mauota nāi
se Amari kona bhājana re bhāi
balace nālona [Lalon] kāre puchi :||⁴⁴

4. ‘Fobs’ give the barricades for general people to understand this language, the hidden information of this theory are not kept open for everyone to understand them

jāla ghare coṭile se haya jāita nāśā :||
o tāra kiśero āśā :||
o še poṛācāṛāke
cāira juga misāya nā khāke:
Guru tyāgī mana bibagī
tārato ghaṭe sei daśā :||
hāri keu chaṭe keu raya,
mane dekhe dhokāye
mane dekhe dhokā haya :
buji [bujhi] pūrbbe phero phere
phore gaṛa śeye talā phāśā :||
keu kumārake dośya re
keu māṭī khārāpha kaya
adhina nālona[Lalon] bale pāglāchale
bojā kaṭīna sādabhāśā [sādhubhāśā] :||⁴⁵

44. Lalan Shamaggra: Editor- Abul Ahsan Chowdhury, Pathak Shamabesh, Dhaka, page-271

45. Fokir Lalan Sian: Desh Kal Shilpo. Shakti Nath Zha, Sangbad, Kolkata. page-37

Use of mages (Gap) and different style of jokes make this language crooked -

ākāra ki nirākāra sei rārbānā [rabbānā] :||
āhārmada [āhāmmada] ār āhāda nāmera
bichāra haile jāe jānā :||
khudite bāndāra dehe khodā
śe nukāie āhāda mima harīe [hariā]
āhāmmada hailo se nā :||
āhāmada name dekhi mima harapha lekkena||
naphi mima gele āhārmada bā ki
āhāmada name thake nā :||
ei pader artha dhuṛe
karū gayāna baṣeba [basabe] dhaṛe
keu kabe nālona [Lalon} bheṛe
phāka tāmośei [phākitāmāśā] boje [bojhe] nā :||⁴⁶

So, knowing the actual hidden things of the ascetic theory from the preceptor is the only way to find out the hidden meaning of this language. In fact, in the use and interpretation of this language, there is a full presidency of the preceptors. In many padas, Lalon called the significance of this language to be preceptor-based. But there can be a difference in the interpretation of a song based on the level of pursuit and understanding of the preceptor. Lalon gave this indication as well -

Ke boje mana maolār ālekbāji :|
korche re korāner māni [mane]
jā āse jān maner buji :||
sabe ekoi korān pōṛa sona
keo maulābi keu maolānā,
dāhire haya kata jonā
se mānenā sarār kaji :||
roj kyā mata bale sabāya
keu bale nā tārikha ninyaya [nirnaya]
hisāba habe ki hacce re sadāya,
kono kathāya mana rākhi rāji
mole [morle] jān illina sījīna raya
jato dina roja hisāba nā haya
keu bale jāna phire jarmāya [janmaya]
tabe illina sījīna kothā āji :||
ārāka bidhāna sanite pāi
ek goro mānāsera [mānuṣera] mauota nāi
se Amari kona bhajana re bhāi
balace nālona [Lalon] kāre puchi :||⁴⁷

46. Fokir Lalan Sian: Desh Kal abong Shilpo. Shakti Nath Zha, Sangbad, Kolkata. page-54

47. Fokir Lalan Sian: Desh Kal Shilpo. Shakti Nath Zha, Sangbad, Kolkata. page-36

This language is a way of keeping the dominance of the preceptors. Some pursuits sound ugly when said openly but sound decent when said in a coated way.

Some linguistics and researchers tried to explain the Baulpadas from their own point of view separating it from the way of pursuit and Cultural background. The explanations of Rabindranath and Khsitimohan are made from the pleasantness of their own heart. The erudition of the researcher and the ideals of the elite class have been imposed in these explanations. There is no black and white book of annotation for Baul songs. Nobody has collected explanations from ascetics who were alive. And also, nobody mentioned that there could be differences in the explanations given by the ascetics.

There is a great opposition of ascetics against giving the Baul pursuit or philosophy a written form. Basanta Kumar Paul who is very close to the ascetics, in the biography of Lalon, satisfied by explaining decent interests as idealistic. This explanation can be important in some cases. Whatever, the style of pursuit has been revealed to be supernatural, un-understandable, mystique through the imposition of a personal theory of the scholars and researchers in Baul songs.

The Baul songs have been made colourful with the colour of higher class' theory and philosophy by imposing many such kinds of personal theories about these songs. The heir of the style of thinking of Quran, Mythology, Veda, and Upanishads has been discovered in these songs. In special cases, there might be chances for these types of explanations, but because of them, Baul songs have deviated from their root which is the topic of the pursuit.

In the first decade of Baul practice, Akshay Kumar Datta never mentioned the Baul songs or pursuit as mysterious in the book Indian Ascetic Community. Some Baul songs have been mentioned in his book. Since the explanations started to become obscene, he decided not to explain them. "If what is understood is to be expressed, it becomes downright obscene."

These pursuits which were disgraced by the society had to be hidden because of an unknown reason and a secret language was built by the society. The Tantras have provided information about this secrecy a long time ago. There is the possibility of social torment and invasion behind the reason for this secrecy.

Baul songs are often composed in an ambiguous style characterized by technical terminology, code words that may have several meanings, obscure imagery, erotic symbolism, paradoxical statements, and enigmas. Although this style is typical of songs on esoteric subjects, it can be found to some extent in those on other themes too. The language of the songs is intended to veil their ritual significance from the uninitiated who would find these esoteric practices objectionable and at the same time to reveal to the initiated the ineffable truth which defies logic and cannot be communicated directly through ordinary discourse.

At the most basic levels of the ambiguous style are code words or phrases that are the building blocks of the esoteric songs. Some metaphors are common to the language of tantric texts, such as "sky" for the Sahasrara chakra and "moon" for semen and the Supreme. Others are peculiar to the Bauls; for instance, "new moon night" to signify menstruation, or "full

moon on the new moon night" to indicate the appearance of the sahajmanus in menstrual blood. Poets freely invent code words, so that many of them are idiosyncratic, such as Lalan's "city of mirrors" (1)

1. Barir Pashe Arshi Nagar
Setha ek porshi bashat kore
Ami ek dinona dekhilam tare

Symbolizing the Ajna chakra. Moreover, the same symbol may have several meanings depending on the context, further complicating the task of interpreting the songs. Thus "moon," in addition to semen and the Supreme, can also designate the female, as in "the moon's new moon night" (that is a woman's menstrual period). Numbers are often used as a cipher. For example, the number Sixteen, whether it modifies "guards", "enemies" or "rich men," refers to the ten senses and the six enemies. Sometimes more than one number can indicate the same concept; nine or ten modifying doors stand for the nine or ten openings of the body. In one song Lalan even mentions "nine and a half doors". (3)

- 1.
2. Uppar nicha Shari Shari
Sarenay daraja tari
Lalon koy jete pari,
Kon daraja khule ghore.
Dhannaya dhannaya boli tare.
3. Sobe mattro duity khuti
khutir goray naiko mati

Sometimes an entire song is an extended metaphor. This is often the case with dehatattva songs. The body may be depicted as a house with two pillars (legs) (4), nine rooms (the chakras; although the standard Hindu tantric system lists seven, they can vary in number depending on the tradition), a basement (*Muladhara*) (5), and an attic (*Sahasrara*) in which a madman who is the Lord sits; or a bird cage, with nine doors, housing an unknown bird (the soul) (6); or a broken-down boat constantly leaking water (semen); or a tree of beauty that produces moon fruit (offspring). Everything from a watch to the city Mecca has been used in Baul songs to symbolize the body.

4. Muladhar kuthuri noyta
Tar mazhkane sadar kotha
5. Khachar bhitor achin pakhi
Komne ashe jay
Tare dhorte parle mono bari ditam pakhir paya

Occasionally, an allegory is composed around a central metaphor, as in Lalan's song, "A Thief Keeps Breaking into the Palace". Here the "thief" symbolizes the sahajmanus and the

"palace" (*rang mahal*) is probably here the two-petaled lotus where semen is believed to be stored. The "lion-gate" also seems to be located in this chakra. The "watchman" stands for breath. "Patrimony" is a code word for semen and "the swiping of a loincloth" (like "the looting of a storeroom") signifies the spilling of semen. The meaning: of the allegory is as follows: control of semen is dependent on control of breath. If during ritual intercourse the mind is distracted and the adept fails to control his breath, then the thief-the sahajmanus-will rob him of his patrimony-semen.

Paradoxes in Baul songs are of two types: those that do not seem to have any esoteric significance other than hinting at the ineffable and paradoxical nature of the nondual Sahaj state, and those that when decoded yield a hidden meaning alluding to secret doctrines. Lalan's 'Just Dive into the Ocean of the Heart and You'll See' ("*Del dariyay dube dekhona*") (7) is one example of a song with self-contradictory, "upside down" (*ulta*) expressions. Some statements such as "the dumb speak" and "the deaf hear" do not seem to have any specific symbolic significance.

6. O tui duple pore ratan pabi
Bhashle ratan pabena
Dil doriyar mazhe dekhlam azab karkhana

Others, like "waves surge without wind," have sexual import; the "waves" refer to the menstrual flow that "surge without wind" because they are enclosed in the vagina. The enigmas in the last verse of this song can similarly be interpreted in terms of dehatattva. Taken together they describe the mystery of conception and birth. The "mother of the world" who "floats in the sea" is the sakti, the female agent of procreation in menstrual blood. The "father" who is in the belly of the sakti (here, referring to the woman herself) is semen. Lalan says "when he is born, he drinks his wife's milk" because semen is equated with the child produced from semen as well as with the father who engenders the child. Enigmas are occasionally created by using letters of the Perso-Arabic alphabet. In Lalan's song "An Unknown Man Roams the Land" ("*Ekajanmanu*", *phirche dese*"; poem 4), the "unknown man" who signifies the sahajmanus is described as: "zer on aliph, zabar on mim." "Zer" is the vowel marker *i*, and "aliph" stands for Allah, while "zabar" is the vowel marker *a*, and "mim" symbolizes Muhammad. The solution to the enigma lies not in the phonetic values of "zer" and "zabar" as one would expect, but in their positions and literal meanings. "Zer" is placed below a letter and means "inferior," whereas "zabar" is placed above a letter and means "superior." Thus, by referring to the "unknown man" as "zer on aliph, zabar on mim" Lalan is saying that this figure is "inferior" to or beneath Allah and "superior" to or above the Prophet. Often enigmatic imagery paints a surreal picture, as in the third verse of the song about the unknown man: "The strange flower without roots" is the sakti, and the "river of love" is the menstrual flow. The "passionate nightingale" signifies the sahajmanus (also often symbolized by a bee or fish) who is attracted to the sakti in menstrual blood.

Though the meaning of the songs may sometimes be obscure, their simplicity, vigour, and felicity of expression, their humour and dazzling imagery, and their aphoristic statements that

apply to a specific religious context as well as to everyday life makes them some of the best poetry in the Bengali language.

Baul Songs and Audience

There is a long debate on which kind of music is appealing to the audience. Here we will not go into an in-depth discussion rather a short one to clear out the subject of Baul songs. Those who think, 'The working area of music is emotion', their statement is rebutted by a music specialist from Germany Edward Hanslick (1825-1904) who saw music from the point of view of the creation of beauty-

“Something that is beautiful, actually beautiful, has no purpose... even beauty does not arouse any emotion and even if there is no one to see it the beauty remains beautiful, absolutely beautiful... actually neither music nor other arts have this purpose. In the end, the purpose of art is to create something beautiful, something that has an appeal to pure meditation- to our imagination.”⁴⁸

To highlight the beauty of music Hanslick used two similies- Arabesque and Kaleidoscope. Considering music as 'a branch of the decorative arts' he wrote that 'it can be understood by looking at arts like graffiti as to how music can show the forms of beauty by not creating any specific emotion.' Secondly: “Music is a kind of 'Kaleidoscope'- though its beauty can be enjoyed through higher understanding or ideation.” Music is the Kaleidoscope of words and by analyzing its difference he said, 'The main difference is that the music named Kaleidoscope is the active creation of a creative mind.’⁴⁹

Creativity, the beauty of the tunes, creation of beauty, appeal to the power of imagination etc. we can consider all of these but still cannot deny the fact that music cannot overcome the influence of its circumstances and that is why the creation, development and extinction get related to a specific time-space.

In the process of development, like other arts, music gets a uniqueness as well and might overcome the boundary of time and space. But in no way is it rootless. If it is said that regardless of society the only purpose of music is the creation of absolute beauty, then the demand for music is ignored. If music cannot unite itself with the mentality of the society, then the base of the philosophy and the acceptance of its musical expression becomes weak. The beauty of music therefore is the beauty of tunes and their values are to the audiences, in the specific boundary of time and space the actual judge of music are its audience. Music deeply stirs the emotion of people and as art this is its power.

48. Sangeete Sundar: Doctor Shadhan Kumar Bhattacharjaya (Translate: The beautiful in Music, Eduwerd Hanslick) Page: 29

49. Introduction to the Sociology of Music: Thedor W. Adorno, Page-229

Music creates resonance in the chords of the human heart and emotion through some suggestions. Just like poems of Mathur makes the heart of the audiences full of hurt feelings, the same way poems of Radha-Krishna's union transmit happiness into the heart of a devotee. Not only emotion but the actual form of music also becomes personified in the behaviour of human. Labour music or Sari music has a fast tempo and rhythm which increases the speed of work. Based on this, accordance of life and music developed the axiom- like in music, like in life. The same type of music creates an indifferent emotion in the heart of an audience which gradually becomes a part of his character.

It has been discussed before (in the second chapter) that the Baul philosophy and the music associated with it did not build up without any social inspiration or just for creativity. The main objective of the rebel theme of the Bauls against the society was to overcome the boundaries of social norms and search for one's own self and also that the area of asceticism of an ascetic is his own body. Ascetics whose only things are his beads and bags, tree shade was the place where they lived and searched for own selves, social life cannot drag him back, they are not afraid of getting blamed. In this process of educating the mind, the Baul songs show a warning on one hand and the route to the road to ascetics on the other. Lalou said in his song 'Khyapa tui na jene tor apon khobor jabi kothay. /Apon ghor na bujhe baire khuje porbi badhay (Translation: Where will you go without knowing your ownself. / If you do not understand yourself, you will be tied.)' In another song Lalou expresses the same mood, 'Atmo rupe korta hori/ mone nishtha hole milbe tari thikana. (Translation: The almighty resides within you and you yourself is HIM/ If you have devotion, you will get HIS address.)' The primary object of Baul song is to create emotional affection by uniting the mind and body. This is nicely expressed in the poem of Chandidas Gasai-

*Onurag bihone she manush jayna dhora.
Dekh sadhyo sadhon, krishno vojon, koreche roshikjara..
Je jononuragi hoy, rage duberoy.
Rag dhore se ragi jona, rager kotha koy.
Moner onurage fere shoda thik rekhe noyon-tara..*

Translation:

Without affection, HE cannot be reached.
Look at those who were ascetic, who was devotee, were humorous..
Those who remain affectionate gets drowned in affection.
Only affectionate ones caught affection, he talks about affection.
They return to their affection with the right direction..

Baul philosophy has a central brainchild even though there have different expression styles in different poems. That is why to all the Bauls Baul song has its own appeal, though the theoretical expression is different due to difference in personal understanding.

Saying that Baul songs are only emotion-based would be wrong. Just like the Shakti songs it has to do with the heart of an ascetic. No emotion can stand if it is not related to the heart. That is why the appeal of the poets or ascetics is to the diverse moods of the heart- 'Arkano

mon vromicho bahire, /cholna apon ontore. (Translation: Why are you roaming around outside, / lets go inside yourself.)’ They are all certain about one thing that ‘Na mojile hoy na vojón, /pabe kire nirakare. (Translation: Enchantment is not possible without getting inside, will you get him in a formless way.)’ In a word, creating unity between emotion-mind-knowledge-logic and applying that in the life of an ascetic is the real pursuit. The Greek philosopher Aristotle thought that music has undisputed roles in giving moral education and the purification of emotion and in his ideal education system music was an indispensable part. In order to stay in the path of Baul, music is a must for the Bauls, because in music is his theory and practice of that theory, which helps to keep the mood of pursuit always awakened.

Every kind of music has a relation with its language. That relation is the relation of harmony although they are not necessarily the same. This relation of harmony between them can be described in a way where music is the series of meaningful and articulated sounds which becomes more than just sounds. Adorno thinks that music wants to become a language without intention but with music there is no boundary of intended language and they are not detached from each other. There exists a relation of conflict between these two. The intention is always infiltrated in music. Only intention less music becomes the combination of just sounds and it can be compared to the meaningless geometric shapes of Kaleidoscope. On the other hand, if intention becomes too extreme then it does not remain verse of music anymore, it will become an erroneous transformation of the language through sounds. Intention owns a central place in music but not always, rather it becomes mandatory sometimes. In Adorno’s own words, ‘To be musical means to energize incipient intentions: to harness, not to indulge them. This is how music becomes structure.’ It must be remembered that the difference between music and language should not be judged based on their own uniqueness. It should be judged by thinking about its ‘Telos’, ‘Tendency’ and ‘Motion’, that is on the scale of its comprehensiveness.

Like all other music Baul songs have its own Idiom, its inner philosophy cannot be expressed without accepting that.

Baul songs have its own intentions in its words. The first and primary intentions are the socialization of a devotee who wants to live life against the flow of society, which has been discussed before. When Lalón writes ‘Vobe manob guru nishtha jar/ Shorbo sadhon soddho hoy tar (Translation: In this world, those who seeks for a human preceptor, his all pursuit will become true.)’ it clearly indicates the pursuit of a devotee. This ‘Human Preceptor’ is a flesh and blood human from one side, on the other hand, he is the vision of the inner self that the Bauls seek for.

If we look at Adorno’s analysis, we can see that he said, ‘It is by distancing itself from language that its resemblance to language finds its fulfilment’.⁵⁰ It is true that if this intention is missing from the song, it will not be a Baul song anymore, it will become same as a normal song. The combination of own language, intention, suitable tune and singing style builds the structure of Baul songs, the primary objective of which is to extend the Baul philosophy.

Language is the medium for expressing emotions, and the tune is the kind of medium that builds the base of acceptance of a song. That is why in the gathering of a Baul song event a lot of poems might be plain meaningless to the audience, but the appealing tune of the song keeps them attracted to the song.

About the messages in Baul songs, musicologist Dr. Karunamaya Goswami explains, “Baul songs always carry a double meaning, the outward meaning guarding the inner sense, and this double entendre was known as ‘sandha vachana’ that is code language. The outward meaning of the songs has indeed a literary flavor, for the songs follow a traditional pattern, but the outward sense was intended only to disguise the inner meaning which recorded the mystic practice, experience and emotion of the masters in their process of self- realization.”

The Akhra institutions’ take when it comes to music is interesting as well as exemplary. Different regions in Bangladesh have their respective traditions of rendering songs. For instance, there is a noticeable difference in tones, tonalities and even tunes in how Lalon’s songs are rendered in Kushtia Akhras as opposed to neighbouring Chuadanga. Likewise, all the way from Harinakundu in Jessore to Manikganj and Munshiganj in Dhaka, the style, intonations, ambience and presentation of verses are markedly different. Baul songs as practised in Bangladesh are also in many cases vastly dissimilar to those of West Bengal in India. Yet there are seldom any disputes on the matter.

At most, any variations or mistakes in the words or lyrics may be quickly pointed out and corrected if there is common agreement via the institution of bahas (intervention, debates, enquiry), else they are accepted and may continue as has been practised in a particular region with not so much as an eyebrow raised. What is of prime importance more than the tune or rendition methodologies are that the messages embedded and encoded within the verses remain undiluted and coherent? The practice of discourse for correction remains confined to the verses in question which in turn explains that Baul music never set any rigid standards or instructions about performance modes and they were left to grounded subtleties of each region, as also the peculiarities of individual performer’s nuances and their voice quality. Puritanism of any kind has always been shunned by Bauls.

Tune of the Baul Songs

From the archaeological point of view Sir James Frazer wrote in his famous book ‘The Golden Bough’ about religion and music, ‘Every faith has its appropriate music, and the difference between the creeds might almost be expressed in musical notation’.⁵¹ Regarding Bengali songs we can talk about this matter.

51. The Golden Bough: Sir James Frazer, Page335

It can be said that the Vaishnav religious revolution built its own version of Kirtan song for expressing its moods. The same objectives built Kalikirtan, Panchali, or Mangalgiti from medieval times. Baul songs have successfully made their own singing style though it collected its materials from different tunes of its time, and through this singing style an audience can identify it as a Baul song.

The birth of folk music took place in a geographical environment and its materials are also collected from that environment. That is why folk songs have a regional characteristic, such as Vatali songs of the East Bengal, Vawaiya songs of the North Bengal etc. The mood of Baul song was a revolution against the whole societal system of the Bengal. That is why almost everywhere Baul songs can be found. Baul songs are not bounded or specified by any region though some specific features can be found in its tunes representing different regions.

The question that becomes crucial to a music humorist is what is the structure of tunes of the Baul songs? This question is important because the same song is sung in different ways at different places, even in the same event some difference can be seen in the music of the same song.

Music experts agree that the tunes of Baul songs are based mainly on the Vairabi Thaata. But there is no answer to why Vairabi Thaata was chosen. The main characteristics of the Raga and the situation of the society of that time might give some answers or explanations if judged properly. In the speech article named 'Songiter Mukti' Rabindranath Tagore wrote about Vairabi that, 'Vairabi is like the forever staying pain of separation of the lonely infinity...' The ascetics who were rejected by the society and marked as people without beauty started in the 'deep and lonely path' searching for the 'Man inside', on one side their song has the appeal for the search and the pain of being unable to find, on the other hand it also has the sulks of rejection. Pain, sulks and mercy, the soft-touch these three have is what is mainly found in the Vairabi raga, it is acknowledged by audiences. Here the secondary question is if Vairabi was elected consciously or subconsciously. The main thing is the combination of mood and its vessel.

There are a lot of other tunes of different ragas though the main tune comes from Vairabi. The members of Folk Music and Folklore Research Institute took a measure to collect the tunes of Baul songs in 1970. Their observer Ranjit Singh brought up in his writing-

On the other hand in the present era, we can see that Baul song from its musical point of view has lost its folk characteristics. The impact of classical music has been great on Baul songs. A lot of Baul songs have tunes from Ragas like Vairabi, Vupali, Desh, Puriya, Imon etc.

This observation might have some truth in it but the loss of the folk characteristics and the impact of classical music raises questions that if they are interrelated. Firstly: the main reason for the loss of uniqueness of Baul songs and other folk songs is fast urbanization and due to that the change in lifestyle of the singers. Secondly: the use of ragas in Baul songs is not a recent phenomenon. At the beginning of the Baul philosophy, at the time of the precedence of Kirtan, raga based Kirtan songs were the ones that were presented. Especially the planned style of Kirtan introduced by Narottam Das in the Kheturi festival also had raga-based Alap

and Taan's application which can be found in the documentaries. Not only Baul songs, in the Vatali songs of the East Bengal there is the usage of Jhinjhit Ragini and it is not unknown to the experts of music. Rather the music experts should conduct research on how there is a touch of Ragas in the songs of general people though they are not educated in classical music. The base of Baul tunes is the Vairabi Thaata, which is known as the embryonic raga and its source was from the tunes built by a non-Aryan tribe named Virba. These tunes were aryanated in the Ninth to Tenth centuries and were included in classical music. Through this process is found a different mythological and philosophical explanation. There are a lot of examples of the interaction of folk and classical music in different provinces of the Indian subcontinent. Many Ragas and Ragini's with regional origins such as, Bongal, Gandhari, Gurjari, Souratri, Sindh, has been included into classical music. Though there is an attitude of negligence towards folk music in the society of classical music, but no problem had occurred in the give and take the process of the two kinds of music. Renowned sociologist and music expert Dhurjati Prasad Mukhopadhyay has commented on the process of this interaction in the history of Indian music, '... Classical music has been alive for all these days because during its crisis the blood of folk music had been injected into its vein. (We don't know what kind of doctor does this work but it is beyond doubt that because of that reason it is still alive. The contribution of the masters is not less either.)' The give and take of tunes and moods among different parts of society is an example of the dynamic process of society. The same happened to Baul songs, for the reason of expressing the mood there has been the use of Ragas or parts of them. In the process of discussion, we will see that none of these applications is conscious, it happened spontaneously.

Baul song is not bound to a single musical structure although there is usually precedence of Vairabi. The Bauls used the kind of tunes based on different Ragas and Raginis which and when they thought was the perfect vessel to express the mood, so they do not have any liability towards any specific set of tunes. In the practice of living the personal life the freedom they got by denying the social norms, probably that is what is reflected in the case of building the tunes. On the other hand, mentioning the names of Ragas beside a song does not necessarily mean that song was bound to that specific Raga or Ragini.

Though there is a centrality in the Baul philosophy, the variety of its tunes is huge. The combination of characteristics of different Ragas and Raginis and the impact of geography can be explained as the reason. Vadu, Tusu or Vawaiya are not songs of a specific region but the impact of region is clear on them. If we take in account the boundary of the undivided Bengal, we see that in the voice of a singer from East Bengal there is a touch of Vatali naturally, in this case the singers of North Bengal cannot ignore the impact of Vawaiya songs, and again, the tune of Jhumur comes naturally in the songs of Bakura-Birbhum-Puruliya region. This is where the relation of water and wind is with the singer and the music. In the Lalonfair of Kadamkhali in Nadia district, two different types of Lalongiti flow parallel. The difference in the tunes and ways of the singing of the two Bengals is caught in the ears of a musically sound audience. As result we can hear different tunes of a single song. The combined impact of the geographical environment, the physique of a person, his social environment, and lifestyle builds up the mentality or mood of a person, on which depends the

structure and selection of tunes. This relation is not linearized; rather a conflicting process between the two.

The mood is the main thing in Baul songs as well. In both cases tune follows the mood. That is why the change of tunes according to the change of moods is a must. A matter of fact is that though Kirtan had a great influence on Baul songs but Baul songs did not become Kirtan, maybe that was not possible either. Khagendranath Mitra's well thought opinion can be discussed here- 'Once upon a time the techniques of Kirtan developed so much that Kirtan could not be included into Folk song or Folk music.' The development of Kirtan taking a long time went to such a level with a different rhythm, percussion and the application of singing style that presenting Kirtan without a trained singer was not possible. The style of higher-level Kirtan was very different and diverse, its percussion was huge and tough, and its boundary was vaster than Indian songs. Uneducated and simple rural people who took up Baul philosophy and spontaneously expressed their feelings through the language of music, the tough and practicable 'technique' might not have been very responsive to them. That is why while accepting the tune of Kirtan they sang Baul song in the simplicity of their own mood and style.

From the discussions about the tune structure of Baul songs, it can be understood that tunes of Ragas have gotten included spontaneously, due to the inspiration of expressing the mood. Apart from some exceptions, it was not planned for sure. When a practitioner of classical music presents a piece of music on Vairabi Raginee, how devotionally can he present the raga while staying loyal to the style of the Raga becomes his main duty? Getting swept away from his raga is like a crime to him. It is different in the case of Baul songs. It does not have any boundary to being loyal to a specific raga; its liability is to the style of expressing the mood. No matter what raga structure is found in Baul songs, it does not become raga based song, it remains Baul song. It can be cleared through the speech of Rabindranath-

If we talk about the tunes of the Baul songs for once, we will see that the main ideology of our music is maintained, but those tunes are independent. It has the hunch of different ragas and raginis every moment, but it cannot be properly specified. Tunes of a lot of Baul and Kirtan songs go very close to assembly songs but does not touch it... These tunes cannot be specified in the caste of the gentility of ragas, but their identity cannot be misunderstood- it can be clearly understood that it is the tunes of our country, it is no foreign music.

This unprecedented characterization is only possible by Rabindranath. The mood of Baul songs, their singing style and compatible ragas and raginees' interaction was assimilated by him and the songs he wrote later, the components used in those songs can be marked, but going beyond everything they became Rabindra Sangeet.

Overall, it can be understood that whatever the relationship might be between Baul songs and Ragas and Raginees, the genre of tunes has been flowing mainly based on oral inheritance. As a result, the chances of changes in lyrics and tunes are very high and that is why keeping a definite structure of tunes often becomes difficult. After judging everything it can be said that

there is no such tune as Baul tune, the style or ways the Bauls perform their songs with their own style, application of different tunes is possible there as well.

To build the web of music the first instruments of Bauls are Monochord and Dugi. For tuning practice, there is a practical need for a Monochord. That is, the singer tunes the monochord into a scale according to the power of his larynx so that through the process of ascending and descending the tune of his voice meets the tune of the instrument. This keeps a balance of the voice. The social environment where the development of Baul philosophy took place, the rural people who initiated in this philosophy, their economic status, simple lifestyle, simple singing style taking everything into account, they thought monochord would be perfect for its simple style of playing. Besides, the abundance of components like bamboo, gourd etc. and the easy process of making the instrument is also the reason for taking up this instrument. In the embryonic period the stomach and intestines of animals were used to create sound. The use of strings came long after that. Even now there is the use of intestines of animals in the Sarengi type instruments of Folk singers in Rajasthan. In the same way, terracotta pots and skin made Dugi is also an easy and cheap instrument, which the Bauls use as a percussion instrument.

Some people give a different explanation about the usage of Monochord. When the Bauls who come to different fairs and events were asked about their pursuit, a lot of them answered saying, 'Our pursuit is done through holding the same human. We are the Bauls of one string.'

According to the opinion of Baul researcher Doctor Anwarul Karim on the view of the Baul song of Bangladesh-

Baul songs form an important genre of Folk Songs and are believed to date back to at least the 15th century. Famous Baul singers and poets include Lalon Shah, Panju Shah, Siraj Shah and Duddu Shah. These songs are also known in rural areas as Dhuya Gan or Bhav Sangit (devotional songs).

Baul songs are usually of two kinds: dainya and prabarta. These are also known as raga dainya and raga prabarta. These ragas are not the Ragas of Classical Music but of Bhajans (devotional songs). Baul songs are inspired by Vaishnavism, with the songs expressing love or longingness for the divine. This sentiment is especially noticeable in raga dainya.

Baul songs may be sung at Baul akhras or in the open air. At akhras, songs are sung in the style of hamd (songs in praise of God), Ghazal or naat (song in praise of the Prophet Muhammad (SAW), in a mellow voice and to a soft beat. Baul songs at open-air functions are sung at a high pitch, to the accompaniment of instruments such as the Ektara, Dugdugi, Khamak, Dholak, Sarinda and Dotara. The common Tals are dadra, kaharba, jhumur, ektal or jhanptal. The singers dance as they sing. Baul songs sung in the akhra are not accompanied by dancing. Bauls may present songs singly or in groups. There is usually one main presenter; others join him for a chorus or dhuya.

Baul songs generally have two tunes, one for the first part of the song and another for the second. Towards the end, part of the second stave is rendered again at a quick tempo. The first and middle staves are very important. The first stave is often called dhuya, mukh or mahada. In songs with a fast tempo, the first stave is repeated after every second stave. Some songs have ascend and descending rhythms, while others are accompanied by dancing, believed to have originated from the rural Panchali.

Some Baul songs have been influenced by the Kirtan, reflecting the Vaishnava influence. Baul songs, however, have also been heavily influenced by Sufism. Baul songs are common to Bangladesh and West Bengal but differ somewhat in tune and theme. In Baul songs from West Bengal there is a strong influence of Sahajiya Vaisnavism, whereas in Bangladesh the influence of Sufi ghazals is stronger.

Baul songs are elegiac in tone, reflecting the pain of deprivation or longingness. They are inspired by the idea that the human body is the place of all truths and so through the search for a guru or maner manus. Every song may be interpreted in two ways: in terms of human love and in terms of divine love. Bauls refer to these two ways as the lower stream and the upper stream respectively.

There are five Gharanas of Baul songs, devolving from the well-known exponents of this genre: Lalon Shahi, Panju Shahi, Delbar Shahi, Ujal Shahi and Panchu Shahi. Although Baul songs came mainly from the region of Kushtia, singers of other regions bring in different influences particularly in tunes and style. At times even the words vary.

In the past there were no fixed tunes for Baul songs. Subsequently, Lalon's disciple, Maniruddin Fakir, and his disciple, Khoda Baksh, attempted to put these songs into a particular frame. Khoda Baksh's disciple, Amulya Shah, was a reputed musicologist who set Baul songs, especially Lalon songs, to music. These songs were developed by his disciples: Behal Shah, Shukchand, Dasi Fakirani, Chandar Gauhar, Nimai Shah, Mahendra, Kanai Kshyapa and Moti Fakirani. These were further developed in later years by Mahim Shah, Khoda Baksh Shah, Jhadu Shah, Karim, Bella, Fakirchand, Jomela, Khorshed Fakir, Laily and Yasin Shah. Baul and Lalon songs were modernised by the radio and television artist, Moksed Ali Khan, whose disciple, Farida Parveen, is now their foremost exponent in Bangladesh.

At times Baul songs reflect the influence of Bhatiyali tunes. Majhees (boatmen) also sing these songs while plying their boats in the rivers. Baul songs are not confined to Bauls, as non-Bauls too have adopted them because of their profound themes. During epidemics, villagers ask Bauls to sing and pray, believing that this will cleanse their village of pestilence.

Commercialization of Baul songs

Bauls and Monochords have become undividable. Monochord means the presence of a Baul, and Baul means the tune of Monochord in the ears, which takes people of different moods to different worlds.

A heavily used instrument in folk music is Dotara, which is acknowledged as a helping instrument. Just as Dotara is the main helping instrument in Vawaiya songs, in the case of Baul songs it might not be the same but in the case of creating the surrounding music or filling in the gaps, its usage has become essential. There might be some difference in the size of the Dotara based on different regions. Again, the tuning and playing style depends on what song it is going to be played with. Every singer tunes it according to the scale of his larynx and while playing it with other singers the scale has to be changed naturally. Some people change some parts of the instruments according to their need.

Khamak or Anadalahari is a well-known instrument used in Baul songs, which is used as percussion and creating the environment for the song.

The latest addition to the Baul instrument is the electronic instrument Synthesizer or Keyboard, through which tunes of different instruments like Piano, Organ, Guitar, Flute etc. and many other instruments can be made. In fairs or Baul events its usage can be heard often. One of my Baul friends has an addiction to Synthesizer and he uses it as well. It was asked to him, 'Synthesizer is not a Baul instrument, and can you create the mood for Baul song with this instrument?' He answered in a rattling way, 'I know the real Baul tune, why playing the synthesizer will not work? It sounds bad because some people do not know the tune properly.' Adding another dimension to the discussion he said, 'You people want to drag the Bauls behind. It will only work if the Baul song stays at one place, it is lagging behind other songs.' It is not the only picture in the world of Baul songs though.



CD covers' Photo collected from Market

It is not just one simple question as to why a Baul would use a synthesizer. Unimaginable improvement of electronic craftsmanship and its usage in different types of music has brought up a lot of primary questions. Naturally speaking almost everything of electronic craftsmanship has been built outside the area of music. As a result, it has no relation with the internal world of music and its rules and regulations. It cannot be denied that the improvement of acoustics has played a great role in taking the music closer to the audience, enriching its qualities and preserving it. The utility is not the first and the last thing here, one of the main reasons for general people's attraction to the electronic medium of music lies in the satisfaction of their practice of hobby. As a result, the place of ends has been taken over by means. By keeping the topic of discussion to Baul songs it can be said that there lies a great role of social environment and personal lifestyle behind Baul ascetic and singers taking up instruments like Dugi and Monochord. Even instruments like Dotara and Khamak which had been added later are known as folk instruments. The solidarity that lies between songs and Bauls, strengthens the relationship with his lifestyle every moment. In this case following a means which is away from his lifestyle will detach him from the comprehensiveness of his lifestyle. Besides by means of commercial marketing and advertisement the mass attraction that is created for the electronic instruments, it can be used to create chances for advancement in the later programs. So, when a Baul friend talks about maintaining pace with the changing lifestyle, he actually talks about changing his own lifestyle. Worldwide or nationally the market that has been created due to the cultural marketing, he is becoming a part of it even as the smallest contributor of transforming music into a product in his sub-consciousness of mind.

It is known to all that centering the market of consumer goods such a socio-economic system has been created in the world, where goods are the first and last thing. It can be said that goods have become a thing to worship. In this society commercialization of culture has taken place and cultural elements or artworks are also considered as goods just like other daily life goods or products. No matter how dissonant it sounds, music is also a sellable product which means just as the demand for a specific product can be created in the market of music, in the same way, a specific type of music is created to fill up that demand. The mass culture that is built by the almighty production system, Adorno in detailed discussion characterized it as 'Masochist', which means people or consumer finds happiness (especially sexual pleasure) by torturing themselves. Here his behavior can be compared to that of a prisoner, who loves the lonely prison because he has no other alternatives than loving that prison. The product that is presented to the consumer by the standardized production system, the consumer accepts it. Everyone crowds behind the market successful product and that destroys a person's individuality and uniqueness. But due to the advertisement of the mass media, this crowd keeps increasing.

There are some role models in the villages of Bengal who gets some extra attention in every Baul fairs due to their cassette taped songs. The cassette company wants to build up the later singers according to the singing style of those who are successful in the market and at the same time wants to build the taste of mass people, all while creating the acceptance of cassette as a product. The music taste of people is totally dependent on society and in the

culture-industrial system it is determined by the market created mass culture. 'The totality of mass culture culminates in the demand that no one can be anything different from itself.'

The information found from the study shows that every 15 out of 100 Bauls record their songs on a cassette. Some of them recorded songs while they were travelling to different countries, such as one in Norway, one in Paris, and one each in America and France.

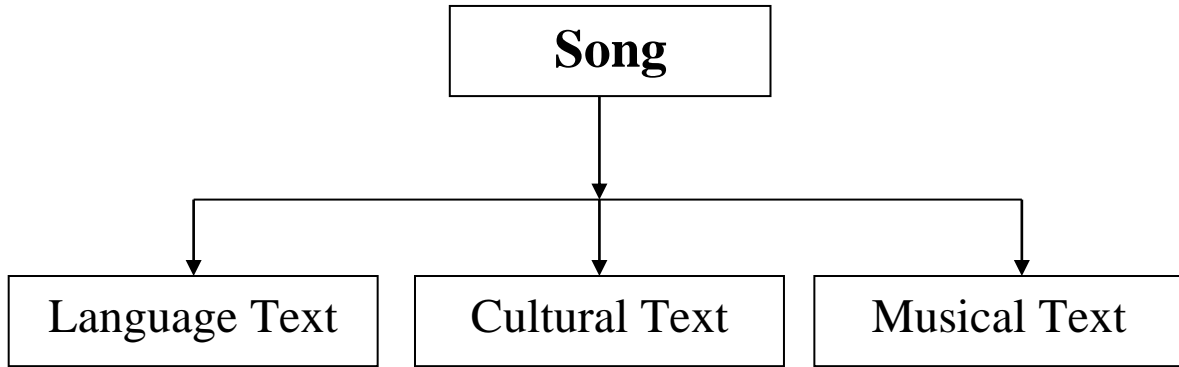
Mathematically the rest of the 85 Bauls do not have a cassette of their songs. It can be assumed that for those who did not have a cassette while giving this interview, some of them might publish a cassette later on. The rate of making cassettes is not that high compared to the rate at which the music market is expanding. There might be two reasons behind this- Firstly: for Bauls who have not been introduced to the music market yet, reaching the record company is a difficult thing for them. There is a middleman between the singer and the company, who controls the whole process through the statistics of gain and loss. Secondly: the amount of money and cassette selling responsibility a Baul has to take; it is not possible for a comparatively poorer Baul. The record company will make a record by a Baul with their own will which is hard to believe in the present situation, or it might be possible for a high market successful Baul artist. Despite these shortcomings the Bauls become desperate to record songs on a cassette. Rakhil Das Baul has frankly talked about the inside story behind this mentality-

My dream was to sing on the radio, on the TV, making records-making cassettes and all my wishes came true through the Baul songs. It is because of those songs that I regularly sing in functions as well as on Radio and TV; I have earned a lot of fame through that. But I don't know if another dream of mine will come true or not; that is, presenting this Baul song as background music in movies. I do not know when Lord will give me that chance.⁵²

Name, the search of livelihood and fame- all these are mixed up in the acute wish of entering the music market as a seller. It is beyond saying that it does not go with the saying 'Kangal hobo mege khabo (Translation: I will be a beggar, I will beg for food in order to eat.)' currently a lot of Bauls have cassettes of their songs in their bags and they sell those to known people. The era of cento from door to door has ended. As an alternative to that, the music market has created the chance of cento through cassettes, which partly creates a calling.

52. Janapada Kotha, April and July, Kolkata1992. Page-29

Baul Songs- Language Text, Cultural Text, Musical Text



Language Text:

Song:

ciradina puṣalāma eka acina pākhī
bheda paricaya deyanā āmāya
ai khede jhare āñkhi .

puṣe pākhī cinalām nā
ai lajjā to jābenā
upāya kariki .

cināla pele cine nitāma
jeta manera dhukdhuki .

pākhī buli bale sunate pāi
rupa kemana tā dekhi nāi
hāya biṣama ghor dekhi.
pākhī kona dina jāni uṛe jābe
dhulo die dui cokhi.

naya darajā ei khñācāte
jāya āshe kona pathe
cokhe die re bhelaki
darabeśa sirāja sñāi kaya
baya lālona baya
phñāda pete ai sñid mukhī .⁵³

Translation:

What a pity!
I spent my whole life
raising an unknown bird.
Yet I never learned the secret of his identity.
The anguish of it
brings tears to my eyes.
I can hear the bird's chatter, brother,
but I can't see how he looks.
I see only this thick darkness.
If I could find someone
to reveal his identity,
I'd get to know him.
Then my heart would stop throbbing.

But I don't know my pet bird.
There's no end to the shame I feel.
What am I to do? Any day now

that bird's going to throw dust in my eyes
and fly away.

The bird's cage has nine doors.
Through which one
does he come and go,
playing tricks on my eyes?
SirajSai says, Lalan,
lay a trap in his path
and stay there.

Cultural Text:

Chirodin pushlam ek ochin pakhi. (I spent my whole life raising an unknown bird.)

In this song the word 'bird' is not just any wild bird. Metaphorically, this 'bird' means the supreme soul of the Almighty which is also known as the spirit. Though we never meet it, it cannot be seen, but it lies within me forever. In our society, those who live together know each other. Everyone has cordial relation with each other. But the spirit that lives within my physique, which is mingled inside me, whose sound I can hear through my feelings, who is tamed in my own cage, my utter sadness of not knowing it is lifelong. In the Bengali dehatatva songs there is a discussion about nine doors in the Baul society. Two eyes, two nostrils, mouth, two ears, tip of the sex organs and the anus which makes a total of nine doors.

That is why in this song it has been discussed that general people do not understand through which one of these nine doors that 'bird' comes in and goes out while deceiving our earthly eyes. There is no guarantee that when this bird will leave the cage of our body by deceiving us. That is why the last part of this song says- "Siraj Sai says, Lalan, lay a trap in his path and stay there." In the villages of distant areas of Bangladesh there is an acute fear of thieves and robbers. The thieves dig a secret tunnel in the bases or walls of the house-owner to get inside; this tunnel is known as 'Sindh'. And if somehow the house-owner knows that the thief is digging the tunnel then he lays a trap at the end of the tunnel to catch the thief. When the thief enters the house, he gets caught in the trap, although he can sometimes run away as well. In this song Siraj Sai (the preceptor of Lalon) told him metaphorically to lay a trap and catch that inner person in the place where he lies inside the body, through the process of pursuing the body.

Musical Text

chirodin pushlam ek o-chin pakhi

Dadra Taal (3+3=6)

$\text{♩} = 190$

Tchi ro *dī* n pu sh la m ě k ö tchin

6
pa khi _____ tchi ro *dī* n pu sh la m ě k

11
ö tchin pakhi bhed po ri tchöy _____ *dēy* na a may _____

17
_____ oi khe *de* jhō re _____ an _____ khi. _____ Pu

22
she pa khi _____ tchin _____ lam na _____ e löj ja ro _____

27
ja _____ be na _____ u pay ko ri ki _____

33

tchi nal pe le tchi ne ni ta m

38

1. 2.

pa khi je to mo ner dhu k dhu ki.

43

tchi ro dī n pu sh la m ē k ö tchin

48

1. 2.

pa khi pa khi bu li bö le

53

shun te pa i rup kē mon ta de khi

58

1.


nai ha y bi shöm ghor de khi pa khi

63

2.

pa khi kon dīn ja ni u re ja be dhu

69



lo dī ye du y tcho khe tchi ro dī n pu sh la

74



m ě k ö tchin pa khi nöy

79



dö ro ja ei kha tcha te jay a she kon pö

85



the tcho khe dī ye re vel ki shi

90



raj shai köy böy la lon böy dor besh shi fand

96



pe te oi shi d mu khi tchi ro dī n pu sh la

102



m ě k ö tchin pa khi

Language Text:

Song:

gune paṛe sārāli daphā
karali raphā gole māle.
cinali ne mana kothā se dhana
bhājali beguna parera tele

karali bahuta paṛāśunā
kāje kāme jhalase kānā
kathāya to ciṛe bhijenā
jala kim̄bā dudha nā dile

ār ki habe emana janama
luṭbi majā manera matana
bābāra hoṭela bhāñbe yakhana
khābi takhana kāra bā pale.
hāya kimajāra tile khājā
kheye dekhaline mana
kemana majā
lālana kaya bejātera rājā
haye raili cirakāle.⁵⁴

Translation:

You made your own study and damaged everything
And finally you end up somehow
You did not try to explore (O my mind) where rests the
treasure
You fried the egg-plant using oil not belonging to you

You made an extensive study on your own
But you proved a false prophet at times of need
Mere words do not do anything
you need to put something else to get the better of it.

Will you get back such a life
And enjoy moments as much as you like?
When your last resort would be lost
what would you be doing then

Oh, what a sweetmeat 'Tile-Khaja', is
My mind, you have not tasted how delicious it is
Lalon says, you remain a bastard
And spoiled your life

Cultural Text:

Gune Pore Sharli Dofa (You made your own study and damaged everything.)

According to the Baul Philosophy being born as human or human life is very important in the life of a human. This human life comes only once. This life should be used fruitfully. The technique of well controlling the life, using it fruitfully and saving the jest is an ancient practice of four thousand years in this Bengal and the technique of this body pursuit is learnt from a Baul preceptor. One can be educated in worldly education but that does not teach him how to save the jest of life. He is blind even though he is educated. Flattened rice is a favorite food for the Bengali people. A lot of people eat it as a substitute for rice. Usually paddy is flattened on the thrashing floor to make flattened rice. Flattened rice cannot be eaten dry. It has to be soaked in water or milk. It is said metaphorically in this song that flattened rice cannot be soaked in words and it cannot become edible that way.

54. Action Plan for the Safeguarding of Baul Songs, Bangladesh Shilpakala Academy, Page-22
Translation and Staff notation collect from- Baul Sangeet: Bangladesh Shilpakala Academy (Copyright)

In our culture we see that usually only one person is employed and the others live on his earnings. For example, a young son lives on the earning of his father, shows ego, and when the father dies suddenly dies he finds himself in great danger. In the same way, in this human life, we are frying our eggplant in other's oil and not recognizing the precious things at the right time like a fool. Here it is to be noted that eggplant is a very favorite vegetable to the Bengali people and fried eggplant tastes delicious. Frying one's eggplant in another's oil means spoiling one's habits through the usage of other people's wealth. Prospero's fries are another favorite food of the Bengali people. It is tasty and delicious and made with a combination of sesame and molasses. Prospero's Fries of the Kushtia region is pretty famous. Here metaphorically Prospero's Fries means the taste that is found in this path from the technique of saving one's life. General people, though being born as a human, cannot take that taste. They just keep running behind socialization, family, wealth, power and money. They leave the actual thing and run behind the fake one.

Musical Text

Gune Pore Sharli Dofa

Jhanp Taal (2+3+2+3=10)

$\text{♩} = 150$

Gu ne po — rhe shar li dö fa kor li rö fa

4 go le ma le, — tchin li ne mon ko tha she dö n

7 1. tchin li ne mon 2. bhaj li be gu n pö rer te le. —

10 Gu ne po — rhe shar li — dö dofa Kor li bo hur

13 pö rha shu na ka je kaa — me jhol she ka na, —

16 kö thay ro tchi rhe ve je na — jöl kim ba —

19




dudh na dī le. Gu ne po rhe shar li dö fa

22



Ar ki hö be ë mon jö nom lut bi mö ja

25



mo ner mo to n, ba bar ho tel vang be jö kho n

28



kha bi rö kho n kar ba pay le. Gu ne po rhe

31




shar li dö fa Hay ki mö jar ti le kha ja khey

34



dekh li ne mon kë mon mö ja, la lon köy be

37



ja ter ra ja — hö ye roi li — tchi ro ka le. —

Detailed description: This musical staff begins at measure 37. It features a treble clef and a key signature of one flat. The melody starts with a quarter note 'ja', followed by quarter notes 'ter' and 'ra'. Measure 38 begins with a quarter note 'ja', a dotted quarter note 'hö', an eighth note 'ye', a quarter note 'roi', and a quarter note 'li'. A repeat sign is placed after 'li'. The melody continues with quarter notes 'tchi', 'ro', 'ka', and 'le.' in measure 39.


40



gu ne po — rhe shar li do fa kor li rö fa

Detailed description: This musical staff begins at measure 40. It features a treble clef and a key signature of one flat. The melody starts with a quarter note 'gu', followed by quarter notes 'ne' and 'po'. Measure 41 begins with a quarter note 'rhe', followed by quarter notes 'shar', 'li', 'do', and 'fa'. Measure 42 begins with a quarter note 'kor', followed by quarter notes 'li', 'rö', and 'fa'.

43



go le ma le. — gu ne po — rhe sar li — do fa —

Detailed description: This musical staff begins at measure 43. It features a treble clef and a key signature of one flat. The melody starts with a quarter note 'go', followed by quarter notes 'le', 'ma', and 'le.'. Measure 44 begins with a quarter note 'gu', followed by quarter notes 'ne', 'po', 'rhe', 'sar', and 'li'. Measure 45 begins with a quarter note 'do', followed by a quarter note 'fa'.

Language Text:

Jāt gela, jāt gelo ba'le
eki ājaba kārahānā.
satya pathe keu naya rājī,
saba dekhi tā-nā-nānā.

yakhana tumi bhabe ele,
takhana tumi kijāt chile,
kijāt habā yābāra kale,
sei kathā kena bala nā.

brāhmaṇa caṇḍāla-cāmāra-muci,
ekajalei sakale śuci,
dekhe śune hayānā ruci,
yame to kākeochāṛabenā.

gopane ye beśyāra bhāta khāya,
tāte dharmera ki khati haya,
lālaṇa bale, jātkāre kaya,
ei bhrama to gelonā.⁵⁵

Cultural Text:

Jaata gelo jaata gelo bole (Everybody fears losing his caste.)

Every person comes to this earth in the same way; from the womb of a mother. He is born with the name 'human'. He does not belong to any specific race or kin after birth. In our country the family a person is born in is the significance of his religion for growing up. Then his human identity is confined by a religious name such as Karim, Rahim, Lakshman, Niranjan, Stephen, Michel etc. Mainly the place of birth of a human gives him the environment to grow up which is a vital element.

The most ancient religion of the Bengal is the Hindu Religion. During the times of hunger, poverty and needs, the arrival of Christian missionaries (Christian Pasteur), with their help a lot of Hindu migrated to the Christian religion. With the arrival of the Sufis, with the threshold of class and caste conflict, society leaving people migrated to the Islam religion by seeing the

Translation:

Everybody fears losing his caste
What a strange phenomenon it is.
Nobody is ready to follow the true way of life.
All are otherwise.

When you were born you had no caste at that time
When you would leave this earth
What caste would you proclaim?

Brahman, tanner or cobbler all cleanse themselves
With the same water
This is most distressing,
Death labels all equally.

If anybody takes meal with a prostitute secretly
How does it affect the caste or religion?
Lalon says, it is quite confusing
To the meaning of a caste.

55. Action Plan for the Safeguarding of Baul Songs, Bangladesh Shilpakala Academy, Page-4
Translation and Staff notation collect from- Baul Sangeet: Bangladesh Shilpakala Academy (Copyright)

philosophy of peace in the religion of the Sufis. But no matter what religion the Bengalis have taken, they have converted it for their own need. The caste division of the Hindu religion still exists between us. In the Hindu religion if a Brahmin's body or even his household becomes impure if it is touched by any lower caste such as cobbler, tanner or shudras. But they all grow up by the light of the same sun, they all breathe the same wind and bathe in the same water to pure themselves. Even then they cannot free themselves from the clashes created by their own mind. Those who can overcome these clashes become happy. Lalon wanted to spread the same knowledge.

Musical Text

Jat gelo jat gelo bole

Jhanp Taal (2+3+2+3=5)

(Beat less) 1.

Jat gē lo_____ ja_ t gē lo bo le, e ki ajo

6 b ka__ r kha na,_____ shot yo pō the___ keu nōy

11 ra ji_____ shot shō bi de khi_____ ta na na_

16 $\text{♩} = 150$
na.____ jat gē lo_____ jat gē lo bo le

19 e ki a job ka r kha na._____ shot yo pō the

22 keu nōy ra ji_____ shō bi de khi___ ta na na_____ na.____

25



Bram vön tchön dal tcha mar mu tchi ek jö le___ y shö

28



ko_ le shu tchi___ de khe shu ne höy na ru tchi___

31



jö me to ka___ keu charh be___ na.____ Jö khon tu mi

34



bhö be e le rö khon tu_____ mi ki jat chi le,___

37



Jö khon tu mi bhö be e___ le ki jat hö ba

40



ja bar ka le___ shey kö tha kë___ no bö lo_____ na.---

43

Go po ne je be swar bhat khay ta te dhö r mer
(ja tir)

46

ki kho ri hö y Go po ne je be swar bhat khay

49

la lon bö le jat ka re kö y e i bhrö mo to

52

ge lo na jat ge lo jat ge lo bo le e ki ajo b

56

kar kha na jat ge lo jat ge lo bo le

Language Text:

Ke tomāra āra yābe sāth
Kothāya rabe bhāi bandhu gaṇa,
paṛabi yedina kālera hate.

nikaśera dāya karabe khāṛā,
mārabe re bñyākā-tyāṛā,
jora-jabara khāṭbe nā tāte.

ye āśāya ei bhabe āśa,
ha'lanā tāra ratim āśa,
ha'la re eki durdaśā,
kusamṅe kuraṅge mete.

yāre dha're pābi nistāra,
tare sadāya bhābli re para,
siraja sñāi kaya, lālana tomāra
chāṛ bhabera kuṭumbite.⁵⁶

Cultural Text:

Ke tomar ar jabe sathe (Who else will go with you?)

The last word of this song is very known and favorite to the Bengali speaking people. The Bengalis are hospitable people. Hospitality is if any guest arrives at our house, we try our best to make the best arrangements for food and make the guest happy. The Bengalis are known to everyone in the world as a hospitable nation. It is rare in other countries like India or other nations. The last word of this song is 'kutumbite' (Hospitality). In Bengali the word 'Kutum' means guest or visitor. So kutumbite means hospitality.

The main summary of the song is that in this world nobody is anybody. A person, as a human, has to take the burden of whatever good or bad he does. People living in Bangladesh mostly follow Hinduism, Islam, Buddhism or Christianity. According to the teachings of these religions every man has to account for their deeds after death. Nobody will go with him in the afterlife and that includes his brother, sister, wife, father, mother, friend etc. But there was the existence of customs where the wife was burnt with his husband after the death of the husband.

56. Action Plan for the Safeguarding of Baul Songs, Bangladesh Shilpakala Academy, Page-98
Translation and Staff notation collect from- Baul Sangeet: Bangladesh Shilpakala Academy (Copyright)

Translation:

Who else will go with you?
You will not get your brothers and friends,
When you are swayed by the wheels of time.

Charges will be framed how you spend your worldly life.
You will be hammered, and you get to pay.
Crookedness will be straightened,
Where all your efforts will be of no use.

You have ignored the Man,
Who brought you here to this world.
The hope, cherished when you appeared,
Remained unfulfilled altogether.
You squandered your life doing unholy things,
And preferred evil companies.
All your brothers and friends will be nowhere,
When the ambassador of darkness will appear.

One who could be your Saviour,
You have treated Him badly so far.
Searj says, "Lalon, you have held the earth your kin."
All your brothers and friends will be nowhere,
When Satan will appear.

The wife was used to be burnt alive with the dead husband. Lalon, in his lifespan protested against this brutal, inhumane, hatred custom of the Hindu religion.

The above mentioned song said according to religious customs the guilty people will be punished by beating after death. The folklore society of the Bengal is agriculture based. Here people have more leisure than work. Slandering, gossiping is a common practice in our society. In this life of ours we keep ourselves drowned in a kind of wrong thought. And for that reason we remain busy with the bad company, bad circle of life and forget the reason of us coming to this world, forget the one we should make our own. Here, Siraj Sai talked about being cautious. According to him, “One should engage oneself to search for the actual self and leave this worldly hospitality.”

Musical Text

Ke tomar ar jabe sathe

Dadra Taal (3+3=6)

Allegro (Rhythmless)

ke to ma r a _____ r ja be sha the _____

8 1. _____ ko tha y rö be bha

15 y bon dhu gö _____ n ko tha y rö be bha

22 $\text{♩} = 200$ y bon dhu gö _____ n porh bi _____ je dīn

27 § ka ler r ha te _____ ke to mar a _____

31 _____ r ja be sha the _____ ko tha y rö be _____

35

1.	2.
----	----

— bhai bo— n dhu gö— n dhu gö— n

38

porh— bi— je dīn ka ler— ha te—

42

ni ka— sher day— kor be—

45

— kha rha— mar— bi—

49

— re a— to she r kö— rha— sho ja—

53

— kö r— bē ka— tē rha— jor jō—

57

— bor kha t be na— ta te—

60

je a shay ei bhö be

63

88

shī raj — shai köy la lon — to ma r

Detailed description: This musical staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics 'shī raj — shai köy' are aligned under the first two measures, and 'la lon — to ma r' are aligned under the last two measures.

92

cha — rho — bhö ber ku tu m — bi te —

Detailed description: This musical staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics 'cha — rho — bhö ber' are aligned under the first two measures, and 'ku tu m — bi te —' are aligned under the last two measures.

Language Text:

milana habe kata dine.
āmāra manera mānuṣeri sane.
cātaka prāya aharniši
ceye achi kala śaśī, haba ba'le
caraṇa-dāsī,
otā hayanā kapāla-guṇe.

meghera bidyut meghei yemana,
lukāle nāpāi anbeṣaṇ,
kālāre hāriye temana,
ai rūpa herie-darpaṇe.

Oi rūpa yakhana smaraṇa haya,
thākenā loka-lojjāra bhaya,
lālana phakira bhebe bale sadāya,
o prema ye kare se jāne.⁵⁷

Cultural Text:

Milon hobe koto dine (When will I be united...?)

In the midst of various kinds of birds of Bangladesh the rainbird is known to all for specific characteristics. It is known that the rainbird does not drink any kind of water except rainwater. That is why the rainbird looks at the sky day and night and waits for rain. In our spiritual, physique based and Baul songs the love, separation of the creation from the creator, the longing of unification of the self within a person with oneself all are compared to the longing of rainbird for rainwater.

In Bengali society Radha and Krishna are the Gods and Goddess of love. The love of Radha and Krishna effects the lives and literature of the folk people of the Bengal. The estrangement, quite weeping, longing and the huffs and sulks of Radha for Krishna is the basis of songs, poems and folk-dramas in the distant areas, cities and towns of Bangladesh. Krishna, the God of love has many more names such as Kala, Kanha, Kalachand, and Kalososhi. Krishna's charming smile with the flute, the best folk instrument, on hand creates the tune of love and separation in the lives of folk people of the Bengal.

57. Action Plan for the Safeguarding of Baul Songs, Bangladesh Shilpakala Academy, Page-63
Translation and Staff notation collect from- Baul Sangeet: Bangladesh Shilpakala Academy (Copyright)

Translation:

When will I be united
with the Man of my Heart?

Day and night
like a rainbird
I long for the Dark Moon,
hoping to become his maidservant.
But this is not my fate.

I caught a glimpse
of my Dark Lord in a dream,
and then he was gone
like a flash of lightening
vanishing into the cloud it came
from,
leaving no trace.

Meditating on his image,
I lose all fear of disgrace.
Poor Lalan says,
He who always loves,
knows.

In these songs Radha's longing to be the slave of Krishna in order to be united with him has been expressed. Here Radha called Kalososhi (black moon) because the color of his body is dark but he is beautiful like the moon in the sky. Moon is known as the sign of beauty. We compare our little children or loved ones to be as beautiful as the moon or compare their smile with the moon which is used metaphorically. Love does not care about any kind of division of class or religion. In the Bengali society numerous love stories like Laili-Majnu, Yousuf-Julekha, Shiri-Farhad exists. But the dalliance of Radha and Krishna, their time spending at the Mathura and Brindaban created the deepest effect in the society of the Bengal. The couple's statue of Radha and Krishna is not worshipful to the Bauls but the love between them is worshipful. Krishna is drowned in love; drowned Radha can also see Krishna in his actual image. Krishna is madly in love with Radha, who is his aunt in relation, an elder in age but that does not matter. Throwing away the thought of kin, honour, obloquy Radha left everything and went to Krishna hearing the sound of his flute. Love of this type exists in the stories of ballads such as Mahua, Malua, and Chandrabati etc. of Mymensingh in the Bengal. This love of Radha and Krishna stays as a smile in our society, culture, ascetic society, in the relation of creator and creation, lovers, in the songs of Lalon Sai.

Musical Text

Milon hobey koto din-e

Dadra Taal (3+3=6)

$\text{♩} = 150$

mi lon hō be kō ro dī ne

7 a mar mo ne r ma nu she ri

12 1. shō ne 2. shō ne

19 tcha ro ko pray ö ho r

23 ni shi tche ye

28 a chi ka lo sho

33

shì _____ hō bo le _____ tchō ro no

39

da _____ shì _____ hō bo bo le

45

tchō _____ ro no da _____ shì o ta

51

hōy na kō pal gu _____ ne _____ o ta

57

a _____ mar mo ne r ma nu she _____ ri

62

shō ne _____ sho _____ ne _____

68

me gher bid dut me ghe y i je _____

74
mon lu ka le na pa y

80
ön ne shö on

85
ka la re ha ri ye te

91
mon ka la re ha ri ye

97
te mon oi rup he ri

102
e dö r po ne oi rup a mar

108
mo ne r ma nu she ri shö ne

114 2.

shö oi rup

120

jö khon shö ro no hö

126

tha ke na lo k lö j ja ro

132

bhö y la lon fo kir bhe be

138

bö le shö da y la lon

144

fo kir bhe be bö le shö day

150 1.

o prem je kö re shey ja ne

156

1. 2.

o prem a mar mo ne r ma nu she

161

1. 1.

ri shö ne shö ne

Language Text:

saba loke kaya- lālana ki jāta saṁsāre.
lālana bale, 'jātir kirūp dekhalāma nā
sunajare'.

sūnnat dile haya musala māna,
nārī jātira ki haya bidhāna;
bāmana cini paite pramāṇ
bāmanī cini kise re .

keu mālā keu tasabī gale,
tāite ki jat bhinna bale,
āsa kimbā yābāra kale,
jātira cihna raya kare .

jagata juṛe jātira kathā,
gauraba kare yathātathā,
lālana bale, jātiraphātā,
dubāichi sādḥ bājāre .⁵⁸

Translation:

Everybody says what religion does Lalon
belong to
Lalon says, I have never experienced
The exact nature of either religion or birth

If one is circumcised, he is Muslim
But what is the rule for women?
A Brahmin is known by his sacred thread,
But how does one recognize a Brahman?
Someone uses a string and others a bead
Or 'Tasbi' around one's neck.

Do these change the birth or religion?⁸⁷
When one is born or he meets his death
What identity does he carry
With him to other world?

The water when it is found in a ditch,
It is called a ditch water
And when it is found in the Ganges,
It is called the Ganges water
But what is true, all water is same
The difference that we notice is how one
keeps it.

Everywhere in the world people
Feel proud of their birth.
Lalon says I have sold out my birth
To the market of my fancy.

Cultural Text:

Sab loke kai Lalon ki jat samsare. (Everybody says what religion does Lalon belong to.)Caste distinction and class discrimination are the ancient prejudices of the Bengali society. These prejudices have become less in the amount now but still not remitted from the society. It is still being believed in the Hindu society that if they have any kind of food or water in the house of a Muslim he will be rejected from his caste and religion. In fact, in the Hindu religion there is no place of the Namasudras in the house of Brahmin and Kayasth even though they belong to the same religion. They consider the Namasudras as unclean and untouchable.

58. Action Plan for the Safeguarding of Baul Songs, Bangladesh Shilpakala Academy, Page-51
Translation and Staff notation collect from- Baul Sangeet: Bangladesh Shilpakala Academy (Copyright)

Even the Muslims have Sayyed, Sheikh, Mughal, Pathan etc. class discrimination in their own religion. Lalon himself is the victim of these Hindu fanatics. Half-dead Lalon by the smallpox was brought home and taken care of by a Muslim. After getting well Lalon went home but according to Hindu customs he was driven away rather than taking him home because of having food in a Muslim's house. His own wife left him. Lalon hated caste, religion etc. discrimination. A question still stands in the society from Lalon researchers to general people that what religion Lalon belonged to; Hindu or Muslim. Actually Lalon taught the Bengali society that he was not Hindu, Muslim, Lady or Gent; rather he was a human. After being born the males have to be circumcised in order to be Muslim but it cannot happen in the cases of women then can they be included as Muslim? A Brahmin hangs a rope from his shoulder as an identity, but what about his wife? She does not have anything to recognize her. In our society somebody wears Rudraksh chain and somebody wears counting beads (Tasbi) as an identity of their own kin. But when a human is born he does not have these accessories to identify him as a special kind or belonging to a special religion. Existing religious fatwahs, the greed of heaven, class discrimination of our society creates difficulty for a child to become a universal human. His inherent propensity is chained by religion. Baul philosophy does not have any division of class or caste. The Bauls believe that there are only two classes or division of human; Male and Female.

Musical Text:

Shob Loke Koy Lalon ki Jat

Dadra Taal (3+3=6)

$\text{♩} = 170$

1.

Shob lo ke koy la lon ki jat shong sha re_____

7 2.

shong sha re_____ la lon bo le ja tir

12

ki ru_____ p la lon bo le ja tir ki ru_____

17

_____ p dekh lam na e no_____ jo re_____ Shob

22

lo ke koy la lon ki jat shong sha re_____

28

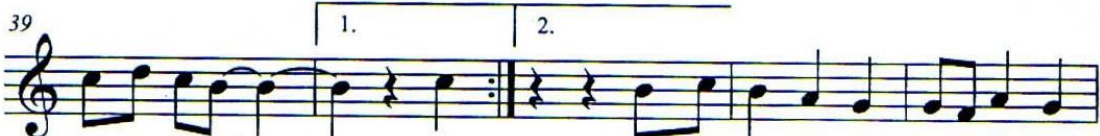
sun not di le_____ hoy mu sol man_____ na ri ja ti

34



r_ ki hoy bi dhan ba mon tchi ni poi_ te

39



1. 2.

pro ma_ n_ ba bam_ ni tchi ni ki_ she

44



re_ Shöb lo ke köy la lon ki jat shong sha

50



re_ keu ma la ke u tos bi gö le_

56



1. 2.

_ ta i te ki ja t bhin no bö le bö le asa

62



1. 2.

r king ba ja_ bar ka_ le_ asa ja

67



fir tchi nho rö y ka re Shöb lo ke koy la lon

73

ki jat shong sha re_____ jö got ju rhe

79

— ja tir ko tha_____ gou rob ko re_____ jo_ tha

84

tö tha la lon bö le ja_ tir fa_ ta_____

89

_____ la du ba i tchi sadh ba_____ ja re_____

Shöb lo ke köy la lon ki jat shöngsha re_____ re_____

Translation and Staff notation collect from- Baul Sangeet: Bangladesh Shilpakala Academy (Copyright)

Field Work Data

Field Work Data

The Sociology of Baul Songs

This survey report has been collected from Kushtia, Meherpur, Chuadanga, Alamdanga Jessore and Narshindi in Bangladesh and Bolpur, Kenduli Mela (Kende) Birvhum, Dhakuria, Kolkata in West Bengal, India.

The following Charts shows 100 Bauls opinion about their social life and culture.

Field Work Data

Qu: What is Baul Song?

Kalam of Saiji	Guidance of Living	There is no scripture Songs are our Holy Scripture	Not only song Our Devotion	Spiritual Song	The Theory of Pursuit	Our Life	Total
18	21	11	8	8	20	14	100

Qu: Where did you Learn Baul Music?

Family Practice	From Guru	From Akhra	From Audio Cassette/ Recording	Listening to the Radio, TV	I like it so I Learned	From Baul Singers	Total
32	15	10	07	08	18	10	100

Qu: Do your Children Practice Baul Songs?

Yes	No	Sing in Modern style	Doing Band Music	Occasionally	They have the Desire but do not get the time	They play Baul Instrument	Total
31	17	09	04	15	10	14	100

Qu: Where did the tune and melody of Baul song come from?

From the ground	From the mind of the devotee	From Raga	From Kirtan	Rise from Heart	This is the melody of Bengali soil	From thought	Total
09	13	10	19	18	22	09	100

Qu: As a Theory of Pursuit is this song sung on stage?

Can be sung in the Akhra	Can not sing in the market	Can not sing on the stage	Can be sung	Needs to be promoted	Confused	Total
23	12	22	22	15	6	100

Findings of Research

Part-06

Interviews

Part-6

INTERVIEWS



1. Doulot Shah

Guru: Fokir Aainuddin Shah

Age: 80 years, Education: Illiterate

Address: Akhrabari, Fotehpur, Meherpur

Guruporompura: Lalon Shah → Moniruddin Shah → Alauddin Shah → Moijuddin Shah → Abbasuddin Shah → Fokir Aainuddin Shah → Doulot Shah



2. Fokir Abul Kasem Shah

Guru: Bodon Shah

Age: 65 years, Education: Illiterate

Address: Kalachanpur, Meherpur

Guruporompura: Lalon Shah → Nitai Shah → Kerani Shah → Kalichoron Shah → Sodai Shah → Johiruddin Bisawas → Bolai Shah → Abdul Shah → Abdul Shah → Nimai Shah → Kator Ali Shah → Ahad Shah → Zafor Shah → Bodon Shah → Kasem Shah



3. Nurunnahar Fokirani

Guru: Nadir Shah

Age: 60 years, Education: Illiterate

Address: Kathuli Road, Borobazar, Meherpur

Guruporompura: Sotimaa → Panju Shah → Hiru Chad → Kalu Shah → Nadir Shah → Nurunnahar Fokirani



4. Rojob Ali Shah

Guru: Shadhon Shah

Age: 80 years, Education: Illiterate

Address: Shempur, Uttorpara, Meherpur

Guruporompura: Lalon Shah → Panchu Shah → Abdul Shah → Sadhon Shah → Rojob Ali Shah



5. Hosen Shah

Guru: Amiruddin Shah

Age: 73 years, Education: Illiterate

Address: Baborpara, Meherpur

Guruporompura: Sotimaa → Sorupchad → Junab Pondit → Emam Chad → Amiruddin Shah
→ Hosen Shah

6. Mofiz Uddin Shah

Guru: Nizam Uddin Shah

Age: 80 years, Education: Illiterate

Address: Boikunthopur, Meherpur

Guruporompura: Lalon Shah → Volai Shah → Kokil Shah → Nizam Uddin Shah → Mofiz
Uddin Shah

7. Jamal Shah

Guru: Arafat Shah

Age: 85 years, Education: Illiterate

Address: Borobazar, Meherpur

Guruporompura: Lalon Shah → Dobir Shah → Arafat Shah → Jamal Shah



8. Fokir Muktar Shah

Guru: Doulot Shah

Age: 75 years, Education: Illiterate

Address: Kalachanpur, Meherpur

Guruporompura: Lalon Shah → Moniruddin Shah → Alauddin Shah → Moijuddin Shah →

Abbasuddin Shah → Fokir Aainuddin Shah → Doulot Shah → Fokir Muktar Shah

9. Torikullah Shah

Guru: Goribullah Shah/Hereng Shah

Age: 54 years, Education: Illiterate

Address: Kathuli, Gangni, Meherpur

Guruporompura: Mohesh Shah → Goribullah Shah → Goribullah Shah/ Hereng Shah →

Torikullah Shah

Name: Anwar Hossain (Anu Fakir)

Age: 69

Occupation: Farmer, Baul Song

Address: Village: Bottoil, Kushtia

Name of Guru: Nimai Shah

Name of Dada Guru: Omullah Shah

Ghar: Sotimaa



Questions:

1. Do you have children? If yes, age?

Answer: 1 son, 1 daughter.

2. What do your children currently do?

Answer: Electric business (SSC unqualified)

3. Are you Baul or Fakir?

Answer: Fakir

4. How many families of Bauls are there in your area/village?

Answer: about 35 families

5. How do your neighbours and people of the society see you?

Answer: Very well

6. Do you get your children married outside the Baul Ghar?

Answer: Not usually

7. Do you practice Deha Sadhana or Karan?

Answer: Tries to

8. How did you involve yourself in this sect?

Answer: Through the akhra of Lalon Shah

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: No

10. Do you receive any help from the Government?

Answer: No

Name: Azim Fakir

Age: 70

Occupation: Farmer and Baul Singer

Father's Name: Yajuddin Fakir

Pursuit Partner's Name: Ferdousi Begam (45)

Address: Durbachara, Kushtia.

Name of Guru: Yiajuddin Fakir

Name of Dada Guru: Rob Shah

Ghar: Sotimaa



Questions:

1. Do you have children? If yes, age?

Answer: None.

2. What do your children currently do?

Answer: N/A

3. Are you Baul or Fakir?

Answer: Fakir

4. How many families of Bauls are there in your area/village?

Answer: 10-15 families.

5. How do your neighbours and people of the society see you?

Answer: Very well.

6. Do you get your children married outside the Baul Ghar?

Answer: No.

7. Do you practice Deha Sadhana or Karan?

Answer: Yes.

8. How did you involve yourself into this sect?

Answer: Through Father-in-law.

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: No.

10. Do you receive any help from the Government?

Answer: No.

Name: Birendranath Das Baul

Age: 72

Occupation: Baul and Pala Singer

Address: Area- Chirakhali Das Para,

Thana- Tehatta, District- Nadia

Name of Guru: Shabdar Sai

Name of Dada Guru: Gopal Shai

Ghar: Sotimaa



Questions:

Do you have children? If yes, age?

Answer: 1 son, 1 Daughter

What do your children currently do?

Answer: Son is in class 7 daughter got married after studying till class 9.

Are you Baul or Fakir?

Answer: Baul

How many families of Bauls are there in your area/village?

Answer: 30 families

How do your neighbours and people of the society see you?

Answer: Very well

Do you get your children married outside the Baul Ghar?

Answer: Yes

Do you practice Deha Sadhana or Karan?

Answer: No

How did you involve yourself in this sect?

Answer: From a Kirtan group

Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: No

Do you receive any help from the Government?

Answer: Yes

Name: Golam Mandal

Age: 41

Occupation: Baul Singer

Father's Name: Somer Mandal

Pursuit Partner's Name: Mollika Akar (Korta Voja Sect)

Address: Village- Jhaudia, Post:-Joykrishnapur,

Thana- Jalangi, District- Murshidabad

Name of Guru: Abdur Rashid Sarkar (Manikganj)

Name of Dada Guru: Golam Mowla Rijvi

Ghar: Sotimaa



Questions:

1. Do you have children? If yes, age?

Answer: None

2. What do your children currently do?

Answer: N/A

3. Are you Baul or Fakir?

Answer: Baul

4. How many families of Bauls are there in your area/village?

Answer: about 100 families of Bauls among 1500 families in Jhaudia

5. How do your neighbours and people of the society see you?

Answer: Average

6. Do you get your children married outside the Baul Ghar?

Answer: No

7. Do you practice Deha Sadhana or Karan?

Answer: Yes

8. How did you involve yourself in this sect?

Answer: Inspired by the songs of Lalon Shah.

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: Since Murshidabad is a Muslim Baul ruled place, sometimes Muslim fanatics attack them.

10. Do you receive any help from the Government?

Answer: Yes

Name: Muktar Baul

Age: 41 years.

Occupation: Business of green vegetables

Father's Name: Shukur Ali Shah

Address: Poradaha, Village- Uttorkathdaha, Kushtia

Name of Guru: Riajuddin Shah

Name of Dada Guru: Behal Shah

Ghar: Delbar Shah



Questions:

1. Do you have children? If yes, age?

Answer: 2 daughters, 1 son.

2. What do your children currently do?

Answer: Older Daughter is in class 10, younger ones are in class 7, Son is in class 1.

3. Are you Baul or Fakir?

Answer: Fakir

4. How many families of Bauls are there in your area/village?

Answer: 15 families

5. How do your neighbours and people of the society see you?

Answer: Not well

6. Do you get your children married outside the Baul Ghar?

Answer: Not usually

7. Do you practice Deha Sadhana or Karan?

Answer: Tries to

8. How did you involve yourself in this sect?

Answer: Through father

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: Once the Islamic fanatics cut down his hair, he along with other Bauls filed and won the case against them. But he is still under the blood eyes of those fanatics.

10. Do you receive any help from the Government?

Answer: No

Name: Nitai Chandra Das

Age: 60

Occupation: Baul Singer

Father's Name: Jotikanta Das

Address: Village- Kalipur, Post:-Kariddha,
District- Birbhum

Name of Guru: Sri Sri Gosaidas Banarjee

Name of Dada Guru: Kailash Poti

Ghar: Sotimaa



Questions:

1. Do you have children? If yes, age?

Answer: 1 son, 1 daughter

2. What do your children currently do?

Answer: Son is a B. A Pass from Biswabharati, daughter
Intermediate.

3. Are you Baul or Fakir?

Answer: Baul

4. How many families of Bauls are there in your area/village?

Answer: about 100 families

5. How do your neighbours and people of the society see you?

Answer: Respect them

6. Do you get your children married outside the Baul Ghar?

Answer: Not usually

7. Do you practice Deha Sadhana or Karan?

Answer: Yes

8. How did you involve yourself in this sect?

Answer: Through Guru

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: No

10. Do you receive any help from the Government?

Answer: Yes

Name: Reza Fakir

Age: 46 years

Occupation: Baul Songs, Wood Business, Farmer

Father's Name: Abdul Karim

Mother's Name: Ajela Khatun

Address: Village- Lahini, Kushtia- 7001

Name of Guru: Fakir Humayun Shah

Name of Dada Guru: Darbesh Doulot Shah

Ghar: Lalon Shah



Questions:

1. Do you have children? If yes, age?

Answer: No

2. What do your children currently do?

Answer: No

3. Are you Baul or Fakir?

Answer: Fakir

4. How many families of Bauls are there in your area/village?

Answer: 4 families

5. How do your neighbours and people of the society see you?

Answer: Overall okay

6. Do you get your children married outside the Baul Ghar?

Answer: N/A

7. Do you practice Deha Sadhana or Karan?

Answer: Yes

8. How did you involve yourself in this sect?

Answer: Inspired by Baul Songs

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: No

10. Do you receive any help from the Government?

Answer: No

Name: Rushia Khanam

Age: 39

Occupation: Baul Singer

Father's Name: Mokshed Ali Saiji

Pursuit Partner's Name: Anwar Hossen Miru (45)

Address: Sheorapara, Mirpur

Name of Guru: Mokshed Ali Saiji

Ghar: Lalon Shah



Questions:

1. Do you have children? If yes, age?

Answer: 1 Son, 1 Daughter

2. What do your children currently do?

Answer: Daughter studies in Intermediate, Son is in class 6.

3. Are you Baul or Fakir?

Answer: Fakir

4. How many families of Bauls are there in your area/village?

Answer: about thousand people, number of families unknown.

5. How do your neighbours and people of the society see you?

Answer: Very well

6. Do you get your children married outside the Baul Ghar?

Answer: Not usually

7. Do you practice Deha Sadhana or Karan?

Answer: Tries to

8. How did you involve yourself in this sect?

Answer: Through Father

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: No

10. Do you receive any help from the Government?

Answer: No

Name: Fakir Bazlu Shah

Age: 68

Occupation: Baul Singer

Father's Name: Baser Ali

Pursuit Partner's Name: Anowara Begum

Address: Thana-Muhini Mill,

Village- Cheuria, Kumarkhali, Kushtia

Name of Guru: Khodaboksh Shah

Name of Dada Guru: Shukchan Shah

Ghar: Lalon Shah



Questions:

1. Do you have children? If yes, age?

Answer: 1 son, 1 daughter

2. What do your children currently do?

Answer: Son is B.A pass, Daughter studying Intermediate.

3. Are you Baul or Fakir?

Answer: Fakir

4. How many families of Bauls are there in your area/village?

Answer: Unknown/can't remember

5. How do your neighbours and people of the society see you?

Answer: Very well

6. Do you get your children married outside the Baul Ghar?

Answer: The father in law of the daughter is from the same belief.

7. Do you practice Deha Sadhana or Karan?

Answer: Yes

8. How did you involve yourself in this sect?

Answer: Inspired by the songs of Lalon Shah

9. Have you been harmed/harassed/abused by any party from the society/state/fanatic?

Answer: No

10. Do you receive any help from the Government?

Answer: No.

Findings of Research

Part-07

Baul Instruments

Part-7

Baul Instruments



Baul Instruments

In order for primitive human being to live and survive, they needed hunting of birds and animals, plow and spud for agriculture, spade and fertile agricultural land, the water of river and *haor* or *bill* to quench thirst. The first weapons used by a human was collected or bruised pieces of rocks, horns of cows-buffalos-deer or branches of trees. In the primitive age, human used to collect food, not produce them. Undoubtedly, that collection process was the result of teamwork. In order to succeed in hunting, there needs to be inspiration and enthusiasm, which is why scampering, physical drills came spontaneously- the way they used to do it before hunting, it used to multiply even more after they returned from hunting. They must have had (usually) weapons like rejected horns of cows and buffalos, parts of tree branches. Being too happy they took that leaked horns on their mouths unconsciously- submissive music was born- this was the first music ever created by human- weapons also became musical instruments. Periodically it became the primitive instrument to give signals. It was the inextricable instrument to gather everyone by blowing the horns during the preparation period. Gathering hunters by blowing horns can still be seen in aboriginal culture especially in outlying areas of Africa and many of these scenes are caught in the video cameras and shown to people. Once upon a time, people of the coastal areas used to send signals of danger in far-reaching places by blowing horns. The use of horns still exists in some places.

The dancing of tree branches for the storm wind, the sizzling of the wind, the rustling sound of leaves, screaming of animals or chirping of birds, etc. all kinds of natural sound-diversity must have been closely fathomed by the primitive human being.

From history and by the terms of geological objects almost all of us know that primitive human being used to live a vagabond life by dividing themselves into smaller groups. During those times, the war between different groups used to take place often.

That might be the reason for using percussion instruments to send and receive any kinds of man-made signals and to gather people. The sound that we got by blowing the horn; we will call it a discovery.

The history of language is not very ancient either. A primitive human being did not have language, they had sounded. But the creation of sound happened before the birth of language. Sound used to express the emotional stages of human being in a lucid way. Almost all the scholars agree that sound was created before the creation of language. Prosody was created with the disparity and vicissitudes of sound and words. Dance was created with mystic words and the transmission of the body. So it is proved that dance was learnt by a human being long before the voice language and music. During those times, percussion was used through sound or striking things to do any kinds of heavy teamwork. This process led to the percussion instrument. Percussion instrument was known by different names in different countries, regions and human societies.⁵⁹

59. The Social History of Music, Abdur Rahman, Bangla Bazar Publication, Dhaka 1986, Page-16

They might have had the difference in sounds but the inspiration was one and only, creating inspiring sounds.

The primitive emotion of human being is a rhythm or the understanding of those rhythms. He felt this emotion from nature. He discovered different types of instruments from the evolution of this feeling and the expression of those feeling in different ways. We can imagine that when primitive human being started dancing by his habit, he tried to create sound by tapping on his hand, chest, belly or thighs. And through this creation of sound our ancestors used to express feelings like happiness-fear-wonder etc. And in this context it would not be wrong if we imagine that this physical music is the indicator of instruments like Dhols or instruments that need to be hit (if anyone calls that an instrument?) to make sounds. In order to create the primitive sounds our ancestors did not have to search for components very hard- because the skins of animals killed by them, weapons etc. were right beside their hands. Around this, is the sound made by striking two pieces of woods or stones or things like that together. Or making a hole in the ground and covering that with a skin of animals or thin barks of tress and hitting that with long and hard sticks to create sounds.

Or other ways to create grating sounds by rubbing a hard object against another hard object to accompany the primitive dance. Experts think that instruments like Jhanjhor-Kartal-Dundubhi were created from the components of creating sounds in primitive ways. Later use of Flutes etc. wind based instruments and then string based instruments were introduced. Actually in the case of this serial of introduction, our hypothesis is the only base we have; because as a result of archaeological excavations in the place of India's ancient civilization, the valley of the Sindh, Flutes, stringed Harps and much other skin made instruments were discovered. In the other areas of the world, where the habitats of primitive human beings were found, has the same style of development; because, it has been said before; the experience of human being has been equally in the same path. Human living in the same type of environment had the same type of materialistic needs. Besides, according to the data collected, it is proved that the process or thinking of human brains work almost in the same way. That is why the amount of development has been the same in many places of the continents although there was no internal communication.

So, it can be said that the experience remains almost the same as the invention of musical instruments by our primitive forefathers. If we look at the flawless structure of the instruments with close attention, it can be easily understood that in most cases they have been the result of evolution from the primitive or post-primitive folk instruments to get the present structure. So, most classical instruments were born from folk instruments. Another interesting thing is, some folk instruments have remained the same and became an indispensable part of classical songs or dances by being used with them.



Devotee



Ektara



Manufacturer

Ektara: Symbol of soul, God is only and the strings are one. It is a one-string instrument used in Bangladesh, India and Pakistan. In origin, the *Ektara* was a regular instrument of wandering bards and minstrels from India and is plucked with one finger. The *Ektara* usually has a stretched single string, an animal skin over a head (made of dried pumpkin/gourd, wood or coconut) and a pole neck or split bamboo cane neck. Pressing the two halves of the neck together, it loosens the string, thus lowering its pitch. The modulation of the tone with each

slight flexing of the neck gives the *Ektara* its distinctive sound. There are no markings or measurements to indicate what pressure will produce what note; so the pressure is adjusted by ear.



Dotara Player



Manufacturer



Profession



Dotara: It is a two or four stringed musical instrument like a small guitar. It is commonly used in Bangladesh and West Bengal and dates from the 15th-16th century when it was adopted by the ascetic sects of Bauls and Fakirs. It is the single most important folk instrument used in various genres of folk music throughout the land of Bengal. It is played in an open note combination, widely accompanying the beat and rhythm structure of folk percussions such as *Dhol*, *Khol* or *Mandira*. It is made out of *Neem* or other species of hardwood, with an elongated, roundish belly for a sound box, tapering to a narrowish neck

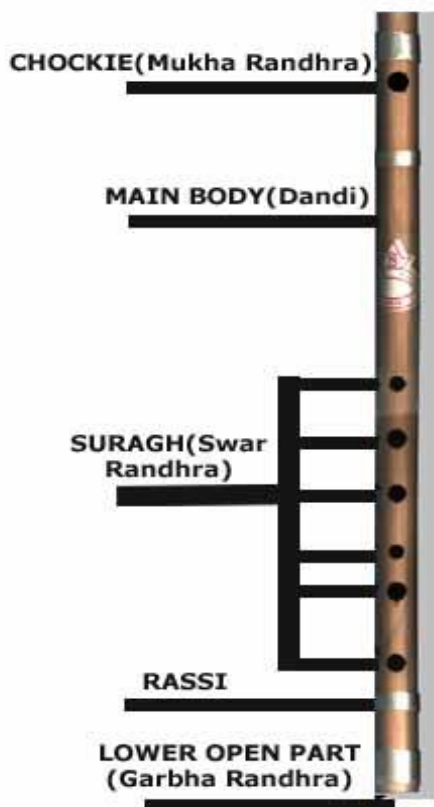
culminating in a peg box which is elaborately carved in the shape of a peacock-head, swan-head or other animal motifs. The narrow neck serves as the finger-board, made of brass or steel (as in *Sarod*) and particularly lends the liquid form to the tonal quality. The sound box of the instrument is covered with a tightened stretched kid-skin or lizard-skin as in a *Rabaab* or a *Sarod*.



Bamboo Flute



Flute Player



Manufacturer

Flute: Symbol of Krishna. A popular musical instrument of the old Bengal, it is an instrument of the woodwind family. It produces its sound from the flow of air across an opening. A flute produces sound when a stream of air directed across a hole in the instrument creates a vibration of air at the hole. The player changes the pitch of the sound produced by

opening and closing holes in the body of the instrument, thus changing the effective length of the resonator and its corresponding resonant frequency. By varying the air pressure, a flute player can also change the pitch of a note by causing the air in the flute to resonate at a harmonic other than the fundamental frequency without opening or closing any holes.



Bangla Dhol Player



Manufacturer

Dhol: Symbol of Bengali Festival. It is a double-sided barrel drum (straight barrels also exist) played mostly as an accompanying instrument in regional music forms. Dhols can be found in varying shapes and sizes and made with different woods and materials (fibreglass, steel, plastic). The drum consists of a wooden barrel with animal hide or synthetic skin stretched over its open ends, covering them completely. These skins can be stretched or loosened with a tightening mechanism made up of either interwoven ropes or nuts and bolts. Tightening or loosening the skins subtly alters the pitch of the drum sound. The stretched skin on one of the ends is thicker and produces a deep, low frequency (higher bass) sound and the other thinner one produces a higher frequency sound. The drum is played using two wooden sticks, usually made out of bamboo and cane wood. The drum is slung over the neck of the player with a strap usually made up of ropes or woven cloth. The surface of the wooden barrel is in some cases decorated with engraved or painted patterns.



Khamak Player



Khamak: It is a stringed percussion instrument originating in India. It is a rhythmic instrument with one or two strings attached to the head of a small drum. The strings are plucked with a plectrum, and they are alternatively tightened or slackened to generate an amazing array of rhythmic and tonal varieties. The Khamak consists of three basic parts.

A bowl that is often made out of wood is connected by several strings to another, smaller piece (also usually made out of wood). The bowl is held under the arm holding the smaller piece in the hand of the same arm. Finally, the strings are plucked by the other hand while adjusting the tension of strings creating the desired sound.



Baul -- Jalaluddin Ahmed Tuntun by Leonid Plotkin

Devotee



Baul Baya

Baul Baya: The Baul Baya is very similar to the bass drum of the tabla set. The baya is smaller in overall size; thus it is much higher pitched than a typical bass drum of North Indian standards. The body is made of terracotta clay, unlike its tabla analogue. There is also a strap for portable playing. It is primarily used in the folk music of Bengal, primarily Baul music. Usually, the musician holds a gopiyantara (ektar) in one hand and plays the baya with the other hand.



Tabla

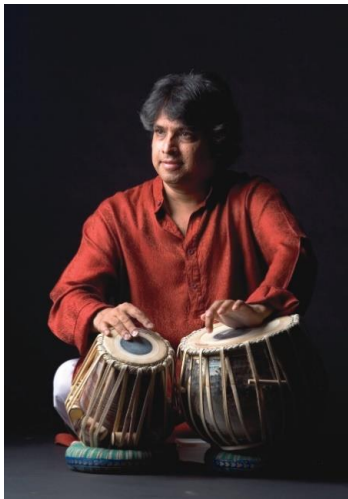
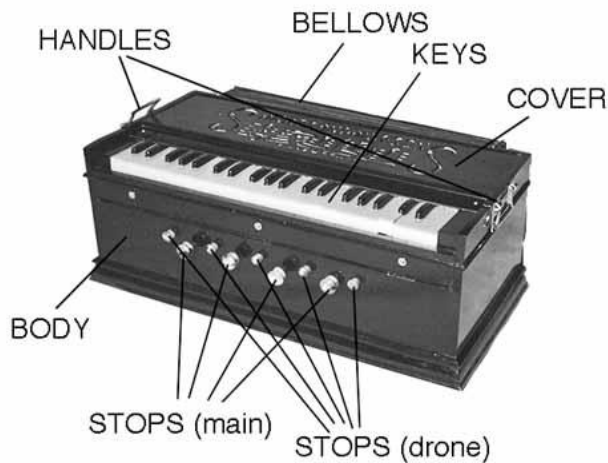


Tabla Player



Manufacturer

Tabla: Tabla is basically a set of two drums known as *Daina* (right) or the Tabla and the *Baya* (left) or the *Duggi*. *Daina* or Tabla, a cylindrical wooden drum, is made of black wood and played with the right hand while *Baya* or *Duggi*, the left hand drum, made of metal, wood or ceramic, has a slightly conical and bowl shape. There is a black spot on both the drums near the centre of the head. Known as *Siyahi*, this black raised area is usually made of rice, glue, graphite and iron fillings. The *Siyahi* is essential to the sound of the Tabla. The sound of generated by beating the upper most surface of the drums with hands. Tonal variations are achieved by adjusting the tension of the skin head.



Harmonium Player



Manufacturer



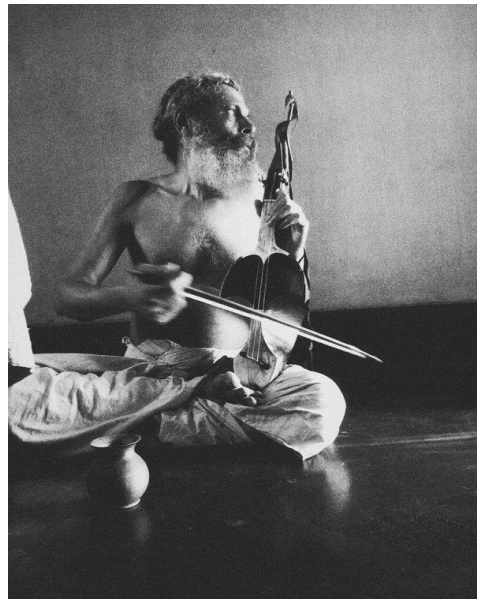
Body Part

Harmonium: It is a free-standing keyboard instrument similar to a reed organ. Sound is produced by air, supplied by hand-operated bellows, being blown through sets of free reeds, resulting in a sound similar to that of an accordion. During the mid-19th century, missionaries brought French-made hand-pumped harmoniums to India. Though derived from the designs developed in France, the harmonium was developed further in India in unique ways, such as the addition of drone stops and a scale changing mechanism. The harmonium was widely accepted in Indian music in the late 19th century. It is easy for amateurs to learn; it supports group singing and large voice classes; it provides a template for standardized *Raga* grammar; it is loud enough to provide a drone in a concert hall. For these reasons, it has become the instrument of choice for accompanying most North Indian classic vocal genres. A popular usage is by followers of various Hindu and Sikh faiths, who use it in the devotional singing of

prayers, called *Bhajan* or *Kirton*. There will be at least one harmonium in any *Mandir* (Hindu temple) or *Gurdwara* (Sikh temple) around the world. The harmonium is also commonly accompanied by the *Tabla* as well as a *Dholok*. The harmonium plays an integral part in *Qawwali* music.



Body Part



Devotee



Sarinda

Sarinda: It is a stringed Indian folk musical instrument similar to lutes or fiddles. It is played with a bow and has three strings. The bottom part of the front of its hollow wooden sound box is covered with animal skin. It is played while sitting on the ground in a vertical orientation. This one was made in the 19th century and is constructed from a single piece of teak wood. The large hollows on either side enable the player to move the bow across the strings. The *Sarinda* is played to accompany singers. The *Sarinda* was invented by Sikh Guru Arjan Dev. The tribes of India, e.g. Tripuris, find a use of *Sarinda* in their traditional music and dance. It is the sole accompaniment for a solo or group folk singer(s).



Mandira Player



Mandira Player



Mandira

Mandira: A tambourine without jangles *Mandira* is a perfect instrumental accompaniment that is used in the *Kirtan* sessions of rural **Bengal**. Played by the Bauls or folk singers, it is a form of metal bawls that are made in the shape of a bell. To add a tuneful touch to their verses, Bauls have introduced *Mandira* as a rhythmic apparatus to their songs. This way the musical instrument entered into the Cultural arena of Bengal.



Kharta/Kartal Player



Kartal

Khartal or Kartal: Symbol of traditional Bengali song Kirtan. Kirtan is two types, name Kirtan and Padabali Kirtan. Nam kirtan is the name of Krishna and Padabali is the activities of Krishna. Kartal is symbol of kirtan gan. It is an ancient instrument, mainly used in devotional songs in India, Bangladesh and Pakistan. It falls under the class of idiophones of self-sounding instruments that combine properties of vibrator and resonator. It comprises two similar-shaped wooden pieces that are approximately eight to twelve inches long and two to three inches wide. Small metal jingles or pieces are mounted to the wooden frame that produces rhythmic sound when sticking together.



Dance with Ghongoor



Ghongoor /Nupur



Nupur

Nupur / Ghongoor: Symbol of Radha Krishna. A garland of small brass bell tied around the ankle and played with rhythmic movements of feet. It is a musical accessory used by dancers of all classical dances. The number of bells are attached to a string or tied to a cotton cord, velvet pad pr leather strap to form a *Ghongroo*. These bells have small iron balls inside which add quite a lot of weight to them. When tied to the feet, *Ghongroo* emphasizes the rhythmic aspects of the dance and allow complex footwork to be heard by the audience.

Finding of Research

Part-08

Comparative Analysis of Baul, Chinese Taoism and Western Concepts

Part-08

Comparative Analysis of Baul, Chinese Taoism and Western Concepts

The tantric practice of Taoism in China like Baul

Taoism (also called **Daoism**) is a religious or philosophical tradition of Chinese origin that emphasizes living in harmony with the *Tao* (also romanized as *Dao*). The term *Tao* means "way", "path", or "principle", and can also be found in Chinese philosophies and religions other than Taoism. In Taoism, however, *Tao* denotes something that is both the source of and the force behind, everything that exists. Although the Tao itself is not seen as an independent divinity, being more comparable to the Buddhist concepts of dharma and karma, Taoism is nonetheless a Polytheistic religion that contains a multitude of gods.

Sex, a function that is generally unavoidable, must be made into a source of happiness, not pain. Happiness is healing, joy, and longevity; correct sex yields infinite happiness. Pain is an incurable disease, depression, and death; incorrect sex yields infinite pain. Correct sex spreads happiness among individuals, their progeny, and society. Incorrect sex—sex used as a weapon against others, as a license for promiscuity, or as an immoral profit generator—causes social decay. Taoist Sexology—sex taught and practised in accordance with the principles of Taoism—paves a pathway of righteousness.⁶⁰

The pathway paved with knowledge and wisdom provided by Taoist Sexology that ends at physical, mental, and spiritual elevation lead the individual through extraordinary territories of experience. Upon embarking on this journey, the practitioner will immediately see the horizons of his or her health, happiness, and success stretch into infinity.

Many Taoist classics such as *Su Nu Ching* by the Yellow Emperor explain the hidden, higher purpose of reproduction and joy-making, called the Tao of Sex Wisdom. Unknown to most people, sex is vital to mankind's spiritual elevation.

Su Nu Ching, or "*Classic of the White Madam*," is the basic book of Taoist Sexology. It contains secrets that help humanity enjoy life, improve life, love life, and benefit from life. Specifically, it provides methods which heighten, intensify, and prolong lovemaking to strengthen the bond of love between couples, so that the nucleus of the family may be strengthened. Methods which improve progeny intelligence, beauty, wisdom, health, and morality are provided in addition to methods which improve and unify the physical, mental, and spiritual aspects of the individual. In the past, many of these promises were fulfilled for those who were fortunate enough to use Taoist Sexology methods.

60. Hungry Ghosts: Sex and the Sixth Sense (lareviewofbooks.org)

Unfortunately for thousands of years, political, philosophical, and religious cliques monopolized the key to decoding the book's classical calligraphic text. Severe restriction of readership prevented many from reading, understanding, or interpreting the book. Therefore, satisfactory translations of the book were difficult to find and many sexology teachings that were widely shared were distorted, incomplete, and unreliable. All other Taoist classics, such as *Yu-Fang Mi Chue (Secrets in the Jade Chamber)*, *San Feng Tan Chue (The Healing Techniques of Master Chang San-Feng)*, *Ching Cheng Mi Chao (The Sacred Records of Mt. Ching-Cheng)*, *Kung Tung Mi Tien (The Sacred Manuscripts of Mt. Kung-Tung)*, *Shuan Wei Hsing Yin (The Sacred Seal in the Heart)*, and *Yi Hsing Fang (Medicine in the Heart)*, shared similar histories. It was a shame that these much-needed philosophical treasures were buried under such selfishness and incompetence.

For fifty years, Dr. Stephen T. Chang had been trying to tear away the secrecy and distortion surrounding the Tao of Sex Wisdom in his research and lectures, by fully and accurately disclosing the teachings, clarifying abstruse areas, and supplying scientific information to further comprehension in his book *The Tao of Sexology: the Book of Infinite Wisdom*.

Long in coming out, this book deserves serious consideration because sex is a subject of wide and deep implications. At first glance, the subject of sex seems to be uncomplicated. In truth it is of monumental importance to the health and happiness of the individual, society, and nation. The book was written with these considerations in mind:

- 1) A book on the Tao of Sex Wisdom should be useful to a reader for the rest of his or her life. As experience accumulates, a greater understanding of the results of the teaching, and continued analysis is encouraged.
- 2) The teachings should be clear and logical and scientifically substantiated.
- 3) Sexual complexes and problems should be resolved as the sexual act becomes a means of spiritual and mental elevation, as the relationship between the physical, mental and spiritual aspects of the body are made clear. Morality must be lifted to a new height.
- 4) Appropriate terms must be selected to further the reader's understanding of Taoist theories. For example, the words "peak" and "valley," which I have used to describe the types of orgasms for thirty years, are replaced by the words "ordinary" and "superior" (reasons for this are found in the text).
- 5) A proper balance of practical experiences and theories should be provided to make learning and understanding exciting, because no theory in this book should ever be empty.⁶¹

From observation of the reproductive process, Taoists discovered that the sexual glands were endowed with God's power to create and God's intelligence to organize life.

61. *The Tao of Sexology: the Book of Infinite Wisdom*. By Dr. Stephen T. Chang, Tao Publishing 1986 Page: 133

In fact they knew that God was life, that He was the life force that animated all living things, that He was the motor of creative processes, and that He was the intelligence responsible for life engineering and cellular self-repair.

They also knew that the sexual glands could be used as a source of life force for their own bodies. These realizations caused Taoists to create a

complete system of methods and techniques called the Tao of Sexology. With that Taoists hoped to elevate self-healing to its fullest potential, to energize the whole body to defy time. By following the Tao of Sexology, mankind will eventually incarnate God's nature to its fullest.

In Taoism the sexual organs and glands, where energy and life power are concentrated and generated, are referred to as the "stove." This term underscores our dependence on sexual energy. We depend on the sexual gland to support our mental and physical functions as we depend on the stove to cook food. Without a stove, nothing can be cooked or eaten and life will end. Likewise, life will end when non-/dysfunctional sexual glands cause the mental and physical aspects of the body to become non-/dysfunctional.

The importance of the sexual glands as the motor of rejuvenation cannot be over-emphasized. If sexual glands producing hormones (the "fire" which help rejuvenate cells and tissues of the sexual glands) function improperly, cell/tissue regeneration and mental/physical performance fail. When the mental and physical aspects of the body become tired, depressed or negative, more problems or diseases arise. Then the aging process begins. All of these problems can be prevented or corrected by properly functioning sexual organs.

When the machinery of rejuvenation is activated through the practice of Taoist Sexology, aging can be prevented. And when aging is prevented, death is prevented. The age-old search for the fountain of youth may end here, for Taoists believe that immortality can be attained by transforming the physical body through continuous rejuvenation.

Not only is the Tao of Sexology a fountain of youth, but it also is a refreshing solution that reconciles the common dilemma between despondence to one's sexual desires and devotion to one's spiritual aspirations. On one hand, some social influences promote the release of sexual instincts at the animalistic level only. On the other hand, many religions stifle or denounce sexual activity to promote spirituality. Release of sexual desires results in many problems, such as venereal diseases. Stifling of sexual desires leaves people unsatisfied, for they are not bodiless spirits as long as they live on earth. Neither approach satisfies people's needs, because human beings have both physical instincts and spiritual aspirations. Taoism eliminates this dilemma by allowing the sexual instincts to serve a spiritual purpose. The Tao of Sexology techniques provide a direct, tangible experience of God. By sharing true love, giving true love and receiving true love, two people learn to understand the nature of God. To experience love is to experience God.

The Baul Philosophy and the Western idea of Moral Freedom

The Bauls are non-conformist which means they don't follow the society. Every society creates a specific basic personality type for its members and to develop them according to that personality type is the objective of the society because only then the society permitted framework of values remain preserved. The Bauls made their own 'antisocial' and very private lifestyle by breaking the idea of 'social' people's basic personality type. In the 17th century people were restless by the physical and mental torture of the bookish disciplines and so, they imagined a free independent world in their minds out of the social control. Man's secret world was out of the reach of the contemporary society, only he had the key to the 'dreamland'. In the Vedic society, where Lord or Bramha was described as beyond words and mind, He was given a place out of specific bodies, there the Bauls searched for HIM inside their own body and in order to do that they followed different techniques of body-ordination. The stand of this opposite lifestyle was not welcomed by the collective thinking-based society, rather the society tried different types of social control over these Bauls. The pressure of social rules from one side and the thirst of freedom from the other side- the impact of these two things introduced the self-centered characteristics in the personality of the Bauls which is totally dependent on ordination. In the agricultural society the reproduction power of humans especially women has developed an idea of fertility sect and in these case body is the main source of creative works and thinking. Going against the flow of the society, the Baul philosophers have accepted the body centered thinking of the ancient agricultural society and discovered the universe in their own body structure. Building the independent self-inside the body and then search for him, feel the actual form and trying to get integrated, has an indescribably happy feeling. The Bauls search for that feeling and then they continue their lifelong pursuit basing on that feeling.

Liberation of the soul is an important concept of the Baul sect. They emphasize that unless the knowledge of Truth is gained by the grace of God, liberation is not possible. The liberation is experienced by a Baul during the rapturous moment of the mystic union of the Supreme Being and the 'self', and at this divine level of enjoyment the selfish motives are gradually replaced by non-physical joy in abundance.

According to the Book of "Elements of Metaphysics" by A.E. Taylor write about "The problem of Moral Freedom that The problem of the meaning and reality of moral freedom is popularly supposed to be one of the principal issues, if not the principal issue, of Metaphysics as applied to the facts of human life. Kant, as the reader will no doubt know, included freedom with immortality and the existence of God in his list of unprovable but indispensable "postulates" of Ethics, and the conviction is still widespread among students of moral philosophy that ethical science cannot begin its work without some preliminary metaphysical justification of freedom, as a postulate at least, if not as a proved truth. For my own part, I own I cannot rate the practical importance of the metaphysical inquiry into human freedom so high, and am rather of Professor Sidgwick's opinion as to its superfluosness in strictly ethical investigations.' At the same time, it is impossible to pass over the subject without discussion, if only for the excellent illustration.

It affords of the mischief which results from the forcing of false metaphysical theories upon Ethics, and for the confirmation it yields of our view as to the postulator character of theme

chanico-causal scheme of the natural sciences. In discussing freedom from this point of view as a metaphysical issue, I would have it clearly understood that there are two important inquiries into which I do not intend to enter, except perhaps incidentally.

One is the *psychological* question as to the precise elements into which a voluntary act may be analyzed for the purpose of psychological description; the other the ethical and juridical problem as to the limits of moral responsibility. For our present purpose both these questions may be left on one side. We need neither ask how a voluntary act is performed—in other words, by what set of symbols it is best represented in Psychology—nor where in a complicated case the conditions requisite for accountability, and therefore for freedom of action, may be pronounced wanting. Our task is the simpler one of deciding, in the first place, what we mean by the freedom which we all regard as morally desirable, and next, what general view as to the nature of existence is implied in the assertion or denial of its actuality.

That the examination of the metaphysical implications of freedom is not an indispensable preliminary to ethical study, is fortunately sufficiently established by the actual history of the moral sciences. The greatest achievements of Ethics, up to the present time, are undoubtedly contained in the systems of the great Greek moralists, Plato and Aristotle. It would not be too much to say that subsequent ethical speculation has accomplished, in the department of Ethics proper as distinguished from metaphysical reflection upon the ontological problems suggested by ethical results, little more than the development in detail of general principles already recognized and formulated by these great observers and critics of human life. Yet the metaphysical problem of freedom, as is well known, is entirely absent from the Platonic-Aristotelian philosophy. With Plato, as the reader of the *Gorgias* and the eighth and ninth books of the *Republic* will be aware, freedom means just what it does to the ordinary plain man, the power to “do what one wills,” and the only speculative interest taken by the philosopher in the subject is that of showing that the chief practical obstacle to the attainment of freedom arises from infirmity and inconsistency in the will itself; that the unfree man is just the criminal or “tyrant” who wills the incompatible, and, in a less degree, the “democratic” creature of moods and impulses, who, in popular phrase, “doesn’t know what he wants” of life.

Similarly, Aristotle, with less of spiritual insight but more attention to matters of practical detail, discusses in the third book of his *Ethics*, purely from the standpoint of an ideally perfect jurisprudence. With him the problem is to know for what acts an ideally perfect system of law could hold a man non-responsible, and his answer may be said to be that a man is not responsible in case of (i) physical compulsion, in the strict sense, where his limits are actually set in motion by some external agent or cause; and (ii) of ignorance of the material circumstances. In both these cases there is no responsibility, because there has been no real act, the outward movements of the man’s limbs not corresponding to any purpose of his own. An act which does translate into physical movement a purpose of the agent, Aristotle, like practical morality and jurisprudence, recognizes as *ipso facto* free, without raising any metaphysical question as to the ontological implications of the recognition.”⁶²

62. *Elements of Metaphysics*, A.E Taylor, University Paperbacks, London, Page-360

Historically, it appears that the metaphysical problem has been created for us by purely non-ethical considerations ‘Freedom of indifference’ was maintained in the ancient world by the Epicureans, but not on ethical grounds. As readers of the second book of Lucretius know, they denied the validity of the postulate of rigidly mechanical causality simply to extricate them from the position into which their arbitrary physical hypotheses had led them. If mechanical causality were recognized as absolute in the physical world, and if, again, as Epicurus held, the physical world was composed of atoms all falling with constant velocities in the same direction, the system of things, as we know it, could never have arisen. Hence, rather than give up their initial hypothesis about the atoms, the Epicureans credited the individual atom with a power of occasional uncaused and arbitrary deviation from its path, as a means of bringing atoms into collision and combination. Thus with them “freedom of indifference” was the result of physical difficulties.

In the Christian Church the doctrine seems to have owed it is wide—though not universal—acceptance to equally non-ethical difficulties of a theological kind. If God “fore knew from all eternity” the transgression of Adam and all its consequences, how could it be compatible with His justice to punish Adam and all his posterity for faults foreseen by Adam’s Creator? The difficulty of reconciling the divine omniscience with the divine justice was supposed to be avoided—in truth, it was only evaded ‘—by assuming that man was created with a “free will of indifference,” so that obedience would have been just as easy as transgression if man had chosen to obey. In our own time the problem has assumed a rather different complexion, owing to the enormous developments of mechanical physical science, which began with Galileo and Descartes. Rigid causal determination being assumed as a first principle of physical science, the question arose whether the assumption should not also be extended to the psychical sphere. If so extended, it seemed to strike at the roots of moral responsibility, by making all human acts the inevitable “consequences of circumstances over which we have no control “; if not admitted, the rejection of the principle of rigid causal determination has often been thought to amount to the denial that there is any principle of rational connection in the psychical sphere. Hence, while persons specially interested in the facts of the moral life have frequently inclined to the more or less radical denial of rational connection between the events of the psychical series, others, whose special interests have lain in the direction of the unification of knowledge, have still more commonly thought it necessary to hold that human action is determined by antecedents in the same sense and to the same degree as the occurrences of the purely physical order.

It will be our object to show that these rival doctrines of Indeterminism and Determinism, or Necessitarianism, are alike irrational, alike incompatible with what in practice we understand as moral freedom of action, and alike based upon the false assumption that rigid mechanical determination is itself an actual fact, and not a mere postulate of the special physical sciences, valid only so far as it is useful. But before we enter upon our task, it is necessary to begin with a statement as to the real meaning of ethical freedom itself. Until we know what we mean by the kind of freedom we, as moral beings, desire and think we ought to have, it will be useless to ask whether we are or are not free.

So **Omar Khayyám**— Oh Thou, who didst with pitfall and with gin
Beset the Road I was to wander in,
Thou wilt not with Predestined Evil round
Emmesh, and then impute my Fall to Sin.”
(FITZGERALD, ed. 4, stanza 80.)

“Free” and “freedom” are manifestly what are called by the logicians “privative” terms; they denote the absence of certain restrictions. To be “free,” in whatever special sense you may use the word, means to be free from something. What, then, are the typical limitations which, in practice, we resent as making us unfree? They seem to be, in the main, the following: —
(1) We are not free when our limbs are actually set in motion by an external physical agency, human or non-human. And the reason why we are then unfree is that the resulting movements of our bodies do not express a purpose of our own. They either express the purpose of some other being who moves our limbs as seems good to him or, as in the case where we are set in motion by the “forces” of the inanimate world, express no purpose at all that is recognizable to us as such. And in either case we have expressed no purpose of our own by our movements; they do not truly belong to us at all, and there is therefore no freedom. It is not necessary that the result of the movement should be one which, if it had been suggested, we should have declined to entertain as a purpose of our own. We *might* perhaps, if left to ourselves, have done just what another man or the system of physical forces has done for us. Still, so long as the deed, whatever it was, was done for us and not by us, so long as it corresponded to no actual purpose of ours, it was not a free act.

(2) Again, we are not truly free when we act in ignorance (not due to previous free action of our own) of the special circumstances. Here there is, as there was not in the former case, a genuine act. We actually purpose to do something, but what we purpose to do is not the deed which results from our movements. If I shoot a comrade by mistake for one of the enemies, it is true that I purpose to shoot, and so far, the shooting is an act, and a free act, of my own. But I did not purpose to shoot my comrade, and so the result, in its concreteness, is not the expression of my purpose, and Inconsequently regard myself as not fully free in doing it, and therefore not morally accountable for it. So far, our analysis coincides with that of Aristotle, previously referred to.

(3) Again, I am not acting freely where the circumstances are not such as to admit of the formation of purpose at all. For this reason, merely automatic action—if there is such a thing—is not genuine action, and therefore not free.’ Impulsive action without reflection, again, comes under this category. It is, of course, accompanied by feelings of satisfaction, and if impeded gives rise to craving, and so cannot be called simply non-purposive. But in genuinely impulsive reaction, where the possibility of reflection is excluded, there can be little clear awareness of the concrete character of the purpose that is being put into execution, and hence such action is not truly free. And in practical life, though we are certainly held morally responsible for impulsive action, in so far as it is thought we might have modified it by previous habitual practice of reflection or by avoiding a situation which we had reason to think would deprive us of the power to reflect, we are never held as fully accountable for the deed of impulse as for the reflectively thought out and deliberately adopted purpose.

Further, we feel ourselves unfree when we fail to execute our purposes, either from sheer inability to attend to a consistent scheme of action, or because we attend equally to purposes which are internally incompatible. This is why the “democratic” man, whose interests are an incoherent medley without logical unity, and the “tyrannical man,” or, as we should now say, the “criminal type,” whose passions are constantly at war with one another and with his judgment, are regarded by Plato as the typically unfree beings. To be really free, in the last resort, we must have purposes which are coherent and abiding. And it is thus no paradox to say that unfreedom in the end means, in the main, not knowing your own mind, while to be free is to know what you mean.

We may now draw some important consequences from this review of the facts upon which every valid inter petition of freedom has to be based. (1) Freedom, as Locke said in that famous chapter “On Power” which is still the classic discussion of the whole subject as far as English philosophy is concerned, “belongs to the man, not to the will.” The proper question to ask is, “Am I free?” not “Is my will free?” or “Have I a free will?” For “freedom” and “will,” as the facts enumerated above show, are but the negative and the positive name for the same property, the property of acting so as to put what we first possessed as our private purpose into execution in the world of sensible fact. I “will” when my outward deed is thus the expression of my purpose; in the same case, and in no other, I am “free.” Thus to “will” and to be “free” are one and the same thing; a will which was not free would be a will which was not the translation into a sensible fact of anyone’s purpose, and thus no will at all. Thus, the question, “Are we free?” might be also put in the equivalent form “Can we ever will anything?” and to the question, as thus put, experience gives a ready answer. For we certainly do conceive purposes and we certainly in some of our movements, do translate those purposes in act. And therefore, we may say that freedom is undoubted, in the only sense in which it is desired, a fact of immediate experience.

(2) If we retain the expression “freedom to will” by the side of the phrase “freedom to act,” it can only be in a very special sense. It is clear that not only may my outward deed be a translation into fact of my present purpose, but my present purpose itself, as a psychical event, may also be a translation into fact of a former purpose. This is largely the case with all results of deliberate self - training and discipline, and to a less degree with all acquired habits. Thus, e.g., the movements by which I write these lines are the expression of my preconceived purpose to write the present paragraph, but that purpose itself, as an event in my history, is similarly the expression of a former purpose to compose a work on Metaphysics. Thus, there is a real sense in which we can agree with Leibnitz in criticizing Locke’s dictum that we are free to act, but not free to will. For the mental conception of a purpose is itself an act, and in so far as it translates into existing thoughts and feelings a previous purpose it may be said itself to be “freely willed.”

(3) Freedom, in actual experience, is always limited, and, moreover, admits of the most various degrees. As to the first point, it follows immediately from our consideration of the circumstances which make us unfree. If to be fully free means that your outward deed is the full expression of an inward consistent purpose, then we can see at once that complete

freedom is, for all finite beings, and infinitely distant ideal. For it means (a) that I am not hampered in the execution of my purpose by vacillation of interest or conflict of incompatible interests within myself; (b) nor by the establishment of “habitual” reactions so nearly mechanical as to repeat themselves out of season unless checked by special reflection; (c) nor by the limits set to my power to “act or to forbear” in the physical world by the action of my fellows and of “brute” nature. Hence only an experience which is absolutely devoid of internal conflict and external, partly discrepant environment, in other words, only the experience which is the infinite whole, can be in all its detail entirely and absolutely free. From the possibilities of internal lack of unity of purpose and external collision with rival purpose which are inseparable from our position as finite beings, it must follow that we are never more than partially or relatively free.

And that the degree to which we are free varies with the nature of our purposes and their relation to the environment, is also manifest. There is an indefinite plurality of such degrees, ranging up from the total or all but total absence of freedom in the case of directly constrained motion up to the case of cordial co-operation with the other members of a relatively self-supporting social group in the conscious and systematic execution of an elaborate and coherent scheme of action. To indicate the principal distinctions among such grades of freedom which are of practical importance for law and morality is the task of systematic Ethics, and need not be attempted by us here. We may add that our investigation has made it apparent that true moral freedom, of whatever degree, is no inalienable heritage into which men step by the “accident of birth,” but—in the main and as an actual possession—a prize which has to be won by the double discipline of self-knowledge and self-mastery, and of social comradeship, and may be, and is, forfeited by the neglect of the arts by which it was first gained. No doubt one man’s inherited disposition may make the practice of self-control, or again of social fellowship, easier to him than to another, and to this extent we may say that we are born with a greater or lesser capacity for freedom,” but of its actual possession we have all to say, “with a great price purchased I this freedom.”

(4) Finally, our examination of the facts of morality enables us to define true freedom. We are free, as we have seen, just so far as our experience is the embodiment of coherent and permanent interest or purpose, and freedom is, like “will,” simply an abstract expression for the teleological unity which, in varying degrees, is an essential feature of all experience. Hence we can at once see that freedom does not mean “absence of rational connection” or “absence of determination,” but does mean, as so many recent philosophers have told us, for us finite beings, self-determination. I am most free when acting for the realization of a coherent rational purpose, not because my conduct is “undetermined”; in other words, because there is “no telling” what I shall do next, but because it is, at such times, most fully determined teleologically by the character of my inner purposes or interests,—in other words, by the constitution of myself. The more abiding and logically coherent my various purposes in action, the freer I am, because it is my whole self or system of rationally connected interests, and not the insistence of others, or some passing whim or impulse which I may forthwith disown as no part of my “true self,” which is getting expression in my outward deeds. And if it were possible for a finite being to become absolutely free, as we

have seen that it is not, such a being would, in the very moment of its entire deliverance, become also absolutely determined from within; its whole life, as manifested to the outsider in the series of its deeds, would become the perfect and systematic expression of a single scheme of coherent purposes.

We see, then, that such a genuine but limited freedom as is really implied in the existence of morality is not only compatible with, but actually demanded by, the principles of a sound Metaphysics. From the side of morality we meet with the demand that human beings shall be, in part at least, creatures whose outward acts shall be the genuine expression of individual purpose; from the side of Meta physics we have already learned that just this teleological unity, genuine though imperfect, is the essential nature of every finite experience. We are now to see how a problem in itself quite simple leads to insoluble difficulties and to the rival absurdities of Indeterminism and Determinism when it is perverted by an initial metaphysical blunder. The initial mistake of both the rival theories consists simply in taking rigid mechanical determination of events by their antecedents in accord with the principle of Causality as an actual fact, the divergence between them only concerning the extent of the sphere of existence for which such determination prevails. According to the indeterminist, the action of conscious beings forms a solitary exception to a principle of determination which is absolutely valid for all purely physical processes. According to the determinist, there are no exceptions to the principle and our confessed inability to predict the course of an individual life or a period of history from general laws in the same way in which we predict an eclipse or a display of Leonids is due merely to the greater complexity of the necessary data, and-the temporary imperfections of our mathematical methods.

It should be noted that there is no substantial disagreement between the more sober representatives of the two views as to the actual facts of life. The indeterministic usually admits that in practice, when you know enough of a man's character and of the influences brought to bear upon him, you can tell with some confidence how he will conduct himself, and that social intercourse, education, and penal legislation would be impossible if you could not. Similarly, the determinist admits that it would be very rash to treat your predictions of human behavior in practice with absolute confidence, and that the unexpected does frequently happen in human life. The dispute is solely about the philosophical interpretation of facts as to which there is virtually universal agreement. According to the determinist interpretation, if you were put in possession of the knowledge of a man's "character" and of his "circumstances (and it is assumed that it is theoretically possible to have this knowledge), and had sufficient skill to grapple with the mathematical problems involved, you could calculate his whole behavior in advance, from the cradle to the grave, with infallible precision. According to the indeterminist, you could not do so, and your failure would arise not from any theoretical impossibility of obtaining the supposed data, but from their insufficiency. Our behavior, he alleges, is not exclusively determined by the interaction of "character" and circumstances; even with the complete knowledge of both these elements, human action is incalculable, because of our possession of a "free will of indifference" or power to act indifferently according to or in violation of our "character." You can never say beforehand what a man will do, because of this capacity for acting, under any conditions, with equal facility in either of two alternative ways.

I propose to show briefly that the determinist is right in saying that conduct is completely determined by “character”—if the term be understood widely enough—and circumstances, but wrong in holding that this makes infallible prediction possible; on the other hand, that the indeterminist is right in denying the possibility of such prediction, but wrong in the reason he gives for his denial. Infallible prediction is impossible, not because of the existence of “free will of indifference,” but because the assumed data of the prediction are such that you could not possibly have them until after the event. Finally, it will be pointed out that the two errors both arise from the same false metaphysical theory that the causal principle is a statement of real fact.

Determinism: To begin with the view of the determinist. Human conduct, he says, must be, like other processes, unequivocally determined by antecedents, and these antecedents must consist of (a) character and (b) external circumstance. For (1) to deny the causal determination of our acts by antecedents is to deny the presence of rational connection in the psychical sphere, and thus to pronounce not only Psychology, but all the sciences which take psychical events as their material and attempt to discover rational connections between them, in principle impossible. Thus the very existence of Psychology, Ethics, and History proves the applicability of the principle of causal determinism to “mental states.”

(2) This is still more evident if we reflect that all science consists in the formulation of “laws” or “uniformities,” and that the formulation of “laws” rests upon the principle that “same result follows under same conditions”—*that is* upon the principle of causal determination.

(3) Further, if psychical events are not so determined, then Psychology and the mental sciences generally are inconsistent with the general principles of the mechanical physical sciences.

(4) And we do all assume that psychical events are causally determined by their antecedents. In Psychology we assume that our choices are determined by the strength of the motives between which we choose. Hence, if you know what are the “motives” present to a man’s choice, and the relative strength of each, the determinist thinks the prediction of his conduct is reduced to the purely mathematical problem of the solution of an equation or set of equations. That our present mathematical resources will not avail for the unequivocal solution of such equations is, on this view, a mere temporary defect incidental to the present condition of mathematical science. In principle the equations must be soluble, or “there is no science of human action.”

(5) And in practical life we do all assume that it is possible to predict with considerable confidence the effect of typical conditions upon the aggregate of mankind, and also, when you have the requisite data, the effect of a definite set of conditions upon an individual man. Thus we count upon the deterrent effects of punishment, the persuasive influence of advertisement, etc.; and again, in proportion as we really know our friends, we believe ourselves able to answer for their conduct in situations which have not as yet arisen. Why, then, should we suppose it theoretically impossible, if adequate data were furnished, to

calculate the whole career of a man or a society in advance, as the astronomer calculates the path of a planet from its elements? These are, I think, the chief of the stock arguments by which Determinism has been defended. (With the purely theological argument from the absoluteness of the divine foreknowledge I have already dealt in passing, and do not propose to refer to it again.)

6. It is not difficult to see that the logical value of all these arguments is nothing at all. They fall of themselves into two groups, one based upon the general view that all rational connection or at least all such rational connection as is significant for our knowledge, is the mechanical causal sequence, the other upon an appeal to the supposed actual practice of the mental sciences. We may deal with the first group (arguments I to 3) first, it is certainly not true that causal determination by antecedents is the only form of rational connection. For there is manifestly another type of connection, which we have already seen to be fundamental for the mental sciences, namely, teleological coherence. And we have learned in our preceding books that no truly teleological or purposive series can really be mechanically determined by uniform causal laws of sequence, though it is often convenient for special purposes; as in the physical sciences, to treat such a series as if it were mechanically determined. Whether this type of procedure will be valid in the mental sciences, depends upon the further question whether our interest in the study of mental processes is of the kind which would be satisfied by the formulation of a number of abstract uniformities or laws of sequence, and the neglect of all those features of real mental life of which such laws take no account.

In the physical sciences, as we saw, this mechanical scheme was valid only because we have an interest—that of devising general rules for dealing with typical physical situations—which is met by neglecting all those aspects of concrete fact which the mechanical scheme excludes. But we also saw that the nature of our interest in psychological investigation was predominantly (and, in the case of the study of voluntary action, exclusively) of a different kind. Our interest in these investigations was to obtain such a teleological representation of psychical processes as might be made available for the appreciative judgments of Ethics and History and their kindred studies. Thus, even admitting the possibility of treating psychical life for some purposes, by abstraction from its teleological character, as if it were a mechanical sequence, the abstraction would be fatal for the purposes of the concrete mental sciences, and is therefore inadmissible in them. A teleological unity in which we are interested as a teleological unity cannot, without the stultification of our whole scientific procedure, be treated in abstraction from its teleological character.

This rejoinder to the first of the determinist's arguments is at the same time a refutation of the second. It is true that any science which aims exclusively at the discovery of "laws" or "uniformities" must adopt the causal principle, and must resolutely shut its eyes to all aspects of concrete fact which cannot be resolved into mechanical sequence of "same result" on "same conditions." But, as we saw in the first chapter of this book, the characteristic task of Psychology, except in those parts of it which appear to be mere temporary substitutes for the Physiology of the future, is not the discovery of "laws of mental process," but the

representation in abstract and general form of the teleological unity of processes which are the expression of subjective interests. Psychology, then, in its most characteristic parts, is not based upon the causal postulate of mechanical science, but on the conception of teleological continuity.

Our answer to the determinist's third argument is therefore that we admit the truth of the allegation that Psychology and all the more concrete mental sciences which make use of the symbolism of Psychology, because essentially teleological in their view of mental process, would be inconsistent with the mechanical postulates, if those postulates had any claim to admission into mental science as its ruling principles. We deny, however, that they have any such claim to recognition. Being, as we now know that they are, mere methodological rules for the elimination from our data of everything which is teleological, the mechanic postulates are only legitimate in Psychology so far Psychology desires mechanical results. How far that is, we have learned in the first two chapters of the present Book and we have found that the initiation of purposive action is not a process which Psychology can fruitfully treat a mechanical.

Turning now to the determinist's allegations as to the factual procedure of the mental sciences, we may make the following observations:—(i) As to the argument from the psychological treatment of “motives” as the determining antecedents of choice, we say that it is either an empty tautology or a fallacy, according to the sense you please to put on the much-abused term “motive.” Choice is causally determined by the “strongest motive”; what does this mean? If the “strongest motive” simply means the line of action we do in fact choose, the argument amounts to the true but irrelevant observation that we choose what we do choose, and not something else. But if “motives” are to be regarded as antecedents causally determining choice in proportion to their strength, as mechanical “forces” determine the path of a particle in abstract Mechanics, we must suppose the “strength” of the various “motives,” like the mass of an attracting body, to be previously fixed, independent of the choice they determine. In other words, the determinist argument requires us to hold that alternative possibilities of action are already “motives” apart from their relation to the purpose of the agent who has to choose between them, and moreover have, also in independence of the purpose or “character” of the chooser, a “strength” which is in some unintelligible way a function of—it would not be easy to say of what, though it is incumbent on the determinist to know. And this seems no better than rank nonsense. An alternative is not a “motive” at all, except in relation to the already existing, but not fully defined, purpose of some agent, and whether it is a “strong” or a “weak” motive depends likewise on the character of the agent's purpose. The attempt to conceive of “motives” as somehow acting on a mind with an inherent “strength” of their own, as material particles attract other material particles proportionately to their masses, is so palpable an absurdity, that nothing more than the candid statement of it is needed for its complete exposure.

“Indeterminism. With the fallacies of the indeterminist, we must now deal more briefly. This is the more possible as Indeterminism, though common enough in popular moralizing, has never won anything like the position of the rival doctrine as the professed creed of scientific

investigators. The essence of the indeterminist position is the denial of the principle affirmed alike by the doctrine of self-determination and, in an unintelligent travesty, by the determinist theory that conducts results from the reaction of “character” upon circumstances. Seeing that, if all human action is mechanically determined in advance by its “antecedents,” and is thus theoretically capable of being deduced from its “elements,” there can be no true moral freedom, and, not seeing that the essence of true freedom is teleological as opposed to mechanical determination, the indeterminist thinks himself compelled to assert that human action is, in the last resort, not “determined” even by human character. There is a “free will of indifference” inherent in human nature, in virtue of which a man’s acts, or at least those of them in respect of which he is morally “accountable,” are free, in the sense of being independent of his character.”⁶³

Freedom, according to this view, consists in the ability indifferently to adopt either of two alternative courses; so long as one alternative is closed to you (whether by your “character” or by external circumstances makes no difference according to the indeterminist), you are not “free” and not acting as a moral and accountable being. You are only acting freely in following your purpose when you could equally well follow its direct opposite. The arguments by which this doctrine is supported, over and above the general contention that determination by antecedents is incompatible with moral responsibility, are chiefly of the nature of appeals to immediate feeling. Thus we are told (1) that when we act from choice and not under compulsion we always have the immediate feeling that we could equally well act in the opposite sense; and (2) that it is a matter of direct experience that, in resisting temptation, we can and do act “in the line of greatest resistance,” and that the “will” is therefore independent of determination by “motives.”

The detailed discussion of the actuality of the alleged facts belongs, of course, to Psychology, and I do not propose to enter into it here. But it should be manifest that, even admitting the facts to be as the indeterminist states them, they do not warrant the inference he bases on them. Thus (1) it is no doubt true that I often am aware, in resolving on a certain course of action, that I could, if I pleased, act differently. But the conditional clause by its presence makes all the difference between teleological determination and no determination at all. It is, e.g., no genuine fact of experience that I am aware that I could violate all the habits of a life time, practice all the crimes I most abhor, and neglect all the interests to which I am most devoted. I could do all this “if I pleased,” but before I could “please” I should have to become a different man; while I am the man I am, it is a manifest absurdity to hold that I can indifferently express in my behavior the purposes which constitute my individuality or their opposites.

(2) The argument from the successful resistance of temptations is equally fallacious. We have seen already that the determinist assumption against which it is directed, namely, that conduct is mechanically determined by the inherent “strength” of “motives,” is itself unmeaning.

“Motives” are, if they are anything, another name for the interests which constitute our character, not external influences which “work upon” that character, and thus their relative “strength” is nothing independent of character, but a new expression for the structure of the individual character itself. But the counter-argument of Indeterminism is just as unmeaning. To talk of the “conquest” of temptation as the “line of greatest resistance” is to use the very same unintelligible mechanical analogy as the determinist uses in talking of the antecedent “strength” of a “motive.” There are, in fact, only two possible interpretations of the indeterminist’s contention, and neither of them supports his conclusion. Either the “resistance” of which he speaks must be measured by our actual success in resisting the suggestion to act, and in that case the very fact that we do not yield to the temptation shows that for us yielding would have been the “line of greatest resistance”; or else “resistance” must be measured by the extent to which the rejected alternative still persists as a psychical fact after its rejection. Then the alleged experience simply amounts to this, that we can and sometimes do, in obedience to training or conviction, refuse to act upon suggestions which as psychical facts have sufficient intensity to remain before the mind even after our refusal, determined, or add a third “antecedent” in the form of an inexplicable arbitrary “free will.” In either case all possibility of a truthful representation of the freedom actually implied in moral accountability was surrendered when the “character” which expresses itself through an act, and the “motive” which is another name for that character as particularized by reference to circumstances, were falsely separated in thought from each other, and then further treated as the temporal antecedents of the act in which they are expressed. In our own treatment of the problem of freedom we were able to escape both sides of the dilemma, because we recognized from the first that the categories of mechanical determination are not the expression of real fact, but limitations artificially imposed upon facts for special purposes of a kind which have nothing in common with the ethical and historical appreciation of human conduct, and therefore irrelevant and misleading when applied out of their rightful sphere.

The Baul Philosophy and the Western concept of the SOUL and BODY

The love union of the Bauls with the 'man of the heart' means the realization of the Sahajiyā, the ultimate nature of self. Thus the love which is self-love at the beginning gradually passes away from the human into the Divine.

The self-realization which is the fundamental creed of the Bauls is known from the Upanishadic days of ancient India. The Upanishadic mysticism and devotional fervor of the Vaishnavas influenced the evolution of many minor religious sects like the Sahajiyās, the Bauls, the Nathas, the 'Santa' poets and so on. The ideology of the Sufi mystics and the Sufistic conception of the divinity and their ideal of love contributed substantially to the devotional movement of the Bauls.

According to the Sufi mysticism, the creation proceeds from God, the Absolute, to His self-manifested attribute, the universe. Before the creation, God loved Himself in absolute unity and through love revealed Him to Himself alone, from non-existence. He brought forth an image of Himself endowed with all his attributes and names.

Thus it is believed that the Absolute was alone in the beginning. But since He could not realize alone the infinite potency of love, a dual was created out of His own self, and thus the first pair represents the original lover and the beloved. The whole universe thus proceeds from the love of God. Love is the underlying principle of the cosmic process of the universe. The whole universe is like a mirror where the love and beauty of the love and beauty of the Absolute reaches perfection in the personality of man. So, man is the microcosm in which all attributes of the Absolute are united. Then the Absolute becomes conscious and realizes itself in human nature, and God and man become one in the Perfect Man who thus represents in him a synthesis of the finite and the infinite.

The conception of combination of the divine and the human is very well founded in the conception of the *Paramatman* (divine soul) and *jivatman* (individual soul) of the Upanishads. The Divine within is adored as the dearest of all things. But in the Upanishads the love between the Divine Personality and the individual personality is looked on more or less as metaphorical. It is the melting away of human personality from being merged in the beloved unified in the bond of infinite love.

The Divine personality is the eternal Beloved of the human personality, with whom man becomes one in an ecstasy of love. The vision of the unknown, the call of the Infinite, the secret touch of the Beloved has made the Baul indifferent to the social life on earth. The Baul is absorbed in the holy thought of the Divine Formless One, the Lord Beloved dwelling within all forms by entrapping the heart, and planning the game of self-expression and self-realization as His endless sport through the cosmic process, though *Sri-rupa* (the Divine Beauty) pervades the whole universe.

The love celebrated in the Baul sect is mutual. It induces the Infinite Absolute to find self-expression in the finite. Though love is the main religious mode of the Bauls, the element of *yoga* is also very important in their *sadhana*. The Baul sect speaks of intense yearning of the heart for the divine which is in Man, and not in the temple, or scriptures or symbols, as in the case of other sects.

According to the opinion about Soul by Mr. Maqsoodul Haque- For the Baul a human body is a vessel: a potent vehicle for the omnipotent Soul. The Soul again is energy, in description no different from what science offers that is it can neither be created nor destroyed. The Maker apparently fashioned the Soul after many a trial and error, for he wanted to create a 'superior life' form that could replicate his goodness and creativity on the one hand, and bestow powers of Mercy and Benevolence on the other, a mission not 'foretold' in other life forms ahead of Man. It had thus to be Man to sing the Glory of the unseen Maker, and the Baul among others was born.

The Baul's attest the process of creating the 'ultimate creation', saw the Maker inflicting rigours of 'fire and black smoke' on the Soul for 'forty thousand years'. This did not result in the desired allegiance or gratefulness of the Soul to its Maker. Another spell of 'ten thousand years' followed, the difference this time around: the Soul were kept hungry, and the denial of food apparently resulted in its unequivocal surrender to the Maker, and the recognition of His infallibility.

Metaphorically juxtaposed, 'thousands of years' that it took for the 'Soul' to be roasted in fire and smoke could well be 'billions of man years, that science approximates is the time the Earth underwent to cool down, and it is quite likely that fires smothered by rain and mists created 'black smoke'. Long before the 'Gregorian' calendar or numerology came to the earliest man, 'thousands' could well have been infinity, much as we stretch out calculative imagination to nanometers today.

The Baul yearns to seek rationale in abysmally simple arguments by referring to nature, about nature, through his intense probe. Man in his ignorance has made the entire gamut of first life and existence an unnecessarily complicated exercise. Because we do not readily refer to answers available in nature to our questions, our complications stem from a singular obsession of equating human nature or 'Man's nature' as a separate entity outside of the natural process. Our alienation from nature, our Maker and the 'self' begins at this precise point.

More often than not, we end up creating 'superhuman' among men, fired with an ego higher than the seven skies, and it is only when we come crashing down that our frailties and limitations commensurate in such mindless quests of the 'Self', which we have horribly mixed-up as being that of our Soul, results in portent attempts to belittle the Maker, to deny his existence.

The denial of the Maker comes with the denial of the 'self', almost like looking at a Mirror, and trying to figure out our deflected reflection, a necessary aberration that we consider 'real'. We 'live' because we seem to have proof of the same, yet we have decided to take 'life' as nothing beyond what our physical eye manifest, in what our senses determine. We nonetheless superstitiously invoke 'life' into invisible beings that our hallucinations conjure, things that go 'bump in the night'. Our proof of our being is only in our ability at seeing, yet there is thing unseen that our eyes and general sensory organs seem unable to register. Things which appear under the gaze of powerful microscopes in research laboratories, things like 'mysterious particles', which remain the exclusive domain of specialists and scientists, but what about us – is a question that is deliberately removed from the 'self' selflessly. Do we by mistake if ever, use the fascety of our 'third eye', the eye of our nascent consciousness to reach conclusive judgment, without being ridiculed as superstitious?

Where does the WE in all of us fit in, when the 'I' as such, is no more? What is the motivation that drives us around a bend in an alley, when we more often do not know where it leads? What made desert or sea voyagers in our glorious past, seek and find fortunes in the unknown, at distances unthinkable? Is it instincts that leads us on, or is it what we call rationales that decide events in our lives when so-called 'empirical evidence' meanders and fall flat? If so, what then is 'irrationality' other than conditionally suicidal attempts to condemn our yearnings for the Truth, by abusing what is certainly alien in Man's nature, his PRIDE, which again is only an extension of our deeply held prejudices?

The Baul believes that it is only in ignorance we have decided to step beyond what we know, to go as far as to pilfer and adorn ourselves the apparel of PRIDE, unbeknownst that it is the prerogative of the Maker, not Man.

Til poriman jagay shey jay / Choddho roop tahari madjhay
 Size no bigger than a grain, its disguised face at the epicenter
*Kaanai shunay andhai dekhay / Nyangrar nachna*⁶⁴
 The deaf hear and the blind see the dance of the lame

As explained in the previous couplet, we do know what pearls mean to all of us: a semi precious natural adornment. For the Baul in his quest is for 'sizes' of various things and he does not use this metaphorically for any reason of 'value', but to relate grain for grain the sand that caused its formation. It is not the sheer beauty or the 'worth' of the pearl that awes the Baul, but its weight. He compares this to the size of the Soul and concludes it is no bigger than the size of a 'til', a grain of pulse - perhaps smaller than this [...] full stop.

Being less than the lowest scale of measure known to Man, the Baul implies the weight and size of the Soul is quite the reverse of 'infinity' as we understand it, and till such time we have 'conclusive', verifiable, scientific proof to this basic question, as opposed to the various organs in our body, it only makes sense that we let the wisdom of the Baul prevail.

64. Lalon Sangeet, Edited by Fakir Anawar Hossen, Part-2, Lalon mazar, Khushtia 1995, page-220

The 'disguised face (is) at the epicenter' is an apt reminder, that even if Man is able to reach at the center of his own Energy reservoir, it might well be a limited 'discovery'.

He points us that perfect man with all his five sensory organs intact and a 'sixth' unexplainable and intangible 'sixth sense' ought to study and figure out how the deaf 'hear' without their ears, the blind 'sees' without their eyes and importantly the lame can dance, and yet all three disadvantaged of human species can communicate, even as we seek their social ostracization, blaming the Maker for a 'defect' in their births. Paradoxically it also seeks to lead us on to what most would not accept; the existing and highly advanced sixth sense of the disadvantaged, which try as hard, may never be able to acquire.

Man, sins again, a SIN most repulsive and revolting for the Baul, for he wishes to know, how many among us can actively seek 'friendship' of a deaf, a dumb, a blind or a lame? Isn't our 'love' for them a demonstration of our pity, which only seeks to degrade the Soul in them? Yet, how these very brave spirits survive their times on Mother Earth without our 'support' or patronization - if only and purely by a full understanding, exploitation and use of the 'sixth sense', that we have decided to rubbish as non-existent and 'pure figments of the imagination' is where Man fails, but not the Baul. Our disregard for the disadvantaged is disregard and disrespect for our Maker is the analysis of the Baul.

This leads us to be cursed by blindness even though we have the faculties of our vision intact, dangerously mis-communicate even when our gift of speech survives, and while our feet take us more miles than the lame, we are unable to ever arrive at a destination more beautiful than where the Makers 'Heaven' is only comparable with the mythical Shangri La of the movies.

The Universal Quest of the Baul is no myth, for Heaven and Hell are conditional to a 'journey' that we will never hazard if we can avoid it. Despite the 'paradise' Heaven offers, or the Brimstones that await us in Hell, we are so inherently fearful of the unknown, that much as we would savor Heaven if we can afford it, none of us would quite consider a journey to Hell, even to check out if there is so much as the TRUTH. In all that we have been conditioned to believe in our lifetimes, in his rejection the Baul will however take this journey, as to him it is the natural thing, for Heaven and Hell if they at all exist, cannot be something alien to Nature - even as Man through his irresponsibility has certainly become one.

According to the Book of "Elements of Metaphysics" by A.E. Taylor write about THE PROBLEM OF SOUL AND BODY

Few questions have more constantly attracted the attention of philosophers, especially perhaps of those philosophers who have lived since the establishment of Christianity as the religion of the Western world, than that of the relation between the soul or mind and the body; and perhaps no question has given rise to graver misconceptions for want of a correct insight into the true character of the problem under discussion. Both in the half-scientific speculations of ordinary persons and in the more systematic theories of metaphysicians and psychologists, the subject is constantly approached under the totally erroneous preconception that the dualistic separation of human life into a bodily and a mental part or aspect is a datum of immediate experience which we can directly verify in ourselves, and that the task of

philosophy is by ingenious but unverifiable hypothesis to transcend this chasm between given realities.

So long as we are concerned with human existence as we directly find it in our immediate experience, or assume it in our practical social relations with our fellows, no question of the relation between body and mind can arise, because neither term of the relation is as yet before us. For my own immediate experience I am neither a body nor a soul, nor yet do a composite of the two, but simply an individual subject of experiences in direct intercommunion with other individuals. Under the influence of conscious or unconscious dualistic prepossessions, we often speak as if it were a directly experienced fact that I can communicate with my fellow subjects only indirectly through the medium of all alien "material" body, and we sometimes contrast this supposed restriction with an imagined higher state of existence, in which "disembodied spirits" may conceivably have direct intercourse with each other. But the truth is that this direct intercourse and influence of one intelligent and purposive individual on another is no privilege reserved for our enjoyment in "a better world than this"; it is, as we can see if we will only forget our dualistic prepossessions, the very truth about our actual life. In actual life, before we have contaminated our direct enjoyment of it with psychological prejudices, we know nothing of the interposition of an inert "material" organization between ourselves and the members of our social environment. The severance of the original unity of experience into a physical and a psychical aspect is entirely a product of our own abstraction-making intellect. "Body" and "soul" are not given actualities of experience, but artificial mental constructions of our own derived from the actual "facts" of life by the elaborate processes which we have just been studying.

As we have seen in constructing our concept of a mechanical physical order, we abstract certain elements of our direct experience from the whole, and consider them under the name of our "bodies" as if they had a separate existence; we then, by the aid of the hypothesis of "introjections," represent those elements of direct self-experience which were omitted from the physical order as forming by themselves a second distinct whole or system called the "soul." When we have reached this point, we are, of course, compelled to raise the question how these two systems, the bodily and the mental, must be supposed to be connected. But the important fact to remember is that the two systems are not facts of experience, but products of abstraction. Our task in discussing their relation is not to transcend a given dualism, but to get rid of one which we have manufactured for ourselves by the manipulation of experience in the interests of certain special scientific problems. Hence, as Munsterberg well puts it, we have not to find the connection which subsists, as an actual fact, between body and soul, but to invent a connection in keeping with the general scheme of our artificial physical and psychological hypotheses.'

As far as the interests of Metaphysics are concerned, this recognition that the problem of soul and body has to do solely with highly artificial products of scientific abstraction, and not with anything which can be called a "given" actuality, is the one principle of supreme importance which emerges from the discussion of the subject. Two very significant inferences may at once be drawn from it. We clearly must not call the finite subjects of experience, of whom we

saw reason to hold that ultimate Reality is exclusively constituted, “minds” or “souls” in the psychologist’s sense. To call them so would inevitably be to imply that exclusion from the physical order of “bodies” apart from which the psychological concept of the “soul” or “mind” has no significance. Or, in other words, it would identify them not with what they are for their own direct experience, but with what they become for one another’s theoretical reflection under the influence of “introjections.” As we have seen, it is legitimate and necessary for special scientific purposes to treat ourselves and other individuals as if we were such series of “mental states,” but it is never legitimate to forget that, when we do this, we are substituting a highly unreal symbolism for directly experienced facts.

(1) One consequence of confusing the symbolism with the fact may be noted in passing: when we have substituted the series of mental states for the felt unity of actual conscious life, we go on to ask ourselves how the fact and its symbol—the symbolic nature of which we have forgotten—are related. And thus arise all the unanswerable, because fundamentally unmeaning, questions as to the way in which the “self” has or owns the succession of “states.” Failing to see that the succession of states is simply the unitary subject itself, as it appears from the point of view of the “introjections” hypothesis, we then find ourselves confronted by the alternatives of foisting upon our Psychology the useless and unthinkable fiction of a changeless “substratum” of mental states—the soul-substance of the pre-Kantian psychologists—or resolving real life into a succession of discontinuous “mental images.” With the recognition that Psychology never deals directly with experienced reality, but always with the hypothetical products of an abstraction which is only justified by its usefulness for the special purposes of the psychologist, all these difficulties disappear.

(2) Another important consequence of our principle is that we cannot dogmatically assert that there can be only one legitimate theory of the “connection between mind and body”. If “mind” and “body” were really given as distinct but connected in direct experience, it might well be that there could only be one account of their connection answering to experienced fact. But since the separation is itself of our own intellectual manufacture, as we are dealing throughout with artificial creations of our own abstraction, any theory of their connection which is desirable for the solution of a special problem or class of problems will be legitimate for that particular class of problems. Thus the physiologist may legitimately, if it answers his special purposes, adopt a working hypothesis which the psychologist may find untenable, and again different types of psychological problem may legitimately assume different working hypotheses. I shall aim at showing in the immediately following paragraphs that there is one typical psycho physical hypothesis which, on the whole, lends itself better than its rivals to the general part of both Physiology and Psychology, but we shall see, as we proceed, that the hypothesis we reject are also legitimate for the solution of important special problems. In fact, our chief interest, as students of Metaphysics, in the further discussion of psychophysical connection will be to point out the fallaciousness of the Metaphysical arguments which are commonly used to establish some one hypothesis as necessarily and exclusively true.

Turning now to consider the chief types of hypothesis which have been, or are at present, actually put forward by metaphysicians and psychologists, we may perhaps group them under the five main heads of (1) Pre-established Harmony, (2) Occasionalism, (3) Epiphenomenalism (4) Psychophysical Parallelism, (5) Interaction. For our purpose in the present chapter the number of alternatives may be further reduced by the omission of the first two. Neither the Pre-established Harmony of Leibnitz nor the Occasionalism advocated by Geulincx and Malebranche, and in a one-sided form by Berkeley, is likely to find much support from the philosophy of the present day. Both doctrines are, moreover, that of Leibnitz avowedly and that of the Occasionalists by implication, much more than special psychophysical hypothesis. They are in principle attempts to get rid of all transient causality, and have been discussed in their general bearings in our chapter on the Causal Postulate, where we satisfied ourselves that any science which recognizes, as Psychology has to do, the existence of finite things must also admit the principle of transient causality, at any rate as a working hypothesis.

Each of the three remaining types of view has its supporters among contemporary students of science and philosophy. The epiphenomenalism theory is largely adopted by the workers in the physical sciences, and though not much countenanced by psychologists and metaphysicians, has the explicit support of Dr. Shadworth Hodgson, while some versions of the parallelist doctrine, notably that of Münsterberg, approach it very closely. The parallelism hypothesis is perhaps at present the most popular among the psychological specialists, and is represented by writers of such eminence as Wundt, Münsterberg, Ebbinghaus, Hoffding, and Stout. Finally, Interaction has powerful champions in Bradley, Ward, and James; to say nothing of its adoption by so sound a physiologist as Mr. McDougall. Both the latter doctrines, again, have historical connections with the great philosophical systems of the past, Parallelism with that of Spinoza, and Interaction with those, to mention no other names, of Descartes and Locke. In the philosophy of the ancient world the psychophysical issue can hardly be said to appear in a well-defined form, but we may perhaps state that Plato's psychological doctrine is decidedly one of Interaction, while the view of Aristotle, though too complex to admit of very precise formulation, inclines rather towards Parallelism.

4. *Epiphenomenalism*: Of the three hypotheses which remain for discussion, the theory of Epiphenomenalism has the least to recommend it, and is open to the most serious objections. According to this view, all causal connections are exclusively between physical states. Bodily changes succeed one another in accord with uniform laws of sequence, which it is the province of the physiologist to discover and every bodily change is completely determined by bodily antecedents. Certain bodily conditions are further attended by corresponding "states of consciousness," but those states stand in no causal connection with subsequent bodily states, nor yet with one another. They are thus consequences or effects, but are never causes. The whole series of physical changes, from birth to death, which makes up the history of the human body, goes on precisely as it would if "consciousness" were entirely absent. This is what is meant by the assertion that all mental states are epiphenomena, superfluous accessories, which arise in the course of the connected series of bodily changes, but are entirely without any determining influence upon it.

If a psychophysical hypothesis were ever directly applicable to the actualities of experience, we might, of course, dismiss Epiphenomenalism at once as inherently absurd. For nothing is more certain than that in the actual life of direct experience our knowledge and our interests do determine the course of our actions. That what we believe and desire does make all the difference in the world to the way in which we behave, is one of those elementary verities out of which no scientific hypotheses can claim to reason us. Hence, when the defenders of the theory attempt to draw practical moral and juristic consequences from their doctrines, we are within our rights in simply to concern ourselves with so absurd a travesty of the simplest facts of experience. So long, however, as the hypothesis is put forward simply as a working hypothesis for the correlation of our physiological and psychological theories, the case is different. Its validity as a psychophysical theory must be estimated solely by the degree in which it renders this systematic correlation feasible, and is not necessarily impaired by the manifest absurdities which result from mistaking the doctrine for a description of actual life.

Now, if we look at the hypothesis from this point of view, we can at once see that it is really legitimate for some purposes. For the purpose of physiological science, it is obviously in our interest that we should be able to deduce the later from the earlier stages of a physiological process. We have thus an interest in treating physiological changes, if we can, as unconditioned by any but physiological antecedents. And every actual success in establishing a uniformity or "law" of Cerebral Physiology is proof that the assumption that, for the process in question, the only determining conditions which count are physiological is equivalent to the truth. The physiologist, is clearly justified in treating the psychological series as epiphenomenal if he means no more by this than that he intends to deal, as a physiologist, only with processes which can be successfully resolved into uniform sequences on the assumption that they involve only physiological terms. Though whether any processes in the nervous system can be successfully treated as purely physiological sequences nothing but the physiologist's actual success in obtaining results from his initial postulate can decide.

If, however, the physiologist should go on, as he sometimes does, to make the assertion that not only can some nervous processes be treated as if their psychological accompaniments made no difference, but that they really are what they would be without those accompaniments, or even that all nervous process is what it would be without "consciousness," he commits a gross logical fallacy. It is a mere blunder in logic to argue that because the presence of certain circumstances makes no difference to the special result which follows on a given antecedent, the result would equally follow in their absence. For it might be that in their removal the very antecedents in which we are interested would disappear. We are not at liberty to infer that, because the course of certain physiological processes can be computed without taking their mental correlates into account, they could occur apart from those correlates.

Even more serious are the consequences which follow when it is assumed that all mental processes without exception may be regarded as epiphenomenal, that is that all human action, if only our Physiology were sufficiently advanced, might be brought under laws of purely physiological sequence. Such an assumption would lead at once to the following dilemma: Either our Physiology must remain rigidly faithful to the fundamental postulates of

mechanical science, or not. If it is faithful to them, its descriptions of human action must rigidly exclude all reference to teleological determination by reference to conceived and desired ends. That is we must treat human conduct as if it were fatally determined apart from any possible influence of human choice and intention, and thus stultify that whole work of historical and ethical appreciation which we have already seen to be the principal *raison d'être* of Psychology as a science. We must revert, in fact, to a theory of life which is identical with the extremist forms of Pagan or Mohammedan fatalism in everything except the name it gives to its ineluctable fate. Or, if we are not prepared to do this, we must allow Physiology itself to use the psychological categories of desire, selection, and choice, and thus covertly admit that human action, after all, cannot be described without the introduction of factors not included in the physical order. It is no doubt due to their realization of this dilemma that psychologists are all but universally agreed to reject the epiphenomenalism hypothesis, while its popularity with physiologists may be explained by observing that physiological uniformities can manifestly only be successfully established for those processes which can be treated as if they were only physiologically conditioned.

5. *Parallelism*: The hypothesis of Parallelism attempts, while preserving some of the characteristic features of the cruder view just described, to avoid its unsatisfactory consequences. Agreeing with Epiphenomenalism in the doctrine that physiological changes must be treated as determined only by physiological antecedents, Parallelism denies that the events of the psychical series are mere "secondary" effects of their physiological correlates. According to it, the series of physical and that of psychical events are strictly "parallel," but not causally connected. Each event in either series has its precise counterpart in the other, but the physical events do not cause the psychical events, nor vice versa. The successive members of the physical series form a connected causal sequence, independent of their psychical concomitants, while these latter, it is generally assumed, form a similar chain of causally connected psychical states. Thus every nervous change is determined solely by precedent nervous changes, and the corresponding psychical change by the corresponding antecedent psychical changes.

Usually, it is further added that the ultimate metaphysical explanation of this parallelism without mutual dependence must be found in the (Spinozistic) doctrine of Identity, which is the doctrine that the physical and psychical series are two different "sides" or "aspects" of a single reality. Some supporters of Parallelism conceive this single reality as a *tertium quid*, equally adequately expressed by both the series, others (e.g., Stout) hold that its real nature is more adequately revealed in the mental than in the physical series.

The grounds commonly adduced in favour of the parallelistic view as the most satisfactory psychophysical theory, are of two kinds. As a positive argument it is urged that cerebral anatomy has already to some extent confirmed the doctrine of correspondence between definite physical and psychical processes by its successful "localization" of specific sensory and motor processes in various cortical "centres," and may reasonably be expected to accomplish further such "localizations" in the future. Stress is also laid upon the formal analogy between the psychological laws of retentiveness, association, and habit, and the

physiological theories of the formation of “conduction-paths” in the brain, these positive contentions do not, however, take us far. The correspondences, upon which they rest, so far as they are ascertained experimentally and are not mere deductions from the principle of Parallelism itself, would be equally natural on a theory of Interaction, or of one-sided dependence of either series on the other. The real strength of the case for Parallelism rests upon certain negative assumptions which are widely believed to exclude the hypothesis of causal dependence of either series on the other. These negative assumptions appear to be in the main three.

(1) It is said that, while we can without difficulty conceive how the later stages of a continuous physical or psychical process can be connected by causal law with its earlier stages, we are entirely unable to conceive how psychical events can arise from physical antecedents, or vice versa, because of the utter disparateness of the physical and the psychical. The physical process, it is urged, is continuous, and so, on the other side, is psychical, but when we attempt to think of a cerebral change conditioning a mental change, or vice versa, there is a complete solution of continuity which we cannot bridge by any causal formula.

(2) The doctrine of Conservation of Energy is sometimes supposed to be incompatible with the admission of psychical states among the antecedents or consequents of physical states. It is said that if psychical states can influence the course of nervous change, there will be “work” done in the organism without the expenditure of energy, and if the total effect of the nervous change is not exclusively physical there will be loss of energy without “work” being done by the organism, and in either case the principle of Conservation will be contravened.

(3) Finally, it is maintained that it is a fundamental postulate of the physical sciences, that every change of configuration in a material system such as the living organism is assumed to be, is due to exclusively physical antecedents, and that this postulate must therefore be respected in Psychophysics. These are, so far as I can gather them from the works of the psychologists who adopt the parallel list view, the principal arguments by which their case is supported.

It is clear that if all—or any—of these contentions are valid, it must follow that Parallelism is not only a legitimate but the only legitimate hypothesis for the co-ordination of physical and psychical science. I believe, however, that every one of them is fallacious, and that for the following reasons: —

(1) The argument from the inconceivability of causal relation between the physical and the psychical is perhaps the most effective of the, alleged grounds for denying interaction between the psychical and the physical. Yet its force is not really so great as it might appear. It is not denied that we can, in simple cases, assign the conditions under which a mental state follows on a physical state (e.g., we can assign the physical conditions of the emergence of a given sensation). But, it is argued, we cannot show why those conditions (e.g., the stimulation

of the retina, and indirectly of the “optical cell in the brain by light of a given wave length) should be followed by this particular sensation (e.g., green, and not some other colour). This means that we cannot construct a mathematical equation connecting the character of the sensation with that of the stimulus, as we can to connect the earlier with the later stages of a purely physical process. This is, of course, obvious enough. It is only by making complete abstraction from the appearance of new qualities in the course of a process, and by treating it as a purely geometrical and quantitative transformation, that we can render it amenable to our equations.

As we saw in our discussion of Causality, mathematical Physics only succeeds in its constructions on the condition of excluding all qualitative change, as “subjective,” from its purview. But we also saw there that the origination of the qualitatively new is an essential part of the idea of Causality, and that in reducing all change in the physical world to quantitative transformation, mathematical Physics really does away with the causal concept. We are, in fact, in precisely the same logical position if we speak of physiological changes as a sensation, as when we speak of a quantitative change in the proportions of a chemical compound as the cause of alteration in its qualities. The objection that the psychological effect cannot be connected by an equation with its alleged cause would hold equally in any case of the production of the qualitatively new, that is in every case where we use the category of causality at all. And for that very reason it has no force when urged as an objection to psychophysical causality in particular.

(2) The argument from the Conservation of Energy may be more briefly dismissed, as its fallacious character has been fully recognized by the ablest recent exponents of the parallelistic view, such as Dr. Stout and Professor Munsterberg. As Dr. Stout points out, the argument involves a formal *petitio principii*. The principle of Conservation of Energy has only been established for what are technically known as conservative material systems, and no absolute proof has been given, or seems likely to be given, that the human organism is such a conservative system. Further, as has been urged by many critics, and notably by Professor Ward, the principle of conservation, taken by itself, is simply a law of exchanges. It asserts that the quantity of the energy of a conservative system remains constant under all the transformations through which it passes, but, apart from the rest of the postulates of mechanical science, it affords no means of deciding what transformations of energy shall occur in the system, or when they shall occur. Hence there would be no breach with the special principle of Conservation of Energy if we were to assume that psychical conditions can determine the moment at which energy in the organism is transformed from the kinetic to the potential state, without affecting its quantity.

(3) It is, however, true that it is inconsistent with the postulates of mechanical Physics, taken as a whole, to admit the determination of physical sequences by non-physical conditions. To admit such determination would be to stultify the whole procedure of the mechanical sciences. For, as we have seen in our Third Book, the primary object of mechanical science is to reduce the course of events to rigid laws of uniform sequence, and thus to facilitate the formulation of practical rules for our own interference with it. It is therefore a legitimate postulate of mechanical science that—for its special object—desire and will shall be excluded from our conception of the conditions which determine events, and the whole course of nature treated as if conditioned only by physical antecedents. If there is any department of

experienced reality which cannot be successfully dealt with according to these postulates, then the formulation of rigid laws of the uniform sequence is, in principle, impossible for that department, and it must be excluded from the “world” which mechanical science investigates.

But the fact that mechanical science can only attain its end by treating all physical events as independent of nonphysical conditions, does not afford the slightest presumption that they must be treated in the same way for all purposes and by every branch of inquiry. Whether Psychology, in particular, is under the logical necessity of conforming to the mechanical postulates, will depend upon our view as to whether the object subserved by Psychology is the same as that of the mechanical sciences, or different. If our purpose in psychological investigation is not identical with the purposes of mechanical science, there is no sense in demanding that we shall hamper our procedure as psychologists by adherence to postulates based upon the special nature of the interests to which mechanical science has to minister.

Now, we have already contended that the aims of Psychology only partially and temporarily coincide with those of the mechanical sciences. If we were right in holding that the principal object of Psychology is to provide a general terminology of which History and Ethics can avail themselves in their appreciations of life, it follows at once that Psychology imperatively needs the recognition of that very teleological aspect of human action which is excluded on principle, and rightly so for the special purpose of mechanical Physics, by the fundamental mechanical postulates. Thus the argument that the parallelistic hypothesis must be the most suitable for the psychologist, because it conforms to the mechanical postulates of sciences which deal with experience from a different standpoint and in a different interest, loses all its cogency.

Now that we have, as I trust, sufficiently disposed of the prior arguments for the parallelistic view, we are in a position to estimate it, as a psychological hypothesis, purely on its merits as evinced by its actual success. But first we must point out once more that the whole question is not one as to actualities, but purely as to the most satisfactory way of bringing two sets of abstractions, originally devised for divergent purposes, into touch with one another; and further, that if the hypothesis were put forward as a final metaphysical truth about the constitution of the real world it would be manifestly self-contradictory.

In the first place, Parallelism, taken for anything more than a convenient working hypothesis, would involve a flagrant breach of logic. It is obvious that, as Mr. Bradley has urged, you cannot infer from the premises that one total state, containing both a physical and a psychical element, causes another complex state of the same kind, the conclusion that the physical aspect of the first, by itself, has caused the physical, and the psychical the psychical aspect of the second. To get this conclusion you need a “negative instance,” in which either the physical or the psychical state is found apart from its correlate, but followed by the same consequent as before, and Parallelism itself denies the possibility of such an instance.

That the supporters of the hypothesis themselves are conscious of the difficulty, is shown by their unanimous assertion that the psychical and physical series are ultimately manifestations

of one and the same reality. What they do not explain is how, if this is so, the two series can be phenomenally so utterly disparate as to exclude mutual influence on one another. The difficulty becomes insuperable when we reflect that on the parallelistic view the physical series must be rigidly mechanical, as otherwise we shall have a breach with those mechanical postulates which are supposed to require the exclusion of psychical states from the determining conditions of physical occurrences. Thus, if teleology is to be recognized anywhere in our scientific constructions, it must be in our conception of the psychical series. And on the whole the supporters of Parallelism admit this in practice by the free use of teleological categories in their Psychology. But it ought by now to be clear to us that the nature of the identical reality cannot be expressed with equal adequacy in a teleological series, and in one which is, by the principles of its construction, purely mechanical. Here, again, most of the parallelisms are really in agreement with us, for they usually in the end call themselves “Idealists”, and assert that the “mental” series is a more faithful representation of Reality than the physical. But if the two series are not on the same level in respect of their nearness to Reality, it is hard to see how there can be an exact correspondence between them. This is a point to which we shall immediately have to return.

“When we ask, however, whether Parallelism, apart from these questions of ultimate philosophy, is legitimate as a *working hypothesis* in *Psychology*, the answer must be that, in certain departments of psychological investigation, it certainly is so. In practice, the doctrine of the parallel but independent series amounts, for the most part, too little more than a methodological device for the division of labor between the physiologist and the psychologist, the physiologist restricting himself to the formulation of such uniformities as can be established between nervous processes, considered as if independent of external influence, and the psychologist doing the same for their psychical accompaniments. As a principle of methodical procedure, therefore, in those parts of Psychology that deals with the more passive and, as we may say, routine-like aspects of mental life, Parallelism is a useful and therefore a legitimate working hypothesis.”⁶⁵

The question by which its claim to be the best hypothesis must be decided is, to my mind, that of its applicability to the case of the fresh initiation of new purposive adaptations to changes in the organism’s environment. For it is just in dealing with these cases that Psychology, if it is to fulfill the purpose we have ascribed to it, must most obviously discard mechanical for teleological categories. Hence it is here, if anywhere, that difficulty of principle must make itself felt when we attempt to treat the psychical and the physical series as exactly parallel and corresponding. It seems to follow necessarily from the conception of physical science as based upon the mechanical postulate, that a teleological and a mechanical series cannot possibly run “parallel” in all their details in the fashion presupposed by the hypothesis under consideration. If Psychology is to be of any use in supplying Ethics and History with the subject matter of their appreciations, it is manifest that it must make the assumption that desire and choice are operative in determining the course of human action, and thus must—at certain points at least—explicitly employ the categories of teleology.

65. H. Lotze, *Metaphysic*, bk.iii. Chapter-3, University Paperbacks, Landon, Page-87

These categories, again, cannot possibly be translated into the rigidly non-teleological symbolism of a physical science, based upon the mechanical postulates, as every science of “general laws” must be. It follows that “exact parallelism without mutual interference” cannot, consistently with the purpose which Psychology subserves, be employed, even as a working hypothesis throughout the whole field of the psychological investigation itself. When the attempt to extend its employment to the whole sphere of psychical processes is seriously made, it leads inevitably to the crude fatalism of the doctrine that there is no such thing as choice or action (free or otherwise) in the universe. In actual practice, the supporters of Parallelism, who reject this doctrine when it is explicitly avowed under the name of Epiphenomenalism, only, succeed in doing so because they do not really insist on carrying out the parallelistic hypothesis in their Psychology. They commonly make their hypothesis prominent, while they are dealing with the comparatively passive and routine-like aspects of mental life, association, habituation, etc., but allow themselves to lose sight of it as soon as they come to treat of such explicitly teleological concepts as attention and choice. Their procedure is also rendered easier for them by the liberal use which evolutionary biologists, even while professing with their lips fidelity to the mechanical postulates; allow themselves to make of teleological categories which are really purely psychological.

It would be an easy task, if space permitted, to show in detail how the fundamentally different principles underlying the construction of the mechanical and the teleological series involve the presence, in the individual members of each series, of characters to which nothing corresponds in those of the other. Thus we might ask, with Dr. Ward, what corresponds in the psychical scheme to the composition of the units of the physiological scheme out of their various chemical components, and of these, again, out of more elementary physical “prime atoms”? Or, from the opposite side, we might ask, what is the cerebral equivalent, in terms of a rigidly mechanical Physiology, of the psychological character of “meaning” or “significance”?

It is with great pleasure that I note the coincidence of my own view on the impossibility of reconciling Parallelism with the recognition of the psychological these problems becomes superfluous if the reader has once grasped our principle, that exact correspondence is only possible between series which are either both mechanical or both—and both in the same degree—teleological. Between a genuinely teleological and an honestly mechanical series such correspondence is logically impossible, because of the fundamental difference between their types of construction.

For the reasons just produced, it is, I think, necessary to hold that the oldest and simplest hypothesis of the connection between body and mind, that of Interaction, is after all the most satisfactory. According to this view, the two series cannot be thought of as presenting an exact correspondence, and must be thought of as causally influencing each other at different points, precisely as any two sets of physical events do. If we adopt it we shall recognize in sensation a psychical state which has physical processes among its immediate antecedents, and in motor reaction similarly a physical process with psychical antecedents. It is scarcely to be denied that this conception of body and mind, as two things which stand in causal relation,

is the hypothesis which most naturally presents itself, when once we have artificially broken up the unity of immediate experience into a physical and a psychical side, and so created the problem of psychophysical connection. So natural is it, that even psycho who accept one of the other hypotheses are to be found constantly speaking of voluntary movement in terms which, if they mean anything, imply causal determination of bodily by mental process, while no psychologist of any school has ever succeeded in expressing the relation of sensation to stimulus in any other phraseology than that of Interaction. Probably the hypothesis would never have been exposed to hostile criticism at all, but for the metaphysical objections, already dismissed by us as fallacious, founded upon the notion that the mechanical postulates with which Interaction conflicts are ascertained truths about the actual structure of the reality with which we are in touch in immediate experience.

It is clear that, from the nature of the problem to importance of “meaning” with that of Mr. Gibson (essay on “The Problem of Freedom,” in *Persona/Idealism*, p. 150 if.). Professor Munsterberg’s declaration, that the consciousness investigated by Psychology “knows nothing by its knowledge and wills nothing by its will,” seems to me a confession of the bankruptcy of Parallelism as a basal psychological hypothesis. Still more so his elaborate and brilliant demonstration that the “brain” with which my “mind” may be regarded as “parallel” is not the brain as studied and charted by the anatomist, that is not the brain as a physical object at all. We cannot be called upon to prove the actual occurrence of psychophysical interaction. As a working hypothesis for the interrelation of two sets of scientific abstractions, the theory is in principle incapable of direct establishment by the “appeal to facts.” All that is requisite for its justification is to show that it is (a) not in principle at variance with any fundamental axiom of scientific procedure, and (b) enables us to co-ordinate our scientific results in the manner most suitable for the uses to which we propose to put them. Both these conditions are fulfilled by the hypothesis of Interaction, if our foregoing arguments are sound. We have seen the fallacious nature of the objections brought against it on a priori grounds of logical method, and have also seen that it is positively demanded if we are at once to be faithful to the mechanical postulates upon which physical science depends for its successes, and to recognize in our psychological constructions that teleological character of human action which is all-essential for History and Ethics. In substance this is the whole case for the Interaction hypothesis, and no further accession of strength would result from its elaboration in detail.

It may be added that it is one great recommendation of the hypothesis of Interaction, that it is quite consistent with the full recognition of the relative usefulness of the alternative theories, though they, as we have seen, are unable to do justice to those aspects of fact which can only be expressed in terms of Interaction. Thus the hypothesis of Interaction can readily afford to admit that, for certain purposes and up to a certain point, it is possible to treat physical or psychical processes as if they were determined solely by physical or psychical conditions respectively, and even to treat some physical processes as if the presence of their psychical concomitants made no difference at all to their occurrence. The reason of this is that whereas a mechanical hypothesis can give no intelligible account of a purposive process at all, a teleological hypothesis can quite easily account for the apparently mechanical character of some of the processes which fall under it. As we have seen a purposive reaction,

once established, approximates to mechanical uniformity in the regularity with which it continues to be repeated, while the conditions are unchanged, and the end of the reaction is therefore still secured by its repetition.

Thus we can readily see that, even if we contented our lives with the attempt to translate into the language of psychological science the processes which make up the life of an individual subject, many of them would appear to be going on with routine uniformity. And when we deliberately set ourselves to obtain uniformities by taking an average result, derived from comparison of a multitude of subjects, our results are, of course, always mechanical in appearance, because the element of individual purpose and initiative has been excluded by ourselves from our data in the very process of taking the average. Hence we can understand how, on the hypothesis of Interaction itself, all those mental processes which consist in the repetition of an already established type of reaction should come to appear mechanical, and thus to suggest that mechanical conception of psychical processes which is common to the epiphenomenalist and the parallelist view. Interaction, and Interaction alone, is thus a hypothesis capable of being applied to the whole field of psychological investigation.

I will conclude this chapter with some considerations on the bearing of our result upon the special problems of Metaphysics. We have explicitly defended Interaction as being no statement of actual experienced fact, but a working hypothesis for the convenient correlation of two scientific constructions, neither of which directly corresponds to the actualities of experience. This means, of course, that Interaction cannot possibly be the final truth for Metaphysics. It cannot ultimately be the “fact” that “mind” and “body” are things which react upon each other, because, as we have seen, neither “mind” nor “body” is an actual datum of experience; for direct experience and its social relations, the duality subsequently created by the construction of a physical order simply has no existence. Nor can it be maintained that this duality, though not directly given as a datum, is a concept which has to be assumed in order to make experience consistent with itself, and is therefore the truth. For the concept of Interaction manifestly reposes upon the logically prior conception of the physical as a rigidly mechanical system. It is because we have first constructed the notion of the “body” on rigidly mechanical lines that we have subsequently to devise the concept of “mind” or “soul” as a means of recognizing and symbolizing in our science the non-mechanical character of actual human life. And since we have already seen that the mechanical, as such, cannot be real, this whole scheme of a mechanical and a non-mechanical system in causal relation with one another can only be an imperfect substitute for the Reality it is intended to symbolize.

In fact, we might have drawn the same conclusion from the very fact that the psychophysical hypothesis we have adopted is couched in terms of Transient Causality, since we have already satisfied ourselves that all forms of the causal postulate are more or less defective appearance.

The proposition that the psychophysical theory of the “connection” of “body” and “mind” is an artificial transformation, due to the needs of empirical science, of the actual teleological

unity of human experience, is sometimes expressed by the statement that mind and body is really one and the same thing. In its insistence upon the absence of the psychophysical duality from actual experience, this saying is correct enough, but it perhaps fails to express the truth with sufficient precision. For, as it stands, the saying conveys no hint of the very different levels on which the two concepts stand in respect to the degree of truth with which they reproduce the purposive teleological character of real human experience. It would perhaps be nearer the mark to say that, while the physiologist's object, the "body," and the psychologist's object, the "mind," are alike conceptual symbols, substituted, from special causes, for the single subject of actual life, and may both be therefore said to "mean" or "stand for" the same thing, their actual content is different. For what in the language of physiology I call my "body" includes only those processes of actual life which approximate to the mechanical ideal sufficiently closely to be capable of being successfully treated as merely mechanical, and therefore brought under a scheme of general "laws" of nature. Whereas what, as a psychologist, I call my "mind" or "soul," though it includes processes of an approximately mechanical type, includes them only as subordinate to the initiation of fresh individual reactions against environment which can only be adequately expressed by teleological categories. Thus, though "mind" and "body" in a sense mean the same actual thing, the one stands for a fuller and clearer view of its true nature than the other. In Dr. Stout's terminology their intent may be the same, but their content is different.

According to the article "Baul: A Spiritual Quest and a Response to Lacan's Concept of Lack and Real".

Bauls are the minstrel folk originally from Bengal known for their music loaded with the philosophy of body and soul. They are mainly the spiritual seekers of the Ultimate Truth the realization of which can only make them taste absolute bliss. They are detached from any kind of institutional practices or orthodoxies which make it quite reasonable to find in them the germs of several forces like 'Tantric' or 'Sahajia Buddhism', 'Vaishnava-Sahajia' and 'Indo-Persian Sufism'. Rejecting the prescriptive requirements of any of the current religious sects, the Bauls' personally oriented pursuit of spiritual perfection has made them reject caste. Their captivating music is their medium to get united with their 'maner manush' (soul-mate). They are most often not very well versed in the written scriptures or theoretical documents meant for the spiritual seekers. Their songs are the result of spontaneous overflow of emotions purified through meditations and hence in their songs we get the gleams of higher truths of human life conceptualized in a simple way. Dr. Jeanne Openshaw writes that the music of the Bauls appears to have been passed down entirely in oral form until the end of the 19th century, when it was first transcribed by outside observers (Openshaw 56). A Baul leads a vagabond life where simplicity and plain-living are its significant criteria, truly executing the principle of 'less luggage and more comfort' which our Upanishads teach about. Upanishads speak for renunciation of all worldly possessions and desires and to get engaged in the discovery of 'the self'. Here it may be better explained that a Baul's earnings to know his 'maner manush' leads him in one sense to this discovery of the soul. Though apparently wanderer, their journey is inward, a voyage within. Their song exemplifies their

realization of this fact- “jaar tore praanke dechhe se je re tor hridei ache” (whom your heart aches for is already there within yourself). As Bauls do not belong to any so-called institutional practice of religion, their life style itself becomes a sect. They were recorded as a major sect as early as mid-eighteenth century, but still they are marked for their ‘otherness’ in the society. **Jacques Lacan (1901-1981) was a French psychoanalyst who made remarkable contribution in the field of psychoanalytic literary criticism with revisiting Sigmund Freud from a new perspective.**

In 1955 at a conference in Vienna he called for a new ‘back-to-basics’ Freudianism where he evoked the importance of the unconscious as ‘the nucleus of our being’ rather than confining it to the shadow of the conscious personality. The conscious mind has long been given prime importance and considered as the essence of selfhood which is better exemplified by Descartes statement “I think, therefore I am”. But Lacan challenges it with his “I am where I think not”, that is, there is something else which our true being is and which we are not aware of. So, the individual self is deconstructed defying the liberal humanist notion of unique, individual selfhood. For Lacan it is the unconscious where lies our true selfhood as he asks ‘who is this other to whom I am more attached than to myself, since at the heart of my assent to my own identity it is still, he who wags me?’. Now we take a pause here before entering into Lacan’s further arguments on unconscious and have a look into the same individual self from the Baul perspective which is also not different from Upanishads. A Baul’s quest is for the man of the heart, for the ultimate truth, that lays within the individual self and so their journey is inward. Then the question is who is there within the individual self? Who is this ‘maner manush’ whom a Baul is searching to know? Upanishads speaks about ‘jivatma’ and ‘paramatma’, the former is restless, and its restlessness is inherently meant for getting united with the latter where lies the absolute bliss. We can even more rationally divide the individual between the conscious mind or waves of thought and the soul or ‘atma’, and it is the latter where lies our true identity. For Lacan the unconscious is related to desires or drives which can never be fulfilled completely in the conscious personality and so an individual is destined to be dissatisfied. The ‘lack’ that a child is initiated to experience in its oedipal stage continues to haunt the future individual throughout his life. The subject experiences something to be missing from them and this ‘something missing’ is the other side of the split out of which unconscious emerges. The individual moves from one signifier to another to fulfill that original lack. Here it is necessary to know Lacan’s views on language and its relation to the subject. For Lacan “what is primary is the limitation imposed by language upon all speaking beings, in that the body’s motivation (the Freudian drive) is denied full satisfaction. This creates a subject split between its symbolic identity and the body that sustains it....” So entering into a system of rules itself demands a sacrifice. When a subject is caught in the defining network of signifiers a split occurs between the symbolic identity and the actual being, leaving the subject experience the lack. A Baul, in general, is found free from the restraints of the religious practices available in the world. Literally a Baul is not expected to be fitted in the social network of signifiers as he leads the life of a vagabond, obsessed to know his soul mate. There is a little chance for a Baul to experience Lacanian split. But of course a Baul experiences lack until he gets reconciled with the Man of his heart or ‘maner manush’. Here it should be made clear that we are talking about the Baul in their

ideal situation. The word 'lack' that an individual is destined to experience and feel dissatisfied gives rise to Lacan's concept of 'real'. Generally the term 'real' is confused with 'reality', for instance, the external world or what can be defined, expressed in words. But Lacan distinguishes 'reality' from the 'real', 'what exists' from 'what ex-sists'. The former implies the everyday world of familiar objects and the latter what 'stands outside'. For Lacan the unconscious is the real and getting the sparks of it involves the invasion of the consciousness by the unconscious. The real is something we only ever experience, we feel, but never wholly conceptualized. The language works upon the real with the signifiers to get hold of it in the effort to establish an identity. But the real remorselessly invades the effort. The real has the promise to fulfill the lack but unfortunately it is unidentified wholly. Here we shift our discussion to the Baul in an attempt to identify the 'real' that Lacan left only giving it the status of unconscious wishes never wholly conceptualized. Just forgetting about Baul, the minstrel folk of Bengal, we need to concentrate upon what this 'Baul-bhava' implies. The term 'Baul' may be derived from Sanskrit word 'vatula' or from 'vyakula' as Shashibhusan Das Gupta has suggested. 'Vatula' denotes a state of losing one's sanity, God's madcap, seeker of truth, detached from the world. 'Vyakula' denotes restless or agitated and here the agitation is due to the ecstatic eagerness for a spiritual life which leads the sadhakato his eternal beloved. The Arabic word 'auliya', which means devotee, is also related to the word Baul. If we pick up the word 'vyakula' suspending its attachment to spiritual eagerness, then it turns up as a very common emotional state that an individual often experiences in his life. Even when demands are continued to be fulfilled in life, a sense of dissatisfaction still sustains. Here Italian thinker Rousseau is worth quoted who in his autobiography states that he was burning from desires but those did not have any visible goal. But Rousseau has realized the answer as later he says that nothing is beautiful other than that which is not available. Lacan's view of the 'real' can be discerned here. Pascal identified the cause of dissatisfaction in a different way which Buddadeb Basu has quoted in Bengali "manusher sab durvagyerekti ekaron: se taar ghare tikte pare na" (all misfortunes of human being have the sole reason: he cannot stick to his home). We can explain the statement from two different viewpoints, viz, the individual is not satisfied in his own situation, he wants more, and the individual cannot remain confined to a particular place for a long time, performing his assigned roles in the society. A sense of restlessness is always there inherent in his psyche. Lacan explain it as the unconscious repressed desires, whereas Rousseau's declaration is "Je ne sais quoi" (I don't know what it is). This is the fundamental issue addressed by the Romantics. In Rabindranath Tagore we come across repeated use of the words like 'okarone' (without any reason), 'kijani' (don't know why!), 'kejane' (who knows!), etc. and all of which simply echo Rousseau's declaration. The Romantics in their search only identify different possibilities but fails to recognize it definitely and so a melancholic tone almost always sustains with them. There is always attraction or yearning for the remote land, for the unknown, unexplored, in an individual. This is romantic spirit and a Baul is a romantic in true sense. He is a wanderer, a lover, a seeker of the ultimate truth that can only bring absolute happiness and complete satisfaction. Our Vedic Sage through his meditation finds out the source of complete satisfaction. He declared in trumpet voice, 'Here, ye children of immortal bliss! Even ye that reside in higher spheres! I have found the Ancient One, who is beyond all darkness, all delusion: knowing Him alone you shall be saved from death over again'. Here

‘save from death’ means get rid of sufferings caused by desires. A Baul’s search for ‘maner manush’ is nothing different but for that ‘Ancient One’. Lacan’s quest was not spiritual but still he could not help but identified the possibility of experiencing unspeakable ecstasy which he termed as ‘Other’ or ‘Feminine Jouissance’. It is beyond the symbolic and the subject and therefore ‘outside the unconscious. Lacan’s concept of ‘feminine jouissance’ makes him come closer to Husserlian phenomenological notion of the unconscious that is spatially beyond, beyond in a horizontal sense. Psychoanalytic notion of the unconscious is mainly emerged from the repressed desires, from what is not shown in and by the hegemonic. Phenomenological notion of the unconscious speaks of what is not yet clearly seen, the remainder.

There may be the possibility or even evidences of fulfilling the repressed or unspoken desires, sometimes violating social norms, but still the fulfillment is followed by sense of dissatisfaction. It is what Lacan’s concept of ‘phallic jouissance’ that always fails the subject. ‘Jouissance’ means ‘drive’ and ‘phallic jouissance’ is accompanied with a sense of dissatisfaction even after we possess our object of desire. The spiritual seekers realize that the pleasure which we get from sense object contact cannot provide complete satisfaction or permanent happiness. It is not the failure of Lacan’s ‘phallic jouissance’ that frustrates the subject; it is rather the failure of realizing that unspeakable which stimulates the ‘vyakulata’ or restlessness. This unspeakable or ‘feminine jouissance’ is what the Baul has termed as ‘maner manush’. Every individual, knowingly or unknowingly, is hankering after that unspeakable.

If it is not there in the conscious mind and again if it is ‘outside the unconscious’, then where it is! Upanishads asserts that it is within ourselves; it lies in the realization of ‘Atman’ or soul and ‘Atman’ is the absolute consciousness or ‘chaitonyo’. Rabindranath Tagore has conceptualized this truth in many of his songs, for instance, ‘amar hiyar majhe lukiye chhile dekte ami paini tomay...bahir pane chokh melechhi amar hriday pane chaini’ (you are there hidden in my heart, I didn’t notice you...I wandered outside, never looked within). In the songs of the Bauls human love is mixed up with the celestial love.

In the book Sri Sri Ramakrishna Kathamritawe get to know about the Bauls who calls the man of supreme perfection a ‘Sai’ who is again called a ‘Paramahansa’ in the Vedanta. A ‘Sai’ does not see any differentiation in the world as he knows that every individual is part of that Eternal Being. When sadhaka realizes the presence of God within himself, he then starts to realize the presence of that Supreme Being or ‘Paramatma’ everywhere outside. The songs of the Bauls contribute, to a large extent, in the Vaishnava-vakti movement and profoundly advocate the religion of humanity. Rabindranath Tagore has been greatly influenced by the Bauls and his song illustrates how human love transcends to unite with spiritual love: “The man of my heart dwells inside me everywhere I look, it is he. In my every sight, in the sparkle of light Oh, I can never lose him- Here, there and everywhere, Wherever I turn, he is right there! (“Amar praner manush achhe prane tai heritay sokol khane....”) God has not simply created the world; He has rather manifested himself in different forms in nature. This realization creates a sense of wholeness as the subject feels a sense of bond or unification with the outer world. William Wordsworth, a Romantic poet, is relevant here who realizes the same soul running through the human being and the objects of nature. Carl Jung, a Swiss psychoanalyst, stresses the importance of exploring the world of religion and spirituality for

psychological growth and maturation, which he calls the process of individuation, of the individual. This process starts with the encounter between consciousness and the symbols arising from the unconscious.

Analytical psychology finds out a collective unconscious that is different from the personal unconscious in the sense that it possesses archetypes common to all human beings. The individual going through the individuation process may get the gleams of symbols that are related to the experience of not a single person but humanity in general. These are the symbols which throw light upon the fundamental questions like life, death, happiness, etc. The Bauls, if it can be considered as symbol, is related to that collective unconscious. Literally the Baul may be a minstrel folk constituting a sect of spiritual seeker, but a deep dive into the 'Baul-bhava' (emotions) prompts to go further in defining Baul as the objective correlative of that bhava or emotions that lies hidden in almost every individual. Almost every individual experiences the moments in his life when he feels, putting it in the words of Tagore, 'amar Mon kemon kore kejane kahar tore' (what my heart feels who knows for whom).

This yearning or restlessness for someone unknown is conceptualized as yearning for the soul-mate. For Lacan the 'lack' is initiated at the stage when the thought of absolute bond with the mother is frustrated or ruptured to the child. But for the spiritual seekers like the Bauls the 'lack' originates at somewhere else. About the 'jivas' (individual) the Bauls say, as written in Sri Sri Ramakrishna Kathamrita, "They come from Alekh and they go unto Alekh". 'Alekh' means the 'Ultimate Truth' which Vedas call 'Brahma'. The separation between the individual and the 'Ultimate Truth' creates the sense of 'lack'. It is not something physical but spiritual as separation exists as long as the individual remains unconscious of the presence of the 'Ultimate Truth' within himself. The failure of the 'phallic jouissance' sometimes makes the subject think about the source of complete satisfaction or permanent happiness. Vedanta starts with the answer – "athāto brahma jijñāsā" (so hence to know the Brahma).

It is very surprising that a book is starting with the connectives. It implies that this kind of queries develops in the individual only after experiencing disappointments in the worldly affairs, when the person realizes that even after fulfilling his materialistic demands, he feels dissatisfied. But unfortunately, this kind of queries comes in a very few individuals who are the luckiest ones. The Bauls' search for 'maner manush' is initiated by that 'Brahma jijñāsā'. To get united with the 'maner manush' is going back to the 'Ultimate Truth' where the absolute bliss lies. When Sigmund Freud writes, though in a different context, "It seems, then, that a drive is an urge inherent in organic life to restore an earlier state of things," he echoes the 'jivas' (individual's) urge of going back to the 'Ultimate Truth' which is their original existence. Researcher James Marcia has expanded upon Erikson's analysis of identity and role confusion, and found out that a strong commitment to an identity tends to give a healthier personality. The Bauls have specified their identity and they are committed to their role playing. They are the seekers of the 'Ultimate Truth', their 'maner manush'. So there remains a little chance for the Bauls to experience the pressure of repression or the pangs of the split as their self is more composed. They know what they want and they are

supposed to channelize their desires accordingly. It is not that the Bauls have ignored the bodily desires; they rather consider the body as the most important organ of all experience and means to knowledge and their spiritual pursuit include Deho-sadhana, Mana-sadhona, and Breath-sadhona as well. “Many of them practice a type of psycho-physical manipulation or tantric yoga which emphasizes control of sexual union, the purpose of which is to enable the couple to achieve a break with phenomenal existence, to escape the endless cycle of death and regeneration, and to achieve a state of eternal stability or “Samadhi”. So body is used as a means to acquire knowledge, understanding and liberation. The poet Nissim Ezekiel in his poem ‘Enterprise’ (Unfinished Man) has made his personae speak, “When, finally, we reached the place/we hardly knew why we were there.”

Lacanian subject is experiencing the same confusion as the goal is illusory to them. To Lacan the signifier only gives rise to other signifiers in search for an end signified which is illusory or missing. So, the subject is destined to feel the ‘lack’ as it is unidentified whereas the Bauls are also experiencing the lack but it is identified. The following famous Baul song by Gogon Har-kora illustrates the position of the Bauls in their response to the ‘lack’ and ‘real’ they experience; “Where shall I meet him, the Man of my Heart? He is lost to me and I seek him wandering from land to land (“ami kothay pabo tare, amar Moner manush je re....”).⁵³

Part- 09
Conclusion

Part-09

Conclusion

For the sake of the research, I had to visit places like Kushtia, Meherpur, Pragpur, Kalachadpur, Veramara, Jhineidah, Narsingdi, Faridpur, Mymensingh, Sylhet along with West Bengal, Birbhum, Shantiniketan and Kenduli Fair of Jaydev where the most number of Bauls gather at the bank of a river for the fair. I visited those places several times. Mingling with the Baul society, staying with the Bauls, and often singing along were some of the most charming experiences of my life. But it always came to my mind that judging the devotion in Baul songs with a modern mind is not very easy. With the compartmentalized minds narrowed down by our specialized education it is not possible for our hearts to understand absolute devotion. The logic of the modern man falls short in understanding the single minded yearning of the Baul to be one with the centre of consciousness. The Baul's search for the nectar within which is the abode of pure consciousness dumbfounds even the smartest of modern minds.

Nobody is born a Baul. One only becomes Baul if one is initiated under a Guru following the Baul ways of life and philosophy. Someone does not have to change their religion to be initiated as a Baul. A person can accept the Baul faith by staying in his own religion and can get initiated under a Guru from any religion. There is no hard and fast rule regarding choosing a Guru.

Most of the Bauls are illiterate. Only a few of them has a little bit of education in them. Currently, the scenario is changing and Bauls are getting more and more educated. Their children are getting educated. A lot of them now barely follows the way of the pursuit of their forefathers. But they are unable to get out of the family norms and values. The Bauls have never thought about wealth or riches while pursuing their 'Man of the heart'. They have always been busy with their own pursuits. Since the objectives of the Bauls were to discard any kind of worldly greed or enjoyment, poverty has never left them. Bauls are always content with the least. That is why they are not attracted to worldly greed or enjoyment. They are completely dependent on the Creator. They are happy with the state the Creator keeps them in. That is why their poverty never goes away. The Bauls follow the dates of the Bengali month. They celebrate different occasions such as Birth-Death according to the dates of the Bengali calendar. The pursuits of the Bauls have close relation with the rising and setting of the sun and the moon. They follow their pursuit according to the new moon, full moon and lunar dates. There is a significant impact on the ways of pursuits of the Bauls. There is also a lot of impact on the Bengali culture even in the naming scheme in a Baul family. The lifestyle and values of a Baul depict the ethnicity of the Bengali nation.

The Bauls considers music equivalent to pursuit. The majesty of the Creator is expressed in pursuits. The Bauls think music takes people closer to the Creator. The advice given in the songs help people correct themselves and people seek redemption and forgiveness for their misdeeds through music. People express the desire of their heart to the Creator through music. Songs contain messages related to the pursuit of the Creator. Songs express the expectations and attainment, could be and would be of the past life. The Bauls then go insane

with emotions and feelings. They hug each other at the music functions. This ritual of hugging is known as 'Dasha Dhara' (Reached a certain stage of mind/feelings). In the stage of 'Dasha Dhara' there is no separation between male-female, hindu-muslim, rich-poor, fishermen-cobbler, young-old. It is like a reunion, great equality of hearts. There is no commutative distinction of the listeners of Baul Songs. Everyone is listening to the songs sitting by each other's side.

The Bauls are not valued enough socially. They do not get their deserved dignity and honor due to being illiterate and poor. Bauls are aloof from accumulating social capital or wealth. The followers of scriptures avoid them because they follow secret ways of pursuit. At times, the Bauls are even tortured by those followers of the scriptures. Bauls do not reveal their ways of pursuits or talk about them. These devoted people live a cornered life despite living in society. The established and educated class of the society feels hesitated to create marital relations with the Bauls.

I have heard, recorded and tried to learn innumerable Baul songs. It made me certain that there is as such no specific structure that may be termed Baul tunes. But there is a special kind of devotion common to all their tunes. The tunes differ from regions to regions but the devotional aspect remains the same in all Baul songs. Their types and lifestyle also differ according to regions, which is why it is useless to find similarities between the Bauls of Rarha and Kushtia. On the other hand the way Sahajia Bauls are close to the Bauls of Rarha, the same way Fakirs are close to the Bauls of Nadia-Murshidabad. But I was stunned after going to the world-famous Kenduli Fair (Fair of Jaydeb). I was amazed to see the entirety of the fair but saddened by seeing the number of Bauls. The whole fair was dominated by Kirtan singers whereas the Bauls had just one stage at a corner of the huge fair. There was the domination of costumed Bauls. Only one or two Bauls who belong to the levels of Guru were seen. In the domination of loud sounds and instruments, the song of devotion became an annoyance. In one word it can be said that the Kenduli fair is of the Kirtan singers now, not of the Bauls.

After hearing Baul songs in different regions and from the use of metaphors in Baul songs it can be understood that the Baul society could not avoid the folk society even though their style of thinking was opposite to that of the higher ruling class. And that is why they have described different theories to the followers by relating them to different known subjects of our lifestyle. Due to the diversity in mood often the root metaphors have changed along with the subjects relating to them. Judging by the meaning, none of the meaning of 'body', 'river', 'boat' or 'garden' is the same, but their metaphorical interrelation with the word 'body' has created a new and different type of meaning.

The Bauls had created a parallel lifestyle by rejecting the rules of the existing society. Their place was outside the society. Yet they have always inspired mainstream society in a positive way.

For the need of livelihood the Bauls have taken up different occupations. After visiting the significant Baul regions, I have found a scarce number of Bauls. While interviewing 90% of

the Bauls have stated 'I am a Fakir, not a Baul.' That points us to a question, for those people whose philosophy and ethics about life is the songs of Lalou, are they actually Baul or Fakir? Was Lalou a Baul? Or was he a Fakir (Sufi)? Are his songs Baul songs? If yes, then it has similarity with the mainstream name, but if no, then why do we call them Bauls?

At least the sense that Human are greater than Religion inspired the birth of a new nation. But after analyzing the social status of the Bauls while collecting data and field reports, it can be said that general people have a better and more positive perception of the Bauls now. The economic state of most Bauls has improved. But the number of harassed Bauls by the Islamic fanatics in different regions is also on the rise. These Baul songs can be a weapon to create social awareness against the fundamentalism and terrorist activities of our country.

I have tried my level best to complete every part of the research paper according to the Method of Ethnomusicology. References have been provided in every part of the paper. Even so only a little portion of the data and information I have collected could be used and presented in the research paper. The extent of this work has no bounds but time remains limited. That is why I had to finish the research paper according to the given time limit after days and nights of hard work. I do not know how much I have achieved. But I have tried wholeheartedly to create something good and with quality. A sentence from my Honorable Supervisor comes to mind, "Your work starts the day you submit the research paper."

One thing became clear during the time of research that, Baul pursuit is an individual pursuit that focuses inwards within oneself. The mood and purpose of collective singing are absent here. The personal perception of a Baul devotee, his expression in language, his musical presentation- inside everything his mood is spontaneous and that is why Baul songs cannot be categorized under the type of planned music.

We have to save the songs and the singing birds (the Bauls) to save these priceless songs of Bengal. If there is no singing bird, nobody will sing the songs. That is why to save the Bauls and Baul songs firstly we have to give social security to the Bauls. Today The Bauls of Bengal and Baul Songs are considered World Heritage. So we look not only to the Bengali society and the concerned Governments but to the World at large to play a role in the preservation of this Treasure.

Part-10
Glossary and Short Note

Part- 10

Glossary and Short Note

A

Akhra: (Page-57)

Each of such groups has its own centre (*akhra*) where the Guru teaches them the details of religious practices and rituals which are secret and which can be taught only by a right Guru.

Alkaf: (Page-36)

Alkaf is a kind of action song. Its singing is, therefore, accompanied by dramatic action.

Archaeologists: (Page-2)

Archaeologists have decided that the sign of the existence of human lives were seen during the Cainzoic period. And the proof of human existence was found during the sub-decade of Pleistocene.

Archaeological Identity of the Bangali Race: (Page-26)

The Archeological identity of Bengali people is quite difficult. Besides, there has not been full research conducted on this topic. So, taking a decision without doubt is impossible. But it can be said that there has been a little too much of crossing of blood that took place. Maybe that is the reason for not getting absolute information in the archeological researches.

Arkum Shah: (Page-35)

The natural setting of Sylhet provided a favorable atmosphere for the aestivation of spiritualism, with the result that there appeared many mystic poets in this district.

B

Baromashi Gan: (Page-38)

Baromashi songs are songs of separation interspersed with descriptions of nature in different seasons. They depict the pangs of separation and resemble *bischedi* sentiment in certain respects.

Baul: (Page-17)

The Bauls of Bengal are the wandering minstrels who convey the message of universal truth in their singing lips to the door of the common people with their mystic approach and joyful dance.

Baul Baya: (Page-141)

The Baul Baya is very similar to the bass drum of the tabla set. The baya is smaller in overall size thus it is much higher pitched than a typical bass drum of North Indian standards.

Baul Philosophy and the Western idea of Moral Freedom (Page-179)

The liberation of the soul is an important concept of the Baul sect. They emphasize that unless the knowledge of Truth is gained by the grace of God, liberation is not possible. The liberation is experienced by a Baul during the rapturous moment of the mystic union of the Supreme Being and the 'self', and at this divine level of enjoyment the selfish motives are gradually replaced by non-physical joy in abundance.

In western Idea THE PROBLEM OF MORAL FREEDOM that THE problem of the meaning and reality of moral freedom is popularly supposed to be one of the principal issues, if not the principal issue, of Metaphysics as applied to the facts of human life. Kant, as the reader will no doubt know, included freedom with immortality and the existence of God in his list of unprovable but indispensable "postulates" of Ethics, and the conviction is still widespread among students of moral philosophy that ethical science cannot begin its work without some preliminary metaphysical justification of freedom, as a postulate at least, if not as a proved truth.

Baul Philosophy and the Western concept of the SOUL and BODY (Page-199)

Baul Sangeet: (Page-34)

Baul song is a kind of mystic song. This kind of song originated with a class of religious devotees, known as *Bauls*. This mystical order has been in existence since time immemorial.

Baul Songs and Audience: (Page-107)

The beauty of music therefore is the beauty of tunes and their values are to the audiences, in the specific boundary of time and space the actual judge of music are its audience. Music deeply stirs the emotion of people and as art this is its power.

Bhawaiya: (Page-33)

It is a very popular kind of folk song. It is 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.

Bhatiali : (Page-34)

Bhatiali is native to the *bhati* or low-lying regions. In other words, the kind of folk-song belonging to the low-lying areas of Bangladesh is known as *bhatiali* song. In fact, the term *bhatiali* has come from the word *bhati*. Most of the lyrics belonging to this kind are characterized by a feeling of longing of the soul for the eternal. The dominant theme is love and its pangs. Those songs of the *bhatiali* genre which express the sorrows of separation are poignant in their pathos.

Body: (Page-68)

The human body is conceived in the Baul sect as the temple of the Dear One and also as an epitome of the universe. Emphasis is given in the body in all yogic practices, and hence it is considered in high esteem.

C**Chakras and Music Note: (Page-8)**

SA from Muladhara, RE from Shadhistan, GA from Monipur, MA from Anahata, PA from Bishuddho, DHA and NI respectively from Aangan and Sahassro.

Chatka: (Page-36)

The word *Chatka* has come from *chatul*, which means 'nimble' or 'quick'. It is so-called because its rhythm is light, because it is sung in a light vein and quick *tala* rhythm.

Christian History about Music: (Page-9)

Do, re, mi is just one of several ways of naming notes (generically called *sol-feg* or *solfeggio*) to help singers learn a song rapidly, or even sing it at first sight. This system had its origins in a medieval monastery, where an Italian monk (rather than an Austrian nun) was teaching boys to sing. The monk's name was Guido d'Arezzo (born between 990 and 999), and he is one of the musical geniuses of the middle Ages.

Commercialization of Baul songs: (Page-115)

Some people change some parts of the instruments according to their need. Khamak or Anadahari is a well-known instrument used in Baul songs, which is used as percussion and creating the environment for the song. The latest addition to the Baul instrument is the electronic instrument Synthesizer or Keyboard, through which tunes of different instruments like Piano, Organ, Guitar, Flute etc.

Cultural History of Bengal: (Page-27)

The ongoing culture of Bangal has 3 levels- Urban culture, Folk culture and Aboriginal culture. In the Urban culture there is touch of intelligence along with creativity. Internationality is a feature of urban culture. In the folk culture there is a sign of collective minds; spontaneity and purity are its main feature. Aboriginal culture is mainly a follower of tradition and does not want to change; as a reason its growth and variety are very little. Folk culture copes with time and keeps its pace and existence through taking-leaving and taking different shapes; so folk culture is alive and peaceful even though it's traditional.

D

Dehatattva: (Page-35) The songs that deal allegorically with mortal of ephemeral human body and the Supreme Being are called *Dehatattva* songs.

Dhol: (Page-138)

Symbol of Bengali Festival. It is a double-sided barrel drum (straight barrels also exist) played mostly as an accompanying instrument in regional music forms.

Dhua Gan: (Page-37)

Dhua gan is a species of regional song. Its themes ring from theology and mysticism to light humour.

Diversity of Folk Music in Bangladesh: (Page-30)

Folk song therefore must be founded on certain inflexible principles but constantly subjected to individual variation and general acceptance of that variation by the community. Folk song therefore must be founded on certain inflexible principles but constantly subjected to individual variation and general acceptance of that variation by the community.

Dotara: (Page-136) It is a two or four stringed musical instrument like a small guitar. It is commonly used in Bangladesh and West Bengal and dates from 15th-16th century when it was adopted by the ascetic sects of Bauls and Fakirs.

E

Ektara: (Page-135)

Symbol of soul, God is only and the strings are one. It is a one-string instrument used in Bangladesh, India and Pakistan. In origin, the *Ektara* was a regular instrument of wandering bards and minstrels from India and is plucked with one finger.

Ethnomusicology: (Page-12)

Ethnomusicology's definition and proper concerns have been debated over the years. Essentially ethnomusicology is looking at music as a part of a Cultural and social life and looking at the music system itself. Once these basic parameters are made then music can be compared and studied across cultures and across time and in other ways, such as, how music affects cultures and the people involved and how culture affects music.

F

Flute: (Page-137) Symbol of Krishna. A popular musical instrument of the old Bengal, it is an instrument of the woodwind family. It produces its sound from the flow of air across an opening.

G

Gambhira: (Page-36) *Gambhira* song is a kind of musical drama, so it suggests diverse settings or scenes and presents different kinds of conflicts and dramatic actions.

Ganges delta: (Page-22) **Ptolemy's map of the Ganges delta in detail**

The lands that are now Bangladesh originated far south of its present position, whilst its lands have, since then, continued to be extended, annually, but the outflow of seasonal flooding from these, the world's newest mountains, bearing alluvial soils to add to the sea bed rocks folded up in the original merging of landmasses.

GURU: (Page-62)

The Baul theory is a special type of pursuit of the folk religion of the Bengal. The thousand year old societal study, a popular philosophy of coordinated thinking, the philanthropism that flowed from the folk life is the base of the pursuit of the Bauls. This pursuit of the Bauls is preceptor based.

H

Harmonium: (Page-142) It is a free-standing keyboard instrument similar to a reed organ. Sound is produced by air, supplied by hand-operated bellows, being blown through sets of free reeds, resulting in a sound similar to that of an accordion.

Harvest song: (Page-38) It is a kind of functional song. It is, like *sari*, sung in chorus. The peasants of Bangladesh sing this song as they reap the harvest.

Hasan Raja's song: (Page-35) Another poet of the purely mystical order was *Dewan Hasan Raja* of Sylhet. Though a zamindar, his avocation—rather a passion—was writing poems and songs. His mind soared high above mundane things and explored the deeper reaches of consciousness, with the result that there flowed from his songs of deep mystical import.

J

Jari Gan: (Page-36) *Jari* is a kind of dirge, its theme being the tragic events of Karabala. As *Jari*

Jatra Gan: (Page-39) *Jatra Gan* or opera originated in the time of the *Ramayana*. At present historical events and devotional matters are usually dealt with within opera

K

Kavi Gan: (Page-37) *Kavi gan* is another characteristic type of song of rural Bangladesh. It serves as an important medium of imparting education and knowledge. *Kavi* 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 their composers, on the other.

Khartal: (Page-145)

It comprises two similar-shaped wooden pieces that are approximately eight to twelve inches long and two to three inches wide. Small metal jingles or pieces are mounted to the wooden frame that produces rhythmic sound when sticking together.

Khamak: (Page-139) It is a stringed percussion instrument originating in India. It is a rhythmic instrument with one or two strings attached to the head of a small drum.

Kirtan Gan: (Page-39) The theme of *kirtan* songs is the amorous sport of *Radha* and *Krishna*.

L

Lalon Geeti: (Page:34)

Lalon Shah, a remarkably gifted poet, infused a new spirit into the *Baul* songs and caused them to develop on a new line. The innermost experiences of the human soul have found expression in his songs.

Linguistic Analysis of Baul Songs (PAGE-93)

During the time of Charyapada, a secret system of pursuing one's own body and expressing them through a special type of poem was seen in the Bengali culture. Hiding the actual summary and thorough philosophy in the shell of social metaphor; symbolic and terminological words are the characteristics of the language of these poems.

M

Maijbhandari Gan: (Page-36)

This is a kind of devotional song sung to achieve spiritual elevation. These songs originated at the holy Shrine rather than the *khanka* of the Pir of *Maijbhandar* in Chittagong.

Malaya Sangeet: (Page-36)

There is a distinct kind of song in the *Brahmanbaria* sub-division in the district of Comilla. *Maharshi Monomohan Dutta* wrote all the songs of this class and *Faqir Aftabuddin Khan*, the yellow-robed saint of *Brahmanbaria*, set them to tune. The chief idea that runs through all these songs is the unity of man so, their appeal is universal.

Mandira: (Page-144)

A tambourine without jangles *Mandira* is a perfect instrumental accompaniment that is used in the *Kirton* sessions of rural **Bengal**.

Marfati Gan: (Page-35)

The *Marfati* song is a kind of religious (or devotional) song. These kinds of song are designed to chant the praise of Allah.

Meyeli Gan (Songs of women): (Page-38)

The village wives, clad in striped or check saris, go to fetch water with their pitchers resting on the waists. As they walk their way, their slender bangles and *mals* ring rhythmically.

Mind: (Page-83)

The mind has a close connection with the body in the Baul sect. In yogic practices a strong control over the mind is essential.

Moner Manush: (Page-71)

The theory of *Maner Manush* (*Song11*) or the 'Man of the Heart' and the realization of that *Maner Manush* through devoted love towards him is the distinctive feature of the Baul sect.

Musicology is a study of music as a branch of knowledge in the field of research, especially in the historical and theoretical investigation-cum-analysis of specific types of music. It helps us to know the rudimentary elements of music as specified with respect to lands and time.(PAGE-11)

Murshida: (Page-35) The term *murshira* has come from the word *murshid*, which means 'spiritual guide'. *Murshira* is, therefore, a kind of devotional song. It is a song in praise of the guide or preceptor who guides the disciple through the turbulent sea of everyday life to spiritual knowledge and mystic experience. Sung by devoted *faqirs* and *savants*, it echoes in the listener's heart.

MUSIC: (Page-2)

The essence of music is the beautiful relationships of sounds.

N

NADA: (Page-8)

No tunes without Nada, no note without Nada

Therefore, Nada has special spiritual significance. Nada is again of two types Ahata and Anahata. The anahata nada is not for general people. It can only be heard by saints and sages. Only they can hear the 'Om' sound after reaching a special level in yoga pursuit. This 'Om' sound is the anahata nada. On the other hand, music has come from Ahata nada.

Naila song or invocation for rain: (Page-38)

The words *Ai Bristi jhepe, dhan debo mepe*—'come rain, come in a torrent, you will have a good measure of paddy' illustrate the nature and spirit of *Naila* song

Nupur / Ghoongoor: (Page-146)

Symbol of *Radha Krishna*. A garland of small brass bell tied around the ankle and played with rhythmic movements of feet.

O

Origin and Development of the Baul Sect:(Page-40)

The Vaishnava Sahajiya sect has considerably influenced the Bauls. The main impulse of the Sahajiya sect is eternal love, In Vaishnava philosophy and religion it is the eternal force. The love impulse is depicted through the episode of Radha and Krishna.

Origin of Music: (Page-3)

'Archaeological evidence suggests that primitive man was using bones, drums and Flutes long before the last Ice Age.³

'Nothing certain is known about the music of earliest man, but there is no reason to doubt that some kind of music was practised even by Stone Age people. Some ancient people especially those of Egypt, China, Mesopotamia have a musical tradition that can be traced back about three thousand years. Remote times have been preserved by numerous archaeological findings and pictorial representations of instruments from different periods give evidence of musical activity and development long before the beginning of western music.

Origin of sound: (Page-3)

Sound is a property of vibrating objects. These objects may be solids, liquids or gases. If there is an elastic medium, that is, a medium which is capable of being compressed, between the vibrating object and a suitable apparatus, such as a microphone or the ear of animals, NOISE or SOUNDS will be detected.

P

Pala Gan: (Page-37)

Pala gan is an elaborate musical piece depicting a series of scenes episodes. *Pala* songs have been recognised as invaluable treasures of the folk literature of the world.

Panchali: (Page-39)

Songs of this class are about political, social and religious themes

Songs of the Patuas: *Patuas* are essential painters.

Punthi Path: (Page-37)

Recitation from the Punthi; after candlelight, the village-folk gather together in some house to be entertained with *punthi path* or recitation from the *punthi*. *Punthis* relate stories in verse and are read in a singing voice.

R

Rupa and Svarupa: (Page:75)

Rupa and *Svarupa* are two important aspects of Band sadhana. *Rupa* means the form, and *Svarupa* means the innate nature.

S

Sari: (Page-36)

Sari song is connected with boats and water. It is so called because oarsmen sit in a line and sing it in the chorus as they ply their oars. *Sari* is really a kind of community song; the helmsman begins it and the oarsmen sitting in lines join in.

Sarinda: (Page-143)

It is a stringed Indian folk musical instrument similar to lutes or fiddles. It is played with a bow and has three strings. The bottom part of the front of its hollow wooden soundbox is covered with animal skin.

Sanake-Charmer's songs: (Page-38)

Bedes catch snakes and play with them. Like gipses, they travel from village to village in boats and entertain people with tricks with snakes.

Shadhu Shongo: (Page-60)

The *Shadhu Shongo* Institutions - *Guru- Shishwa* interactions and *Sheba. Shadhu Shongo*, the second most important institution for *Bauls* are regular conclaves or assembly of the wise that is masters in music, spirituality as well as day to day social matters of common concern.

Shitalong Shah: (Page-35)

Shitalong Shah was a mystic poet of Sylhet. The dominant strand in his songs is that this worriedly life is ephemeral and the life hereafter is eternal.

Sociology of Bauls: (Page-47)

An ascetic community of the Bengali who are averse to domestic lifestyle is known as *Bauls*. But sometimes they can be domestic as well. The introduction of the *Baul* theory came as mixture of the coordinated style from the thousand year's old folk religions, kind-hearted thinking, Buddhism based and the practice of *Buddha sahajia*, human love from *Sufism* and *Mysticism*, the crazy style of love of the *Vaishnavasahajia* and *yoga tantric* physiological works of the *Nath* related. The *Bauls* are usually known as *Spiritual* and *humanists*.

Social Life of the Bauls and their Culture of Music: (Page:55)

Devotion to the *Guru*, pursuit and *Baul* songs, these things make the life and culture of *Bauls*.

The society created by man is actually an abstract imagination of human psychology. The form of society that is visible to human eyes or the impact that affects life, all these are created through the give and take of relations or interaction. To the *Bauls* life is song and song is the expression of life. That is why to the *Bauls*, sociological analysis is not only about song or life but the mixture of life and song.

Sociology of Baul Songs: (Page-102)

The language of the *Bauls* is the song, and that is the expression of his thoughts. The source of songs is in the *Baul* philosophy, and that philosophy is expressed through the rhythmic expression of the tunes of the songs.

Actually, the beauty of music is based on the beauty of society. Like other arts as the self-building of a person is tangible in a social way, such is music- it is compared to being a part of the society but also different by being individually free from the immediate social needs.

T

Tarja Gan: (Page-37)

Tarja song is a current type of folk-song. Two groups of singers sing it in the form of questions and answers.

The tantric practice of Taoism in China like Baul (Page-176)

Taoism (also called Daoism) is a religious or philosophical tradition of Chinese origin that emphasizes living in harmony with the *Tao* (also romanized as *Dao*). The term *Tao* means "way", "path", or "principle", and can also be found in Chinese philosophies and religions other than Taoism. In Taoism, however, *Tao* denotes something that is both the source of, and the force behind, everything that exists. Although the Tao itself is not seen as an independent divinity, being more comparable to the Buddhist concepts of dharma and karma, Taoism is nonetheless a Polytheistic religion that contains a multitude of gods.

Sex, a function that is generally unavoidable, must be made into a source of happiness, not pain. Happiness is healing, joy, and longevity; correct sex yields infinite happiness. Pain is an incurable disease, depression, and death; incorrect sex yields infinite pain. Correct sex spreads happiness among individuals, their progeny, and society. Incorrect sex—sex used as a weapon against others, as a license for promiscuity, or as an immoral profit generator—causes social decay. Taoist Sexology—sex taught and practised in accordance with the principles of Taoism—paves a pathway of righteousness.

Tune of the Baul Songs: (Page-110)

Baul songs have successfully made their own singing style though it collected its materials from different tunes of its time, and through this singing style an audience can identify it as a Baul song.

Part- 11

Bibliography

Part-11

Bibliography:

Bengali Books:

1. Sharif, Ahmed Baul Tattava, Parua, Dhaka, 2003
2. Bandhapaddhaya, Rakhal Das History of Bengali(1st Part) De'J Publishing, Kolkata, 1998
3. Jha, Shaktinath Fakir Lalon Sain Desh kal Shilpo, Sonbadh, Kolkata, 1995
4. Ahmed, Wakil Baul Gan, Bangladesh Shilpakala Academy, Dhaka, 2000
5. Sharif, Ahmed Bangalee O Bangla Shahitto, New age, Dhaka, 1978
6. Chakraborty, Bikash Baul Jiboner Samajtattva, Progressive Publishers, Kolkata,2003
7. Goswami, Karunamaya Bangla Ganer Bibartan, Bangla Academy, Dhaka, 1993
8. Karim, Sardar Fazlul Darshankosh, Papyrus, Dhaka, 2000
9. Chakraborty, Dr. Mridulkanti Lokosangeet, Papyrus, Dhaka,1999
10. Chakraborty, Sudhir (Edited) Bangla Dehatattvaer Gan, Prova, Kolkata, 1990
11. Jha, Shaktinath Bastubadi Baul, Dey's publishing, Kolkata, 2010
12. Khan, Mobarak Hossain Sangeet Darpan, Bangla Academy, Dhaka, 1999
13. Wahab, Abdul Bangladesher Lokagiti: Ekti Samajtattvik Adhyayan, Bangla Academy, Dhaka, 2007
14. Rahman, Dr. Lufor Baul Tattava O Baul Gan, Dharani Printers, Dhaka, 1990
15. Chakraborty, Sudhir (Edited) Bangler Baul Fakir, Pushtak Biponi, Kolkata, 1999
16. Islam, Sk. Makbul Loksangitbijnan: Tattva O Rupayan, Bangiya Sahitya Samsad, Kolkata, 2008
17. Hosan, Fakir Anawar (Edited) Lalon Sangeet(2nd Part), Lalon Majar Sharif O Seba Sadan Committee, Kushtia, 1995
18. Mitra, Sanat Kumar (Edited) Baul- Lalon-Rabindranath, oksangistrity Gobeshona Parishad, Kolkata, 1995
19. Sharma, Amal Das Sangeet Monisha (Part 1), KP Bagchi and Co, Kolkata, 1979
20. Islam, Sk. Makbul (Edited) Loksamskritibijnan: Sikader Sandhan, Dey's Publishing, kolkata, 2008

21. Hosan, Fakir Anawar(Edited) Lalon Sangeet(1st Part), Lalon Majar Sharif O Seba Sadan Committee, Kushtia, 1993
22. Khan, Shamsuzzaman (Edited) Bangladesher Lokaoitijya, Bangla Academy, Dhaka,2008
23. Choudhury, AbulAhsan (Edited) Lalon Shamagra, Pathak Shamabesh, Dhaka, 2008
24. Rahman, Sufi Mostafizur Wari- Bateshwar: ShekarerSandhane, Prothoma Prokashan, Dhaka, 2013
25. Haroonuzzaman Lalon, Adorn Publication, Dhaka, 2010
26. Baul, Purna Das Banglar Baul Gan, kotha Bharoti, Kolkata
27. Wahab, Abdul Lalon- Hason Jibon- Karma- Samaj, Bangla Academy, Dhaka, 2009
28. Choudhury, Ramshankar Loksangeet Prosange, National Book Agency, Kolkata, 1991
29. Goswami, Karunamaya Sangeetkosh, Bangla Academy, Dhaka, 2004
30. Shaheen, Israfil (Edited) Poribeshon Shilpakala, Bangladesh Asiatic Society, Dhaka, 2007
31. Ahmed, Wakil Lokokala Tatto O Motobad, Bangla Academy, Dhaka, 1999
32. Ghosh, Pradip Kumar (Translate) Sansit Ratnakar, West Bengal State Music Academy, Kolkata, 1994
33. Sharif, Ahmed Swadesh Annesha, Khan Brothers and Co. Dhaka. 1377(Bengali)
34. Ray, Sukumar Loksangeet Jiggansha, Farma KLM Pri. ltd, Kolkata 1983
35. Dasadhikari Swapan (Edited) Sangeeter Samajik Etihash, AbongJalarka, Kolkata 1412(Bengali)
36. Roy, Nihar Ranjan Bangalir Itihash, Farma KLM Pri. ltd, Kolkata 1972

English Books:

1. Britannica Ready Reference Encyclopedia Encyclopedia Britannica (India) Pvt. Ltd, New Delhi, 2006
2. Capwell, Charles The Esoteric Beliefs of the Bauls of Bengal, Journal of Asian Studies, 1974
3. Deva, Chaitanya An Introduction to Indian Music, Publications Division, Ministry of Information and Broadcasting, Govt. of India, New Delhi, 1973
4. Karim, Anwarul The Bauls of Bangladesh, Lalon Academy, Kushtia, 1980
5. Kuckertz, Josef “Origin and Construction of the Melodies in Baul songs of Bengal”, Yearbook of the International Folk Music Council, 1975, USA;
6. McDaniel, June The Madness of the Saints, The University of Chicago Press, Chicago and London, 1989
7. Ray, Sukumar Music of Eastern India: Vocal Music in Bengali, Oriya, Assamese, and Manipuri with Special Emphasis on Bengali, Calcutta. 1973
8. Salomon, Carol “A Contemporary Sahajiya Interpretation of the Bilvamangal-Cintamani Legend as Sung by Sonatan Das Baul” In Patterns of Change in Modern Bengal, edited by Richard L. Park, Michigan, USA 1979
9. Scimmel, Annemarie As Through a Veil, Colubia University Press, New York, 1982
10. Ray, Sukumar Folk-Music of Eastern India, Indian Institute of Advanced Study, Kolkata. 1988
11. Capwell, Charles The Music of the Bauls of Bengal, The Kent State University Press, Kent, Ohio. 1986
12. Ahmed, Kamruddin A Socio Political History of Bengal, Inside Library, Dhaka, 1975
13. Nag, Goutam (Edited) An Introduction to Music & Musicology, Rabindra Bharati University, Kolkata, 2008
14. Morphy Howard & Myers Fred (Edited) Anthropology, Art and Aesthetics, Clarendon Press, Oxford, 1992
15. Lacan, Jacque. “The Insistence of the Letter in the Unconscious”, reprinted in Modern Criticism and Theory, ed. David Lodge. Longman. 1988
16. Openshaw, J. Seeking Bauls of Bengal, Cambridge University Press, 2002
17. Smith, Joseph H. (Edited) “Introduction”, The Literary Freud: Mechanism of Defense and the Poetic Will. New Haven: Yale University Press. 1980
18. Svetasvatara Upanishad 2:5, 3:8. Chicago Address: Swami Vivekananda. Kolkata: Advaita Ashrama. 2004

19. Wright, Elizabeth. Postmodern Encounters: Lacan and Post feminism. Cambridge: Icon Books Ltd. 2000
20. <http://www.Baularchive.com>
21. Bandyopadhyay, Pranab Bauls of Bengal, Firma KLM Privet Ltd, Kolkata, 1998
22. Taylor, A.E Elements of Metaphysics, University Paperbacks, London, 1961
23. Chakraborty, Mriganka Sekhar Indian Musicology Melodic Structure, Firma KLM Private Ltd, Kolkata, 1992
24. Toynbee, J, Arnold A Study of History, Oxford Publication, 1978
25. Sen, Chandra Dinesh History of Bengali Language and Literature, Firma KLM Private Ltd, 1970
26. Rendel, Don Michael (Edited) The Harvard Dictionary of Music, Harvard University Press, 1998
27. Dilpierre, G Rand B T Sewell Electronic Science Tutor, 1992-2012
28. Menuhin, Yehudi & Curtis W. Davis The Music of Man, Published by CBC 1979
29. Britannica Ready Reference Encyclopedia Encyclopedia Britannica Pvt. Ltd, New Delhi 2006
30. Popley, Herbert A. The Music of India, London: Forgotten Books, 2013
31. Merriam, Alan The Anthropology of music: Alan Merriam, Northwestern University Press Chicago 1964

Articles:

1. Music Non-Music and Sound Space (Artical): R. Muarry Schafer
2. Music as Cultural Text (Artical): John Shepherd
3. Carol Salomon, Courtesy: Donald S. Lopez (Edited). Princeton University Press, 1995,
4. International Journal of Research (IJR) Vol-1: Issue-5, June 2014
5. Mobarak Hossain Khan: Artical: Folk Music of Bangladesh
6. Wakil Ahrned: Loka Sanskriti
7. M. N. Mustafa: Folk Songs of East Pakistan: Artical published in Pakistan Review 1965
8. Dr. Mohammad Shahidullah : Traditional Culture in East Pakistan, Prof. M.A Hai

Part- 12

Index

Index

A

AKHRA, 57
Archaeologists: 2
Archaeological, 3
Arabia, 3
Anahata, 8
Ahata nada, 8
Aboriginal culture, 27
Assam,33
Arkum Shah, 35
Allah, 35
Alkaf, 36
Audience,107
Anadalahari, 115

B

Brahma,4,5
Biologists, 5
Britannica, 6
Bishuddho, 8
Baul,17,34,40,47,55,60,62,68,71,83,102,107,110,115,136,176
Baul Baya,141
Baya,141
Baul's life,55
Baul instrument,115
Baul philosophy,102,179,199
Baul Sangeet,34
Baul Song,34,55,93,102,107,110,115
Baul Sect,40,68,71,83
Baul Theory,62
Bengal, 17
Bangladesh,22,30,33,34,37,135,136
Bangali Race,26
Bengali people,26
Bengali Culture,93
Bengali Festival,138
Bangali,47
Bengal,27,62,144
Bhawaiya,33
Bihar, 33
Bhatiali, 34
Brahmanbaria, 36

Buddha sahajia,47
Buddhism,47
Bedes, 38
Baromashi Gaan, 38
Baromashi Songs, 38
Body,68,199
Band sadhana,75
Bengali,93

C

Chakras, 8
Christian, 9
Cultural, 12
Cultural History, 37
Cooch Bihar, 33
Chittagong, 36
Comilla, 36
Chatka, 36
Charyapada, 93
Commercialization of Baul songs, 115

D

Diversity of Folk Music in Bangladesh, 30
Dinajpur, 33
Dewan Hasan Raja, 35
Dehatattva, 35
Dehatattva songs ,35
Dhua Gaan, 37
Devotion, 55
Dotara, 136
Dhol, 138

E

Egypt, 3
Ethnomusicology, 12
Emphasis, 68
Ektara, 135

F

Flute, 137, 3, 115
Folk culture, 27
Folk Music, 30
Folk song, 30
Faqir Aftabuddin Khan, 36

Fakirs, 136
Festial, 138
Freedom, 179

G

Guido d'Arezzo, 9
Ganges delta, 22
Goalpara, 33
Gambhira, 36
Guru, 62,55,60
Guitar, 115
God, 135
Ghoongoor / Nupur, 146

H

Hasan Raja's song, 35
Harvest song, 38
Harmonium, 142

I

Italian Monk, 9
Identity, 26
Internationality,27
India, 135
Indian folk, 143

J

Jalpaiguri, 30
Jari Gan, 36
Jatra Gan, 39

K

Karabala, 36
Kavi Gan, 37
Kirtan Gan: (PAGE-39)
Krishna, 39,40,137
Khamak, 115
Keyboard, 115
Khamak, 139
Kirton sessions, 144
Khartal, 145

L

Lalon Geeti, 34

Linguistic Analysis of Baul Songs, 93

M

MUSIC, 2

The essence of music is the beautiful relationships of sounds

Mesopotamia, 3

Muldhara, 8

Monipur, 8

Musicology, 11

Mymensingh, 33

Murshida, 35

Marfati Gan, 35

Maijbhandari Gan, 36

Malaya Sangeet, 36

Meyeli Gan (*Songs of women*), 38

Mysticism, 47

Moner Manush, 71

Mind, 83

Mandira, 144

Moral Freedom, 179

N

Noise, 3

NADA, 8

Naila song or invocation for rain, 38

Nath, 47

North Indian, 141

Nupur / Ghoongoor, 146

O

Origin of sound, 3

Origin of MUSIC, 3

‘Om’ sound, 8

Organ, 115

Omar Khayyám, 182

P

Pleistocene, 2

Paleozoic, 2

Parvati, 4

Pancharaga, 4

Prophet Musa, 5

Pitches, 6

Padma,8
Ptolemy's map of the Ganges delta in detail, 22
Peer, 36
Peer of Maijbhandar, 36
Pala Gaan, 37
Punthi Path, 37
Panchali, 39
Patua, 39
Piano, 115
Pakistan,135
Philosophy, 62,179,199

R

Robotham, 5
Rabindranath,5
Rythm,6
Ratnabali,8
Rig-Veda,8
Remote, 3
Race, 26
Rangpur,33
Recitation,37
Ramayana, 39
Radha,39,40,146
Rupa and Svarupa, 75

S

Sounds,2,3,142
Stone Age,3
Shiva,4
Saptabina,4
Swaraswati, 5
Seven notes,5
Spencer,5
Season,5
Sexual attraction,5
Sangitmaharnav,8
Sahassro, 8
Shadhistan, 8
Sangeet, 34
Sylhet, 35
Shitalong Shah, 35
Shrine, 36
Sari, 36

Sanake-Charmer's songs, 38
Sect,40
Sahajiya, 40,47
Sociology of Bauls, 47
Spiritual,47
Sociology of Bauls, 55
Shadhu Shongo,60
Shishwa,60
Sheba, 60
Synthesizer,115
Summary , 93
Sociology,102
Symbol,135,138,146
Sole,135
Sarinda,143
Soul, 199

T

Tarja Gaan, 37
Tune of the Baul Songs,110
Tantric practice of Taoism in China like Baul, 176
Taoism, 176

U

Urban culture, 27

V

Vishnu, 4
Vocal, 6
Veda, 8
Vaishnava, 40,47

W

West Dinajpur, 33
West Bengal,33,136
Wooden sound box,143
Western idea,179
Western concept, 199

Y

Yogic practices, 68