
Gambhira: The Voice of Rural Bengal Enquiring Social Awareness

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Abstract: Among the aesthetic aspects of folk music as an adjunct to the flowing life of different ethnic groups in North Bengal, Gambhira is one of the most powerful social mirror which depicted the stories of people of North Bengal where there are various struggles of the ancient folk society. Gambhira song is the messenger of social consciousness and also political consciousness and straight forward reflection of rural life as it is unseparated from urban life. It helps to enrich the people's mentality. In this respect Gambhira holds the top position in the world of Bengali folk music in North Bengal. This article aims to focus on these performances and probe how Gambhira songs serve as a vehicle of social consciousness in colonial, imperial and local administrative system.

Keywords: Aesthetic, Colonial, Folk Music, Gambhira, Imperial, Social Consciousness etc.

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Introduction

Many people says that art is for art's sake. There are artists like that but art is an aesthetic tool for the progress of society. So art can never be socially neutral. So art deals with society and family. Whatever the form of art, painting, music, dance and drama can be a lot of things. In this case the folk drama can be a lot of things In this case the folk drama Gambhira is created by the folk society of Malda. Gambhira songs are a part of Folk Festival Gambhira and these Gambhira songs are very much socially conscious. Different art forms of folk talk, folk saga, folk songs are basically the manifestation of different struggles of folk life of the ancient Society. Various kind folk songs depicting the stories of people's misery, exploitation and deprivation in their socio -political background.

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Gambhira song is a simple and straight forward reflection of rural life as it is unseparated from urban life, which is a distinct type of urban life. Gambhira a distinguished type of folk drama serve as a tool of protest against the British ruler in the British colonial period. Ushaprasanna Mukherjee(1987) in *Bharater loknatya*(Folk dramas of India) observes the important aspects of folk drama:

‘Mere delight/entertainment of the masses is not only objective of the folk drama. Protest against the prevalent injustice, wrong doings, exploitation and extortion is the prime task of the folk drama.’

In the discussion of linguistics, not only huge variety in nature but also prevails coexistence of conflicting language communities. In Gearson’s *Linguistics Survey of India* , he found that the number of regional language dialects of Bengal varies by more than forty. Modern linguists also notice three levels of classification in dialects - systematic language, known language and vernacular language. In modern era, Bengali is the language of the educated urban middle class or upper class. The general rule of linguistics is the proliferation of common spoken languages and the extinction of regional languages. Professor Pabitra Sarkar in his *Konti Bhasa Konti Upobhasa:Ekti Alochana*(Teestapatro Tritiyo Sankhya, August 1998) acknowledged that linguistics says that language is a political notion i.e. in anyone political case, the support of the state behind the standard dialect is the identity of the language. Language is sum total of all standard and non standard dialects. After the influence of urban culture and also in standard language, the folk culture is usually decaying. Yet the social allegiance and factionalism of the vernacular builds resistance against the sophisticated capabilities of the higher society in the unity of their sense of life. So the community feeling of folk culture builds social unity more than it builds linguistic unity.

Thomas. A. Green (1978) in *Toward a Definition of Folk Drama* very insightfully observes:

‘virtually all behaviour is susceptible to being designated ‘drama’.A less extreme, but still unsound line of reasoning operates homologically. In general, this argument maintains that forms such as ritual, festival, pageant or even baseball which utilize the means of dramatic art (costuming, distinct playing areas, scripting and the like) should be categorized as folk drama.’

The true naked face of the society with its binaries between the rich and the poor, the oppressor and the oppressed, the powerful and the powerless, between the master and the slave is craftily presented in these performances.

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People who are give the name of 'Folk Culture' are outside the folk culture. They have also a own culture, they look at the outside and say that 'that is folk culture'.Not everyone says the same; someone said sniffing, someone said sighing, someone said keeping an eye on their profit, some said with reverent curiosity. But the way you pronounce it, it has to accept the look of outsider. In last ten years, we saw in West Bengal, those who belong to this folk culture they came in govt programme and also picked up the term. In their dictionary , it is new word, which they use in their composition.

Apart from the peculiarities of the country, no general good will can be found. It is true that folklore has been a non major place in history since the time when the difference between folk culture and non folk culture became a thing of the past, or when one became aware of it. It was the culture of the people to suppress and bend. The rule of those in power is to seize the tools of all cultures. During the reign of the kings, we see this occupation as a bend of surveillance over what is beyond their control. Like an example of the influence of Brahminical religion on pre – aryan culture. It is often seen that the ruling class has digested the culture of oppressed people by unknowingly transforming them into their own mother. Many music scientists still acknowledge that folk music is based on classical music. In this context,we remember Michael Foucault acknowledges that “power is everywhere, not that it engulfs everything, but it comes from everywhere. “

We are forgetting that the predominance of classical music over folk culture is associated with the sharing of power in society. We have come to accept the predominance of truth. So that reason we have decided that folk culture is a culture of the uneducated, it does not need education or practice, it has no depth, it has no diversity, it has no evolution. Those who are themselves folk artists or real consumer of folk culture do not judge such castes. At the different times, especially when socio political changes occur rapidly, folk artists become sensitive to changes in the form in which they are seen. New artists are struggling to capture of the minds of the viewers who have left him. They will either digest or dry up the target artist.

The way to resist is to think about who the folk artist is and one of the ways in front of him is to try to bring some of his own body under control by trying to kill him with a tool. The viewer is attracted to new things so he wants to use them too. If the viewer or consumer is distracted, then the artist is helpless. But basically the folk artist can never win in that tactic because it is an unequal competition. The more folk art imitates technology based industry, the less it's ability to survive will diminish. In a country where the agrarian revolution has not taken place, rural visitors will continue to carry local ethnic and communal distinctions but will be forced to rely

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on these traits. But if his intentions are not right, the least help he can raise on his own initiative to tackle his problems. Gambhira is a messenger of social consciousness and political consciousness. The responsibility of folk art and folk culture that folk artists have undertaken for a long time through folk festivals is a symbol of art love.

Origin of Gambhira

Most popular folk drama is ‘Gambhira’ is the name of the mandapa and the adjoining courtyard of the agricultural God Shiva. Gambhira song presented in Gambhira folk drama i.e. song of Gambhira. Gambhira originates in the undivided district of Dinajpur what was once called Gaur. Contemporary it is popular in Chapainganj, Rajshahi districts of Bangladesh and in the districts of Murshidabad, Malda, Dakshin Dinajpur in West Bengal. The Koch, Rajbanshi and Deshipoliya communities were majorly involved in this practice and were natives of the land. However, the Rajbanshi deserves a notable mention in preserving and propagating this art in modern times. It is rather challenging to conclude upon the exact genealogical structure of Gambhira because its evolution has died in the tracks of commercialized history.

Like Gajan, during the last four days of the month of *Chaitra*, Gambhira performances are observed which are mostly dedicated to Lord Shiva. Gambhira songs are unscripted impromptu compositions by semi literate masses, populating the fringes of the non urban underlying. Inspired of its socialist undertone, the pseudo rebellious traits are camouflaged by the abundance of common place wit and crude humour.

At the end of Bengali year (April – 2nd week) means starting of the Chaitra which is called *Chaitra Sankranti* Gambhira get start.

1st day – 26th *Chaitra* – Pouring of pitcher (Ghat vara)

2nd day – 27th *Chaitra* – Small Drama (chhoto Tamasha)

3rd day – 28th *Chaitra* – Big Drama/ Show (Boro Tamasha)

4th day – 29th *Chaitra* – Ahara/Bolai/Bolbai

But in the different region Gambhira seems to celebrate on *Chaitra* (Habibpur Thana, Dohil-Gazole etc), *Baisakh* (Alipur – Kaliachak, Sekendarpur – English Bazar etc), *Jaistha* (Aiho – Habibpur Thana), even in the month of *Shravan* (Boyalia – Chanchal Thana).

Analysis of Gambhira

Once upon a time, Gambhira songs were born centred on religion but the vast expanse of social consciousness has easily penetrated beyond the previous boundaries. There is a fascination with the soil of Malda and the magical touch of creative talents of the less educated or uneducated rural poets. The common people of the village are mostly illiterate. They are unable to receive news of the situation in the country through newspapers but they are interested. It has nurtured that interest in them and by making them useful, the performers of Gambhira songs in the form of folk dramas have played a significant role in promoting a great folk education. It was superior to the *Jatra*, because it lacked the loud artificialities associated with this theatre but was sincere in its representation of the natural behaviour and environment of the rural Bengal and its woes. The musical powers of local poets have also displayed themselves. The art of Gambhira songs through a translation of a Gambhira song:

*'O Shiva! Listen O father!
In great misery do I call upon you.
Listen with your ear and with your heart
Listen to your poor son,
O great pashupati let these miseries be undone
Leaving your heavenly abode descend to our land
Our country is free they say yet I can see no freedom
Everywhere there is corruption, guile and slavery
All the layers and all the people and all administration
India is in troubles great,
Pakistan shall leave Kashmir at no rate.
This ism will destroy the nation,
And destroy in name of devotion.
In this pain I sing to you tappa gaan,
In order to keep up with foreign currency rate
The rates of gold are revised,
All things are extremely high priced,
The gold Smith's trade is about to die.
O listen! to their helpless cry.
The taxes are on high rise,
The whole market is overpriced.
Labours and farmers, who relentlessly soil,
Are stolen of their cryings and have no potatoes to boil'*

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All songs are discusses various socialist issues in the country which elucidates a burning current issue and aims at educating the audience while entertaining them. A detailed inspection of songs is underlying providing an alternative historicist perspective of the social cityscape of Bhadrolok'. The concept of songs are varied and interpreting the matters like unemployment, elections, corruption, agriculture, taxation, education, women liberation, child, health etc.

The Gambhira songs are classified into five parts :

Mukhopado

The primary initiation of Gambhira started with introduction of character one by one. It is designed to attract the audience by their dialogues. There is no pre determined design or pattern of the Mukhopado. He first introduces the central argument or 'mudda' for the evening.

The important original aspect of Mukhopado is the performer's intial attempt to achieve the confidence by rejuvenating the bond of kinship and also by the spirit of common good. Though it started with Shiva vandana . It symbolizes that Gambhira prioritizes community over religious belief.

Mukhopado from Motor Babur Gambhira, a famous troupe from English Bazar of Malda district. We have purposely chosen a very contemporary version because it is relatable in the current tumultuous political scenario of Bengal and how they are protesting through the song. In 1945,famous troupe of Govinda Babu attacked contemporaneous chairman Jiauddin and vice chairman Probodh Roy through his song focuses on the corruption of the English Bazar Municipality. Part of the song was –

After heavy eating his mood heavy are you chairman?
As your elder brother and you brother both are equal.

While this song was being performed, then the police came and stopped the song in order of contemporaneous District Magistrate A.W.C. Hatch Burnwell. Their song had detained at DIR/DIA law and Motor Babu and Govinda Babu also arrested. After that in 1946 at the time of District Magistrate G. S. Kahlon there were started a case for seizing song's copy and performers of Gambhira had bailed.

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The emergence of a new political party after a prolonged communist rule had made Bengal quite unstable as is clearly portrayed in the Mukhopado especially in the context of job prospect. It clearly brings out the various facets of the Mukhopado and it's relevance as a propagandist declamation of the performance that follows, beside exposing the facades of change and progress that the new government epitomizes.

‘Brothers listen please, all ears turn to me
I sing alone of what rots within but is not felony
My stomach is sticking to my curving spine
Hunger and thirst fed by taxes and fine
Brothers listen please, I have marched in rallies in hope of change
Brothers listen please, I have marched in rallies in hope of change
I have sat in dharna in front of employment exchange
I am called for interviews, but opportunities are few
I have come home empty and undone
Yet slogans scream developments have begun
Good days are about to come’

The wave of Bangladesh's liberation struggle on December, 1971 hit the rural outskirts of Malda. Part of Malda was in East Bengal near the border. During the war, many refugees were sheltered by the people of Malda as much as they could. So for this reason it had its impact on the Gambhira song. Foundation of the first United Front government had the overwhelming support and sympathy of the common people. This is manifested through this Gambhira song –

The people of West Bengal have been happy
Seeing the formation of the non – congress government
We hope we will get love
Soon all sorrow will be gone
Poor farmers of Bengal will smile
Congratulations to all of you today.
Bribery, corruption and bad politics
Are slowly saying goodbye to them
Kill them by catching smuggled capitalists
Selfish and prisoner party are all in harmony
The future should be keep steadfast.

But a few months after the United Front rule, the masses are criticized by Gambhira folk singers.

Farmers regret to Ajay Mukherjee and Jyoti Basu -
Dhuya: It hurts to talk, do not speak
Listening to everyone we were devastated
You rule the Bengal since ten years
O leader! We see many colourful gajans
Increase of forty degree shows the moods of your employees

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They speaking shows arrogance
Poorest people in the country had confidence in you
That everyone will be happy
But they cheated us..
Another Gambhira song : (to Ajay Mukherjee and Jyoti Basu)
We thought that we will live happily, will not die in sorrow
During the tenure of the Front govt, we wipe away the tears
Rich will not be caught , partners are quarrelled
If necessary fights in group
Can't think that country will do today.

The twist of humor and satire reveals the true meaning of life and the futility of society and economy.

Shiva Vandana

The second part is the Shiva Vandana is the invocation ascribed to Lord Shiva which were based on the myth of Lord Shiva. So that he would descend on earth and patiently address the woes of the inhabitants of the non-Brahmin lower social strata. Putting Lord Shiva in front of him, the common people pointed out their problems, litigation. It is only natural that the worship of Shiva in agriculture should be centred on the Gambhira festival and the deep again in agriculture. Paradoxically it is religious but in the most secular way, as Shiva is taken away from his bourgeois image and detained from brahmin avatar to belong alternative cultural image. He is one of the primordial Godhead of Hindu Trinity rather he is addressed as 'Nana' or the maternal grandfather. He is perceived basically as a loving father, toiling farmers, a Weaver, an integral part of the society. His presence is the source of psychological rectification for both audience and devotees. Actually the performers seek understanding as a human avatar and trust him with their complaints that he will definitely free from all kind of suppression. There are several levels where people has failed- economic empowerment, political representation, educational emancipation, political representation and ethical identification.

Contemporaneous Advocate of Calcutta High Court Sir Ashutosh Mukherjee was supposed to come once in Malda. So that famous performer Md. Sufi decided that character of 'Ashutosh' (Another name of Shiva) i. e. Shiva has to be presented. Sufi presented the song was –

See who came brother

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Is he Ashutosh Advocate of High court
Why putting ash on his body.

While it became attracted then Shiva become part of Gambhira. After that Ashutosh is not Sir Ashutosh Mukherjee, he is supreme being.

Starting from Bhutto's summit, the land system of the former zamindars, the current system of land system problem; the folk poet did not forget to utter a warning like that injury. Here we found :

Peace and solidarity of the country
O Shiva! We want that we bow down
We bow down on your feet
We also found in songs written by Dokri Chowdhury :
O Shiva! The whole country today suffered in poor education
In this golden Bengal, all the poor are dying of starvation
Question is why
You know the answer of why!
All are guilty today
Moral character has lost more or less
But the same for someone
Some died of starvation
Some left their wives and children behind
Some looting money with both hands
We all are greedy to sit on the throne today
They don't know the criteria for eligibility
They are in the floods of money
Human being dies
They do not lend themselves to reason.

Duet

After that the Gambhira performances slowly gathers culmination and the real plot begins to unfold. In this part where two characters are arguing for or against in the particular case. The character of the duet are also selected from the archetypal pairs like master – slave, king – subject, good – evil, man – wife, bourgeois – proletariat to more localized one – minister – voter etc. Two characters pitched against each other in a pseudo debate on any one of the themes raised and fragmented events are served in the form of sketches.

Audience: she has children to feed and a husband to care?

Preferring Education to docility no fool must dare

Man : Education will groom you and modernization spread

It will revolutionize the future generations ahead

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You could stand on your own feet,

Build a solid foundation

O great are the powers of the government of collation.

The word 'Family Planning' is not only government advertisement with the symbol of red life hanging on the wall. Family planning today reaches the homes of ordinary people in the village that the reaction of ordinary rural people about it can be noticed. From the Gambhira songs (about birth control) :

Husband : whatever you say, birth control has flooded

Through the operation this is the idea of government to stop

Wife: Did you say who gave you good idea?

People can be made with dharna at the door of goddess shasthi

Husband: One boy is lamp of the family if he is.

If there are many, there is a lot to suffer

Wife: Please tell what's the story of them

Judge how wise you are

If a boy dies, who will give the lamp to the family?

Husband: what will be the stage of preparation of more evidence?

Body health will go to the grave

It is a pity that the diseased body survives

Wife : As a result of so much devotion,

The mother gets a son in her lap

When he mother calls, the grief is gone.

Unfortunate women doesn't get son and fortunate women only get son

Husband: you will never walk on the right side of the nation

If we say you all know but the opposite nature will not go.

Charyari

Charyari song is actually a song sung by a group of four persons but individual or separately. with the fellowship of the four, whose purpose is to gradually build the Democratic tempo of the audience. The charyari i. e. the four persons works on the principle 'interpretive communities'. In each and every charyari song the character of uchit bakta (right speaker) is must and the rest of the four represent themselves from different kind of community according to the themes of the song. The case in point can be justifiably argued by the charyari episode.

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Dokri Chowdhury wrote an charyari explosion in 1974 during the worst period of terror in West Bengal. It was said in response to the boasting of three leaders through the song –

What is the democracy that lacks equality and peace?
Suicidal device of corruption and exploitation
Gouri Sen's money flew in flocks of plan fans
In the same rhythm as the ruling and servant ,
They seek and demand.
Your leaking pottery shop won't last long
Don't think the people of Bengal are fools.

In this song, the bullying forces jumped up and broke the song hall.

Another charyari episode from Motor Babur Gambhira being performed in Malda during the Naxal period in 1972. The performance delved into the controversial political strategies of Siddhartha Shankar Roy, who was then Chief Minister of Bengal and his corrupt cabinet ministers. Gani Khan Chowdhury was the minister of Power and Non – Conventional energy resource and hailed from Malda. The people of the Malda District had high hopes from him but he failed them miserably. This song was a political jibe directed toward those in power where the voice of Motor Babu represented the common man. This particular performance was very popular as the audience carried away and spurted out their grievances in public.

Siddhartha Shankar Roy : I have sat in the cursed throne of Bengal

In unanimity

I have taken the pledge to control all

Gani Khan Chowdhury (Minister of Power and Non Conventional Energy) :I am the son of Amir Mincha

All hail the soil of Sujapur.

Gautam Chakraborty(MLA) :After making my opponents taste defeat

I have won from the constituency of Harishchandrapur.

With me all of you rejoice and repeat.

Long live it's Meadows and moors.

Common man (Motor Babu) : In the pack of 52 cards you are the three aces.

With your schemes and luck you have won all races.

You have forever changed our fate

You sat in your chair and whispered stale mate.

S. S. Roy: I will change the tracks of Bengal politics

In which I failed Atul and Prafulla with their tricks.

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G. Khan: I swear on Allah and pledge

All the clogged drains I will dredge

G. C: I ask only for your blessings and support

Politics is my only sport.

Common man (Motor Babu) : O my mocking birds of Bangladesh

This whole state is diseased

When widowed women with their jewelleries deck

All the neighbours are I'll at ease.

S. S. Roy:I will curb the state from all things corrupt

Nothing I will let my plan disrupt

I pledge to destroy all nuisance that may erupt.

G. Khan : till I sit in this beautiful chair

I have no worries, I have no cares

G. C :All hail democracy!

Long live democracy

All hail! O hail!

The sweet fruit of Independence

This democratic ascendance.

Common man (Motor Babu) : Equality and Freedom are like slang words now.

O how will this democracy survive! O how!

Corruption and exploitation are what it has forgotten

In these songs we know four persons are performs. Here are the character of (1) Congress Leader (2) Jana Sangh Leader (3) ILDS Leader (4) common man

1) Congress Leader: I am a stateless king

Jana Sangh Leader: You stay in the dark, don't get a light in the house

ILDS Leader: The pair of happy pigeons flew away

Common Man : See they falling in the trap

Now they cry how many thought themselves big

2) Congress Leader:My decorated garden dried up

Jana Sangh Leader: Suddenly the lamp went out in the storm

ILDS Leader:I have no words in my mouth

Common Man: What will happen next

There is a mistake in thinking

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Enemy of the house is in the house

3) Congress Leader : I spend my whole life in the service of the people

Jana Sangh Leader: I am the son of a Hindu Mother, my brother is Hindu

ILDS Leader: Our religion is to serve the people

Common Man : I understand from your essence

Don't work nothing very hard to show your work

So that I show you slap in the face

4) Congress Leader: I will not stay in ungrateful Bengal

Jana Sangh Leader : Hindus of Bengal joked with me

ILDS Leader: I don't keep it anymore, I'll keep it boiled

Common Man : Brother ! Now your jaw will come out brother

No more cows in your barn

No cow eats mother milk

Bull has no more milk.

Report

The Report where performers imitates the way of journalistic reporting and informs about any relevant news or development. It must be mentioned in this regard that this report that is delivered at the end of the performances. In this type of song the audience are so absorbed and provoked.

As the name Report suggests it is delivered as an elaborate news report about the main events and it's probable causes and consequences which has occurred throughout the entire calendar year. The topics range widely from – national and international relations, politics, religion, economy, agriculture, transport and communication. Capitalism or nepotism disguised as religion is a very dangerous weapon to temper with especially if the target audience is mostly semi literate or illiterate.

The first report in 20 th century when post Independent India was grumbling with epidemics and tumble down administration in the public health sector in Malda district.

(1) Malaria has infected the state

Everyone is suffering the same fate.

Go from door to door, nowhere will you find peace,

Only the dead corpses are at ease.

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(2) Next came cholera and spread none,

The government said there is nothing to be done.

Another report is the catastrophic floods of 1371 caused massive loss of life in Malda district and Malda town due to pressure of Ganga river's water. A poet drew in the Gambhira Song :

1) Whoever came to this world was born with sorrow and grief

Brother !Where will we keep this sad , the burden of sorrow on sorrow

Where will express sorrow directly

2) We saw what will be forgotten in the life in the flood game

The houses are all under water

Having to live on the roof

Dogs , cats, goats are climbed up the stairs of heaven

The government gave wheat, G. R, baby milk powder

But it was trafficked through Lord Ganesha worship

The market for looting is open, someone's wife is wearing necklace

There is also human greed and corruption over the destruction of the floods. When the mentality of natural disasters has to be developed, a class of people have taken advantage of the bad times. So the Gambhira poet has rightly written. It is a simple and normal image our society. Ordinary people are not only beaten by nature but also suffer indiscriminate torture. This is the sad consequence of this society.

Next report is rather a recent phenomenon , illustrating an accident reported at the Malda Municipal Corporation in 2012.In 2011 , the thirty four years of Communist government was usurped by Trinamool Congress, but there still many vehement supporters of the communist Party. They did not leave any opportunity to expose the scandals of the local corporation. Thus small incident flared up and took political dimension.

(1) In order to moisten the dusty road,

The Municipal corporation did water tankers were built

By the corrupt officers, free of shame and guilt.

It came crashing down unable to bear the water's weight,

An innocent child was crushed beneath, that's all beggar's fate.

(2) So many dreams are martyred in election,

All parties working hard with vehement conviction

Everyone aspires to become the minister

But on reaching Delhi things get sinister.

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Their barking for vote are no longer heard

All politicians hatched like a cuckoo bird.

The last report is placed in the 1980s explaining the turmoil in international relation with the Vietnamese occupation of America and the growing hostility between Israel and Syria.

(1) If there is a third world War for Vietnam,

The whole world will be gone, goddam!

Who will win if there is only dust?

To stop more war, do everything you must.

Anglo American nation happily smokes Syrian weeds,

Yet provoked Israel, to do the horrific deeds.

Egypt immediately has joined hands.

Everywhere there is unrest in South Asian lands.

But we don't need humongous wars to destroy our nation,

Communalism, poverty, unemployment are enough to build agitation.

The prices are sky rocketing and the shares stumble,

O hear! O hear! My humble rumble.

Evaluation

Recently now in Gambhira worship, detailed rituals are not seen everywhere. But in different regions, regular and initiative can be observed for the festival programme at the scheduled time. During the festival singing and dancing with song is still practiced in some areas. During this time there is still a great deal of excitement among the common people. Apart from various masked dances, on the occasion of Gambhira puja and utsav, other rituals include phulbhanga, bolbai or bolai etc.

Artists of Gambhira

Although the Gambhira follows the evolutionary trend of secular shaivism in songs, Mohammad Sufi is credited with breaking the shackles of religion and entering the realm of universality. The prominent melody in this song is attributed to Loharam khalifa of Amriti village of Malda district. Later the name of Gambhira artist Motor Babu is especially significant. Motor Babu's grandfather and father belonged to the fishing mahaldar community. Due to lack of money, he had to do shola'swork with his father. Motor Babu was associated with four group in his life. He had joined first Amar nath's team, then Gobindolal Sheth's team and finally in his own team.

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Some of the people he has formed with are Debnath Roy, Khudu Das, Subhash Roy, Sarkar Dhiren Das, Haren Das, Anil Das, Sarat Karmakar, Mohammed Ilius Chowdhury, Naresh Das, Montu Ghosh, Rabindra Das and Bimal Gupta etc.

Value of Gambhira

In the connection of modern science of knowledge, performance of Gambhira is no denying its external appeal. There is no 'pathos' in this song. Among all folk songs only Gambhira songs highlights the political life and current situation of the people. These songs provide entry points into the psychology and social perception of the lower strata and probe into their participation in the colonial modernity. Though the other folk performances blended with ritualistic observances are for the amusement and mere entertainment for rural village folks, Gambhira is the solemn voice of resistance to that oppressive and dominant discourse of its time in these performances where the subversive elements in these performances serve as resistant to power of the colonial, imperial or zamindari system. Although under broad domain of folk performances like Bhatt, Habu, Tusu, kishani, Bayati, panchali, Alkaap, Bolan etc have an expression of social awareness, the dialogue of the Gambhira songs is just like a whip on the exploited.

A series of reviews of works of art from the Middle Ages to the present will reveal the social role and commitment of folk art. Nothing in the world has been stable in the same place for ages. It's always moving. So folk art and culture could not stay in the same place. As classical music has been evolving in the field of music for decades, folk music has developed in its own way under the tutelage of Charaibati. Apart from being a means of entertainment and recreation, there is a positive aspect of Gambhira song in folklore and socialization. Gambhira artistes are about immortality in defending values have once guarded social life. Immoral activity has been publicly denounced by Gambhira songs. Gambhira songs has played a role in eradicating narrow caste justice , rejecting superstition and reforming communal harmony. This song also has an important tradition in establishing human rights in favor of anti war peace loving people in our freedom struggle. Although there have been cases of assaults and torture on artistes in some cases. We still notice the trend towards Gambhira performances. Gambhira festivals and songs with people of all walks of life, regardless of race, religion or caste, have established an influential folk style overall. There was a backlash from the people when Gambhira singer Motor Babu performed with the first female artist but it must be admitted that it revealed its universality. The present writer has amassed more than five hundred songs of which

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writers and artistes are as vocal in their anti – gambling as they are in their songs for the sake of Hindu – Muslim harmony. The contribution of this hugely influential folk medium cannot be denied. So the song is not limited to religious observances. The appeal of this song is wide and pervasive in the whole society.

Conclusion

With the wake of post modernist colonialism and capitalist economy several indigenous art forms have suffered a fatal blow taking down with it the micro industries that supported humble poets and artisans. Gambhira have suffered same fate. These quirky, rebellious, socialist dramas were once observed with ostentatious with the rise of television industry. This fast paced, influential folk drama trend is starting dry up. The light hearted humorous atmosphere in Gambhira's performances always attracts people today. As it's artistes have fought in the pre – Independence era and also did it post Independence era. Gambhira song is not only makes people think, it also helps to enrich their thinking process. My purpose of translating these songs was to provide them a wider readership and to decontextualize it and it's potentiality could be realized. Though the audience and advertisement industry entirely captured target audience of these performances , it is to be hoped the writer had only paved the way for revival of these dying songs by evaluating and expanding their beauty in different parts of Bengal. Despite many obstacles, these popular and powerful songs are moving forward with the tireless pursuit of a few talents and huge support. The flow of this music merges with the flow of small sorrows and pains of village life through people's live year after year. So this song is the song of folk life of every human soul.

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