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Review Article

'BHAWAIYA' IN THE VIEW OF RHYTHM ON "DOTARA"

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ABSTRACT

The traditional folk musical instruments are the mirror of any community in the society. At earlier days, man used the instruments cared about the instruments and hence protected them and was preserved as traditional instrument or folk musical instrument. It reflects in their rituals, spiritual and the traditional activities through music, song, dance, theater, food, costumes etc. Music is the most important medium through which the culture of any community is evaluated. Folk music is one form of the music which cannot be established in society for many reasons. Although modern life style with a globalization spirit is necessary, but the old traditional community culture is also necessary to keep alive for the upcoming generations. "Dotara" and "Bhawaiya" must play the most important role to keep the culture and traditions of North Bengal (Northern part of West Bengal) as well as North East India, alive without its own degradation and extinction. In the globalization we accept the entire thing for the development of our country. We interact with other countries and learn their culture and also meanwhile doing so we should also keep the culture of our region. Traditional musical instruments are compulsory to use in music, dance and drama and other art forms, which started since the dawn of first human civilization. But unfortunately, today it has been kept in the society in social constitution or the personal needs or as a heritage.

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INTRODUCTION

Traditional culture is the mirror of the community. It reflects their rituals, spiritual and the traditional activities, such as music, song, dance, theater, food, costumes etc. Music is the most important medium through which the culture of any community is evaluated. Folk music is one form of the music cannot be established in society for many reasons. Although modern life style with a globalization spirit is necessary, but culture of the community is too necessary to keep alive for generations to come. "Dotara" and "Bhawaiya" must play the most important role to keep the culture and traditions of North Bengal alive without its own degradation and extinction.

BHAWAIYA

Bhawaiya folk song originated in the undivided Rangpur district (Bangladesh), Jhapa district(Nepal), lower part of Assam, Bihar and the seven district of North Bengal such as Malda, North Dinajpur, South Dinajpur, Jalpaiguri, Darjeeling, Alipurduar. However, the Bhawaiya song was basically originated in Cooch Behar during the reign of Maharaja Biswa

Singha about 500 years ago. These types of songs were sung during his crowning ceremony. At that time females were not permitted to present Bhawaiya song, but major part of Bhawaiya song was devoted to the female emotion and expressional aspects, but the songs were sung by the male singers. The Bhawaiya folk song must be seen in the context of its rural social environment like agriculture, fishing, river work, ritual festival, romantic view and folk theater also.

Bhawaiya means Bhao+Aiya i.e. 'Bhao' means 'Bhab' or emotion and expression. Aiya means who carry the Bhao or Bhab, then "Bhawaiya" one of the musicians who has been carried the Bhao and Bhav (emotions or expressions) and sang the song that called "Bhawaiya Song". Example: The singer of the song is called "Gaoaiya" (Gao=Geet or song + Aiya) or who plays with the music is called "Bajaiya" (Baja = Musical instruments + Aiya). In the Bhawaiya song folk musical instruments like Dotara, Sarinda, Khapi, Juri, Ghugra, Bansi and Dhol were used. In some of the rituals musical instruments like Byana, Ghultung, Mukhabasi, Ghontaal, Karka, Damfo or Dhyarka, Sanai, Dhak, Dhulki and Kasi were used.

The Bhawaiya song is divided into three parts on the basis of Category, Characteristics and Rhythm.

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(1) Category

- "Sikkha Chetana" = Education awareness
- "Piriti" = Love and affection
- "Biraho Bichhed" = Sorrow ness in separation
- "Desh prem" = love of motherland
- "Adhyaatik Chetana" = Spiritual awareness
- "Boichitra" = Variations
- "Anusthanik" = Ritual festival
- "Prakritik" = Natural, Environmental
- "Karma sangeet" = Work song

(2) Characteristics

- "Chintan" = In the time of depression
- "Garaan" = emotional condition in love
- "Khiro" = Rapidly stroke in Dotara
- "Doriyaba Dighal naasha" = Long length (sustainable) of song like flow of 'river'
- "Soary ba Moishali Chhanda" = The rhythm of "Moisergaari" and "Mahut"
- "Chatka" = Funny moment

(3) Rhythmic

- "TIBRA-SOARY"
- "SHASTHHA-JHAMPA"
- "DORIYA-KARFA"
- "CHATKA"
- "CHALAN-KARFA"
- "BOITHHA-JHAMPO"
- "KHIROL-DANG" (STROKE)

DOTARA

Dotara is the rhythm and melody instrument made by the wood of Jackfruit, which is available in the North-East region. The size of the *Dotara* is 2.5(ft) to 3.5(ft) and also played in fixed scale, but it is changeable as per requirements of the song. *Dotara* has four nylon/*Muga* strings, and it used in the *Bhawaiya* song and dance drama like *Dotara pala*, *Kusahan Gaan* as an accompany instrument.

'*Dotara*' has total three parts

[i]Tail – The tail is the type of circle, diameter approximate 6"-8"(inches) and depth about 4" (inches) covered by the leather of 'goat/'*gui*' snake and about 6-8 small holes are there for release the air. In the tail, it has one end point for four fixed *muga*/nylon strings by a silver/wooden plate. One bridge has there for standing all the strings, which is called "*Ghora*". The "*Ghora*" made by the wood of the Jackfruit and other one is "*Chutki*" like striker. The striker helps for play the *Dotara*, it is made up of Buffalo horn.

[ii]Body – The length of half part of the body approx. 1' to 1.5' ft and breath is 1.5" (inches) that is covered by leather, and rest of the part is covered by wood or some metal plate now a days. Strings are not touched in the body in generally, but when the musician plays *Dotara*, then he used this place with finger pressure for appropriate sound production.

[iii]Head - Length of this part is approx 1.5ft, but used part is 4" to 5 ". Rest of the part keeps balance and control to play *Dotara*. Four "*Kaan*" is there. Four strings came from the tail and finally fix in the head where four "*Kaan*" is there. '*Kaan*' is used for the measure and tune of the scales of the instrument as per requirement of the song.

THE RHYTHM**"TAAL", "CHHANDA" & "STROKE"****Introduce to some terms and language of the Music:**

Aavartan = One phase is one cycle, One cycle = one "*Aavartan*" and it repeats till the end of the song.
Matra = Beats in Second. (Total sec. divided by beats)
Bivag = Division of total matras sign like "|"
Chhanda = Positions of the taali.
Taali = base of the beat in chhanda, sign like X,2,3,4
 Time = Second in one *Aavartan*.

There are seven categories of 'Rhythm' on 'Dotara'.**"SHASTHHA-JHAMPA"**

Introduction: *Matras* – Six, *Bivag* – four, *Chhanda* -2/1/2/1, *Taali* - four, Time required: 3 seconds in an "*Aavartan*" (Every two *matras* in one second)

Dolodong | dong | dolo dong | -- | Dolo
 X 2 3 4 x

Song: "Tui more nidayaarkaaliyaa re, O morkaaliyaadayaanaaishorilot re....."

(You are my heart breaker lover. Don't you have any feeling in your heart for me?)

"TIBRA-SOARY"

Introduction: *Matras* – Seven, *Bivag* – Three, *Chhanda* -3/2/2, *Taali* - Three, Time required -2 seconds in an "*Aavartan*" (One sec. in first *bivag* and other one sec. in second and third *bivag*).

Do dong ga | do lo | dong -- | Do
 X 2 3 x

Song: "O ki o bondhukaajlvomora re, kondinaashibenbondhukayaajaokayaajaao re....."

(Oh, "Kajol Vomora" (Krishna) when you will be back ?)

"DORIYA-KARFA"

Introduction: *Matras* – Eight, *Bivag* – Two, *Chhanda* -4/4, *Taali* - Two, Time required -2 seconds in an "*Aavartan*" (One sec. in first *bivag* and other one in second *bivag*).

Do lodongga | dolodong-- | Do
 X 2x



Fig. 1. *Saraswati*



Fig. 2. *Kaan Ghora*



Fig. 3. *Kaan*



Fig. 4. *Mukut / Sehera*



Fig. 5. *Kaan Ghora / Chamber*



Fig. 6. *Jin, Sur, Bom*

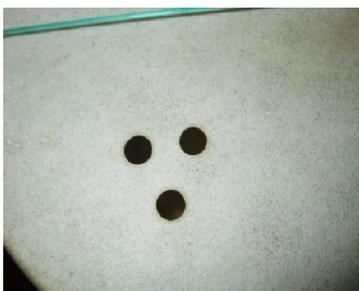


Fig. 7. *Chhidri*



Fig. 8. *Neura*



Fig. 9. *Dugi / khuli*



Fig. 10. *Ghora & Chutki*



Fig. 11. *Ghora*



Fig. 12. *Chutki*



Fig. 13. *Aungta*



Fig. 14. *Deha*



Fig. 15. *Back side of Kaan Ghora / Chamber*

Fig. 16. Back site of *Khuli*Fig. 17. Neck / *Gala*Fig. 18. *Pyat*

Song: "Faandeporiyabagaakaande re"
(The bird (*Bagaa*) is crying when he is trapped by the trapper)

"CHATKA"

Introduction: *Matras* –Six, *Bivag* – Two, *Chhanda* -3/3, *Taali*-Two, Time required -2 seconds in an "Aavartan" (One sec. in first *bivag* and other one sec. in second *bivag*).

Do lo dong | do do lo | Do
X 2 x

Song: "Baaromasetyaarofulfote, oinaabachhorefoteholaasoi"

(In twelve months thirteen flowers blossom, but "HOLA" flower blossoms once in a year)

"CHALAN-KARFA"

Introduction: *Matras* –Eight, *Bivag* – Two, *Chhanda* -4/4, *Taali*- One, Time required -2 seconds in an "Aavartan" (One sec. in first *bivag* and other one sec. in second *bivag*).

Do lo do dong | lo do dong -- | Do
X 2 x

Song: "Tomrageilekiashiben, mormaahutbondhu re....."

(Oh "MahutBandhu" will you come back if departed from me.....?)

"BOITHHA-JHAMPO"

Introduction: *Matras* –Six, *Bivag* – Two, *Chhanda* -3/3, *Taali*-Two, Time required -2 seconds in an "Aavartan" (One Sec. in first *bivag* and other one sec. in second *bivag*).

Do dong lo | do dong lo | Do
X 2 x

Song: "Ore Aagaanaaoyedubodubo, paachhaanaaoyeboiso, dhhongaaydhhongaaychhyaakongjal re...."

(Friend, don't sit on the front side of the ship, because ship would be immersing. Kindly come and sit at the back of the ship, I am pouring out the excess water by "dhonga" from the ship.)

"KHIROL-DANG" (STROKE)

Introduction: It's the friendship in between "strings" and "chutki" also. The *chutki* has been stroked in the string rapidly and out coming resource should be sweeter to sweetest. *Khirol-dang* is sometimes played without beats and with beats.

CONCLUSION

In the competing world, human being is so engrossed with so many activities that many artificial man made activities are made to make him or her happy despite the immense treasure it has in the form of folk music. Whether it may be political, social or economic reason we have lost, day by day, our own culture, custom and traditions as well as self-identity. Of course globalization is necessary for the development of each and every person; it should not be at the cost of neglecting or ignoring our own culture. Therefore, every community has to revive its own culture to preserve and to keep its existence in the world. We can organize the workshops, festivals and awareness programme for avoiding the identity crisis in future to come.

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