

A Brief History of Music in Bangladeshi Cinema before liberation (1956-1970).

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Abstract

This study describes the beginning of musical journey of Bangladeshi cinema. The 49 years old country 'Bangladesh' has a beautiful history of cinema and music (near about 122 years old). But the journey was not as easy as present when Bangladesh (previous East Pakistan) was a part of Pakistan. This paper is a complete narration of musical perspective in Bangladeshi cinema and introduces authentic Bangladeshi culture. The history of Bangladeshi cinema is very much related with Indo-Pak sub continental cinema history. From another aspect, this study discusses the positive sides, all ups and downs of the beginning period of Bangladeshi cinema music. The methodology of this study is purely based on historical analysis and description that includes quite observation, literature reviews and interviews. Music in Bangladeshi cinema is strongly connected to the roots of its culture and this chapter really needs a quality research to go forward. From another view, this study introduces a good number of film makers and music directors of Bangladesh who had a lot of art work to make the history, classifies the film song in different categories and describes how the socio-economic condition presents through music in cinemas? It seems like a mirror, which is only the reflection, their life, culture and Bengali nationality. To forward this glory to the future generation and other nations, there is no alternative of describing the fundamental history as this study is doing.

Key words: *Cinema, Culture, Music, Bengali, Liberation, Lyric, Tune, Instrument.*

1. Introduction

Music is very close to the heart of Bangladeshi people. The Bengalis are very emotional nation and they express their happiness, sorrows and other emotions by singing. On the other aspect, cinemas are the real reflection of Bengali social life. Therefore cinema music is the identity of own nationalism. Eventually the history can show us that how the culture built with cinema and music from the starting ages? In ancient period, Bangladesh was jointed with Indian sub continent, named "Banga". After partition, Bangladesh was connected with Pakistan named as East Pakistan but Bangladesh has its own culture from the very beginning. As Bangladesh is located close to Kolkata therefore their culture is almost same. From ancient ages both places have lot of interest in music. Rabindranath Tagore said, "*Pure classical music take places in Hindustan (India) but poetry and music collaborate in Bengal. Music has a particular purpose, an independent structure which is not appeared here. To vibrate our heart with poetry, music has arrived in Bengal.*" (Amader Sangeet, a lecture of Rabindranath Tagore in 1921, sadhana journal, agrahayan, 1301 Bengali year) [1] Like Kolkata, Dhaka was the centre of cultural practices in Bengal. The Nawab family and many land Lords were much cultural minded in old Dhaka. Particularly these people enhanced several cultural activities, cinema was one of them. In 1895, Lumiere brothers Auguste and Luis Lumiere invented cinematograph machine and 28th December 1895, they presented a short film (motion picture) with their invention at Café Boulevaed des Capucines in Paris that was known as the first cinema in World.

2. Background of the Research

The background of this study is early development of cinema from 1956-1970, including the history of making music in Pakistan period. For better result, all films and its music is incorporated in this research.

3. Research Questions

- a) How was the journey of Bangladeshi cinema and its music during Pakistan period?
- b) What kinds of obstacle were faced by Bengali film makers?
- c) How the Bangladeshi film industry raised and established under Pakistani rules?
- d) What was the structure of music in Bangladeshi cinema before liberation?

4. Research Methodology

This research is a descriptive-qualitative research that includes historical analysis of music in Bangladeshi cinema, data collection and analysis, listening music of 1956-1970, collecting photos and gathering information from authentic sources.

5. Purpose of study

This study individually makes sense about Bangladeshi cinema music in a crucial time before liberation. It briefs the magnetic part of history that only focused on filmy music rose in East Pakistan (present Bangladesh) in a very small circumstance with a big dream. This is a supervision of rare information's of cinema music in 1956-1970. The main purpose of this study is to take forward the actual history of cinema music in Bangladesh before independence. Lots of stories, memories and histories of Bangladeshi cinema are found after liberation period. But the genuine history of film making, obstacles, crisis of music arrangements, and lack of technical support before 1971 is not much easy to recognize this time. From this perspective, a qualitative research will help to be an acquainted with the history and this study has a highest application to add all unknown histories of Bangladeshi cinema. Everyone knows the golden Bengali songs of 60s, but how many people know about the history behind movie song in Bangladesh? This paper has focused on this issue which creates a deep affection to the readers. Another purpose of this study is to focus on old music that can be an extraordinary part of film research. This study also indicates the impact of evolutionary changes in cinema music.

6. Literature review

In this study its reviewed subject related literature, books, articles, research papers, historical documents and interviews to take an overview about the main topic.

7. Cinema and Music

Cinema is a branch of modern electronic media and music is a vital part of it. Cinema is a combine of musical rhythm, art, visualization, lights, architectural structure, and description of novel, acting and speed of dance. It is not just adding them together, it is critical equalization. [2] Cinema and music is related like an organization. Each music composition has a visualizing limit which is also connected with performance. This is an important aesthetic of cinema. But at the very beginning cinema had no sound, like a silent performance. Because they just invented soundless motion picture and sound technology was not accompanied till then. Besides music was a famous performing art that period. So it can be said that in 20th century, music is senior fellow than cinema.

In 1895, when Lumiere brothers arranged their first motion picture shows they noticed that the projector made very noisy resulted viewers gets bored with it. Then they thought how to get rid of this disturbing matter and their intellectual mind found a way. They arranged piano playing as the background music to cover the noise. This called the first music in cinema and this technique became very famous. A group of musicians rose for this job only and before adding sound in cinema this was a very charming profession for musicians. Until 1927, all of the motion pictures made without sound.

8. Cinema in British ruled India and Bengal

In 1896, Lumiere brothers and Robert Paul both came to India and 7th July Lumiere brothers displayed their motion picture at Hotel Watson in Bombay. Previous year professor Stevenson displayed another motion picture in star theatre Kolkata. That was the first taste of cinema in Bengal. In Dhaka, the first motion show displayed at crown theatre in 17th April, 1898. The news about this show was published in “Dhaka prokash” as – “Tonight a mysterious picture will be displayed in crown theatre. This live picture is played by Bradford Cinematograph Company which is very much surprising. [3] This was the first professional Bioscope show but many historic said that Bioscope had arrived in Bengal before him. A professor of Saint Javier’s College “Father Lafont” brought a projector from abroad only for his students. [4] Actually Father Lafont should be known as the first Bioscope presenter of Bengal and Stevenson will be the next.

Bengali cinematographer Hiralal Sen is known as dictator of cinema in Indo-Pak sub continent. He started a cinema company with his brother Matilal sen named “The Royal Bioscope Company” in 1898 and produced “The Flower of Persia” from some scene of Professor Stevenson’s motion picture. Actually Hiralal was a photographer, but he was very interested in science. After seeing the bioscope show in Bombay and Kolkata, Hiralal felt interest in Bioscope. Therefore Hiralal sen turned to the first Bengali cinema exhibitor and film maker after the first show of his company. He was also famous for first documentary and advertisement making in Indo-Pak sub continent. Among 1900-1912, he created 12 narrative illustrations, 10 documentaries and 3 advertisements. The lengths of those films were 50-250 ft. [5]

The first Indian documentary film was “The Wrestlers” (1899). This film produced by H.S. Bhatavdekar and was the first film to be shot by an Indian. Film-making in Bengal, including documentary films, received a boost with the entry of Jamshed Madan (1856–1923) who transformed the industry. Among his varied business interests was a hugely successful theatre company. Fascinated by cinema, he got film projectors from Pathe Film Company in 1902 and set up regular ‘bioscope’ screening at key point in the city. [6] Shree pundalic, a Marathi film was the first Indian silent film released in India Dada Saheb Torne on 18 May 1912 at Coronation Cinematograph, Bombay. But the camera person of this film was not an Indian, and this reason some people did not accept this film as an Indian film. After a year Dada saheb falke released the first Indian full length silent film in 1913. This film was his debut film, named “Raja Harish Chandra” in Marathi. [7] The journey into early Bengali cinema is hampered by a total lack of source material, with almost no feature films from the silent era known to exist. Film historians are unanimous that only one silent film is extant—Jamai Babu (The Son-in-Law, made in 1931)—three reels of which were dug up in a zamindar’s house in a village by film-maker Mrinal Sen when he was shooting Akaler Sandhane (In Search of Famine) in 1980. Another silent feature that finds prominent mention among historians is Dhirendranath Ganguly’s Bilet Pherat (England Returned, made in 1921), advertised as the first ‘Bengali’ film, where the majority of technicians and artists were Bengalis and the ‘live band’ that accompanied the film was quintessential Bengali. [8] Atanu Chakraborty said about Music in silent period cinema – The singer and musicians sang in the theatre hall on behalf of actor-actresses. This system was very active in crown and Cornwallis theatres of North Kolkata. After that, the person who achieved the biggest place of cinema music was Mr. Nikhil Chowdhury. He was very expert in piano, violin playing and percussion. He was the owner of “Milon parishad” orchestra. He had accompanied to create melody and background score in a silent film in theatre. [9] The Madan theatres started film making in Kolkata in 1916. After few years Rustamji Dutiyal released the first full length Bengali film “Bilba Mangal” under Madan theatre’s banner. Thereafter various films like “ Mahavarata”, “Naldaymanti”, “Dhruva charitra”, “Ratnakar”, “ Laila-majnu”, “Bilet ferot”, “Adhare alo”, “Chandranath”, “Manvanjan”, “Khokababu”, “devdas” released. [10]

In a music loving country, how it is possible to make cinemas without music? They were not happy with silent movies. They expected movies with sound. In 1928, the first talkies in world had screened by Universal pictures in India, named “Melody of love”. It is a romantic musical movie and this movie also influenced the others to create more talkies. As a result, two Indian films were made in a same year with advanced science and technology. A.M. Irani made first hindi talkie “Alam ara(1928)” and Amarendra nath chowdhury made first Bengali talkie “Jamai shasthi(1928)”. Though Indian film makers attached sound but their movies ran without music. The problem was that people wanted music in talkies too and film makers arranged same live musical team like silent period. Film “Alam ara(1928)” contained 7 songs. [11] Mr. kheerod mukharjee was the music director of first Bengali talkie “Jamai shasthi(1928)” and this film had no particular songs. Mr Kheerod performed background music and songs behind the screen and made the film successful. It was very difficult term to perform so that scientists tried to invent something magical to adjust music in cinema. They achieve the desire result and started playback after 1930.

As Satyajit Ray has pointed out in a seminal essay, 'Ateeter Bangali Chhobi' (Bengali Films in the Past), 'although Bengalis had progressed a lot in art and literature and music, they were unable to grasp the special art of cinema—a gift from the West, dependent on machines and equipment.' [12] On the other hand, Hrittik Ghatak beautifully explained about background music in cinema, "Music is a gigantic weapon, sometimes like 'Brahmastra'. We try to expose the message of cinema in a level of alignment. There are various types as example the whole scene of music sets into the mind and compose the tune first. (.....). Music is a strong sign, naturally the sign of composer. So that it is used in special motive. It has a conscious design back. [13]

In 1931, a poem by Rabindranath Tagore "ke nibi go kini amay" (who will buy me?) was composed as a song in a short film named "Jorborat". This song is recognized as the first Tagore song in cinema. About taking the shot of this song musician Mr. Hiren basu had memories – "shooting of film 'Jorborat' (short film) is ongoing, a big organ has kept beside window. Actor Joy Narayan Mukharjee sings towards actress Kanon Devi, living nearby 'ke nibi go kini amay'. Actress is hearing the song very carefully. Both cameras are working in the floor. Italian camera man Marchony is in First camera and Jateen Dus in the other. A microphone is hanging other side of studio. As I am the music director, I am singing 'ke nibi go kini'. A very well known poem is composed with tune. The song is taken duet. Camera is taking actor Joy's lip sing and sound is taking my voice. On screen, viewers will see the actor is singing. This is the beginning of Bengali film song and very first step to the invention of playback. After that, a successful playback occurred in Bengali film "vagya chakra" (circle of fate) in 1935. Rai chad bodal composed music for film "vagya chakta". Later music becomes the life of cinema while a perfect playback system came out. Some notable movies like "Shap mukti"(1940), "Parichay"(1941), "Gormil"(1942), "Shes uttar"(1942) were blockbuster hits for music.

9. Cinema in Dhaka

The Nawab family members took first attempt of film making in Dhaka. Some young man of this family including Khaza Adil, Khaza Akmol, Khaza Nasirullah, Khaza Azmol, Khaza Zohir, Khaza Azad, Soyod Shahebe Alom, and Professor Andalib Shadini started film making as a hobby. They organized the first production house in Dhaka Bangladesh, named "Dhaka East Bengal Cinematograph society". In 1927–28, the Dhaka nawab family produced an examined short film named "Sukumari". They wanted to make a film with their own actors and without the help of a studio. The male lead was played by Khaza Nosrullah and the female lead was played by a male actor named Syed Abdus Sobhan. Ambuj prosonno gupta was directed this short film. "Sukumari" screened only in Nawab palace and it had only one print which was already lost. [14]



Fig- 1: Still picture of "The last kiss" (1931).



Fig- 2: Still picture of "Sukumari" (1927-28).

The first full length silent film of Dhaka East Bengal Cinematograph society was "The Last Kiss" in 1931. Most of the historic and film researcher said that the success of "Sukumari" lead young Nawabs to make another film. This film had 3 subtitles Bengali, Urdu and English. Some historic said that "The Last Kiss" had only one song by dancer "harimoti". The Last Kiss was released in the Mukul Hall of Dhaka. There was only two cinema Halls in Dhaka and Mukul Hall was one of them. Historian Dr. Romesh Chondro Mojumder started the premier show of the film. The print of the film was taken to the Aurora Company of Kolkata for another presentation. This film is also counted as a lost treasure of Bangladeshi cinema. We found some still pictures only. Beside Nawab family some young people from east Bengal were very interested in cinema like Dharendra nath ganguly (Barishal), Naresh Chandra mitra(Jessore), Nirmalendu lahidi(Dinajpur), Rabindra mohan roy(Rangpur), Manaranjan bhattacharya(Bikrampur), Ranjit roy(Dhaka) etc. [15]

Before partition, cinema practice was not so easy for Muslims for religious effects. But some Muslim young man came forward with hidden name. Mr. Obaid ul haque is one of them. He made “Dukkhe jader jibon goda”(1946) based on the famine in 1943. [16] He took his hidden name as himadri chowdhury. Next year another Muslim film maker Mr. Ismail mohammad made “Manuser vogoban” with hidden name Udayan chowdhury. [17]

After partition, East Bengal converted ‘East Pakistan’ as a part of Pakistan. In Pakistan period, film maker Nazir ahmed made the first documentary film “In our Midst (1948)” with patronage of Pakistan Government for the visit of Pakistani Governor General Mohammad Ali Jinnah. [18]

1948-1952 was the toughest period for East Pakistan. Both part of Pakistan was similar in religion, but they were too different in living style, language, social life etc. East Pakistan suffered very brutal rules by West Pakistan. In this time, language movement occurred in 1952. After this movement, the Bengali film makers had united together and Dr. Sadek arranged a meeting in 1953. This year production house “Iqbal Films Ltd” was formed. Then more cultural people like Shohidul Alam, Abdul Jabbar Khan and Kazi Nuruzzaman came forward and a film-making company Co-operative Film Makers, Ltd. was formed in Dhaka. In 1954, this company produced their first short film “Salamat” directed by Nazir ahmed. Another film named “Appayan” released at the year, directed by Saroar Hossain. [19] “Salamat” (1954) was the first short film of Bangladesh with music.

10. First cinema in Bengali language

Dr. Abdus Sadek was another pioneer of East Pakistan film industry. He had encouraged Abdul Jabbar Khan to take a challenge like film making but Abdul Jabbar Khan had no practical knowledge of film-making. Then West Pakistan had bumper situation and many artists moved from India after partition. They started quality film processing studio in Lahore and made notable film like - “Amanat”, “Anokhi dastan”, “Beqarar”, “Dopatta”, “Do ansoo”, “Nazrana” etc. Young Abdul Jabbar khan was very serious and stubborn about film making. He presumed and started the journey alone. He wrote a drama “Dakat” (Robber) in 1953 and took a plot as a story from this. Sincere and conscious dramatist Abdul Jabbar Khan started film making with newly formed Iqbal Films Ltd. and settled the film name “Mukh o Mukhos” (the face of musk).

East Pakistan had nothing to create any film that time. Director Abdul Jabbar Khan collected cheap old cameras from Kolkata and tape recorder, microphone from East Pakistan. He faced many obstacles to make this film and people laughed to him. But he took this matter very serious. Film researcher Shoriful Islam said, “All procedure has finished for film, remaining music. Lyricist Gafur saheb a friend of Abdul Jabbar, he wrote songs behind the name ‘Katha sarathi’. He wrote two songs for friend.” [20] About song recording Abdul Jabbar khan said, “I have made a small dark room. I also have bought a Generator and two tape recorders. I have to use a small microphone to sing, how I record all of these? I have made an agreement with singer Abdul Alim and Mahbuba Hasnat. Music director is Samar Das and Dhir Ali is his assistant. It takes long time.” [21]

After 3 years, the final output came. 3rd August, 1956 the first Bengali full length talkie “Mukh o Mukhos” had been released in Dhaka, Chattagram, Khulna and Narayanganj together. Abdul Jabbar Khan made the first cinema of Bangladesh, 15 years before its independency. The Pakistan Observer printed – “Tearing apart the curtain of all doubts and speculation and putting an end to a long and tiresome waiting comes to the screen today, Mukh-O-Mukhosh, the firstfull length picture of East Pakistan and the first Bengali film of the whole Pakistan.” (3 August, 1956). [22] Abdul Jabbar Khan threw proper answer to the people who ridiculed him. Film Mukh o Mukhos has two song, first one is “Moner bone dola lage” (swing in the garden of my heart) sung by Mahbuba Hasnat and the second one is “Ami vin geramer naiya” (I am the boatman from another village) sung by Abdul Alim. They are known as the first playback singer of Bangladesh.



Fig- 3: Poster “Mukh o Mukhos” (1956).



Fig- 4: Still picture of “Mukh o Mukhos”(1956)

One cannot deny that *Mukh-o-Mukhosh* did not add much to our film art. But its appearance had been significant in many respects. It dispelled successfully the unfounded fear that film-making had no future in East-Pakistan. It also helped to bring home to the government the indispensable necessity for a studio which could contribute toward creating a worthwhile film industry and end East Bengal’s costly filmic reliance on Calcutta and Bombay – Alamgir Kabir [23]

11. Music of Bangladeshi Cinema in 1959-1970

After the success of *Mukh o Mukhos*, the East Pakistan film Development Corporation established in Dhaka in 1957. They started active working after a year. Till 1960, EPFDC (East Pakistan film Development Corporation) created and released 6 films (black and white). Among them the film, named “*Asiya*” was the first film made in EPFDC but released in 1960. These 6 movies have 29 different songs from different music directions. Before liberation political situation was very excited. What will be the future of East Pakistan? – This question was in the mind of every inhabitants of Bengal. They were not satisfied and gradually they started to the movement. Some talented film maker continued their works and made more than 200 new cinemas, 150(+) in Bengali and 50 in Urdu this period (1960-1970). Some notable Bengali movies are –

1. Je Nadi Maru pothe (that river on the way of dessert) 1960, 2. Kokhono Aseni (never come) 1961, 3. Harano Din (the lost day) 1961, 4. Surja snan (bath with sun) 1962, 5. Jowar Elo (flow comes) 1962, 6. Natun Sur (new melody)1962, 7. Kacher Deyal (crystal wall) 1963, 8. Dharapat (torrential rain) 1963, 9. Sutarang (therefore) 1964, 10. Dui Diganta (two horizon)1964, 11. Anek Diner Chena (known since many days ago) 1964. 12. Rupban (beautiful) 1965, 13. Kagojer Nouka (the paper boat) 1966, 14. Dak Babu 1966, 15. Behula 1966, 16. Chakori 1967, 17. Ayna o Oboshista (mirror and remaining) 1967, 18. Nabab Siraj ud doula 1967, 19. Chaowa paowa (desire and obtain) 1967, 20. Nayan tara 1967, 21. Sat Vai Champa 1968, 22. Abirvab (Apearance) 1968, 23. Eto Tuku Asha (a little bit hope) 1968, 24. Natun Name Dako (call new name) 1969, 25. Moner Moto Bou (wife as choice) 1969, 26. Maynamati 1969, 27. Beder meye (gipsy girl) 1969, 28. Aguntuk (stranger) 1969, 29. Mayar songsar (house hold illusion) 1969, 30. Nil akasher niche (under the blue sky) 1969, 31. Je agune puri (burn with that fire) 1970, 32. Santan (children) 1970, 33. Pitch dhala poth (the road of poured out pitch) 1970, 34. Swaralipi (the notation) 1970, 35. Darpachurna (crush of arrogance) 1970, 36. Jibon theke neya (taken from life) 1970 etc.

East Pakistan created a good number of Urdu cinemas before 1965. According to Statistics, till 1964 the rate of Urdu film released was 92%. The first Urdu color film of Pakistan “*Sangam*” (1964) was directed by a Bengali talented film maker Zahir Raihan. In 1965, a biggest blockbuster hit movie “*Rupban*” released. This movie is the first folk literature based Movie of Bangladesh and it has 22 songs that have the highest record of using songs in Bangladeshi cinema till now. The second highest songs used in “*Behula*” (1966). The success of these two movies inspired Bengali film director to make more Begali movies. After 1965, the rise of Bengali nationalism, attraction to Bengali Language and anti Pakistan consciousness in Bengali life got stronger. For this reason film makers step back from Urdu film making. Director Alamgir Kabir said, “Rise of Bengali nationalism soon manifested itself in the sharp decline of Urdu-language productions from Dacca Studio.” [24]

The name of notable film director before liberation are – Abdul Jabbar Khan, Fateh Lohani, Khan Aatur Rahman, Ehtesham, Mahiuddin, Salahuddin, Zahir Raihan, Subhas Datt, Mustafiz, Kazi Zahir, Mita etc.

Between 1956-1970, notable music directors and lyricists are – Samar Das, Abbas Uddin Ahmed, Subal Das, Khan Aatur Rahman, Robin Ghosh, Dhir Ali Mansur, Salahuddin, Ferdousi Begum, Kader Jameri, Satya Saha, Ali Hossain, Altaf Mahmud, Kotha Sarathi, Abdul Karim, Mobarak, Gouri Prasanna Majumder, Haren Roy Chowdhury, Harun ar Rashid, Azizur Rhaman, K. G. Mostafa, Ahsan Hbib, Abu Hena Mostafa Kamal, Sayed Shamsul Haque, Gazi Mazharul Anwar, Md. Maniruzzaman, Ahmed Zaman Chowdhury etc.

The singers who made every cinema songs more precious in 1960s are – Mahbuba Hasnat, Abdul Alim, Ferdousi Begum, Mostafa Zaman Abbasi, Manabendra Mukharjee (India), Sandhya Mukharjee (India), Talat Mahmud (India), Farida Yasmin, Rowshan Ara, Asafuddoula, Kalim Sharafi, Khan Aatur Rahman, Anjuman Ara, Kazi Anwar Hossain, Satya Saha, Nina Hamid, Sayed Abdul Hadi, Shahnaz Begum, Mahmudunnabi, Bashir Ahmed, Sohrab Ahmed, Sabina Yasmin, Sohrab Hossain, Khandker Faruk Ahmed, Abdul Jabbar etc.

Some notable actors from the 1960s include Rahaman, Shabnam, Ali Mansur, Nurul Anam Khan, Purnuma Sen, Inam Ahmed, Sumita Debi, Khan Aatur Rahman Rawshan Zamil, Anwer Hossain, Abdur Razzak(Nayok Raj Razzak) Kabori, Babita, Suchanada, Rosy, Golam Mostafa, Faruk, Anwara, Shabana, Subhas Datt, Sujata, Sharmili Ahmed, Baby Zaman etc.

Notable film production house were Iqbal films ltd, Co operative film makers, Eastern theatres, Purbani Chitra, Leo Films, Hamid Films, Pubali Pictures, Katha chobi Productions, Minar Films, Rashid Films, Screeno, Artland etc. [25]

Since 1956, music became a very charming point in cinema. Generally it is a beautiful collaboration of lyric, tune and instruments. People usually like to see actor- actress singing and dancing on screen. So a film cannot be imagined without music in Bangladesh. Gradually filmy song became a popular category in Bengali music and culture.



Fig- 5: Rahman & Shabnam in “Harano din” (1961).



Fig- 6: Child artists in “Asiya” (1960).

12. Classifications of music in cinema of Bangladesh 1956-1970

There were three types of music in Bangladeshi cinema before liberation - Title music, Background music and vocal/playback. The music which played at the beginning of film named Title music. The title of film, name of actors, actresses, stuff, production, producer and director was screened with this music. Almost every film had this music in starting. The music used behind scene and dialog was known as background music or sequence music. This music is the life of cinema. Most of the background music made with instrumental tune and local famous instruments were being used like flute, local drums, Dotara, Sarood etc. Vocal/ playback were the most catching entertainment that period. Music was very common that time in society but musical connectivity in cinema was absolutely new matter in Bangladesh. Vocal had many branches in one cinema in 60s. The music directors applied various creativities in one film and made different songs for several sequences as if they might be new in cinema but were very much efficient in music. So they created assorted music in cinema and various types of classification.

12.1 Folk songs

Folk music is connected to the root of Bengali culture. According to this formula, the music directors started using folk music in cinema from the beginning. The first Bengali film “Mukh o Mukhos” had a folk song in it. After that many folk song was being used in cinema before 1971 and notable songs are –

- a) Bidhi boisa bujhi nirale , kotoi dukkho leikha chilo amar kopale. (May be God wrote how many sorrows in my fate) Film- Asiya (1960)
- b) Deoyay korche myagh myaghali, tolail pubail bahao, dhire kene bahao tori he. (The sky is covered with clouds. Why are you sailing slow?)
- c) Bariro na dokhin pashe go, o daima kiser baidyo baje go amar daima daima go. (Daima, o my Daima, what’s wrong with the drum in the south side of house?) Film- Rupban (1965)

12.2 Patriotic songs

There are limited collections of patriotic songs found before liberation. Most of the melodious patriotic cinema songs were created during and after liberation. Here some notable songs before liberation -

- a) E desh tomar amar o vai e desh tomar amar. (Brother, this country is yours and mine). Film - E deah Tomar Amar (1961).
- b) Ei je akash ei je batas bou kotha kou sure jeno vese jay. (It seems like this sky and wind floats away with the tune ‘bou kotha kou’) Film – Sutarang (1964).
- c) Amar sonar Bangla ami tomay valobasi. (Oh my golden Bangla I love you). Film – Jibon theke neya (1970). This song is taken as national anthem after 1971.

12.3 Nazrul songs

Kazi Nazrul Islam is the national poet of Bangladesh. He was honored by this title in 24th May, 1976. Kazi Nazrul was very famous for his poetry, novel, rebel poems and songs. Before liberation 3 of his songs had taken in cinema. Those are –

- a) Patha hara pakhi kede fere eka. (The lost bird cried alone when returning) Film – Nabab Sirajuddoula (1967)
- b) Ei to nodir khela, e kul vange o kul gore. (This is the play of river, one side breaks another make) Film– Nabab Sirajuddoula (1967)
- c) Karar oi louho kopat, venge fel kor re lopat. (The iron gate of jail, break down and snatch it) Film – Jibon theke neya (1970).

12.4 Romantic songs

In 60s there were a silent competition between Pakistani and Indian film industry; whose film will become popular and which song going to be a big hit? Music directors had to work under pressure. But in East Pakistan the Bengali music maker had a very good intimacy between each other. They had a secret recipe of melodious music. A kind of melody with extraordinary lyric and specific sequence created a perfect mixer of Romanticism. Romantic sequence songs were very demanding in 60s and are very famous till now. Notable romantic songs are –

- a) Bujhi na mon je dole basher sure. (I don’t know why my mind is swing with flute) Film – Harano din (1961).
- b) Mone holo ei nishi logone chad hoye tumi ele mor gogone. (It seems like you have come to the my sky like a moon at night) Film – Tomar amar (1961)
- c) Tumi je amar Kabita, amar bashir ragini. (You are my poem, a ragini on my flute) Film – Darpachurna (1970).

12.5 Sad songs

Bengali people are too emotional. They had many problems in their life. Poverty, losing hope, social limitations, deprivation, and defeat in life were very common in society. Film makers took stories from general life and this kind

of movies had acceptability quality. Social movies were both medley of happiness and sorrow. One social movie had various types of songs but sad songs were the most emotive part of a cinema. Bangladeshi film had many emotional, touchy, melodious sad tunes as like –

- a) Tomake Valobese ami oboshese ki pelam? (What did I finally get by loving you?) Film- Kokhono aseni (1961).
- b) Tumi ki dekhecho kovu jiboner porajoy? (Have you ever seen the defeat of life?) Film – Etotuku asha (1968).
- c) Premer nam bedona se kotha bujhini age. (The name of love is pain, I didn't understand before). Film – Nil akasher niche (1969).

12.6 Wedding songs

Wedding is the most joyful matter for Bangladeshi people. The family members are happier than the bride and groom. They celebrate the ceremony with singing and dancing. Before liberation only two movies had two wedding songs, those are –

- a) Parnay chilo parinay holo, ar ki hobe asha? (They had affair and got married, is there will be any hope?) Film – Asiya (1960).
- b) Holud bato mendi bato, Bato fuler mou. (Smash turmeric smash henna, smash the honey of flower). Film – Daka babu (1966).

Like these songs the Bangladeshi film had a lot of melodious music. Most of their film were made with realistic stories of their life and they had minimum 4/5 various types of songs and music in it. They used many local instruments also. Poetry in lyric and basic folk tune was the special quality of film music in 60s in Bangladesh. The songs with uninterrupted melody and poetic rhythm are the significant structure of this period.



Fig – 7: Actress Kabari in “Abirvab” (1968).



Fig – 8: Razzak & Suchanada in “Jibon theke neya”(1970)

These few types of songs took East Pakistan film industry to a big achievement and after the birth of Bangladesh these songs played inspirational role. Today Bangladeshi film industry has a lot of music with new technologies, modern studio, instruments, new artists, music directors and others. This only happens for the attempt of film making taken by the generation before 1971. The people of Bangladesh memorize all those songs as their “Golden day’s song”.

13. Conclusion

“Music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated imitate.”- Aristotle.

Every art has an individual power. Two different performing art music and cinema has created the most surprising act together that can be recognizing as the best entertainment in world. Actually it is a tremendous combination, one

is thousand years old performing art and another is a new scientific creation. Now a day, Bangladesh is internationally known by its cinema. The practice of film making without any essential support in 1956 gradually helped them to step forward and established a new formation of Bengali music named “film song”. The goal of this research is to expose the unknown history behind the film songs of Bangladesh. After 1971 Bangladesh started as a new country as well as music was marched with Bangladeshi cinema with a new identity. In an independent Bangladesh those same film makers, music directors, composers and singers had started working together with their own identity and dignity. The glorious history of Bangladeshi cinema music should be treated as a valuable asset for future generation. Leaving the eternal appearance of film song as intact, without tarnishing its tradition and dignity, we can keep the real history ahead by making the highest application of merit.

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