

A study about the Bauls of Santiniketan

Chinmoyee Das

Master Degree, Journalism & Mass Communication, Visva-Bharati University, West-Bengal, India

ABSTRACT

The Baul or Bauls (Bengali: বাউল) is a gathering of spiritualist singers or minstrels of blended components of Sufism and Sahaja from Bengal, including Bangladesh and the Indian states of West Bengal, Tripura and Barak Valley of Assam. Bauls are a group of wandering mystic artists. Their way of life has been molded through the prompt and distorted joint efforts of social individuals' feelings and contemplations. The etymological significance of the term 'Baul' is a crazy person, but the root of the word Baul is still debated. Bauls comprise both a musical tradition and a syncretism sect. Baul music celebrates heavenly love. With numerous sects, Bauls are a heterogeneous gathering, however, their participation predominantly comprises of "Vaishnava-Sahajiyas" and "Sufi". Often, they can be distinguished by their unmistakable musical instruments and garments. The aim and the objective of the study are to understand the Baul culture. The method used in the research was the Qualitative research method. These are the Observation and Interview method. Both primary and secondary data had been studied to conduct the research. Their religion depends on "Deho Sādhana" (দেহ সাদহানা, the outflow of the body), and "Mana Sādhana" (মন সাদহানা, A statement of the brain). A significant piece of their way of thinking is "Deho Tatta" (দেহ তত্ত্ব). The Baul Sangeet or the Bauls music is a specific sort of Folk music. Their music addresses a long legacy of lecturing magic through tunes. Theirs is basically an oral convention. Santiniketan and its environmental factors have since quite a while ago held an extraordinary spot in Baul society.

(Keywords: Baul, Music, Folk, Culture, Santiniketan)

INTRODUCTION

Music is a powerful method of communication. It gives a way by which people can share feelings, aims, and implications despite the fact that they're communicated in dialects that might be commonly endless. There are numerous sorts of music spread in the Indian subcontinent that has a place with different classifications. Each province of India has its own type of music depending on its social certification. Baul music is also one of them. This article is an endeavor to investigate something more about the Bauls in Santiniketan. Santiniketan is situated in the Bolpur subdivision of Birbhum dist. in West Bengal, about 152 km north of Kolkata. It was set up by Maharshi Devendranath Tagore, and later extended by his son Rabindranath Tagore.

That Baul wisdom is introduced in the melody is, in itself, an impression of a virtuoso; Baul music tends to live longer in the heart than the most passionate of sermons. The momentous history of the Baul is one of affection, resistance, and dismissal of discrimination. To comprehend the attributes of the Baul custom, we should first know what their custom is. Baul is a society style of Bengal which arose in the 11th century AD from the Bhakti Movement, whereby the specialists are dissident meandering writers who play out their work in the type of songs which are both of an otherworldly kind or something which improves our comprehension of the Supreme. Baul vocalists follow an ancestral, itinerant life, going from place to place to engender their convictions through music. They carry on with a lone daily routine and experience autonomously. The trademark of Baul music is to pleasantly introduce completely evolved thoughts, and also perceptions taken from their environmental factors utilizing natural language and symbolism.

The importance and starting point of the word 'Baul' is discussed and can be followed back to a couple of conceivable sources. It has been gotten from the Sanskrit word 'Vatul' or 'Vyakula'. Sanskrit word 'Vyakula'

(fretful excitement for god); another Sanskrit word 'Vatula' (the internal progression of energy influenced by wind, or mad person, got from Hindi 'Baur'); And, 'Awliya', an Arabic expression, which alludes to "blessed" or "holy"; and the Sahajiya Buddhist word 'Bajrakul' continuously became 'Bajul' and afterward 'Baul'. Baul men wear ochre-hued Panjabi (a long shirt typically worn with plain pants). The Bauls normally wear saffron hued turbans to cover their heads. The fabrics of Bauls can be comprised of some vivid patches of materials. The Baul women wears saris.

AIM & OBJECTIVES

The aim and objective of the study are to understand the Baul and some more about their culture. The focus of the examination is to grasp the Baul philosophy and some more about their way of life.

METHODOLOGY

For the study, tools of research like participant observations and in-depth interviews were used for the collection of data; both structured, as well as non-structured interview methods were implemented. Apart from collecting fresh data of rituals, religious beliefs of both the indigenous cultures, the emphasis was laid on the qualitative assessment of the data and comparing them.

For primary data, field observation and interviews have been conducted. A visit to a Baul "Aakhara" (□□□□□) and the Baul "Aashram" (□□□□□/□□□□□) was conducted, and gathered applicable information with respect to this by bantering with numerous Bauls and tuning in to their songs. Secondary data has been collected from library search, Journals, Books, and various web sites.

DISCUSSION

Bauls are meandering artists who are known for their offbeat way of life and an alternate way to deal with religion or religious views. "Baul" has shown up in Bengali writings as old as the fifteenth century. The word is found in the Chaitanya Bhagavata of Vrindavana Dasa Thakura just as in the Chaitanya Charitamrita of Krishnadasa Kaviraja. They don't have faith in standards and guidelines relating to the universal religion.

The Bauls have been partitioned into three fundamental sorts:

- A) Grhi Baul/□□□□ □□□□: the ones who live in a family framework;
- B) Udaas Baul/□□□□ □□□□: the Bauls who repudiate everything and
- C) Shilpi Baul/□□□□□□ □□□□: the ones who sing and perform Baul tunes. They are splendid heavenly artists and writers without common confirmations or degrees compose and sing.

The method of accomplishing 'Moksha' (□□□□□/□□□□□) is unique in relation to some other universal perspectives; they investigate looking for the Supreme Power. In the Baul's way of thinking the human body is given the most elevated worth. As per them, the human body is the microcosm of the universe. They considered the human body as a sanctuary where the Lord dwells. The human body is made out of Pancha-Bhut (□□□□□□□/□□□□□□; Air, Water, Fire, Ether, and Earth) and is the abode of God. So in Baul's sadhana the human body is merited a definitive reality where one can unite with the incomparable being through their human body. Baul melodies are generally otherworldly and philosophical in nature. e.g., they center around a few Tattwa's (□□□□□□□, Tattwa – Epistemology) including –

"Deha-tattwa/□□□ □□□□□□ " (Body),

"Prem-tattwa/□□□□□ □□□□□□ " (Spiritual-Love),

"Guru tattwa/□□□□ □□□□□□ " (SpiritualTeacher),

"Gujhyo-tattwa/গুজ্যো তত্ত্ব " (Esoteric),

"Srishti-tattwa/স্রিস্টি তত্ত্ব " (Creation),

"Param-tattwa/পরম তত্ত্ব " (Supreme Almighty), just as on "Manasiksha/মনসিক্ষা" (self-realization)

Accepting a basic open focal point, this article contends for foregrounding the voices furthermore, social articulations of the underestimated society convention to achieve social equity, value, and change. A basic social open focal point basically questions the authoritative depiction of underrepresented culture as well as social articulation as second rate, "freak" and improper, also, along these lines openly draws in the lower socio-social layers to recuperate the voices of the underestimated.

The essential way of thinking of the Bauls is that of "Ulta Sadhan/উল্টা সাদান" or on the other hand "the turnaround path" as indicated by which, they are to stroll in a way that is something contrary to the way followed by unconscious individuals to re-visitation of their own self. They have faith in the idea of "Moner Manush/মনের মানুষ" or "Man of my heart" whereby they accept that man has an exceptional longing of the heart for the heavenly which is in Man and not in the sanctuary or in sacred writings, pictures or images. Bauls women (Pagli) have a ton of regard in the Baul people group. Bauls women are likewise called Nari (নারী/lady), Meye (মেয়ে/young lady), Sakti (শক্তি/the power), Ma (mother) and Prakrti (প্রকৃতি/nature). Female accomplice procures the main position among three sorts of masters which the Bauls perceive: Diksha Guru/দীক্ষা গুরু, Shiksha Guru/শিক্ষা গুরু, and Bhek Guru/ভেক গুরু. Female accomplice is the most elevated type of guru, Diksha Guru. That is the reason inside the Bauls Prakritor Sakti (The Female Guideline) is given more significance than Puruja (the Male Principle). Be that as it may, Bauls women were peered downward on by the then customary society.

CONCLUSION

This is not something phenomenal. Their way of thinking of Ulta sadhana or the opposite man is likewise clear in the melody. Through the verses, the audience is told to go in a way that is one's own, which may not be frequented by many, to end up through their experience, fortitude, and self-confirmation. The tune of the Baul and the style in which it is introduced is altogether intelligent of Bengali society music, in which each third word is given a unique accentuation. While performing the Baul songs, some of them are found to have strayed from their customary styles, by adding to them a color of their own shade, making it commercial to attract the audience who come in Santiniketan.

In the locality of Santiniketan, Bauls always represent the rural culture and the heritage of Bengal. Folk media is the most effective way of communication in today's world since it not only helps connect people with their cultures but also revives the lost culture of the society. Baul songs also not only entertain people but also play an effective role to persevere the essence of the heritage. Baul songs form the language of expression for the local populace and give them a chance to voice out their opinions on various issues, therefore it represents an act of communication. Bauls are not only interactive communicators; with the philosophic touch it maintains an intra communicative vibes. Baul as a folk art form transmitted to Bengali society from one generation to another forms the media of expression of local people and furthermore offers the opportunity to voice out their suppositions on different issues.

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