

## Gambhira as a Song of Protest

Sreetapa Das

**Abstract:** Under the broad domain of folk culture of 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. These include the picture of the burnt heart of the world in the cruel over of the social oppression and social plunder of the ruler. In such performances the performers are not only hint that they are being oppressed and ill treated by the dominant power system of the society, a solemn voice of resistance to that oppressive and dominant discourse of its time in these performances. Though social consciousness is manifested in all bengali folk songs, the dialogue of the Gambhira songs falls on the exploited like a whip. 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 how this Gambhira songs serve as resistance to power of the colonial, imperial or local administration system.

**Keywords:** Folk culture, resistance, social consciousness, oppressive, colonial, imperial

Date of Submission: 06-06-2021

Date of Acceptance: 19-06-2021

### I. INTRODUCTION:

In every era, several 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.

Gambhira is one of the many iconoclastic variants of the ritualistic theatres that apprise the festival of the gajan. 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.

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 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 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 on these traits. But if his intentions are not right, the least help he can raise on his own initiative to tackle his problems.

### **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 individived 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, shastriya, Rajbanshi and Deshipol 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.

### **Structure of Gambhira:**

At the end of bengali year (April – 2<sup>nd</sup> week) means starting of the chaitra which is called Chaitra Sankranti Gambhira get start.

1<sup>st</sup> day – 26 th Chaitra – pouring of pitcher (Ghat vara)

2<sup>nd</sup> day – 27 th Chaitra – Small drama (chhoto Tamasa)

3<sup>rd</sup> day – 28<sup>th</sup> Chaitra – Big drama (Baro Tamasha)

4<sup>th</sup> day – 29<sup>th</sup> chaitra – Ahara/Bolai/Bolbai

But in different region Gambhira seems to celebrate on Chaitra (Habibpur thana, Dohil – Gazole etc), Baishakh (Alipur – Kaliachak, Sekendarpur – Englishbazar etc), Jaistha(Aiho – Habibpur Thana), even in the month of shravana (Boyalia – Chanchal Thana).

1st day – 26<sup>th</sup> Chaitra – pouring of pitcher (Ghat vara) :

At the starting of the Gambhira there is a ritual called ‘pouring of pitcher’(Ghat vara). But this ritual does not celebrate by other region. Somewhere it takes part before three days, seven days even nine days before. When sun sets at the evening, one Brahmin take a pitcher by drowning it into the river and after that the waterfull pitcher establish to it's pre fixed place. The first day of Gambhira festival ends with this ritual.

2<sup>nd</sup> day – 27<sup>th</sup> Chaitra – small drama( Chhoto Tamasha)

The show start with by worshipping of shiva Or Haragouri. Junior disciple are called ‘Bala vakta'. That day and next day all bala vaktas stand before the Lord Shiva and recite the Shiva bandana. All the Bala Vaktas stand by one leg and take the name of Shiva in mind. Various kind of dances like solo dance, group dance and facial act(Mukha nriya) happens that night.

3<sup>rd</sup> day – 28<sup>th</sup> Chaitra- Big Drama (Baro Tamasha) :

Big shows bang at the 3<sup>rd</sup> day of Gambhira festival. At afternoon all the disciples move for jatra called 'shova yatra'. In that procession all the disciples of different age group took part and they move from one mandap to another mandap by distinguishing them as ghosts, witches, fireman, snack man etc and they loudly beat dhak. After finishing procession, the act "Lanka Dahan" happens that evening.

Some people thinks that this festival (especially chhoto tamasha and baro tamasha) was in ancient days 'Mahajani Lokayat Bouddha Utsav', slowly the Mahajani got away from this festival of and Lord Shiva has been added to this festival. It means that Hindu religion influenced the Gambhira festival.

4<sup>th</sup> day – 29 th Chaitra – Ahara /Bolai/Bolbai:

Gambhira festival ends at the fourth day with Bolbai Songs. Bolbai songs are reputed as Gambhira songs. Because all these songs are used to sing on the Gambhira stage which at present in known as Gambhira songs.

Shiva is sincerely addressed as 'O Nana' here. In Muslim Society grandfather is called 'Nana's. Shiva has been made the man of the house with jokes. It was customary to decorate the courtyard in front of the shivalaya. Various lighting arrangements were made.

The language of Gambhira songs is according to the geography of the Barind, Tal, Diyara area mixed dialects have developed in the diverse mixture of different races and tribes. Various combinations including Arabic – Persian – English can be noticed. According to prominent linguists:

"Malda as the meeting place of several languages, would form an interesting study to the comparative philologists. "

This festival is a combination of Buddhism and Hinduism. As a modified form of Buddhism, Buddha worship became Shiva worship. Dharma Gajan or religion worship is basically worship of Buddha. Although the Gambhira are different on the basis of caste, religion and Gambhira run jointly are known "Chhatrini Gambhira ".

#### **Analysis of Gambhira :**

Baradachara Mitra observed that Gambhira though apparently was a popular social entertainer with its tongue in cheek humour but possessed an immense potential of proletariat backlash. He emphasized that it essentially upholds the nationalistic spirit of the Bengalis besides enriching the language, tone and dialect. 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. "

All songs are composed with a strong socialist mudda which elucidates a burning current issue and aims at educating the audience while entertaining them. A detailed inspection of songs are 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 –

1) **Mukhopado:** The thematic initiation of the theatrical performances they come to sing one by one and give the introduction of main characters. 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 initial attempt to interact with the audience that the artistic distance is completely erased, leaving no scape of strangers effect to set in. It has the main purpose is build the trust of the audience and 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.

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.

(1) "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

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

Good days are about to come!! "

(2) "Shiv you have the same outfit

You have curdle

Malaria suffers are suffering from obesity

Leave elephant and horse

Rides on the bull

Your forehead has burnt. "

**Shiva vandana:** The invocation of Lord Shiva as the overall role of the event who appears on stage to address the issues raised by the performers of Gambhira. In this second part, Lord Shiva Vandana 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. Paradoxically it is religious but in the most secular way, as Shiva is taken away from his bourgeoisie 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

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.

**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

You could stand on your own feet,

Build a solid foundation

O great are the powers of the government of collation.

**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. 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.

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  
By shaking the tree of the planning Commission  
Squandering Gouri Sen's wealth is their vision  
Autocrats and democrats, same side of coin  
All corruption can conjoin  
How long will you fool us with these development myths?  
The public has had enough of your shit.  
We are illiterate don't mistake us for fools  
We will decide who in future rules.

**Report:** The anti climactic conclusion 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 three 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.  
(2) Next came cholera and spread none,  
The government said there is nothing to be done.  
Cholera has claimed the beloved of Radhikaranjan.  
(3) The doctor babu has become one of our gods,  
He has singlehandedly fought all the odd,  
Day and night he has served every patient,  
Rich and poor alike he served without being complacent.

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.  
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.

**Evolution** : 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.

**Value of Gambhira** : In the connection of modern science of knowledge, performance of Gambhira is not 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 re 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 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.

## II. 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. After eight years of tireless efforts, The Institute of Folk Culture, Malda continues its journey today with the greetings of millions of people in the district.

**BIBLIOGRAPHY:**

- [1]. Bhattacharya, A. (1954). Banglar Loksahitya, vols. 1-3 . Calcutta. Calcutta Book House
- [2]. Ghosh, A. K. (2005), Banglar Nataka Itihaas. Calcutta. Dey's Publishing
- [3]. Roy, Pushpajit. Gambhira Loksanskriti O Adibashi Sanskriti kendra, Government of West Bengal
- [4]. Palit, Haridas. Addyer Gambhira. Krishnacharan Sarkar publisher, Malda 1913
- [5]. Roy, Tania. Gambhira Dance and Festival Communication with our past and present. Presidency University, M. A. Dissertation, kolkata
- [6]. Foucault, M (1990). The History of Sexuality :An Introduction. Trans Robert Hurley. Vol. 1. New York. Vintage
- [7]. Dey Sarkar, D(2003). Uttarbanger Loksanskriti, Patralekha, Kolkata – 700009
- [8]. Lokshruti. Pashchim Banga Rajya Loksanskriti Parishad, Govt of West Bengal. Fifth edition. September, 1989
- [9]. Lokshruti. Pashchim Banga Rajya Loksanskriti Parishad, Govt of West Bengal. Sixth edition. March, 1990
- [10]. Ali, More Ahamad and Mir Mahammad . Subversive Elements in the Folk performances of Medinipur, Bankura and Purulia (Article). Rupkatha Journal on Interdisciplinary studies in Humanities. Vol. Vii. No. 3 . 2015
- [11]. Bandyopadhyay, M. Gambhira: The lost Theatre of Bengal ( article). IJELLH. Vol. 7.issue 7 July. 2019
- [12]. Singha, Pulakendu. Madhya Banger Loko Sanskriti, Murshidaabad. Shilpanagari publication. 2012
- [13]. Gearson, Abraham. Linguistic Survey Of India.

XXXXX, "Gambhira as a Song of Protest." *International Journal of Humanities and Social Science Invention (IJHSSI)*, vol. 10(06), 2021, pp 01-08. Journal DOI- 10.35629/7722