

## CHAPTER 6

### CONCLUSION

#### A. OPINIONS ON NAZRUL BY NOTED SCHOLARS OF THE WORLD

A part of the conclusion herein deals with the opinions/quotations of some renowned scholars of the world, excerpts of which are collected by the researcher from books, journals, newspapers and magazines as follows:

##### Rabindranath Tagore

1. A strong feeling of violence and open barbarism marks each line of poems and songs of Kazi. Artificiality has never touched him and his works always depicted the twist and turns of human life. Nazrul Islam's poems have surpassed all forms of natural and human expression.
2. Just as there is a due value to scholarly permeation of anger, similarly simple and straight forward language is no way behind. Sharp language when properly used is alleviated to the status of poem just as it has occurred in case of Nazrul's work.

You have got little bit of suspicious built in your mind for Nazrul Islam. I have dedicated my song drama "Basanta". Nazrul and at the same time acknowledged him as a poet. I know that some of you were not able to explain my behaviour.

I believe that you have framed such an idea without going through his pieces of work and even if you have read through you were unable to appreciate his works.

That poems should not contain any revolutionary ideas is your philosophy. The minds of the total race are tuned to same music. When people's minds are boiling not searching for an opening for explosion, then poem is the only vent that can provide the expression of revolutionary ideas. If I had been in his place and would have harped on the same string as well.

3. Popularity is not the proper scale to judge any poem. The poem that reflects the minds of the people of present period can not only be said a poem, but something greater and noble than that.

#### A Historical Letter

(This letter is written by Rabindranath Tagore to his son Rathindranath Tagore).

When Nazrul was arrested, Rabindranath Tagore presuming him to be at Presidency jail sent him a telegram "Give up hunger strike, our literature claims you." But jailor did not find it essential to deliver the telegram to Nazrul. Nazrul at that time was on hunger strike in Hooghly jail. In spite of knowing Nazrul's address the jailor did not deliver the telegram which has reflected a very special mentality of the British government.

Evaluating and concluding that the letter has a historic importance I am publishing the letter.

My dear Rathi,

I sent a telegram for Nazrul in Presidency jail stating "give up hunger strike our literature claims you." A memo has been sent back from jail with "The addressee not found." This is a clear indication that they did not want to deliver my message. Because even if Nazrul was not in presidency jail they definitely knew where he was. So they do not want to act as a barrier towards the suicide of Nazrul Islam.

Sri Rabindranath Tagore

Acharya Prafullachandra Ray

I have got the taste of true originality in two poets of modern literature. They are Satyandranath and Nazrul.

Nazrul is a poet of true origin. Under the bright influence of Rabindranath on the then literature, Nazrul has been taken just as a twilight. That is why Rabindranath openly recognised as a poet.

I am feeling delighted thinking that Nazrul Islam is not only for the muslim but for Bengal, of the Bengalis. Poet Michel Madhushudan Dutta was christian but Bengalees have always found him to be a son of Bengal. Today everybody regardless of their race and religion is paying homage to Nazrul Islam poets are generally calm and feed intimated but Nazrul is an exception.

Being imprisoned, the things he has produced sitting in soul has installed new life within the mind of the people.

Netaji Subhas Chandra Bose

There is a distinct relation between literature and life of an independent country which is lacking in our country. Nazrul is an exception. Nazrul has collected his creative elements from various fields of life. He has made war as his subject of his poem. He himself went in war and as such has written down from his own experience of war. This is a rare incident in our country but the same is quite common in any other independent country. This proves that Nazrul is a lively person who has not only visualised life in his screen of imagination but has experienced and seen through its nook and corner.

Many of us experience life in prison. But we find little trace of it in literature which shows that there is a gap between life and literature. That Nazrul had spent some days in prison can be found from his own writings. This also shows that he has tried to bridge this gap and has posed himself as a true man.

There is an enchanting influence in his writings going through his songs and felt like singing even inside the jail. We lack in spirit so we can not create spiritual and lively poems.

It is true that Nazrul is known as a protestant poet and that his mind is a revolting one. When we shall go to war we shall sing his song when we go to prison we shall voice his song.

I always visit various provinces of the country. I got the rare opportunity to hear our national anthem in various provincial language. But I do not think I have ever heard any song as lively as think of have ever. His dreams were not singular. He dreamt the dreams of the total race.

(Nazrul in Record and song)

### Santosh Kumar Dey

Being Born in an era of Rabindranath Tagore, the popularity he has gained in creating songs and composing music is truly appreciated. Though he is popularly known as a protestant poet but it is not at all difficult to prove that he occupies a commendable position as a lyricist. When the record consisting of all pieces of work along with creators voice came to the market, many requested me to perform same type of task as far as Nazrul was concerned. After commencement of the task I found it to be quite difficult because he had not bothered to keep any identity in his invaluable songs that he has recorded. That Nazrul was in alliance with a gramophone company as a music composer and lyricist for a pretty long time is to be kept in mind. So it is very likely that his innumerable songs, sung by known and unknown singers got recorded. So his number of recorded songs has achieved an astonishing figure. This figure can only be compared with that of Rabindranath Tagore. After the book is published I believe, that every one would conclude that the number of his creative records is largest till now and he is the first person in the row.

Of course it is true that all the records are not available today, many of them have been rejected and they have lost their identity.

#### Baroda Gupta

Nazrul not only composed music for his song but continuous effort taught this songs to the artists. Had he utilised the time, he spent teaching his songs and music in his creative work he could have gifted the Bengali literature with more invaluable gifts. But he did not choose that path. His way of teaching music and songs and his behaviour as a music teacher is worth imitating. The reason behind using the term worth imitating is that if it were possible for any other teacher to sit with his fellow students with abysmal patience, forgiveness, love affection then students would have come out of their shells easily and succeeded confidently and with self dependence.

#### Salil Chowdhury

His creations of song and music filled the then music world. There was perhaps no category of song or music where he had not made his presence felt. His songs of tribute like "Shayama Sangeet," Islami song, patriotic songs as well as those of rural villages like "Baul," "Bhatiali Thumur," "Kirtan" are truly unforgettable. He has showered the volume of Bengali songs with his own creations. He himself was a magnificent music composer. That is the reason he could instill life in his songs. Total

Bengal got intoxicated with Nazrul's new dimension of lyrics. Writing songs and adding music to them, experimenting on them was his passion of life. He has created songs of various tastes. Though very less in number he has written down some humorous songs as well. In these songs he has sarcastically portrayed the society, its loopholes, lackings and dark side of politics. His connections with the National movements was indeed deep rooted. He took an active part in the freedom struggle of India. He had to tolerate much hardships and sufferings due his involvement in the freedom struggle. He had undergone imprisonment as well. Due to this reason his practical experience and historic consciousness is much more than any poet or lyricist. His poem, "Pact," centering around the fraternity of Hindu and Muslim has received an important position in the literature of comedy. Every song of his book "Chandra Bindu" expresses strong sarcasm for the contemporary society and politics. In songs like "League of Nations," "Dominion status," "Round table conference," "Simon, commission report," "Primary education bill," etc. reveals his social and political awareness.

He filled the atmosphere with his poems and songs. He has given birth to a wide diversity of songs with even more diverse modes of music. Among his songs his little number of comedy songs shine like previous gems. His name will be synchronously uttered with Ishwar Gupta, D. N. Ray, and Rajnikanth Sen in this regard.

## Saroda Gupta

Before and got acquainted with "Kazida" of sincerely learnt his patriotic songs from "Nalinida" (Nalini Kanta Sarkar). His name was sole name that was uttered by young blood of the country. Suddenly one day "Kazida" came to our house with a person, with whom he had faced many new situations under many new circumstances, named Nalini Kanta Sarkar. Soon, he occupied a place not only in our homely atmosphere of music but also in the court of our mind.

After so many days formal individual Kazi Nazrul Islam became my informal "Kazida." The man whom Rabindranath invited as "come O comet come" as if came to my dark room and lighted it.

When he came every body in the locality came to know his presence. Every time he came he as if brought with him an invisible sack of laughter and happiness, and the enchanting atmosphere of spring with him. He set his sail with all of us in the swift current of happiness and gay.

He was the sole intoxicant for every body. He enlightened others with his own enlightenment. He was the rare earth element among the persons who possessed this quality and with whom I got familiar. Many a times of thought what was his source of ever green non-ending laughter from where did he get this foundation of happiness. He had an appropriate method of expression. In his songs he has explicitly shown, patriotism, common awareness,



love, fraternity, due respect for woman, faith in freedom for all and many other human sentiments. All these feature mark the poems of Nazrul but in his songs these have reached new heights and dimension, because melody has been added to the words. The combination of words and music, and melody has reached a complete balance which has ultimately added the aesthetic value to his works.

Nazrul commenced his life as a lyricist with Bengali Ghazal which is very rare and new in Bengali literature. There are a number of Ghazals in Urdu. A number of Ghazals of Urdu poet Galib are already present. He wrote Ghazals in various forms. Once his Ghazals floated in air all over Bengal. Nature seemed to be singing them. His songs were sung by Rickshaw pullers, labourers and all daily wage earners. This proves the wide range popularity of these songs. These songs were spready by eminent singers and music directors like Dilip Kumar Ray, Indubala, Sachin Dev Burman. In the episode of national movement for freedom, the song called "Chorus" by Nazrul was of great inspiration. There was no comparison to the "march" music of his chorus song. In later phase of his music life he composed songs from extinct or semi-extinct nodes of music.

#### Narayan Chowdhury

The restless and unbounding spirit that had once inspired Kazi to expressed his feelings in poems, dragged him to the field of music. It was like an in born quality. Any one who has got

this inborn quality of music, lyrics, is bound to synchronise poem and music at some or other part of life. Kazi was not an exception to the rule. He mastered over both poem and music simultaneously.

His poems has two distinct features. Firstly, his poem, showed compassion towards the class of exploited and poor and thereby breaking all the regular norms of the contemporary poems. Secondly his poems fore apart the artificial shackles of law and order. We find an unrestrained behaviour in his poems.

At a certain part of his poetic life he could not keep himself retriected to only poems but diverted his attention towards music and melody. the poet left his sword and took up his flute. The wine of melody of music intoxicated the poet. When we look into the wide diversity of his music and songs we find how differently he has expressed his musical thoughts. No lyricist of Bengal has ever produced so many songs in so many various dimensions. (He has written approximately three thousand songs. This is probably world's highest record. Rabindranath Tagore has written two thousand five hundred songs). From this it can be said undoubtedly that of the two, poem and music, the latter has helped Nazrul to vividly depict his own nature and character.

#### Madhusndan Majumdar

It was commencement of gramophone era when there was the intrusion of famous singer Angur Bala. Her first song "Kala Tor

Tore Kadom Talay Chey Thaki" became very popular. She has many songs of Kazi popular. Another record come out of Gramophone company during that period.

You can assess the popularity of two songs when I tell you the following incident.

The incident dates back forty years ago. (The interview was taken even before 1984 because of the book was published on 6th December 1984). I had to go to crematory 'ghat' due to demise of a relative. Pyre was burning. We sat by the side of the river with our heavy hearts. The right was coming to an end. From another group of creation music of Nazrul filled the air "Amar Chok Isharai Dak Dile Hae Kego Darodi." We had a wonderful feeling. From that day onwards, a respect for Nazrul developed in my mind. Then the song "Bagichaya Bulbuli Tui" came to be heard from every body. This song of Nazrul become so much popular that the critics said that it could be heard from Bidiwala's also. They used to complete a Bidi singing a line of his song. You can well imagine when there was no record player or radio or cinema, yet his songs had a profound influence on the national life of people. Not only Bengalis, the non-Bengalis as Biharis, inspite of not understanding the meaning of the song, sang it following its music. In Nazrul's songs we find the application of Hindi, Urdu, and Parsian words. Moreover his easy tunes, conquered the hearts of the masses. "Vijaya Sammelani" stationed beside a small mountain river in tribal area. The song and music filled the atmosphere. A lady sang "Ke Bideshi Mon Udashi." It was a fast

song. The audience was taken away by the tune. Following it was song from a farmer "Bagichaya Bulbuli Tui" The situation turned into a dreamland. Almost during this time the play of dramatist Sachin Sengupta was dramatised. Play was not successful but the songs were a great success. There were again originated from Nazrul tuned by master mind. Ke Bideshi... These two song gained unimaginable popularity. Their popularity was long lasting and were sung long after.

#### Harendra Narayan Mukherjee

Nazrul Islam joined a contract with gramophone company on 1st August 1933 on condition that he would write lyrics and direct the recording of those. In return he would gain a certain percentage of royalty from each recording. He view a new venue of life. His writings gained a new life and he started his works with twice his enthusiasm by end of time that wave of Ghazal swept all over the land.

1. "Ke Bideshi Mon Udashi, Banser Banshi Bajao Bone"
2. "Nahe Nahe Pria a Noya Ankhi Jol."

In silent after noon the cow boy had his song in his tongue tips "Bagichaya Bulbuli Tui." It seemed that some times tunes slakened down and feeling surfaced. Suddenly once he wrote a song and gave it to a young artist Bimal Vushan. Phuler Jolsaya Nirab Kemo Kobi.

I spoke to him in his address at the Hari Ghosh street about recording under his instruction after few weeks went to the

Chitpur Studio on an afternoon with Dhiren Das. "Kazida" at that time present in the studio. In a room of many people every body addressed him as chief.

#### Juthika Ray

I met poet Kazi Islam in 1933 in the address of Sree Jhyan Ranjan Sengupta. I went each Sunday therefore my music lesson. I made my first recording of his song in the year 1936. Thereafter I recorded many of his songs as devotional, Shayama Sangeet, Kirtan and Adhunik etc. On the occasion of birth century of Sree Ramkrishna Paramhansa Dev, he composed two devotional songs which I recorded in 1937. As a informal man I felt him to be very simple, humble, happy, and childish. When he burst into laughter in joy its waves filled the atmosphere. I never heard this type of free laughter. Many a times I got the opportunity of observing him composing song and adding tune to it in a room of gramophone company. When he was lost in his song and music it seemed that a devotee completely devoted and drowned in the joy of creation. I cannot express that situation in my words. I silently observed him and payed my respect towards this poet, composer, lyricist and the creator.

#### Saryubala Devi

I first knew about Nazrul through his poems, songs specially those related to patriotism. During that time the song "Urdho Gagane Baje Madol" was very favourite among boys and girls of my

age. More over his rebellious poems lighted the fire of patriotism in people of all ages. Not only that the songs like "Ato Jol o Kajol Chokhe," "Shukhno Nupur Paye," "Rum Jhum Jhum Jhum" continuously sung by people during that age. I got the opportunity of coming close to Nazrul during the time when the play "Rakto Kamal" was going to be staged. Reading through his poems I took him to be a very grave and serious type of man I was overwhelmed to see his rank and intimate behaviour I could not know when this famous personality turned out to be my "Kazida". Whenever I think of him, I remember his sparkling laughter which took any unknown heart straight to his interior corner of his heart breaking all sorts of shackles. He was equally joyful and affectionate. Whereever he stay he filled the place with his laughter and joy. It was settled that "Rakto Kamal" was going to be staged in the theatre of Prabodh Datta and Anadi Basu. Knowing that I was required to learn songs from Kazida for the play I began to panic very much. I thought felt an interiority complex, and thought that I was not fit to be his pupil. I let know my feelings to the theatre authority. They consoled me and asked me to go to the poet.

But after seeing him my fears sublimed to air. After singing a song of the drama softly he asked me to do the same. I did the same exactly and he inspired me and assured me not to fear. Singing that I gained praise and blessings from thousand of people of Bengal. I am very much in debt to Kazi for my new position. He brought the confidence in me that nothing was impossible for me. Today when I walk down the memory lane my eyes

moisten thinking that very few person like him comes in one's life.

### Bechu Datta

When the sky was entombed by Rabindranath Tagore and Sarat Chandra Chatterjee it was then that Nazrul made his appearance. Looking at both these literary giants young Nazrul commented that he was the "comet" between them. So I have nothing to say new about this comet. Any question about him would be like buying to measure the vastness of sea. He was the source of strength, knowledge, he was a saint, a direct messenger from God. They come down to earth for a noble cause and leave when the task is over. When it was very necessary to have a rebellious poet to revolt against the injustice just then Nazrul made his presence felt. He added new life to the young blood of the society and gave the dumb countrymen courage and language to speak and then silently passed away.

In the year of 1930, "Kazida" was then staying at Calcutta in his house at Simla street. He learnt songs from Ustad Zammeeruddin Khan and got his training from Badal Khan. Some times he went to Fyaz Khan. I first heard of Kazi from "Khan Shaheb," One day I went to his house with his class friend Sree Kanti Sinha. That is the first time I stood face to face with him. He was of strong physic, bright eyes, evergreen calm face, with a appearance very similar to ancient saints.

It seemed to me that I had seen the great poet Balmiki in front of me. Truly speaking he was a balanced combination of Tansen, Mirza Ghalib, Mirabai, Kabir, Baijubaora. He had a good command on both Indian and Western notes of music. In the year 1931 I recorded two songs tuned by Nazrul, followed a few more popular songs.

#### Sabitri Prasanna Chatterjee

Today also I feel happy thinking the atmosphere that was created when Nazrul used to sing his songs in his own tune. He has showered Bengal with his songs. Since he himself was an eminent music composer, so he could add life to his songs.

#### Indubala

Vishnu Bhavan in Chitpur was the rehearsal room for our gramophone company "Kazida" was our trainer of Bengali songs. He was at that time the king of all tuners.

#### Kanan Bala Devi

It is true that I was not too young when I met Nazrul but at the same time I was not matured enough to appreciate his artistic mind and creation out of it. It was due to requirement in some films that I got the opportunity to learn some songs from him.



I was astonished to find how much he remained absorbed in composing his songs and adding tunes to them. That was an inexpressible situation. I did not understand anything of the nodes of music but observed how curiously he was excavating the tunes on his harmonium to find a perfect match for his songs seeing me gaping at him, he said that he was a match finder and was trying to harmonically synchronise the Indian words with foreign tunes. Saying these words he thrust a smile on me. I admitted that I could not follow him. He assured me that and would understand latter on. Still today I do not know what did he mean that day but today I have come to the conclusion that though it was easy to appreciate this poeticism, which strived continuously to unite the words and tunes in perfect harmony, his personality and character was pretty complex to understand. Even when composing music for films I found him how much he enjoyed. It seemed he gained a new life for his each composition of his satisfaction. Just as we take good food in full satisfaction he enjoyed his songs to their fullest. Sometime I feel that "Is he really very silent or that he is so much deeply concentrated in his composition that the outside world is unable to reach him. Once the mind which wanted to break free at the very sight of him can only today pay a silent homage to him. On the eve of his birth day when every body has gathered pay their respect, in an atmosphere full of scent of flowers, the whole occasion decorated with his poems and songs I feel like asking him in his tone "why are you so silent in here O! poet."

Abbasuddin Ahmed

Nazrul Islam was the first to introduce Ghazal tunes in Bengali songs. Hearing my song he appreciate and inspired me to go to Calcutta, where he was going record my song. I recorded my first song in 1930 "Kozida" composed the famous song "O mom Ramjaner ai Rozar Shese" in just 15-20 min followed by his teaching the tune for the song. The next day he wrote "Islamer ai Sawda Loye" I recorded that song four days later. The song created new waves among the audience. This continued and he successfully composed the Islamic songs. At that time he wrote eight to ten folk songs of which those survived are - (1) Bandhu aajo mone pore aam kudamer khela (2) Gange joyar elo phere tumi ele koi (3) Ore ke bole Aarabe Nadi nai (4) Ore o dariyar mazi (5) More niye jare madina (6) Uthuk tufan pap dariyae and (7) Aami ki tai voya kori.

In the rehearsal room of gramophone company there was left his copies consisting of his songs. The freshers stole his writings and tried to preach that those were their creations. Coming to know about this he laughed and said that "It hardly matters if you take some amount of water from ocean. The level remain same. This help is necessary for the survival of these freshers." I was in association with "Kozida" for long twenty years but never did I hears any ill of anybody from him.

Sachin Dev Barman

Perhaps nobody in or outside the country is unaware of the fact that "Kozida" the respected poet and artist Sree Kazi Nazrul Islam was not only very educated and a great creator but he had an enchanting personality and his special features had placed him in a very high position. The joy and satisfaction that I got singing his song will remain ever carved in my mind. I feel myself great to have got the opportunity of singing his song.

Dilip Kumar Ray

His greatest contribution towards literature is not his poems, stories or novels, but his songs. He has been able to blossom "Parijat" in the garden of poems through his songs. Yes his biggest contribution is songs. Bengal is the origin of songs. So the origination of songs is as natural as the natural phenomena of rain or rising sun or the flowing air. The poet was like the free boundless air, and flowing Yamuna. Poems and songs found their rent continuously and without any restriction through his pen. (The greatness of a man is the greatness of his greatest moments).

## B. SUMMARY

The main constituent of a poetic literature is the expression of the inner feelings of the heart of its creator through language. If the songs of Kazi Nazrul are judged by its poetical qualities then it is found that eighty percent of songs are Kabyasangeet. Neither the wordings have depressed the tunes nor the tunes have shortened the power of words. Thus an appropriate combination of lyrics and tunes are expressed through these songs.

In the composition of love songs, Nazrul Islam had established a new stream in the world of Bengali songs. The impression of the desire of love or romantic natured Bengali people are totally reflected in the songs of Nazrul.

In the Bengali love songs, the uniform beauty of using appropriate words by Nazrul is beyond comparison in love songs. No other poet has described his beloved with such a large number of diversified adjectives like Nazrul.

'Jochhonar Sathe Chandan Diye Makhabo Tomar Gaye

Rangdhanu hote lal rang chhani alta parabo paye.'

In the stream of Bengali patriotic songs the works of Nazrul are the greatest feature in awakening fighting feelings.

In the stream of Bengali patriotic songs the desire to establish an exploitation free society was first spelled boldly

in the songs of Nazrul. He is first joined the desire of economical independence with the desire of political independence which was the main theme of patriotic songs for a long period.

Labourers, farmers, fisherman, weavers etc. are the prime exploited in the strata of the society, their rise and economic independence was first sounded in his songs. He first pronounced the importance of equality in the society in the history of Bengali songs.

In the later stage at the earlier part of fortieth decades, the new stream of songs that was later established in the name of 'Ganasangit,' in the true sense it was also started in the works of Nazrul.

In the stream of Bengali patriotic song Nazrul Islam was a pioneer in saturating the feelings of the awakening Muslims. Nazrul Islam was the first man who had taken the matter of the awakening of Muslims. This was the subject of his songs and had tried to remove what was earlier prevalent in this matter. Before this, Nazrul had first written songs about the awakening of Hindus. Those who wrote songs later in that period, on the awakenings of Muslims, too were inspiration by the songs of Nazrul Islam.

He thought against communalism, fought against it and continued his fight continuously to completely destroy this section of the society. The living example of this is observed in

his songs and other works. Love among the two communities, Hindu and Muslim held a tremendous importance in the songs of Kazi Nazrul Islam. The inner feelings of the love between Hindu and Muslim communities as expressed in both the lyrics and musics of the songs of Nazrul, that can not be found in the works of other poets. This can also be called unique.

Beside this, in the stream of patriotic songs, songs to awaken women, numerous patriotic songs here also the contributions of Nazrul is of great importance. He was not only successful in composing patriotic 'Kabyasangeets' among the contemporary poets but also he came more closer to the public than the other poets.

In the case of patriotic songs, Nazrul is held in high esteem in the history of Bengali Kabyasangeet. His compositions touched the hearts of the listners by tunes, lyrics and musics and is full of impression of the heart of the poet. He is the only person who carried the words of Independence from one part of Bengal to other parts like a comet and travelled as a leader. From this discussion it can be understand the contribution of Nazrul is much higher in the stream of patriotic songs.

Composer Nazrul had also shown his excellence in the stream of Bhaktigeeti (religious songs). No other Bengali poet and composer can create such example. The number of Bhaktigeeti wrote by Nazrul are seven hundred - Hindu Bhaktigeeti and Muslim Bhaktigeeties this number becomes almost three hundred.

In the composition of Bhaktigeeti, composer Nazrul has kept a sign of unparalleled excellence Bhaktigeeti. He earned a special important role among all types of Nazrul sangeet. Without applying the tunes, most of his Bhaktigeeties can be recited as ideal lyrics.

Nazrul had also shown an astonishing power in the composition of 'Shyamasangeet' so that he had won a place in the stream of Bengali Bhaktisangeet as a pioneer composer of Shyama sangeet.

His large number of 'Shyama sangeets' also bear the sign of his excellence as a composer of songs.

The main characteristic of Nazrul in composing the Hindu religious songs is that he repelled the influence of 'Brahma' which was then prevalent in the stream of religious songs. He also regenerated the songs containing feelings of Hindu God and Goddess.

Nazrul Islam had created a great chapter of Hindu religious songs in the stream of Bengali Bhaktisangeet. In this stream the compositions of Nazrul are astonishingly vast and diversified that one can get struck to it easily.

The greatest composer of Bengali Islamic songs is also Nazrul. Nazrul is the pioneer of Islamic religious songs in the stream of Bengali Kavya sangeet.

Ghazal is the greatest contribution of Nazrul in the stream of Bengali Kabvasangeet. The excellence of Nazrul is seen in the choice of words of Ghazals.

He had an originality in this matter which had not seen in the case of contemporary poets. The main contributions of Nazrul are in the creation of Ghazal in the history of Bengali songs and to establish firmly its place among Bengali songs and to give Ghazal a regular place in the history of Bengali songs.

Nazrul is a pioneer of modernism. Today first the music of any song is composed then lyrics are added to it. This process was not used before Nazrul in Bengali songs. His musical excellance was so great that he first decided the music of the song then according to that music he added words to it. There are many examples of this type of songs.

The contribution of Kazi Nazrul Islam is very important in creating the stream of modern Bengali song. The main inclination of this modern stream of songs was to compose popular songs according to the demand to the public so that public can easily understand the inner feelings of these songs. The main characteristic of the genius of Nazrul was to win the heart of the public. He knew how to express spontaneously the desire of the heart of the public so that his songs would win the heart of the public so greatly. The songs of Nazrul is favourite for everybody including the rich people and working classes namely



farmers, labourers, etc. In this sense, modernism is the main characteristic of the genius of Nazrul. As a result, these popular songs were gradually spread through gramophones, records, cinema and radio and Nazrul gave the leadership very easily of this new stream of songs. Many modern Bengali songs of Nazrul have won a remarkable place in the history of Bengali Kabyasangeet.

An unparalleled part of Bengali love songs was spread through the compositions of Nazrul in the stream of modern Bengali songs. The contribution of Kazi Nazrul Islam is also great in popularising the folk songs among the different types of Bengali folk songs nazrul spread and popularised the streams of songs like Jumur, Sawtali, Baul, Ramprasadi, Vaoyiya, Kirtan, Bhajan, Kazori, Hori, Laoni, Bihari etc. In the true sense the diversified background of the popularised Bengali folk songs was composed by Nazrul. Nazrul had taken leading part in giving feelings of modern songs in those Bengali songs which were similar to folk songs.

- \* The number of 'Drupad' songs written by Nazrul are very less only ten but these small number of Drupads had won a remarkable place.
- \* The number of songs written by Nazrul is highest in number among his contemporary composers like Rabindranath, Dwijendralal and Atulprasad, Rajanikanta. These songs are rich in comparison and other qualities and mainly based on Raagas.

\* There is no other successful composer like Nazrul in composing songs by mixing two or more Raagas. He created numerical lyrics by appropriately mixing two, three and even four Raagas.

\* The taals mostly used by Nazrul in his songs are Kherba and Dadra. The tals which were moderately used by Nazrul in his songs are given below:

- Deep Chhandi (Dhrut, Madhyalay), Tilwara, Sulfaqta, Gitangi, Shashthi, Kirtan, Sadra, Navanandan, Panjabi, Shubhabati, Drambit, Ektaal, Tritaal, Adhha Qawali, Kherba, Dadra, Taal Ferta, Macherchhando, Zhumur, Tevda, Aadachautal, Madhyaman, Lofashrikhol, Posta, Jyot, Sitarkhani, Drutdadra, Manjubhashini, Khemta, Laoni, Ardhozaptaal, Dhima Tritaal.

It can be noted that in the Nazrul sangeets which are listed so far through different sources the taalās used are not mentioned in all songs.

The Raaga which was mainly used in the songs of Nazrul were Bhairavi and its prakar. The other various Raagas used in different Nazrul sangeets are listed below:

Bhairavi:- Arun Bhairavi, Rudra Bhairavi, Ananda Bhairav, Shindu Bhairavi, Ijaj Bhairavi, Aahir Bhairav, Aasha Bhairavi, Vishnu Bhairavi, Bhairavi Ashabari, Pilu Bhairavi, Shivani Bhairavi, Tilang, Tilang Mishra, Pilu, Mishra Pilu, Pilu Khamaj, Pilu Baroa, Pilu Desh, Pilu

Bagashree, Pilu Shahana, Desh, Desh Mishra, Desh Khamaj,  
 Desh Surat, Jainpuri, Jainpuri Mishra, Shuddha Sarang,  
 Chhaya Nat, Sarang, Samant Sarang, Gosar Mishra, Vrundavani  
 Sarang, Madhu Madhavi Sarang, Sarang Jayanti, Gor Sarang,  
 Lanka Daman Sarang, Bageshree Sarang, Purvi, Arana, Mishra  
 Arana, Kafi Kanada, Darbari Kanada, Darbari Kanada-Anandi,  
 Kaushi Kanada, Kanada, Nag Dhani Kanada, Kedar Hambir, Kedar  
 Jayanti, Rafto Hansa Sarang, Malhar, Sur Malhar, Miya  
 Malhar, Surdasi Malhar, Nato Malhar, Gor Malhar, Ramdashi  
 Malhar, Surat Malhar, Megh Malhar, Behag, Nato Behag, Behag  
 Mishra, Behag Mand, Behag Kamod, Behag Basant, Jay Jayanti,  
 Jay Jayanti Desh, Jay Jayanti Khamaj, Pahadi, Pahadi Mishra,  
 Megh, Sindhu, Sindhu Mishra, Sindhu Kafi, Sindhu  
 Bhairavi-Sindu Kafi, Mishra Sindhu Jangla, Sindhura, Jinjit,  
 Patomanjari, Tilangra, Ashabari, Ashabari Jainpuri,  
 Bageshree, Hambir, Hambir Mishra, Kafi, Mand, Kafi Khamaj,  
 Behag Khamaj, Khamaj, Chhaya Nat, Chhayanat Bageshree,  
 Bageshree, Bhimpalshree, Puriya, Puriya Dhanashree,  
 Dhanashree, Bhupali, Hemant, Deshkar, Tori, Jangla,  
 Khambabati, Shudhakalyan, Lalit, Bahar, Patdeep, Behagra,  
 Baroa, Bibhash, Shahana, Karnati Samant, Kalingra, Bangali,  
 Yaman, Yaman Kalyan, Hem Kalyan, Yaman Khamaj, Darbari,  
 Darbari Tori, Asha Tori, Deshi Tori Mishra, Multani Tori,  
 Multani, Hindol, Rageshree, Jogia, Nagswaravali, Suha,  
 Dhani, Durga, Gori, Kamodshree, Tilak Kamod, Sohini,  
 Debjani, Anandi, Dholanchampa, Ramkeli, Malgunja, Ravikosh,  
 Debgandhar, Malkosh, Shivranjani, Basant Paraj, Sohini  
 Basant, Shiv Saraswati, Sindura, Chitra, Shaon, Shaon

Kalyan, Malagshree, Malagshree Mishra, Rageshree Mishra, Shohag, Pradipki, Patdeep, Rupmanjari, Singhindra Madhyama, Paraj, Shankara, Raagpancham, Nilambari, Dhanashree, Pratapbarali, Gara, Sajgiri, Narayani, Kamod, Bankuntala, Gandhari, Alahiya Bilaval, Shankara, Jilf, Benuka, Basant Mukhari, Sandavi, Sindura Malavika, Multani Kalingra, etc.

- \* Mainly most of the Nazrul sangeets have poetical characteristics.
- \* They are of high quality and ornamented with lyrics and tune. There is freedom in some cases in the process of singing.
- \* The contribution of Nazrul is great in the adaptation and Bengali translation of songs from different languages. In this matter he can be called as a pioneer. He had shown a new style in this matter.
- \* The songs of Nazrul Islam are full of impression and are spontaneous.
- \* The songs of Nazrul were composed with the deep feelings of real life. A new descriptive style is seen in Nazrul sangeet.
- \* The Ghazals and Kawali songs of Nazrul Islam are also based on Raagas.
- \* Some Raagpradhan songs of Nazrul have shown mixed character. In the lyrics clear sign of poetical characteristic is seen whereas the musics are full of Raagas and Raginis. the monument of Romanticism was built on the base of classical which was inclined to modernisation.

- \* There are some songs of Nazrul which can be called Ragpradhan by listening them but it only lyrics are heard then they are categorised into different streams.

As for example - 'Samsane Jagiche Shyama Antime Santana Nite Kole' - This song can be called as 'Bhaktimulak song' from the side of lyrics but it can be called Ragpradhan from the side of music.

#### C. SCOPE AND SUGGESTIONS OF THE RESEARCH

1. Notation has to be achieved from the Aadigramophone record (original record) taking into account the lyrics and the tune.
2. To classify Nazrul's songs in a proper way.
3. To create the notation in different examples and to use it well within the same context. (i.e., at international level).
4. To extract the themes from Nazrul's songs.
5. To use Nazrul's "ragas" (which he himself has created) in our present time and spread it outward to others.
6. to use Nazrul's 'talas' (which he himself has created) in our present time and spread it outward to others.
7. To collect the old records of Nazrul songs from West Bengal and bring it together for further study also using a new artist with the old records could create a new record (Style remaining constant).

8. To create awareness among people through conducting seminars what the Nazrul songs were and to follow it.
9. In schools and colleges Nazrul's songs notation books and its cassettes should be prescribed for the students to learn and understand the original notation.
10. By showing the video of famous artists in schools and colleges singing Nazrul's songs could inspire these youngsters to listen to the original Nazrul's songs.
11. To teach Nazrul's songs to anyone it should always be in its original notation.
12. Mostly Nazrul's songs are raag based and because of this whenever it is taught the knowledge of that raag should be explicitly given. Simultaneously Nazrul's songs notation books should always give a discription of the raag therefore the song on which raag it is based upon.
13. Different music colleges in different countries should introduce and teach Nazrul's songs on a government basis.  
(This to create an awareness of Nazrul's songs).
14. Works relating to Nazrul's songs could be translated in different language so as to see accessible to all. Only publishing is not enough it should be made available and awareness created two book-fair feed in Bangladesh or even abroad.
15. One should have facility of mobile library which could give people access to the books even in smaller areas.
16. Translating Nazruls creation in different languages would supplement world literature and put it at a higher pedestal.
17. We can create a separate library for Nazrul's records, tapes

and literature.

18. One should have his life history works published in English so as to give people a better understanding of his work.
19. Nazrul's whole work available in four volumes entitled "Nazrul Rachna Boli" should be published in English.
20. "Geet Sankalana Akondho" Nazrul's songs are scattered one should try to collect all and compile it together under one volume, thus helping to do the classify it in a systematic way.
21. From the total of approximately 1600 of Nazrul's recorded songs in a Gramophone company 800 have been collected in Nazrul Institute, rest are yet to be collected.
22. One can make authentic movies potraying Nazrul's festival including his books, cassettes, records, and Nazrul's songs programme with different artists, and dramas, related to Nazrul's work and creation.
23. To understand Nazrul's songs enough knowledge of 'taals' is required. Whenever teaching his songs the 'taals' on which the song is based its knowledge should be taught which consists of divisions, bols and matras. It should also be mentioned from which matra the song begins and whether there is a gap of 'taals'. Also regular teeaching with tabla of the song is a necessity.
24. Nazrul's literature should be taught at school and college level for students to have an awareness of his work.