

INTRODUCTION

It is impossible to express the creativity of Bengal in the field of music in few words. The Bengali songs have been developed for a long period of time and have been diversified into different directions. "Bengali Song" is very affluent or we can say wealthy. The musics and songs of Bengal are rich, in comparison to that of other states and has a very few competitor like - Birish Chandra, Dijendralal, Rabindranath, Atulprasad, Rajanikanta and Kazi Nazrul Islam who gave a rich contribution in the field of Bengali songs. Nazrul came with his songs in the era of Rabindranath.

In our music history Nazrul was the premier composer, who has composed the most number of songs which has totally new tunes and a very new style. Not only in our country, Nazrul got name and fame in other parts of the world as a very good music composer. In fact, in Bengali music we have very few composers of this credibility. The assessment of these kind of good composition of Nazrul's work was so impressive that it is only possible after deep dedication, studies and meditations that one can come out with such good music which was considered as the opulent or magnificence of good music.

What we seen in Nazrul's work, was not found in any other good composition, which was full of new venture in the world of music. Many feel that Nazrul had not taken systematic guidance

regarding classical music but his creativity, his genuine work has compelled us to think that people are on the wrong side.

"Nazrul's Sangeet" are of different varieties. His songs are spread into a large number of fields so that people can experience wide variety of course from his songs. As taste of all people are not same, every man can find songs of his own taste from wide varieties of Nazrul's compositions. Nazrul is a great personality in Bengali music. He is a complete musician in the sense that he had given invaluable contributions in every field of music. He is a musician, singer, song dramatist, lyricist, music teacher, music trainer, music director, author, novelist, dramatist, story writer, journalist, editor and translator. It is impossible to get a true evaluation of the talent of Nazrul without the complete evaluation of his songs. Nazrul had shown his talent markedly in the field of music, then the field of poem writing. Nazrul has written only for a short time of twenty two years three months. Within this short time he has done a marvellous job in the field of music. Nazrul is incomparable in the field of music due to his diversity of lyrics used in his songs.

Nazrul's music period was of very short time and during this period he composed about 3500 songs which is in-paralleled by any musician in this world. Even the great Rabindranath Tagore could compose only about 2200 songs. Over a span of 60 years, not only did Nazrul compose songs, he also beautified his lyrical poetry by attaching beautiful notes to the words. Nazruls lyrical

treasure has the richness of strong overwhelming emotions which has an intoxicating effect on the reader's mind. Nazrul did not remain confined to any particular sphere but invited influenced forms of directions giving them shape through his language. He combined and moulded the melodies prevalent in all places and established Dhrupad, Dhamar, Raag Pradhan, Tappa, Thumri, Ghazal, Kavyasangeet, Patriotic songs, Naath Geet, Kajori, Hori, Laoni, Bihari, which were classical, semi-classical, as well as modern in spirit. A wholehearted approach would show us the inebriate effect of his lyrics which was a prominent characteristic of his entire creation. The limited world of music had been tremendously expanded under his influence and his impact upon the world of melodies is worth mentioning. Even as far as tune (sur) is concerned, Nazrul holds a unique position. When we read or sing Nazrul's song along with Kalpataru-Sengupta's discovery of Nazrul's Sur Shrut^oi, in 1977 which can be regarded an epitome of perfection that we can conclude that Nazrul must have had a thorough knowledge of classical music. It also throws some light on Nazrul's contemplation and thoughts about music; Sur Shrut^oi has paved for us the way to discover his love and regard for Indian classical music and the need to study it and his ideas about it. He added acquirement to the Bengali atmosphere, fully satisfied the listener's soul. During Nazrul's time new waves of music had spread all over Bengal. Such new tunes of Nazrul no other composer could give such satisfaction to anybody. This way nobody could flourish such good music in Bengali music history. Even the local laymen and workers gained happiness and satisfaction from his compositions. Here lies Nazrul's ultimate

achievement and fame. Wide variety of new tunes are the life of Nazrul's composition. Even for a short period, history says that even Rabindranath songs got suppressed in front of Nazrul's compositions. To find the origin of the Bengali songs has a primary importance. Although the thesis topic is "A Study of Nazrul Sangeet," yet a short discussion about the contribution of different people in the field of Bengali songs is necessary. Bengali songs are above thousand years old. From the very beginning of the history of Bengali literature, Bengali songs and poems have simultaneously developed. The origin of Bengali song is found in Charjapad.

In the First Chapter, the researcher has talked about the whole life story of Kavi Nazrul Islam. The life span of Kavi Nazrul Islam starts from 24th May 1899 – 29th August 1976, but his literary life starts from 1919–1942, which is only of twenty three years. In the first tenth year of Kavi Nazrul Islam's literary creation, he wrote poetry and in the next thirteen years, he wrote songs. Even he wrote songs in his first ten years and poetry in the remaining thirteen years. In his first life literary phase he was a journalist and a politician and in his next creative phase, he was a composer, lyricist where he was very much attached to gramophone company, radio broadcasting, cinema and theatre.

In the first chapter, the researcher has ornamented Kavi Nazrul Islam's creative life sequentially and timely, and great importance is given to his literary work. So, the first chapter

is somewhat divided into nineteen parts. The parts are as follows:

1. Childhood and early hood: In this part, the researcher has narrated about his childhood teenage life and as a student.
2. Nazrul's army life: Here, narration is given about his army life and his creation at that period.
3. Soldier poet.
4. Journalism.
5. Nargis.
6. The Rebel.
7. The Revolutionary.
8. Detenue.
9. Midnapore literary conference.
10. The family man.
11. The communist.
12. The provincial conference at Krishnanagar.
13. Bulbul.
14. Love and Separation.
15. Criticism of Kavi Nazrul Islam in various paper and Magazine.
16. Respectful reception by the Nation.
17. Melody.
18. Sambithara.
19. The last day of the poet's life.

In this last phase, all the information about Kavi, is accurate, and even though, it is small, all the information of his life history is portrayed in it. According to researcher, to

talk about Kavi's creativity, it is necessary to know about his life history.

The root and chronology of Bengali songs as: Bangla Gaaner Dhara:

In this chapter, we have, the tradition of Bengali song i.e. from the Chorjapad (950-1200 Chorjageeti Rachanakaal) till nineteenth century. The number of Kavi who appeared at that time their creative work in brief and then coming to nineteen century, we have five most famous poets, named Kavi Guru Rabindra Nath Tagore, Rajnikant, Dwijendralal Roy, Atul Prasad and among them the youngest is Kazi Nazrul Islam, and before coming to Nazrul Islam, this chapter is being closed.

The Second Chapter is divided into eighteen parts. These are as follows:

1. Chorjageeti.
2. Nathgeeti.
3. Geet Govind - Jaydev.
4. Shri Krishna Kirtan.
5. Vaishnav Padavali.
6. Mangal Gaan.
7. Bharatchandra.
8. Shaktogeeti.
9. Tappa.
10. Dhrupad.
11. Bramha Sangeet.
12. Love Long (Preeti Geeti).

13. Sangeet based on Drama.
14. Desh Bhakti Geeti.
15. Rabindra Nath Tagore.
16. Rajnikanto.
17. Dwijendralal Roy.
18. Atul Prasad.

This chapter closes, before coming to Kazi Nazrul Islam's creation. The researcher talks about his entire songs in the third chapter. The large number of Kazi Nazrul Islam's songs is Kavya Sangeet, what is Kavya Sangeet and the different views of the critics are put forward in this chapter. So, the Nazrul Geeti is divided into six parts.

1. Ghazals
2. Patriotic song.
3. Lok Geeti.
4. Adhunik Gaan.
5. Bhakti Geeti
6. Raag Sangeet.

There can be another part of Nazrul Geeti which is Bichitra, but is not talked about it in this Chapter.

The Chapter closes after narrating Raag Sangeet and begins the Fourth Chapter, which is the detailed study of seventeen Raaga, created by Kazi Nazrul Islam.

In the Fourth Chapter, a detailed study of all the seventeen Raaga is being done, and from this seventeen Raaga, this chapter is divided into seventeen sub-parts. The sub-parts are:

1. Raag Banakuntalla
2. Raaga Sandhya Malati.
3. Raaga Rudra Bhairav.
4. Raaga Benuka.
5. Raag Shivani Bhairavi.
6. Raaga Arun Bhairavi.
7. Raaga Arun Ranjani.
8. Raaga Asha Bhairavi.
9. Raaga Shankari.
10. Raaga Roop Manjari.
11. Raaga Dholan Champa.
12. Raaga Udashi Bhairavi (In this Raaga a hindi Bandish is given which is composed by other classical artist.).
13. Raaga Shiv Saraswati.
14. Raaga Devjani.
15. Raaga Nirjarini.
16. Raaga Meenakshi.
17. Raaga Jogini.

A detailed study of all these seventeen Raaga is done from its Aroho, Abroho, Vadi, Samvadi, Bivadi, Aalap, its influence with other Raaga and it's flavour is narrated there.

Then comes Chapter Five, where the contents are as follows:

- A. The Inertia of Nazrul's Literary work.
- B. The Institutional Criticism of Kazi Nazrul Islam.
- C. Books by Nazrul.
- D. The lists of other books related to Nazrul's great contribution.

Then comes Chapter Six, which is conclusion. Here the contents are:

- A. Opinion of Nazrul's contribution by noted scholars of the world.
- B. Summary.
- C. Scope and suggestions of Research.

Bibliography.