

Chapter- 6 Influence of Khayal And Thumri In Bengali Songs

Bengali songs of Bangladesh have a thousand years old tradition. Poems composed by ancient poets were sung in different ragas and melodies. In literary history, "Charayapada" is considered as the oldest composition of Bengali language. Various sorts of ragas are used in the poems of 15th century poet Jaydev, "Charya gaan" "Kirtan" "Shyama sangeet" "Ramayana" "Mangal Geeti" "Bara Mais'ya" "Agomonmi" "Ramaprosnadi", "Shiver Gaan" (Songs of the Lord Shiva), "Viyoya Gaan". "Tappa", "Tarza", "Half Akhrai", songs of the theatre and in the songs of bards. Among the important contributors of this form of singing are Chandi Das (16th c.). Harinath Majumdar (1833-1846) and other lyricists have applied Indian Ragas successfully to the tunes of Bengali songs.

Michael Madhusudar, Dutta (1824-1873) was the pioneer and modern descendant of this heritage. Rabindranath Tagore (1861-1941) was the beacon of the post Michael poets who successfully combined the lyric and music in modern Bengali song. Dijendra lal Ray (1863-1913), Rajanikanta Sen (1865-1910), Atul Prashad sen (1871-1934) and Kazi Nazrul Islam (1899-1976) have fulfilled and enriched Bengali songs by pursuing Tagore's path. Rabindranath and Nazrul are favourite poets of the Bengali speaking people and they have a deep rooted relationship with Bangladesh.

Kazi Nazrul Islam has composed the highest number of songs among these five lyric poets of Bengali. After him Rabindranath Tagore is considered the second highest composer of Bengali songs. Both of them have not only composed a great number of songs but also experimented and applied Indian ragas successfully. In the measurement of Indian music and total music achievements the songs of Kazi Nazrul Islam excel in merit. Nazrul and Rabindranath have shown the noblest sign in the experimentation with melody and variety of subject matters. Their music is filled with traditional ragas, conventional and unconventional ragas, folk music,

provincial music and popular music of the world. Especially, the direct influence, transformation and research of 'Khayal', 'Thumri' and 'Taal' (Musical measurement) makes Nazrul immortal. So, from that point of view one believes that though these two composers are not members of classical music, they can be considered as classical composers.

I. Rabindra Sangeet(Tagore Song)

Comparative Study Of Original Bandish With Derived Song Of Tagore **Name of the Programme: Rupantori, Doordarshan, (Delhi)¹**

ORIGINAL BANDISH:	Ayo Faguno	Nihar Ranjan
DERIVED SONG:	Shudha Shagor Tire	Shubinay Roy
ORIGINAL BANDISH:	Rumo Zhum Barokhe	Ravi Kislu
DERIVED SONG:	Shunno Hzte Firi	Shuchitra Mitro
ORIGINAL BANDISH:	Bolere papi Hara	Malobika Kanon
DERIVED SONG:	Kotha Je Udhao Holo	Konika Benarjee
ORIGINAL BANDISH:	Dara Dim Dara	Proshun Benarjee
DERIVED SONG:	Shukho Hoi Nishi Din	Aushok Tori Benarjee
ORIGINAL BANDISH:	Ab dina thori ram	Ajoy Chakrabarti
DERIVED SONG:	Ki korili moher chholone	Chorus
ORIGINAL BANDISH:	Surdan lagori	Shondha Mukharjee
DERIVED SONG:	Mondire momo ke	Shubinoy Roy
ORIGINAL BANDISH:	Pazha bole re	Arun Bhaduri
DERIVED SONG:	Noyon bhashulo jole	Purba Dam

¹ Rahman. Babu., Program From Delhi Durdarshan , Music Library, Audio Tape Collection, 11/3/1952, At IIAAM

**Influence Of Original Bandish And Raag- Raginis In
Tagore's Songs²**

<u>RAG & RAGINI'S</u>	<u>ORIGINAL BANDISH</u>	<u>TAGORE'S SONG</u>
1. BASANT PANCHAM bone Zhaptal	Uranta bandana naba	Hredoye nandana
2. BAHAR chahe chowtal	Fuli bana Ghana more	Aji momo mono
3. DIPAK PANCHAM Sulfakhta	Pratham ado shib shakti	Prothomo adi tobo
4. BRINDABANI SARANG Teora	Jaya prabala begoboni	Jayo tabo bichitra
5. IMON KALLYAN Teora	Mahadev maheswar	Mohavishshe
6. ADANA Teental	Aba mori payela	Aji momo jibone
7. CHHAYANAT Ektal	A shakhi ab keyse	He shokha momo
8. RAMKALI Ektal	Kahe na tuma jawara	Shopon jodi bhanigile
9. BIHAG Teental	Keyse katungi	Timir bibhabori
10. PARAJ Teental	Kari kari kamoriya	Tobo prem shudha
11. SHAM Ektal	Papiya bolere	Nayan bhashilo jole
12. IMON Addhatal	Ghugoto pata kholi	A moha aboron
13. MALKAUNS Teental	Lage more thumka	Anondo dhara bahichhe
14. BHAIRAVI Moddhoman	Miya be manule	Hridoy bashona purna

²Chandra, Shudhir. Rabindra Sangeet Raag Sur Nirdeshika. LM.H. A-48, Kailash Colony. New Delhi 110048. India, January 1993.

II. Nazrul Geeti

Comparative Study Of Original Kheyal And Gazal With Influenced Song Of Nazrul³

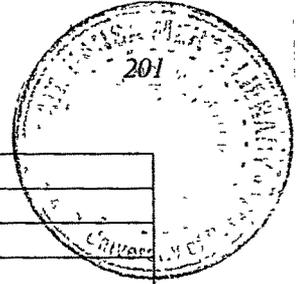
ORIGINAL KHEYAL	:	<i>Na manungi na manungi na manungi</i>
		(1)
SINGER	:	Ustad Faiyaz Khan
DERIVED SONG	:	<i>Kuhu kuhu koyeliya</i>
SINGER	:	Shochin Dev Barman
RAAG AND TAAL	:	Misro Khamaz, Trital
RECORD NO.	:	Hindustan- 857, October 1940
		(2)
ORIGINAL KHAYAL	:	<i>Zhan zhan zhan zhan</i>
SINGER	:	Faiyaz Khan
DERIVED SONG	:	<i>Rum zhum zhum zhum</i>
SINGER	:	Kumari Dipali Nag
RAAG AND TAAL	:	Nat Bihag, Trital
RECORD NO.	:	N (HMV)- 17193, September 1938
		(3)
ORIGINAL SONG	:	<i>More Mandire Abologo Nahi awe</i>
SINGER	:	Ustad Faiyaz Khan
DERIVED SONG	:	<i>Megho meduro boroshay koshay tumi</i>
SINGER	:	Dipali Nag
RAAG AND TAAL	:	Joyjoyanti, Trital
RECORD NO	:	N (HMV)- 17193, September 1938

³Rahman, Babu Rahman, *Nazrul And Marifum Naz Mat*, Nazrul Institute, Dhamondi, Dhaka, Bangladesh May- 2001.

Sen. Shukri, *Prachin Banglar Geet And Geetikar*, A Mukherjee And Co Private Ltd. Kolkata, 1985.

Goshwami, Provat Kumar (Editor), *Hajar Buchhorer Bangla Gan* 1966. Kolkata, India.

Thakur. Bromho Mohon, *Nazrul Sangeet Kosh*, Pub Bani Prokash. Kolkata, India, January



	(4)	
<u>ORIGINAL SONG</u>	:	<i>Pew pew ratato papihara</i>
<u>SINGER</u>	:	Onkar Nath Thakur
<u>DERIVED SONG</u>	:	<i>Pew pew birøhi papiya bole</i>
<u>SINGER</u>	:	Ganendra Goshwami
<u>RAAG AND TAAL</u>	:	Lalit, Trital
<u>RECORD</u>	:	N(HMV)- 17319, July 1939
	(5)	
<u>ORIGINAL GHAZAL</u>	:	<i>Hum jayengge oh! khosh dile diwana jitaho</i>
<u>LYRIC WRITER</u>	:	Aga Hashar
<u>DERIVED SONG</u>	:	<i>O Mon Ramzaner oi rozar sheshe</i>
<u>SINGER</u>	:	Abbas Uddin Ahmed
<u>RAAG AND TAAL</u>	:	Pilu, Kharawa
<u>RECORD NO.</u>	:	N (HMV)- 4111, February 1932
	(6)	
<u>ORIGINAL GHAZAL</u>	:	<i>Mere be khush nawa vogo taravo tara</i>
<u>SINGER</u>	:	Hafiz
<u>DERIVED SONG</u>	:	<i>Asha nirashay din kete jay</i>
<u>SINGER</u>	:	Gaori Chatterjee
<u>RECORD NO.</u>	:	FT (Twin)- 13992, May 1946
	(7)	
<u>ORIGINAL GHAZAL</u>	:	<i>Kiski kheyerome na jane</i>
<u>INFLUENCED SONG</u>	:	<i>Ashe boshontø fulo bone</i>
<u>RAAG AND TAAL</u>	:	Bhimpolasi, Dadra
<u>RECORD NO.</u>	:	JNG (Megaphone)- 45, February 1933.

Influence Of Raag And Raaginis In The Style Of 'Nazrul Sangeeti'⁴

(1)	
<u>NAZRUL SONG</u>	: <i>Adhar Bhuto-A-Chito</i>
<u>SINGERS</u>	: Dhiren Das, Shidhdheswar Mukharjee and Others.
<u>RAAG & TAAL</u>	: Shivmat Bhairav, Billamvit Trital
<u>RECORD NO.</u>	: HT (HMV)-76, October-1936
(2)	
<u>NAZRUL SONG</u>	: <i>Aje Dol Faguner</i>
<u>SINGER</u>	: Kumari Komola Bhattacharya
<u>RAAG & TAAL</u>	: Dhani,
<u>RECORD NO.</u>	: JNG (Meghaphone)- 59, 1933
(3)	
<u>NAZRUL SONG</u>	: <i>Ano Saqi Shiraji</i>
<u>SINGER</u>	: Shudhira Sen Gupta
<u>RAAG & TAAL</u>	: Bhairavi, Sitarhani
<u>RECORD NO</u>	: FT (Twin)- 2217, September-1933
(4)	
<u>NAZRUL SONG</u>	: <i>Amar Nayone Nayon Rakhi</i>
<u>SINGER</u>	: Miss Manoda Sundari
<u>RAAG & TAAL</u>	: Malobosree, Kaharwa
<u>RECORD NO</u>	: N (HMV)-7175, 1937

⁴ Ibid.

(5)	
<u>NAZRUL SONG</u>	<i>Ami Patho Morjari</i>
<u>SINGER</u>	Purna Jati Bhattacharvia
<u>RAAG & TAAL</u>	Pat Manjari, Tritaal
<u>RECORD NO.</u>	: FT (Twin)- 4777, February-1937
(6)	
<u>NAZRUL SONG</u>	: <i>Ashlo Jokhon Fuler Fagun</i>
<u>SINGER</u>	: Topon Kumar
<u>RAAG & TAAL</u>	: Durga-Mand. Kaharwa
<u>RECORD NO.</u>	N (HMV)- 83166. 1964
(7)	
<u>NAZRUL SONG</u>	: <i>Jani Pabona Tomay</i>
<u>SINGER</u>	: Purna Joti Bhattacharwa
<u>RAAG & TAAL</u>	: Monoranjoni, Tritaal
<u>RECORD NO.</u>	: FT (Twin)- 4777, February-1937
(8)	
<u>NAZRUL SONG</u>	: <i>Shordha Malon Jobe</i>
<u>SINGER</u>	: Dharendra Chandro Mitro
<u>RAAG & TAAL</u>	: Dhamesh. Trital
<u>RECORD NO.</u>	: N (HMV)-27439. March- 1944