

CHAPTER 5

THE INERTIA OF NAZRUL'S LITERARY WORKS

To define the overall characteristics of Kazi Nazrul Islam's works we need to focus on his personal life. Nazrul was a person who had experienced the World War II by getting involved in the war personally as a soldier, observed and faced fascism, religious riots, and human miseries all around.

It is also to be cited that Nazrul, being born in a Muslim family lived a life of inconsistency, but he always remained as a preacher of human salvation by setting himself apart from all dogmatic and orthodoxal, paradoxical dilemmas. For he was a heterodoxical a person.

As a versatile person he expressed his anguish, anger, joy, sorrow and love vigorously through his poetry. In one of the most popular poems titled as "Bidrohi" (the rebell), he considers himself as the "Lord of the Lords," "a torpedo," "Bhima" or "the wonder of the cosmos" by piercing all the spheres he places himself at the top most post of the universe, or in other words he elevates his human position by breaking the established notions and relationals of the 'then' society up to a supreme place. Here he announces the glory of human capability.

On the contrary, in one another poem written much later, which was later transformed in a form of song - he expresses a

sort of pure of eternal feeling; "God is my Lord, I have no fear, Quran is my Philosophy; Islam my identity."

Considering these two major opposite expressions are quite contradictory at one glimpse but it is to be noticed here that he realised the limitations of human being. At first place he takes a nihilistic position to deny the established notions imposed by the 'then' society he lived in, and later he expresses faith which is purely human and natural, perhaps to understand sublime but of course not a surrender.

What is clearly seen in him is that through all his creations he tried to understand human being, its responsibility, capability nature, love, joy and sorrow, the interrelationship between human and nature, and so was his search. That search has been well tuned in his music.

INSTITUTIONAL CRITICISM OF KAVI NAZRUL ISLAM

Institutional criticism of Nazrul's work started, ever since he began writing. From the childhood, he exhibited a knack for writing poems and songs. This talent was recognised by the people. From an early age, he joined a group called "Leto group," where he used to write poems and stories and also used to perform in his group. Then onwards, his creativity was known and was recognised by his people. This caused his talent and creativity to be recognised and institutional criticism of his works started

based on his stage performance. When Nazrul was studying in Ranigunj, Shayarshal Roy English High School, he wrote many poems like "Chorai Pakhir Chhana." "Karun Gatha." "Karun Behag" etc, which are famous and most talked of. The poem "Kabir Gatha", was read and published during the farewell of a teacher of his school, by the name Babu Bholanath Sarnakar. Nazrul was then a new student of that school, studying in Std. IX.

The song "Karun Bihag's background is as follows:

This poem was written to bid farewell to one of Nazrul's teachers named Hari Shankar Mishra. Another poem "Marmouchhash" was also written to bid farewell to another teacher, Sir, Mahammad Abdul Gafar, written in the year 1916, 11th of April.

Writing poems to bid farewell and achieving congratulation certificate from them, does not occur in everybody's life. The certificate had a seal in which the name of Nazrul was written on it. He was recognised and achieved a distinct remark by his teachers and friends at a very tender age, when he was studying in the same school.

As a school student, he was very much talked of and recognised by his teachers and students. He attracted people's attention and was the centre of attraction by writing poems. He won the heart of people by writing such lucid poems and stories. At that time, those who had seen Nazrul, talked about him and wrote about his creativity in their later books. So, it can be seen that Nazrul was famous from his childhood and from that time.

Gana Madhyam - Mass Media

Nazrul had contact with the media as that field helped him to approach people. His works, reached people through media like Radio, Newspaper, periodicals etc. Nazrul was a top class linguist, poet and a simple lyric writer literature where he had scope in each and every field of Bengali literature, that he was a great revolutionary representatives, creator of a different culture in a society, leader of cast awakening. He revolted against all the evils existing in the society like, exploitation, cast barrier, and was a revolutional soldier, who went into British's cell and sang to revolutionary song's like breaking the chain and gaining freedom and awaked the Indian people lying frustrated out there. All these acts and truth, his literature was published in the 20th century in periodicals, weekly magazine and till now showing the effect in the hearts of the people. People do talk about his creation, his poems. Such are his writings which was in the heart of every people. From 1920 till date the media had captured. Captured his work, his creativity, and was shown to the people, the noble work, that he did right from his childhood, in periodicals, papers etc. His work, his poems was the centre of many newspaper. His whole work was captured by the media. Few newspaper, pivoted around his whole work and was presented to the public.

The newspapers which talked about Nazrul, his life, his work and creation when he started working initially one. "Bongiyo

Mussalman Sahityak Patrika," "Saptahik Shawgat," "Mohammadi," "Dainik Sevak," Navjug, "Dhumketu", "Langol," "Ganabani," etc. For many years, these papers started printing about his creation. On the otherhand, he was personally linked with these newspaper. He was even the editor for those papers and worked differently with different papers from 1920-1940. Apart from this from 1930, he had linked with Radio and gramophone company and achieved distinction as a lyric writer, trainer, teacher and great composer.

His innumerable songs were in broadcast in Radios, many famous artist gave their performance, in which they mainly sang the song, composed by Nazrul.

Apart from this Gramophone Company recorded many song composed by Nazrul. Also through the media of Radio, his story in a sketchy form, Geeti Vichitra, Natyo Alekho etc, was broadcasted from the British time Nazrul was very much linked with the media and achieved laurels himself. So the media like radio, gramophone, and stage artist was one of the media of discussion about his work.

As television was not available at that time, the media like radio, gramophone and cinema captured his work and that shortage was fulfilled. Nazrul was not only great expert in lyrics and a famous play writer, but was also a great actor. Nazrul's work of writing stories and song was not only shown in cinema, but he personally involved himself in cinema and acted in movies like

"Dhruva," and others, instead his work was appreciated by the people. He was an expert in acting also.

Now-a-days many movies have been made based on Nazrul's stories, Novels etc. Even in Radio and gramophone, his stories in the form of drama, Geethagatha, Sangeetalekho, and poem recital are done and are broadcasted Nazrul's song and his own composition of song known as "Nazrulgeeti" or Nazrul sangeet are used in other people movies and drama. (This wave of broadcasting was done when he was alive both good at health and was deteriorating at health, this wave still continues now.)

Even gramophone records and audio video cassette captured his mass creation of "Nazrulgeeti" and is broadcasted. Apart from this, Radio and television occasionally captured Nazrul's life history, his literature, song and overall creation of Nazrul and discussions was done. Alekhya Anusthan Nazrul's discussion regarding his work, widely, is seen for more than 50 years.

But after the partition of the country before partition and if analysis is made on the country Bangladesh, it can be seen that institutionally Nazrul's discussion and research based upon him is not of many years.

Even if Nazrul's creation, his work has been seen right from 1920, but if institutionally thought over it, his work, his song, his creation research based upon him is not of many years.

WORK OF INSTITUTE

In the later half of the 1950's intellectuals and those who were intimate with Nazrul's work held many discussions regarding the importance of his work and the need for institution was realized.

In the 1940's and 50's Dr. Kazi Motahaar Husein and poet Abdul Kadir worked upon Nazrul's creation and have also done research over his work. This work has been praiseworthy and has brought Nazrul again in the lime light.

It was before the year 1950's that his songs were taught and widely discussed in music schools.

In the present, however this is not the case, there is no music school or institution which does not teach Nazrul's songs. He is part of their curriculum. Due to his popularity there are many institutions dealing with Nazrul's work and cultural activities, also which was not the case in the earlier 20th century.

In mid-50s, Bulbul Lalitkala Academy was established which in itself was great thing for Bangladesh's cultural activities. Another institute "Chhaya Not" was established in 1963, followed by "Nazrul Academy" in 1967.

His main aim was to teach Nazrul's songs and do research over his work. Other than this, the above mentioned institutes

have published Nazrul's related work and teach original (authentic) Nazrul's song in original. This has started recently.

In Nazrul Academy three books have been published which consist of the research been done on his work namely:

1. Shabdo Dhanoki Nazrul by Shahbudin Ahmed
2. Nazrul Kabya Shilporup by Mohammad Mahfuzulla
3. Nazrul Islam Kobi or Kobita by Abdul Mannan Sayed.

In 1959 'Iqbal Nazrul Islam Society' was established in Dhaka by a literary person called Mijahur Rehman. The institutes aims were discussed on Nazruls work, translation of his work and to introduce him to the outside world however only what they were able to achieve was that some of his poems were collected and translated in English by the chairman himself, Mizanur Rehman and published.

During the same period another Nazrul lover Aamir Husein Chawdhary founded "Nazrul Forum." In Dhaka whose name was later changed to "Antorjatic Nazrul Forum". This institute has translated many of Nazrul's famous poems. It has also published a book entitled "voice of Nazrul" written by Aamir Husain Chaudhary.

In the year 1953 Pakistan Nazrul Academy was established. During the period of 1950's to 80's privately it was tried that much work should be done on Nazrul and it was successful to a certain extent. Later 1985, on a totally government level a

Nazrul Institute was established as people felt the need for it that there should be research over his work, discussions and his work should be collected and preserved (Nazrul Rachnaboli) and should be published to be readily available to the public his songs and literature. To do the research over his whole creation was realized during the time period of late president Zia-ur-Rehman.

Govt. based Institutes like Bangla Academy and Shilpokala Academy and other private institutes getting their funds either from the govt. or amongst themselves too try to work over Nazrul's work by publications or research.

Bangladesh Shishu Academy and Islamic foundation are yet another examples of the institutes which have also published books related to Nazrul's work.

Other than Dhaka, in there have discussions institutionally over his work even in smaller towns in Bangladesh as well as in West Bengal.

Yet another Nazrul Academy was established at his birth place Churuliya dist. Vardhuman, in West Bengal in 1958 for discussions and research over his work. In 1966 'Nazrul Academy' was established in W. Bengal. It's aim was favourable but due to lack of funds it was unable to see to its aims.

Bangladesh government had taken steps to do work over Nazrul and therefore has created a posts, in all the four universities called "Nazrul adhyapak post" and had founded a Nazrul research

centre. So, to conclude this briefly one can say that inspite the foundation of a research centre, the work or research done hasn't been worthwhile.

From the highest pedestral i.e. university to other different levels like schools and colleges Nazrul's story, songs, poems have been prescribed in the syllabus.

The universities each with its research centre try to give the students scholarship and even a special degree if they decide to work exclusively on wasn't creation.

1. In India particularly in West Bengal much Research has been done over Nazrul's creation.
2. In schools and colleges also in W. Bengal, India Nazrul's literature is taught at B.A. (honours) level.

RESEARCH OVER NAZRUL'S WORK

Three people have done their research over Nazrul's literature. One is Badhan Sen Gupta followed by Sushil Kumar Gupta who had excellent work on Nazrul. There are still many who are doing their research on literature and songs in Jadavpur and Calcutta University.

In Delhi University, modern linguist department which teached to regional language. some work of Nazrul songs and literature has been translated in the regional languages. His "Novel" has also been translated in Urdu and is readily available in the market.

BANGLA ACADEMY

Different government based organisations such as 'Bangla Academy', 'Silpakala Academy,' and other private organizations are also working on Nazrul with the help of government aid or with self help. Research and publishing works are also going on side by side.

In Bangladesh, different organizations such as 'Sishu Academy', 'Islamic foundation' etc. published different works on Nazrul and books wrote by Nazrul. But only these organizations are not solely responsible for doing different research on Nazrul or publishing books, magazine on Nazrul, 'Bangla Academy' already published 'Nazrul Rachonabali', 'Nazrul Sangit Sankalan,' 'translation of Nazruls peom,' 'criticism of Nazrul's literature' and some other authentic version of Nazrul songs.

'Bangladesh Silpakala Academy' also published a number of books on Nazrul, research articles on his works and original versions of Nazrul songs.

Different private schools also teach songs of Nazrul but there is always a big question mark about the use of correct lyrics and music of songs, according to original gramophone records.

The same question also appears for the programmes on Nazrul Sangeet in radio and television. It may be noted that in Nazrul

Institute artists are being taught according to the old gramophone records, with original lyrics and musics. (Original versions of 300 Nazrul songs only have been recorded so far.)

NAZRUL ACADEMY (CHURULIA) (BIRTH PLACE OF NAZRUL)

In West Bengal works on Nazrul are limited and organized by different institute. Nazrul Academy was established in 1958 at Churulia, Bardwan, the birth place of Nazrul in West Bengal for doing work on Nazrul's literature and songs. The institute cannot do much or research work and publication of Nazrul, though they organized 'Nazrul Mela' (Fare) and supplied important notes on Nazrul etc.

PROFESSOR NAMED AFTER NAZRUL

In Bangladesh four universities are created professor post named after Nazrul. In high school, colleges, universities and in different institutes, poems, proses and different books written by Nazrul are included in syllabus 'Mikael Madhusudan,' 'Rabindranath Tagore,' and 'Nazrul Islam' are the three pioneers in Bengali literature. Nazrul should be treated as the second best lyricist after Rabindranath in Bengali literature but some objections have been made about the noninclusion of Nazrul's poems and prose in the syllabus of graduate and post-graduate classes in some university.

Different universities and 'Bangla Academy published books that contains proses, dramas and poems of Nazrul, some of which are included in the syllabus. In some cases government, private organizations, libraries and different institutes are also published books of Nazrul and different research articles magazine on life and work of Nazrul.

Some of the books contain such records that are totally baseless and far from original which are not useful to know about Nazrul and his work and not suitable for research work also.

Some business minded record companies are making records of Nazrul's songs, which are improper in lyric and music, which causes a sharp decline to Nazrul Sangeet and misguide the common man and research workers and causes harm to his work. (Some justice have to be done for these problems by the institute like 'Nazrul Institute's' 'Nazrul Academy,' 'Nazrul Gobesona Kendra' etc.)

NAZRUL INSTITUTE

Nazrul institute was established by the help of government and followers of Nazrul. Though these institutes are only at a primary stage, it has already started its work in a good pace.

WORKS IN NAZRUL SANGEET

Institutions, both in past and modern times mainly works on Nazrul Sangeet. Institutional research works over Nazrul's life

and his literature are limited with respect to research on Nazrul Sangeet. All institutions are given facilities for learning Nazrul Sangeet but the scope for the research on Nazrul Sangeet are limited and in some cases there are no scope at all. Whether The lyrics and musics are proper or not, or the songs which are recorded in gramophones are in order or not, there is no way of knowing it at all.

As the Nazrul Institute almost collected all old gramophone records (800) they can make a list of original lyrics and music of Nazrul Sangeet. With the help of experts on Nazrul Sangeet, they made the original versions of the songs.

Thus in this context, it can be said that though different institutions published these type books on it would be waste only after checking the context with the original one. Experts are doing the investigation and help the institute to publish first and original books. Nazrul Institute has published the original version of Nazrul songs in twelve parts with the help of some famous singers, such as 'Shri Sudhin Das,' 'Asadul Haque,' 'Bramhomohon Thakur,' 'Rasiddunnabi,' etc. This book is different from the other books in all aspects which have been published before.

'Jagath Ghatak,' 'Dijendra Chandra Mitra,' 'Siddeshwar Mukhopadhyaya' etc. were the close friends of Nazrul. They congratulated 'Sudhin Das' for his Herculean effort.

THE ORIGINAL VERSION OF NAZRUL SANGEET, ITS LYRICS AND MUSICS

Another main objective of Institutional work on Nazrul is to maintain the originality of lyrics and musics of his songs. Publishers should maintain the original lyrics and musics of his songs during the recording. They have to consult with the experts and should follow old gramophone records, otherwise the originality of the songs will be destroyed.

Nazrul himself made the original version of some of his songs. But there are very few in number. Some changes had also been made by the poet himself at the time of publishing and recording. But there are also a large number of songs left for which he records have been made. As the poet became physically ill and dumb at the later part of his life, he was unable to make records of all his songs. If he was able to do so, the sharp decline to Nazrul Sangeet can be presented.

Though he wrote a large number of songs, still he could not be able to write the original version of all songs. He admitted it in the preface of 'Nazrul Sarolipi Grantha.'

Though only a few books have been published on Nazrul Sangeet in earlier part of his life, a large number of books have been published in later part of his life and after his death too.

It becomes clear from a statistical books wrote by 'Janab Abdul Sattar,' a famous researcher, music director, and song

writer that only 66 books have been published in original version of Nazrul Sangeet. (Note: Nazrul Janmobarsik Saronika - 1393 (B) - Nazrul Institute).

Though more than 50 books have been published all over West Bengal and Bangladesh, these books are not published in accordance to old gramophone records the original lyrics and musics.

NECESSITY OF RESEARCH

Kavi Kazi Nazrul Islam is our beloved poet. Our National poet (Bangladesh). Before knowing about different poet and musician, it is necessary to know about our National poets work, as our duty of being a citizen of this country and being a musician, I personally think so. Leaving Bangladesh and West Bengal, other states like Gujarat, Punjab, South Indian states, Kashmir etc. have very little knowledge or no knowledge regarding Kavi Nazrul Islam. So in these states, my beloved poet and our National poet of Bangladesh, it is my duty to render information about himself, his work, his creation to the people. Apart from this, many hidden truth's about Nazrul song is necessary to dig it up. Research upon Nazrul's song is necessary, and the scope is also wide.

The national famous poet of Bangladesh Kazi Nazrul Islam's life history, his creation in different varieties can be seen. So it is necessary to participate in his life and his noble creation

of work. Revolutionary poet Kavi Nazrul Islam is of great pride to both Bengal (West Bengal, Bangladesh).

His mass contribution during the revolutionary time, to achieve independence in India is very big which cannot be refused. Kavi was a tuner, artist, lyric writer, dramatist, story writer, essay writer composer and actor. Being a single person he had so many talent. One within another, he had so many talents. Being a sole person, he had so many talent engrosed one within another.

Kavi Nazrul's creation of song's known as "Nazrulgeeti" was a special gift to the Music lover and to the artist, and "Nazrulsangeet" had its own style, in his creation.

After thinking about all the above things, the research about "Nazrulgeeti" can be thought of. After Nazrul's health got deteriorated, compositions of Nazrul (Nazrulsangeet) was sold by many artist and music expert and was sung and deranged in there own style and recorded also. Its unique independent style is losing its identity. To save the originality of Nazrulsangeet/Nazrul's song, research based upon Nazrulgeeti is greatly required. To save our Bengal's Guru of Music, our beloved and respected Kazi Nazrul Islam's invaluable creations, it is our duty to propogate prepare ourselves and broadcast the originality of Nazrul's creation (Nazrulsangeet). He should try our level best then only lies its fulfilment. Our endeavour will help its fulfilment greatly.

Pa Dha Sa, but the use of Dhaivat is used very little in a Vakrarupa way.

Alap

1. Sa ss Ga Pa, Dha sss, Pa ss, Ma Ga Re Sa§SS.
GaMaRe sss Sa Ga Ma Re sss Sa ^{Sa} Dha sss Pa Sa.
2. Sa Pa GaMa GaPa, Pa Dha Pa sss Sa, Sa ss Dha ss Pa,
Ga Pa Ga Ma Re ss Sa.
3. MaGa MaPa sss Sa Re ss Sa, ^{Dha} Sa Dha sss MaPa, Ma Ga (Ma) Re Sa sss
4. PaDha Pa Sa sss Re ss Sa ss, ReSaDha sss Pa ReSa, SaRe SaSa
Dha sss Pa ReSa, SaPa DhaPa sss DhaPaMa Pa Ma Ga Ma Re Ma Re
sss, Sa sss Dha sss Sa.
5. Sa Ga Pa MaPa GaMaPa, GaMaPa Sa sss Dha sss Pa,
SaGa GaPa GaMaPa Sa Pa GaMa GaPa, DhaPa Sa ssss, Sa sss
Pa(Dha) MaPa Ma Ga(Ma) Re sss Sa sss Dha Pa Sa ss.

16. MEENAKSHI

Aroha Ni Dha Sa Ni Re Ga Ma Pa, Ga Ma Pa Dha Sa
Abroha Sa Ni Dha Ma Pa, Dha Pa Ma Ga Re, Ga Sa
Vadi Rishav
Samvadi Pancham

By the combination of swarup of Khamaj, Kafi, Kirvani, this raag Meenakshi is originated. In this raaga Shuddho Dhaivat is used with pancham in aroha and in abroha Komal Dhaivat and Komal Gandhar in [§] used as Dha Pa Ma Ga Re. In aroha, the use of Rishav is Alangan^hbahutta and in abroha it is used in a Vakra way with

BOOKS OF KAZI NAZRUL ISLAM

1. Byathar Dan (offerings of pain) collection of short stories published in Calcutta, 1922.
2. Agni Bina (the burning life) collection of poems published in Calcutta, 1922. Dedicated to Barindrakumar Ghose.
3. Juga Bani (the message of the age) collection of essay published in Calcutta, 1922 prescribed in 1922.
4. Dolon Chanpa (the yellow flower) collection of poems and songs published in Calcutta, 1923.
5. Rajbandir Jabanbandi (deposition by a prisoner) an address published in Calcutta, 1923.
6. Binsher Bonsi (the poison fute) collection of poems and songs published in Calcutta, 1924. Dedicated to Mrs. M. Rahaman prescribed in 1924.
7. Bhangar Gaan (the song of distruction) collection of songs and poems published in Calcutta. Dedicated to people of Midnipur prescribed in 1924.
8. Rikter Bedan (the sorrows of a destitute) collection of short stories published in Calcutta, 1925.
9. Chhayanat (the Raaga Chhayanat) collection of poems and songs published in Calcutta, 1925.
10. Chittanama (on Chittaranjan) a collection of poems and songs published in Calcutta, 1925. Dedicated to Basanti Devi.
11. Samyabadi (the socialist) collection of poems published in Calcutta, 1925.
12. Puber Hawa (the eastern wind) collection of poems and songs published in Calcutta, 1926.

13. Jhinga Phul (the cucurbitaceous flower) collection of essays published in Calcutta, 1926.
14. Durdiner Jatra (the traveller through calamity) collection of essays published in Calcutta, 1926.
15. Sarbahara (the proletarian) collection of poems and songs published in Calcutta, 1926. Dedicated to Birajasundari Devi.
16. Rudra Mangal (the violent good) collection of essays published in Calcutta, 1927.
17. Phanimanasa (the caetus) collection of poems published in Calcutta, 1927.
18. Sindhu Hindol (the undulation on the sea) collection of poems and songs published in Calcutta, 1927.
19. Bandhan Hara (free from bonds) novel published in Calcutta, 1927.
20. Sanchita (collected poems) published in Calcutta, 1925. Dedicated to Rabindranath Tagore.
21. Bulbul (the nightingale) collection of songs published in Calcutta 1928. Dedicated to Dilipkumar Roy.
22. Jinjir (the Chain) collection of poems and songs published in Calcutta, 1928.
23. Chakrabak (the flamingo) collection of poems published in Calcutta, 1929. Dedicated to principal Surendranath Maitra.
24. Sandhya (the evening) collection of songs published in Calcutta, 1929. Dedicated to Pratibha Som.
25. Chokher Chatak (the thirsty for sight) collection of songs published in Calcutta, 1929. Dedicated to Prativa Som.

26. Mrityukashudha (the hunger of death) novel published in Calcutta, 1930.
27. Rubaiyat-e-Hafiz (Rubaiyat of Hafir) translation published in Calcutta, 1930. Dedicated to Bulbul.
28. Nazrul Geetika (collected Nazrul songs) published in Calcutta, 1930.
29. Jhilimili (the window shutters) collection of plays published in Calcutta, 1930.
30. Pralaya Shikha (the doomsday flame) collection of poems and songs published in Calcutta, 1930 prescribed in 1930.
31. Kuhelika (the mystary) novel published in Calcutta, 1931.
32. Nazrul Swaralipi (the notation of Nazrul songs) published in Calcutta, 1931.
33. Chandrabindu (the nasal mark) collection of songs published in Calcutta, 1931. Dedicated to Sarat Chandra Pandit.
34. Shiulimala (the wreath of shuli) collection of stories published in Calcutta, 1931.
35. Aleya (the mirage) song drama published in Calcutta, 1931.
36. Sur-o-saki (the serving maid of melodies) collection of songs published in Calcutta, 1932.
37. Banageeti (woodland songs) collection of songs published in Calcutta, 1931. Dedicated to Ustad Jamiruddin Khan.
38. Zulfiqar (the sword of Ali) collection of songs published in Calcutta, 1931.
39. Putuler Biye (the doll's marriage) children's play published in Calcutta, 1933.
40. Satbhai Champa (the seven brothers and Champa) juvenile poems published in Calcutta, approximately 1933.

41. Gul Bajicha (the flower garden) collection of songs, published in Calcutta, 1933. Dedicated to Jitendranath Ghose.
42. Kabya Ampara (verse translation of the Ampara).
43. Geeti Satadal (one hundred songs) collection of songs published in Calcutta, 1934.
44. Swaralipi (notations) published in Calcutta, 1949.
45. Surmukur (notations) published in Calcutta, 1934.
46. Ganer Mala (the wreath of song) collection of songs published in Calcutta, 1934.
47. Maktab Sahitya (a text book for Maktab) published in Calcutta, 1935.
48. Nirjhar (the fountain) collection of poems, Calcutta, 1939.
49. Natan Chand (the new moon) collection of poems, Calcutta, 1939.
50. Marubhaskar (the Suninth desert) poems, Calcutta, 1951.
51. Bulbul Dwitiya Bhag (the nightingale part two) collection of songs, Calcutta, 1952.
52. Sanchayan (collected poems), Calcutta, 1955.
53. Shesh Saogat (the last offerings) collection of poems and songs, Calcutta, 1958.
54. Rubaiyat of Omar Khayyam, translation, Calcutta, 1958.
55. Madhumala, a musical play, Calcutta, 1960.
56. Dhumketu (the comet) collection of essays, Calcutta, 1961.
57. Jhar (the storm) juvenile poems and play, Calcutta, 1960.
58. Pile Patka Putuler Biye (doll's marriage) juvenile poems and play, Calcutta, 1964.

59. Ranga Jaba (red China Rose) collection of songs on the goddess kali, Calcutta, 1966.

a. Collected works of Nazrul Islam, Vol. 1, edited by Abdul Quadir, published in Dhaka by Central Board for Development of Bengali, 1966.

b. Collected works of Nazrul Islam, Vol. 2, edited by Abdul Quadir, published in Dhaka, by Central Board for Development of Bengal, 1967.

c. Collected works of Nazrul Islam, Vol. 3, edited by Abdul Quadir, published in Dhaka by Central Board for Development of Bengali, 1970.

d. Collected works of Nazrul Islam, Vol. 4, edited by Abdul Quader, published in Dhaka by Bangla Academy, 1977.

e. Collected works of Nazrul Islam, Vol. 5, edited by Abdul Quadir, published in Dhaka by Bangla Academy, 1984.

f. Collected works of Nazrul Islam, Vol. 6, edited by Abdul Quadir, published in Dhaka by Bangla Academy, 1984.

g. Collected songs of Nazrul Islam (in one volume) collected by Abdul Aziz Al-Aman published by Haraf Publications, Calcutta, Second Edition, 1981.

LIST OF BOOKS PUBLISHED BY NAZRUL INSTITUTE

1. Shaugat juge Nazrul by Mohammad Nasiruddin.
2. Nazrul Pratibha Shorup - Abdul Qadir.
3. Nargis Nasrul Bishayo Patra boli - Mohd. Mahafuzullah.
4. Nazrul-er-kavita gan shankar - Mohd Mohafuzullah.
5. Nazrul Sangeeter Roopokar - Asadul Haque

6. Nazrul-er-upanyash - Shanti Ranjan Bhowmik.
7. Shrishti Shukher Ullashe - Prof. Manir-uz-Zaman
8. Proloye Ketun - Prof. Manir-uz-Zaman
9. Kazir Simla o Dhorí Rampur Nazrul - Prof. Manir-uz-Zaman
10. Onnanno Nazrul - Prof. Manir-uz-Zaman.
11. Nazrul Islam - Nana Prashago - Mustafa Nurul Islam.
12. Nazrul Darshan - Kabir Chowdhury.
13. Nazrul Kabya Arbi o Farsi Shabd - Abdul Satár.
14. Jago Sunder Chino Kishor - Kazi Nazrul Islam.
15. Chattograme Nazrul - Adhyapak Maniruz Zaman
16. Adigramophone
- Vol. 1, Sudhin Das.
17. Adigramophone Record Dharankurito Nazrul Sangeeterbani, Vol.
2 - Asadul Haque
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29. Nazrul Prabpandho Sahitya - Abul Kalaam Murjal Moshid.
30. Nazrul Sahitya Jatiyo Chetona - Dr. Kalam-Uddin
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46. " Vol. 8 Shudhin Das and Bramha -
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A committee was set up to keep check of the published notation moves of Nazrul, the above states volumes were published before the set up of the committee but useful of that later Nazrul academy did not get the gazetted notification done on their published works.

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8. Muslim Renesaya Nazruler Abadan - Abu Fatema Md. Ishaque
9. Nazrul Islam - Mizanur Rahman
10. Some Ghazal of Nazrul Islam "
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13. Nazrul Kabiya Navi Mustafa - Md Abdul Kuddus
14. Mayer Chokhe Nazrul - Matvar Hossain
15. Sher-e-Bangla, Nava Jug-o-Nazrul - Shekh Darbar Alam

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1. Samakaler Nazrul Islam - Mustafa Nazrul Islam
2. Nazrul Sur-lipi - Abdul Quader

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1. Nazrul Islam (Kishor Jivan) - Md. Modabber

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Nazrul Research Institute of Jahangir Nagar University

1. Nazruler Pattra - Md. Abdul Quim

Nazrul Research Institute of Chattagram University

1. Nazrul Gavesana Pattra - Alauddin Ali Azad
2. Pandulipi (Nazrul Sankhya).