ACKNOWLEDGEMENT

I, 'The Researcher' consider it to be a privilege to have worked under the guidance of Prof. V. C. Ranade, Ex-Dean of the Faculty of Performing Arts, The M.S.University of Baroda, for the purpose of carrying out this study. I would like to take this opportunity to record my deep sense of gratitude for his encouragements, keen interest and valuable guidance throughout the course of this study. Without his tender care, this piece of work would not have seen the light of the day.

At this juncture, I cannot forget to express my heartful thanks to Prof. N. V. Patvardhan, former Head of the Department (Vocal), Faculty of Performing Arts, The M.S. University of Baroda, for his valuable all round guidance at the initial stage of carrying out this study. I also extend my thanks to Prof. Dwarkanath Bhonsale, Head of the Dept. and Dean, Faculty of Performing Arts, M.S.University of Baroda, Baroda.

I am also grateful to the Indian Council for Cultural Relations (I.C.C.R.), Govt. of India, for awarding me a scholarship and the Govt. of Bangladesh and Cultural Ministry of Bangladesh for selecting me and allowing me to conduct this study in India.

I would like to thank all the experts in the field of "Nazrul Geeti," without whose cooperation, this research would have been impossible. In this context, I wish to express my thanks to the following personalities - Mohd. Mahfuzullah, Director, Nazrul Institute, Dhaka, Bangladesh; Mohd. Rashid-un-Nabi, Research Officer, Nazrul Institute, Dhaka; Dr. Karunamoy

Goswami, Professor of English, Tularam College, Dhaka; Mr. Sudin Das, renowned exponent of Nazrul Geeti; Mr. Omar Farookh, Director, Shiplakala Academy, Bangladesh; Mr. Brahma Mohan Thakur, an expert on Nazrul Geeti; and Mr. Kalpataru Sengupta.

I wish to express my special thanks to Prof. Dr. Rafiq-ul-Islam, an expert on Nazrul and his works, who formerly headed the department for Nazrul studies, in the Dhaka University, for his personal help and guidance.

I would also like to thank all the renowned exponents of "Nazrul Geeti" who cooperated with me by way of agreeing to be interviewed by me. In this content I would like to express my gratitude to Mr. Dhirendra Chandra Mitra, Mr. Ajoy Chakraborty, Ms. Kalyani Kazi, Mr. Suman Chowdhury, Mrs. Firdausi Rehman, Mrs. Nilofer Yasmeen, Mr. Sohrab Hussain, Mrs. Firoza Begum, Mr. Sudhir Das, and Mr. Omar Farookh.

My research would have been incomplete, if not for the help extended by Dr. Rita Roy - my friend, Dr. Patnaik, Dr. Zahrul Alam, Dr. Mridut Kanti Chakraborty - Head of the Department, Music, Dhaka University and my young friends - Rashmi, Paulomi, Saira, Mousumi, Debashri, Zillur Rehman - who helped me by way of extending their cooperation in my research. I would like to express my sincere thanks to them.

I also wish to thank the teachers and administrative staff of Department of Music (Vocal), Faculty of Performing Arts, The M.S.University of Baroda, Baroda. I also extend my thanks to Mr. Pravin Chalke who rendered me lot of help with his technical guidance.

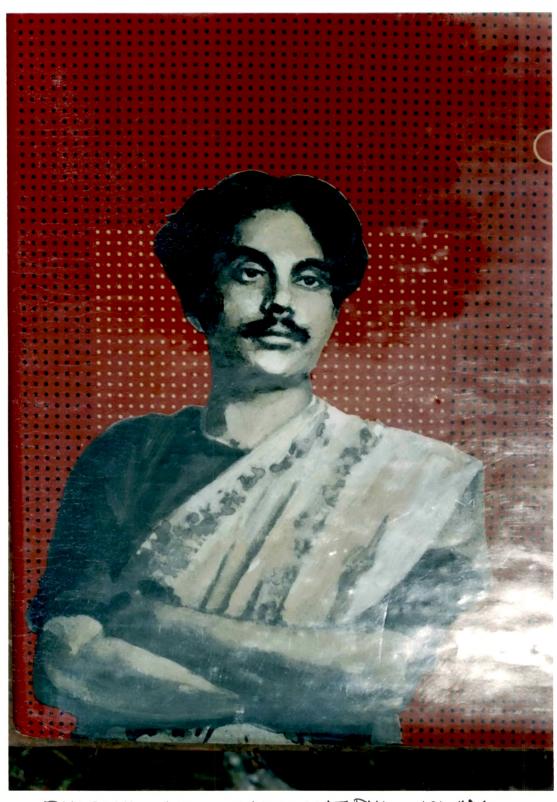
I am also grateful to the following libraries and their respective organizations for providing me with the necessary materials - National Library, Calcutta; Bangladesh Library, Calcutta; Music College Library, Faculty of Performing Arts, The M.S.University of Baroda, Baroda; Nazrul Institute Library, Bangladesh; Bangla Academy Library, Dhaka, Bangladesh; Public Library, Dhaka, Bangladesh; Rabindra Bharati Library, Calcutta.

Not forgetting to mention Dr. Ravi Shankar Jha who helped me tremendously during the last stages of this thesis in my work and his cooperation is deeply cherished. Mr. A.F.M. Razwan Ali's help also was of immense significance.

All said and done, my studies would not have been possible without the immense help of my family, who went out of their way to help me continue my research. No amount of thanks can repay what they have done for me in my own capacity, I would like to thank - my mother, Mrs. Jahan Ara Nizam; my brothers - Mr. Suman Mahmood, Dr. Zahrul Alam and Manjoor Ahmad; my sisters - Mrs. Afroza Zulfi and Mrs. Meher Parveen; my nieces - Shaaon, Shanta and Chhanda and finally and most importantly, my son - Rafi Mohd. Shahadat Zaman - whose cooperation by way of sacrificing his mother's presence is imparalleld.

Mushoors & Shahrom,

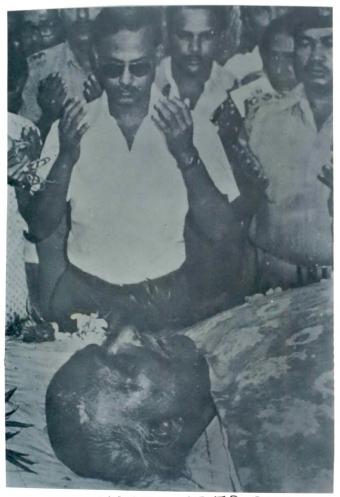
(MUSHARRAT SHABNAM)



BIDROHI KAVI KAZI NAZRUL ISLAM.



NAZRUL ISLAM Sambithaza.



NAZRUL AFTER DETH.